



HÖGSKOLAN  
I HALMSTAD

Internationella marknadsföringsprogrammet 180 hp

KANDIDATUPPSATS



## Fashion Brands and Engagement on Instagram

How can fashion brands apply content marketing on Instagram to engage Millennials and increase brand equity?

Caroline Hansson och Emelie Eriksson

Marknadsföring 15 hp

2016-05-20

## **Preface**

During the process of writing this bachelor thesis in marketing the authors have been located in different parts of the world. The process started at Halmstad University in Sweden, but was continuously written in Stockholm, Sweden, and New York, USA. The thesis was an important part of our final semester at our university and represents the last part of our three years as international marketing students. The possibility to write our thesis from different continents contributed to new and interesting perspectives of the subject we examined.

We would like to thank our two interviewees who made this study possible by sharing their experiences and knowledge with us. We would also like to direct a big thank you to our supervisor, Ulf Aagerup, who has been contributing with great support throughout the process. Lastly, we thank Halmstad University for enable us having internships at international companies, from which we have gained great knowledge and experiences.

Caroline Hansson

---

Emelie Eriksson

---

## **Abstract**

**Title:** Fashion Brands and Engagement on Instagram

**Date:** 2016-05-20

**Authors:** Caroline Hansson and Emelie Eriksson

**Level:** Bachelor Thesis in Marketing

**Supervisor:** Ulf Aagerup

**Examiner:** Klaus Solberg Sjøilen

**Purpose:** The purpose with this study was to investigate how fashion brands can use content marketing on Instagram to engage Millennials and increase brand equity. The aim was to contribute with support for fashion brands that are, or thinking about, running content marketing on Instagram. By finding out how brand equity can be increased as a result of engagement on Instagram, it enables fashion brands to focus on the right marketing activities and make more profitable marketing decisions in the future.

**Theoretical Framework:** The theoretical framework covers theories about Instagram, Millennials as consumers, factors behind brand equity, and brand as a resource. It also includes theories of interaction on social media, customer engagement, motivation, content marketing, and the differences between content marketing and social media marketing.

**Methodology:** The research was based on theoretical and empirical findings and had a deductive approach. First, a pilot study was made followed by a qualitative research method. The pilot study enabled a greater understanding in which questions we preferably should include in the qualitative part. The pilot study was a quantitative survey with 135 respondents. The qualitative study was based on two interviews with a content marketing specialist and the head of communication at a social media bureau.

**Empirical Framework:** The empirical framework presents the outcome of the qualitative interviews.

**Conclusions:** The conclusion made in this research is that fashion brands can apply content marketing on Instagram to engage Millennials and increase brand equity. By establishing a relevant content marketing strategy fashion brands can create engagement among the Millennials on Instagram, as long as the information given to the audience is relevant, valuable, and provided consistently. Engagement between the Millennials and fashion brands is possible through the two-way communication Instagram enables. By running content marketing properly brand awareness and brand loyalty is being developed as a result of the favorable corporate reputation. To increase brand equity through content marketing on Instagram fashion brands have to engage their targeted audience by following the steps mentioned above.

**Keywords:** Instagram, social media, Millennials, brand equity, engagement, content marketing.

## Table of Contents

1. Introduction.....	6
1.1 Background.....	6
1.1.1 Social Media Now and Then.....	6
1.1.2 Problem Discussion.....	8
2. Theoretical Framework .....	10
2.1 Instagram in Comparison to Other Social Media .....	10
2.2 Millennials .....	10
2.3 Brand Equity .....	11
2.4 Brand as a Resource .....	12
2.5 Interaction on Social Media .....	12
2.6 Customer Engagement and Motivation .....	13
2.7 Content Marketing .....	15
3. Methodology .....	19
3.1 Research Approach.....	19
3.1.1 Deductive Approach .....	19
3.2 Research Method .....	20
3.2.1 Pilot Study.....	20
3.2.2 Qualitative Study .....	22
3.3 Data Collection .....	23
3.3.1 Secondary Data Collection .....	24
3.3.2 Primary Data Collection.....	24
3.3.2.1 Qualitative Interviews .....	24
3.4 Reliability and Validity .....	26
3.4.1 Reliability .....	26
3.4.2 Validity.....	27
4. Empirical Framework.....	28
4.1 Quantitative Pilot Study: Millennials on Instagram .....	28
4.2 Qualitative Study .....	29
4.2.1 Interview with Anna Wickham, Content Marketing Specialist. Founder of Charm House, LLC. .....	29
4.2.2 Interview with Jessica Westin, Head of Communications at Social Media Bureau United Screens. Former Social Media Manager at Zalando.....	32
5. Analysis.....	36
5.1 Analysis.....	36
6. Conclusion .....	42

6.1 Final conclusion .....	44
7. Further Research .....	46
8. References .....	47
9. Attachments .....	51

# **1. Introduction**

*The first chapter presents background and development of the social media landscape. It also includes a problem discussion where we motivate why we find it important to investigate our question of issue.*

## **1.1 Background**

### **1.1.1 Social Media Now and Then**

More and more people all over the world spend an enormous amount of time in the cyber world, in ways such as connecting with others and searching for information (Thoumrungrroje, 2014). Globally, 1.73 billion people used social networks in 2013 and this number is expected to be raised to 2.55 billion in 2017 (Davis, Piven and Breazeale, 2014).

Social media allows individuals to share information, events, and happenings that take place in real time over different network platforms. It can be anything from status updates and profile information to news (Alt, 2015).

Social media has become very popular and, according to Ma and Chan (2014), Facebook has today more than one billion registered users. Thousands of millions of information units are shared every day, including short phrases, stories, photos, audio- and video clips. Besides having a large base of participants, Facebook encourage the interaction between users by allowing them to "like", comment, "tag", vote, participate in events, and chat to different extents.

According to Carroll and Ramachandran (2014), the Internet has fundamentally changed the way people communicate with each other and it has become an increasingly important tool for communication. Not only do people use social media but also companies, mean Enginkaya and Yilmaz (2014). VanMeter, Grisaffe and Chonko (2015) refer to social media as a new cultural and social phenomenon that is very timely for business today. Instagram, together with other social media platforms, allows its users to connect with brands, which indicates that social media is an important tool for businesses today (Killian & McManus, 2015). Social media allows companies to connect and communicate with customers, something that might affect them positive as well as negative depending on what is being written on their social platforms. Positive as well as negative influencers have a big impact on a company's brand equity and profitability.

Companies use social media for digital advertising, handling customer services, mining innovation ideas, and creating engaged brand communities. The concept of social media includes platforms as blogs, social networking sites, and content communities. According to Braojos-Gomez, Benitez-Amado and Llorens-Montes (2015), social media can be leveraged to improve the firm's business activities to create value.

Growing up with Internet and being able to see the development of this influential phenomenon has never been more interesting. DeMaria (2014) claims that the Millennial Generation, born between 1980 and 2000, has witnessed this development that now let individuals share their lives with people on the other side of the world. Stephen (2016) states that social media and mobile apps have become obvious parts of the daily life of billions of people. DeMaria (2014) argues that as a part of the Millennials morning routine it is common to read news and scroll through social media feeds on their portable devices - before even getting out of bed.

Instead of being lavished with ads and marketing offers, as the Millennials are being today, content marketing could be a great alternative for companies to make the Millennials pay attention to ads and campaigns. Since online shopping, according to Cramer (2013), has increased due to available product information on Internet, the focal point for companies has lately been to provide valuable content on social media platforms. Content marketing is not a new phenomenon, but it has never been more relevant (DeMaria, 2014). By frequently deliver valuable and relevant content, companies have found a new way to reach out to their targeted audiences (Pulizzi, 2013). Important to understand as a marketer is that ads are paid content to attract current or new customers while content marketing is an asset that is not paid but still aims to increase profitable customer actions.

Companies today use social media as a valuable business tool when handling digital advertising, customer services, mining innovation ideas, and creating engaged brand communities. Blogs, social networking sites, and content communities all belong to the concept of social media, according to Braojos-Gomez, Benitez-Amado and Llorens-Montes (2015).

A mobile app for photo sharing was released in 2010 and has ever since grown rapidly among social media users in general (Åkerlund, 2015, 11 September).

Lee, Lee, Moon and Sung (2015) describe Instagram as a social media platform with focus on archiving images, which gives users the possibility to take part of various content and interact with other users. One of the main reasons to use the platform is to express yourself as well as take part of the daily life of individuals and companies.

On Instagram, no industry is as big as fashion according to Åkerlund, 2015, 11 September. Except from allowing anyone to publish pictures of themselves and their wardrobes, Instagram has also created new possibilities for fashion brands to show off their products. It has become a platform for them to break news about collaborations, seek new models for campaigns, and interact with their followers. Fashion and clothes are ways for people to express themselves and that is probably why posting pictures of yourself in the mirror is a common phenomenon on Instagram. Important to notice is that fashion is a visual industry and Instagram is a visual platform.

Companies that provide branded products have the great advantage to perform better if people are aware of their specific brand, according to Huang and Sarigöllü (2012). Brand awareness results in increased brand equity since more customers rather purchase products from brands they are already familiar with. Especially in the fashion industry, specific brands sometimes influence the decision making process before a purchase is made. This way a specific brand plays an important role in the consumer's decision-making process. Development of brand awareness among your customers will increase the brand's market performance and is therefore a great advantage for the company that provides the branded products.

### **1.1.2 Problem Discussion**

For marketers, Internet has been found to be an effective tool to reach out to customers in order to give them information about products and services (Mangold & Faulds, 2009). The fact that sharing information is easy and cheap has resulted in Millennials being flushed with ads and campaigns every day.

According to Pulizzi (2013), content marketing aims to engage customers and to create brand loyalty. But can Instagram possibly help to achieve this as a tool for running content marketing? By examining this, companies can easier understand if using Instagram is an efficient way to reach out to Millennials with information.

Compared to other big social media platforms, Instagram is mainly focusing on pictures and short captions, according to Lee et al. (2015). One of the primary motivations to use Instagram is to archive pictures. Due to this fact, Instagram's artistic layout is diversified from social media platforms such as Twitter and Facebook. It would therefore be wrong to assume that studies made about Twitter, Facebook, and other social media, are consistent with the performance of Instagram. Another difference between these social media platforms is that Twitter and Facebook are highly focused on texts and captions and therefore Instagram have to be evaluated separately in order for us to reach fair results (Lee et al., 2015)

The fact that fashion is visual, and Instagram is a visual platform, we find it a good reason to dedicate this study to fashion brands since we believe fashion brands would be more interested in taking part of our study than other industries. Fashion brands can hopefully find guidance in this study while deciding whether or not they could increase brand equity as a result of running content marketing on Instagram. Since the Millennials are active on Instagram we assume they are the generation of highest interest for fashion brands to reach out to through Instagram.

To investigate that, we would like to understand how to engage Millennials on Instagram. We will examine how companies design content in order to turn followers into loyal customers by using content marketing. Mainly we would like to understand how engagement and loyalty can generate stronger brand equity for fashion brands as a result of creating valuable and relevant content on Instagram.

Our curiosity about this subject leads us to the question of issue:

*How can fashion brands apply content marketing on Instagram to engage Millennials and increase brand equity?*

## **2. Theoretical Framework**

*In this chapter relevant theories for the thesis are being presented. We illustrate theories about Instagram, Millennials, brand equity, brands as resource, interaction on social media, customer engagement and motivation, and content marketing.*

### **2.1 Instagram in Comparison to Other Social Media**

Instagram is a social media platform which is focusing on pictures and short captions (Lee et al., 2015). The main reason to the use of Instagram is the possibility to have social interactions with other users, archiving memorable moments through pictures, express yourself, escape the reality for a while, or take a look at what other people are posting.

Twitter is a microblogging platform that, according to Chua and Sung (2015), is enabling companies to post hyperlinks through which users can share news, pictures, and blogs. The technology is limiting the message to be maximum 140 characters which means that “tweets” have to be short and concise, which is similar to how an Instagram caption is used. According to Chua and Sung (2015), social media, and Twitter in particular, has attracted marketers to build brand profiles where consumers can “follow” the brand and obtain instant brand messages. On Twitter the consumers can also “retweet”, i.e. pass on messages from one follower to other followers.

In comparison to Twitter, Facebook gives users the possibility to post longer texts and news on the individual’s own page. The similarity between these two social media is that companies can use a link to transfer readers back to the original page (Pulizzi, 2013).

### **2.2 Millennials**

The division of society into individual generations is not an exact science but rather an imprecise, and somewhat arbitrary, sociological construct (DeMaria, 2014). It is not based upon strictly chronological landmarks, but upon social demographics. It is a general agreement that at least four different generations have existed in the last century. Each of the generations has their own political and social priorities and lifestyles, and they all have had an impact on society. One of the generations is Millennials: born from 1980 to the turn of the

century. This generation, and especially the Internet Pioneers, will have an unique transformational impact. Some have already assumed an important role in society (DeMaria, 2014).

If you compare to older generations, Millennials have a number of unique characteristics (DeMaria, 2014). They are far more ethnically and racially various and less religious. When it comes to America: Three-quarters have a page on a social network. The clearly most distinctive characteristic of Millennials is the use of technology. According to Sashittal, Hodis and Sriramachandramurthy (2015), the individuals of the Millennials are strongly attached to their smartphones and engrossed in social media. They frequently post pictures and tweet about the products they like or have bought.

Xu, Wang and David (2015) made a study on 16- to 24-year-olds which showed that they used media, such as listening to music, using computers, and watching television, in an average of 9.5 hours per day.

DeMaria (2014) claims that 95 % of the Millennials are on Facebook and between 50-90% of the Millennials shop online. They are also used to a two-way communication and instead of just getting the content received they actively respond to it.

### **2.3 Brand Equity**

Londoño, Elms and Davies (2016) define brand equity as the marketing effects or outcomes that accrue to a product with its brand name compared to those that would accrue if the same product did not have the brand name'. According to Kao and Winston (2016), brand equity can be seen as the perception or desire that a brand will meet a prominent promise of benefits, while the brand itself represents a promise of benefit to a consumer. This way, brand equity is considered as a set of brand assets and liabilities linked to a brand, its name, and symbol, which add to, or subtract from, the value provided by a product or service to a firm and/or to the firm's customers.

According to Kao and Winston (2016), loyalty is the main driver of the phenomenon brand equity and the reason is that loyalty leads to competitive advantages generated from brand equity.

Erdoğan and Çiçek (2012) claim that to enable a brand create loyalty among its customers, it has been shown that a brand who offers relevant and popular content, is visible on several platforms, and offers advantageous campaigns, are roads to success.

What makes a firm grow is when the customers are loyal and consider the firm's brand to be irreplaceable. With this, increased sales revenues, profitability, and greater market share will help the firm to a more sought marketplace (Erdoğan & Çiçek, 2012).

Huang and Sarigöllü (2012) concluded in their survey that increased brand equity is a result of brand awareness. Customers that are aware of a brand are more likely to purchase their products, since the specific brand then play a role in the consumer's decision-making process. Development of brand awareness among your customers will increase the brand market performance and is therefore a great advantage for the company that provides the branded products.

## **2.4 Brand as a Resource**

The brand is a very important resource for companies and because of that, one organizational goal should be to create strong brands with a wealthy and clear knowledge structure in the consumer's memory (Gensler, Völckner, Liu-Thompkins & Wiertz, 2013).

According to Killian and McManus (2015), a cohesive brand personality is created across different social platforms. While creating a brand personality it is important to integrate the brand across several platforms. As a manager you have to develop a communication strategy in order to reach out to your customers. The understanding of individual customer needs have to be taken into account, which can be done by using social media platforms. What is written on the social channels of a company have to be relevant for what the company's brand stands for. In other words, social media channels have to be aligned with the brand personality. If there are more than one employee that are in charge of the social media updates, it has to be a common thread throughout all social media platforms (Killian & McManus, 2015).

## **2.5 Interaction on Social Media**

Enginkaya and Yilmaz (2014) mean that in today's competitive environment, interaction and attainable knowledge resources are more crucial than ever for brands. According to David et al. (2014), social media has changed the game and has a major impact on businesses. There are almost unlimited opportunities for consumers to engage with brands, which now require

specific branding strategies for social platforms. Back in time, consumers used to be quiet, unnoticed individuals - now they are a noisy collective who wants to make a change.

Beukeboom et al. (2015) show that there also is a positive association between “liking” a Facebook brand page and brand evaluations. In 2012, a study showed that one third of American consumers with a profile on either Twitter or Facebook followed at least one brand, mainly on Facebook. Using Facebook’s brand pages are a common way of communicate directly with consumers. On brand webpages, brands can expose content created by themselves which constitutes an important way of distributing information.

What Killian and McManus (2015) consider is important to understand as a brand manager, is what type of people that are actively following your company’s social platforms, as well as the importance to update your sites frequently with relevant content. This is what is called to be committed to your social platforms.

Dijkmans, Kerkhof and Beukeboom (2015) present in their theory the argument that a reputation is a construction based on emotional and rational components, related to behavior from the past. The importance of having a favorably corporate reputation is a fact in the process when customers are comparing products from different companies.

## **2.6 Customer Engagement and Motivation**

Viewings, postings, sharing, and dialogues are examples of what behavioral manifestation within social media marketing can result in. Some people are more likely to get attached to social media than others, according to VanMeter et al. (2015).

According to Killian and McManus (2015), brand managers today can use social media to reach organizational goals. The ease of connecting customers and prospects to their interests and needs is a fact thanks to social channels. Social channels are creating flexibility and a more efficient way for brand managers to connect customers with a brand, compared to traditional media channels. The goal as a brand manager is to create added value for the customer through customized social media. This means that the consumer motivation is understood and an unique engagement between the brand and the consumer is created.

Brodie et al. (2013) defines customer engagement as the level of a customer’s physical, cognitive and emotional presence in their relationship with a service organization. They also explain consumer engagement as the intensity of an individual's participation and connection

with the organization's offerings and activities initiated by either the customer or the organization. Beukeboom et al. (2015) define customer engagement as a customer's behavioral manifestations that have a brand or firm focus, beyond purchase, resulting from motivational drivers. According to Brodie et al. (2013), consumers' engagement is described as the cognitive and affective commitment to an active relationship with the brand, as personified by the website or other computer-mediated entities designed to communicate brand value. There are several consequences of customer/consumer engagement. Examples of those are concepts of trust, satisfaction, commitment, emotional connection/attachment, empowerment, consumer value, and loyalty. When it comes to online brand communities, loyalty, empowerment, and commitment are the most important factors.

Dijkmans et al. (2015) claim that engagement among customers can be both positive and negative, depending on the level of satisfaction they perceive, and if they decide to express themselves on a company's social media platform. Satisfied customers can generate a positive corporate reputation and increase brand loyalty, as well as amount of purchases. At a company's social media platforms, customers have the opportunity to get involved and share opinions that can be favorable or unfavorable for the corporate reputation.

Hollebeek, Glynn and Brodie (2014) discuss that improved organizational performance is a result of increased consumer brand engagement. Sales growth, cost reductions, and brand referral are examples mentioned in their discussion.

There are two main motivations for customers to join a brand community, according to Enginkaya and Yilmaz (2014). One is self-related motivations; members' interest to experience enjoyment, to know more about a brand and maintain their self-esteem. The other one is social-related motivations. Here, members' interest to join brand communities is about having some link with other members, and receive social status to maintain their collective self-esteem. With motivation, Enginkaya and Yilmaz (2014), mean is a need which leads the person to seek satisfaction. Consumers are led to engage with a brand over social media. When it comes to the importance of social media, as a tool for brand engagement and brand communities, the brand affiliation and conversation motives may have a head role in social media marketing implications. Talking about the two types of motivations, both the self-and social aspects of brand communities are very relevant.

Beukeboom et al. (2015) find that the "liking" of a brand on Facebook can be considered as a first step towards, or a light form of, customer engagement. This act requires little effort and investment, and may serve various personal as well as social goals. The consumers will,

by “liking” a brand page, be exposed to the content published by the brand. In most cases, consumers are also allowed to post on the brand page itself. In these posts an interaction with the brand and other followers is possible.

Beukeboom et al. (2015) mean that positive evaluations of a company’s social media postings are shown to relate to both positive brand attitudes and higher purchase intention. Also, Thoumrungroje (2014) studied the subject and found out that there is a positive direct effect of social media intensity and consumption.

## **2.7 Content Marketing**

The proper definition of content marketing, according to Pulizzi (2013), reads; Content marketing is the marketing and business process for creating and distributing valuable and compelling content to attract, acquire, and engage a clearly defined and understood target audience - with the objective of driving profitable customer action.

According to Kilgour, Sasser and Larke (2015), the segmentation within social media can be divided into two central key variables; product category involvement and current relationship between the brand and the social media user. Different segments require different marketing strategies. Depending on how high the level of interest is for a brand, the response from the target will differ. Less interest in a product category also result in a low level of motivation to interact with a brand, which means that social media messages can be taken as intrusive.

According to Pulizzi (2013), many people are mistaken when referring to content marketing. Some companies even believe they are doing content marketing, but in the point of fact they are not. What may mislead companies is that a campaign which includes useful and relevant information still cannot be seen as content marketing. Why? Because content marketing is relevant information, given to a targeted audience - *consistently*. Therefore, Pulizzi (2013) argues, since a campaign is not consistent it cannot be taken for content marketing even if the information given in the campaign content is relevant. Cramer (2013) agrees that content marketing is an ongoing process throughout the lifetime of a business. However, depending on how the content performs the concept might have to be changed by time, i.e. distribution channels, stories that are told, etc.

Cramer (2013) claims that nowadays, customer go through much of the buying process on their own by doing research online. That is the reason why companies have to promote

themselves by creating information and make it available online. Customers that find information about a specific product - your product - will more likely be guided down the sales funnel, i.e. take one step closer to a purchase. Pulizzi (2013) confirms that content marketing is a strategy companies use to help people discover a product on their own. The strategy aims to provide information that will engage customers in order to give them a valuable experience related to the brand. Worth knowing is that content marketing is an asset, i.e. media that the company owns. By delivering interesting information frequently, customers are more likely to get attached to the brand without convincing advertising.

Cramer (2013) argues that the aim of running content marketing should be to answer questions and communicate with potential and current customers. The social media you use is just a tool to distribute your content. Many companies believe that by writing a blog post they are providing content marketing, which according to Cramer (2013) indicates that they do not know what the marketing term really means. Content marketing should include frequent updates on several platforms and also states that a content marketing strategy is necessary in order to succeed with customer interaction.

Brand loyalty is an output from content marketing, and thanks to this emotional connection customers choose your company's brand when it is time to make a purchase. The strategy does not aim to sell; it aims to make the company and its brand the obvious choice when customers are ready to buy. This way, content marketing drives customer action and increase sales anyway (Pulizzi, 2013).

Bourgeois (2014) explains that when it comes to content marketing it can be hard to perform well on multiple channels. The most efficient way to succeed on more than one platform is to have one person being in charge of the content marketing on the channels you choose to be active on. Also by focusing on a few channels, and perform well on them, is more important than trying to engage your company with every possible channel (Bourgeois, 2014).

In his book, Pulizzi (2013) explains a few useful steps towards creating epic content marketing. According to him, content marketing is not about giving customers information about your brand or products, it is about making them take action. It is of high importance to engage your customers in a way where they get positively affected and make a change in their own consumer behavior. To succeed to create epic content, brands have to bring a need their customers did not know existed. If it does not satisfy a practical need it could still satisfy an

emotional need. A content that answers customers' questions is also a key to epic content since it applies to them as useful this way. A useful content is a helpful content which can be seen as a gateway into customer's lives.

Online marketing is an easy tool to use in order to share knowledge and expose firms' internal and external relationships. Pulizzi (2013) continues to explain how Internet is a source to get to know your consumers and their consumption habits. By being active on social media channels, it eases the process of creating strong brands and gain competitive advantages on the market.

Through Internet, brands are able to build their network with stakeholders and customers to finally reach a higher level of sales. The efforts a brand put into their digital marketing strategy should aim to increase engagement and stronger relationships (Tiago & Veríssimo, 2014).

What has seemed to be a pitfall for many companies is when it comes to be consistent in the delivery of content, e.g. monthly newsletters. As a subscriber of a brand's services, the customer is expecting constant delivery of informational content which is an important part in the idea of content marketing (Pulizzi, 2013).

Another significant reminder to marketers is to make sure that the brand's story is aligned with the provided content (Pulizzi, 2013). A successful strategy is to find a voice within the brand and continuously use it through all marketing activities, to allow customers identify themselves with the brand. Content that feels natural and appealing is more likely to be read and understood, than content that is too informative and incomprehensible. A company that shares content, in which they only talk about their brand, products, and services, has been proved to attract less people than if the content provides educational information. The key to succeed with content marketing is to create and deliver a value that no other brand can. At least that should be the goal.

According to Pulizzi (2013), content marketing and social media marketing are closely related to each other. Social media marketing delivers content, just like content marketing does, but the content is primarily displayed inside of the social media network. Content marketing, on the other hand, is also using social networks like Facebook etc., but the company always makes sure to link back to the brand's website where the actual content can be viewed.

Content that is published on a brand's website is allowed to be much longer and informative than the content that is published on social media (Pulizzi, 2013).

On social media, the content is designed after the specific target that is active on the social media platform (Pulizzi, 2013). There are two main objectives for using social media marketing; to create brand awareness and customer retention. These objectives allow customers to discuss and keep a dialogue with the brand. The objective of content marketing is to make customers behave differently by making them stop, read, and think about the content provided.

### **3. Methodology**

*In the following chapter we present different research approaches as well as motivate and discuss our choice of method. This part of the thesis also explains the process of compiling qualitative data.*

#### **3.1 Research Approach**

Bell (2010) claims, before considering how to plan and manage a research it is important to compare different research approaches to know which approach best will answer the question of issue. Jacobsen (2002) explains that depending on what type of study will be made, and what information is required, the adopted approach and the methods for collecting data can be decided.

This study focuses on finding out if it is possible for fashion brands to increase brand equity by using content marketing on Instagram. Whether the study implies that content marketing on Instagram does increase brand equity or not, we would like to get an understanding of why we got the outcome we did. The aim with this study is to help companies that operate within the fashion industry to find out how Instagram can be an efficient tool to increase brand equity through editorial content, i.e. not paid ads.

##### **3.1.1 Deductive Approach**

To find out what the reality looks like there are two strategies to base a study on - inductive approach and deductive approach. By assuming that previous theories are reliable we made, what Jacobsen (2002) would call, a deductive data collection to find an answer to our question of issue.

A deductive approach is when the researcher makes assumptions from previous theories to find out if his or her expectations can be certified by collecting new data. This research approach starts with existing theories that are being examined by making an empirical study to see if the expectations match the reality (Jacobsen, 2002).

Jacobsen, (2002) continues to explain the second option, which start in the other end, and collect data without any expectations in order to develop a theory. This way, new theories are being developed from the collected information and data.

In this case, the study was based on expectations about a subject which we examined from existing theories and studies - a deductive approach. Much relevant information could be found related to brand equity and the Millennials, but theories about content marketing and Instagram was found to be limited.

## **3.2 Research Method**

We decided to focus on interviews in the empirical study and started the empirical process with a pilot study. The existing theories and studies were later set against own empirical findings from two qualitative interviews.

### **3.2.1 Pilot Study**

Before we configured the interview questions we made a pilot study to make sure that the qualitative study was performed in the right way at once, to eliminate possible errors. A pilot study was conducted to give us an idea of how the Millennials perceive fashion brand's actions on Instagram. We got an understanding of why consumers follow companies on Instagram, consumer's engagement behavior, and how they think they are affected by following a fashion brand on the platform. The aim with the pilot study was to see how the Millennials find themselves engage with fashion brands, which later enabled us to compile the right questions for our interviewees.

The theoretical overview we got previously in the research process allowed us to compile a survey with questions directed to our target, the Millennials.

A pilot study is a small-scale rehearsal of a larger research design which helps eliminate errors when the main study is being performed (Explorable, 2010). This way, researchers can test the feasibility of the research, and save time and money, since the main study most likely will be useful on the first try.

135 Instagram users, born between 1980 and 2000, responded to questions related to the terms content marketing (engagement, relevant information), brand equity, and brand relationship (behind-the-scenes, people behind the brand) which is information required in order to answer our question of issue, something Bell (2010) points out is important when asking survey questions.

The survey was directed to the millennial generation in order to get the most relevant and valid results, since they are the most active generation on social media channels today (DeMaria, 2014). As we mentioned in the introduction, the Millennials have been growing up with Internet, and since Instagram is a fairly new phenomenon they belong to the generation that is most likely to appear on social media platforms in general, and also being able to answer our questions. As fashion brands have found their way to Instagram, fashion is today one of the biggest industries on Instagram (Åkerlund, 2015, 11 September). This explains why we decided to focus on Millennials and the fashion industry - the most active generation and industry on Instagram today.

Jacobsen (2002) claims that when asking questions you should be careful asking for answers that only require a “yes or no”. Simple variants of questions can lead the person only to agree instead of replying no. Directional formulations and strong words are also something to avoid. The respondent can be affected of what he believes is socially acceptable and what he expect to be the correct answer. This can result in systematic errors, answers that are not true, over reporting of the preferable answers, and under reporting of answers that are perceived less preferable. You should also be careful about asking questions that are too long, otherwise it is a risk the respondents will get an overload of information. It is better to let them think for themselves and rinse out the unessential (Jacobsen, 2002).

All these guidelines were taken into considerations when creating the pilot study of eight questions, which guided us to the right interview questions for the qualitative study.

The survey was sent out through Facebook to reach the respondents in a more convenient way. A questionnaire of eight questions, including age and gender, was compiled and sent out to Millennials all around Sweden. We made the questions simple to understand with clear directions, which according to Jacobsen (2002) reduce the risk of misunderstandings. The questions could be answered by checking one or several boxes where alternative answers could be chosen. In the case when no answer was consistent with the respondent’s opinion, an

open answer was available to fill out additional information. In the end of the survey an answer box was available to leave other opinions regarding fashion brands on Instagram. In all questions there were response options related to content marketing. By the way the Millennials responded to the questions we could figure out their attitude to fashion brands on Instagram.

We limited the survey to not consist of more than ten questions since less people tend to answer questionnaires if they are too long or time consuming. The respondents were all anonymous when answering the survey since it has been shown that anonymous answers often are more truthfully rendered (Jacobsen, 2002).

When the aim is to get the survey result in percentage a quantitative method is preferable, according to Trost (2010). Why we conducted a quantitative pilot study, and not a qualitative one, was because we wanted to figure out what questions we later could ask the interviewees. Therefore we based our interview questions on the information we got from the survey to get a perspective on how fashion brands preferably should promote content on Instagram. We could have made a qualitative pilot study, but that would not have given us the insight in how the Millennials are arguing regarding engagement on Instagram.

### **3.2.2 Qualitative Study**

There is not much written about Instagram in the scientific world, which is why we decided to complement the existing theories with a qualitative study to deepen our knowledge of the subject.

According to Jacobsen (2002) the qualitative method is to prefer when the researcher aims to create clarity in an unclear subject and when the previous knowledge in the area is limited and therefore makes it hard to design a quantitative survey.

The limited theories about content marketing, Instagram, and the relationship between the two of them made us carry out a qualitative study. According to Jacobsen (2002), limitations in existing theories require qualitative studies while quantitative studies are more suitable when the aim is to standardize information. A qualitative study is useful when the researcher wants to get a hold of someone's experiences and interpretations of a subject.

To reach our objectives with the qualitative part we made in-depth interviews with two independent specialists within the fields of content marketing and social media, one located in Sweden and one in USA.

When we configured the questions we directed them to the specific interview person to make sure they were relevant for the area of expertise in which they are currently in. According to Jacobsen (2002) there is a lot to think about when gathering data by interviewing people and/or creating surveys. First of all you have to carefully choose the right persons and inform them what your research is about. When you are creating your questions you have to think about that you really want to cover.

The motivation of who to interview was based on their knowledge about content marketing, the fashion industry, and their professional insight in social media as a marketing tool. Jacobsen (2002) argues that the questions have to be properly formulated for the purpose of the interview or survey.

We were aware of that personal communication can result in misleading answers, but since our interviewees gave similar responds to several question it made us confident that the information they gave was accurate.

When you see to the person's answers it is important to reflect upon what he or she really meant. You should not analyze the words but rather look to the sentence in whole (Jacobsen, 2002).

We took these advices into consideration while executing the interviews.

We are aware of that by interviewing more than two professionals we could have strengthen the reliability of the qualitative study. The fact that our interviewees responded very similar to most of the questions we felt confident that their claims were true. Given that they are operating in two different countries we felt that their responses still were reliable since the distance did not make any difference in how they experience content marketing, social media, and how to engage Millennials.

### **3.3 Data Collection**

There are two different types of data collection, which according to Jacobsen (2002) are primary collection and secondary collection.

### **3.3.1 Secondary Data Collection**

We started this study by reading articles and collect information about our research question. The keywords helped us to find relevant theories which we gathered basic knowledge from. To make sure that our sources were reliable we mainly used scientific articles, published in scientific journals, in our research. According to Jacobsen (2002), secondary data is information collected by someone other than the researcher himself. The search engines we used were databases online that are approved on University level, such as Scopus and Web of Science. Why we in particular have been relying on scientific journals, beside that they are considered approved science, is because they are more up-to-date than physical books about online marketing and content marketing. Because of the fact that the online environment is developing in a fast pace (DeMaria, 2014), we found it important not to include sources that might have become irrelevant during the last few years. Therefore, we tried to limit the use of books as a source of information in this study. The few books we used have been carefully selected with well-known authors and relevant information. The keywords we focused on were Instagram, social media, Millennials, brand equity, engagement, and content marketing. Throughout the research we kept a critical approach to the information found through secondary sources since Jacobsen (2002) claims that the data probably has been collected for studies with different purposes. To strengthen the reliability and validity of the theories we tried to find more than one source for each statement.

### **3.3.2 Primary Data Collection**

Our primary data collection aimed to complement the secondary data to make sure that the information gathered from the data collecting method aligned with our specific research purpose. Jacobsen (2002) explains how observations, questionnaires, and interviews are different methods to collect primary data related to the question of issue.

#### **3.3.2.1 Qualitative Interviews**

The limited information about content marketing and Instagram forced us to find other information sources than previous theories. Because of that, we decided to make two in-depth interviews with questions designed to give us further information about content marketing and Instagram, as well as their relationship to the Millennials, fashion brands, and brand equity. Interviews give allowance to ask further questions from the once that initially were planned and are, according to (Jacobsen, 2002), a less controlled method than e.g. surveys. Interviews should preferably be executed in a physical environment, but digital solutions are also considered as valid.

We tried both a physical and digital solution during our interviews. One was held in a physical environment in Stockholm, Sweden, with the Head of communications at social media bureau United Screens. This interview was held in Swedish and later translated to English, due to which we are aware that misunderstandings might have occurred during the translation.

The other interview was performed through appear.in (a communication tool similar to Skype and Facetime). The reason for the digital communication was the different locations of the interviewer and interviewee, more specifically New York and Oklahoma. Jacobsen (2002) advises to save the information obtained during interviews, which is why we recorded them. The interview questions slightly differed for the two interviewees since they have different backgrounds within marketing, even though their areas of expertise are similar. Jacobsen (2002) claims that the people chosen for an interview should be important people within their field of work. This made us select the interviewees with care. We wanted to take advantage of their knowledge related to digital marketing, content marketing, the Millennials, and social media. The majority of the questions were open, but follow-up questions were asked to confirm that the information was correctly understood. Follow-up questions allow the interviewer to get a more detailed understanding about the information received. Preferably, an interview should consist of both open and fixed questions, according to Jacobsen (2002), but in our case we wanted to compare the responses we got from the two interviewees with the theory we had collected to confirm reliability and validity of our research.

**Anna Wickham, Content Marketing Specialist. Founder of Charm House, LLC.**

Due to the fact that Anna Wickham is a content marketing specialist we found her to be an important person to have a detailed interview with. Wickham is a young and inspiring woman

who has started her own company Charm House. She lives and breathes entrepreneurship and focuses on Millennial issues. Wickham provides support to her clients of how to apply content marketing into their own businesses, which has given her a great insight in how companies perceive the functioning of content marketing on different platforms. The information received from this interview gave us knowledge about how Instagram can be used as a content marketing tool and what perks and drawbacks can be found related to it. She informed us about what to think of when targeting the Millennials with digital marketing in order to attract and keep them engaged on a platform. Wickham also gave her opinion on why fashion is the biggest industry on Instagram and how fashion brands can use Instagram to increase brand equity.

**Jessica Westin, Head of Communications at Social Media Bureau United Screens.  
Former Social Media Manager at Zalando.**

Westin has a previous career as the social media manager at the fashion company Zalando. Today, she is head of communication at the social media bureau United Screens where she has developed expertise within social media and online communication. Since Westin previously worked within the fashion industry she could provide us insight in how fashion brands helped Instagram to grow and how the brands preferably should act on platforms as Instagram in order to increase brand equity. With a deep understanding in how Millennials think and act on social media, she has been a great addition to our study.

### **3.4 Reliability and Validity**

While doing a research there are two things the researcher have to keep in mind throughout the whole process; the result has to be reliable and valid. Therefore, Jacobsen (2002) claims, reliability and validity are the two requirements that should guide an empirical research.

#### **3.4.1 Reliability**

If a test shows similar results in different situations, the test is considered to be reliable as long as the second test was made during the same circumstances as the first (Jacobsen, 2002).

This means, if we would run our pilot study again and get the same result as the first time, our result would be reliable. From the survey we got information about to what extent the

Millennials find themselves being engaged Instagram followers, and what the main reason for engaging with a brand is according to them.

In this case, we let the compiled answers from the quantitative pilot study serve as a guideline to the questions we asked in the qualitative interviews. We could see that the responses we got from the pilot study aligned with the responses we got from the qualitative interviews. Regarding our qualitative interview held in Swedish, we were aware of keeping up the reliability by carefully translating the answer in Swedish to English.

### **3.4.2 Validity**

A valid research is when you measure what you wish to measure (Jacobsen, 2002). There are two types of validity; internal and external. Internal validity is when measuring what was intended to be measured. Throughout the research we made sure to always keep a thread in order to get valid results related to our research question.

External validity is when an outcome from one research also is applicable in other contexts (Jacobsen, 2002). Therefore, we questioned our survey since it was only made for Swedish speaking Millennials which means that the result might not be applicable in other countries due to cultural differences.

Being aware of previous theories had been written for a different purpose than ours, we made sure to have a critical mindset while reading and analyzing the secondary data.

## **4. Empirical Framework**

*In the part of empirical framework we present our primary collected data. First out we present our quantitative pilot study to subsequently continue with the presentation of our two interviews.*

### **4.1 Quantitative Pilot Study: Millennials on Instagram**

The two requirements to participate in the survey were to belong to the Millennial generation and to have an Instagram account. 135 Millennials participated of which 70,4 % were women and 29,6 % were men. Even though all respondents were belonging to the same generation, the majority of those who participated were born between 1990-1994 (84 %).

As many as 62,4 % are following a fashion brand on Instagram, while 34,4 % said they do not.

#### **Motivation to Follow an Account on Instagram**

The majority of the respondents agreed that what makes an Instagram account interesting to follow is the inspiration you get from it (87 %) and to be able to take part of news and information (56 %).

A big share of the respondents also thought that a brand account is more attractive when it gives followers the possibility to take part of offers, competitions, behind-the-scene-pictures, and follow their events as well as the people behind the brand.

#### **Engagement**

None of the respondents said they were very engaged followers who leave comments, tag their friends in pictures, ask questions, or participate in competitions. Thus, 59 % did say that they were engaged, i.e. a follower who comment, tag friends, and/or like the photos. 41 % said they only consume the content without engaging in any of the actions mentioned above. Very few of the respondents, only 5 %, claimed to be interest in interacting and communicating with the brand on their Instagram account.

## **Purchase Intentions**

When asking the respondents in what way they thought they got affected by following fashion brands on Instagram, 50 % said they feel inspired and prefer to buy similar clothes but cheaper alternatives.

28 % said that they feel loyal to the brand and buy their products before considering other brands' products, and 26 % claim they rather buy products online (immediately) instead of in a store.

## **4.2 Qualitative Study**

### **4.2.1 Interview with Anna Wickham, Content Marketing Specialist. Founder of Charm House, LLC.**

*Following text based on the responses we got from the interview with Anna Wickham. We excluded the questions to make it a coherent text.*

## **Content Marketing**

Content marketing is all about providing free value to your customers and your clients. So instead of approaching your customers and clients saying "Hey, you want to buy this, because I sell this, then you have something more valuable to share which is "Hey, do you want to buy this? By the way, here is some free value that lets you know who we are and why you should trust us over someone else." Cause in the past people could just say "Hey, I sell this and that's why you should buy from me" and that was a good enough reason. But now there's so much competition and it's not even local, it's global.

It's not enough just to have a great product. So, you have your product, your clothes look pretty - congratulations. Now you have to move on to the first real step which is really figuring out how your audience is different from other fashion audiences, and how your product is different from the other ones out there - that your targeted audience might be interested in. That's the first step - what are you going to say that's different from what other people are saying? And also, who is your exact audience? The more targeted you can get the better content you can create and that's how you can reach them. A lot of fashion people say: "content marketing is not going to work for me because content means words or writing, not images". Fashion people are not going to read articles; they just want to see images. I think

that the targeted audience is going to care a lot more about visuals than maybe written content. But content marketing definitely works in fashion just as in any other industry.

### **Content Marketing on Instagram**

Things are changing with Instagram and if you would ask the same questions in a year I might have a different answer, even in six months. Social media is changing so fast. There are two main requirements right now that would make me convinced to put a client [brand] on Instagram. The first requirement is that they have a very visual product, so fashion is definitely one of those things. Food is a great example, event is a great example. Anything that is visual like these examples is great. Here's the second requirement: That the audience is generally young. With limited resources, I would use these two requirements to determine if you should be on Instagram. Sure, your product is visual but someone has to download the app and spend time there, cause if your audience is not hanging out there it's waste of time. The trick with Instagram is that you are not allowed to put a link on Instagram. Anywhere you can put a link it's easy, but Instagram comes along and won't let us put in a hyperlink. You can put the link as text but it won't be a hyperlink. That's the biggest challenge with Instagram.

The way you use content marketing is this: You need to get them on your email list, because that's kind of the main goal with content marketing - to get them hear from you more so you can start to create a relationship with them, and develop brand loyalty. You need to think out your funnel really well. What I mean is that the one link you have, that's your shot. I would not link to a homepage. There are a couple of things that you could do. One, you could create a landing page. So whenever someone clicks on the link, they get to the landing page where you somehow convince them to give you their email address. It could be to give them a gift, an eBook, some kind of guide, or promise them a really awesome newsletter. There's a lot of things you could do. You could promise them a lot of fashion tips. Some fashion brands tell them [the targeted audience] that if they subscribe they will get a discount on the first order, or tell them that they will be in your insider club or whatever. Anyway, you need to figure out a way that motivates them subscribe. The second thing you could do is to change your link every time you post something new. That could be a new blog post, images, podcast, e.g. Then you promote that piece for a week or so, and every week you change that link. That's a good way if you want to drive a lot of traffic to a content you've created. Those are two good things to do to take your audience one step closer to a purchase.

## **Millennials**

You want to be in front of the people that are addicted to social networks, and addicted to Instagram. It's going to be the teenagers, it's going to be the 20-something, and some people in their 30's, but every day the Instagram audience becomes a few days older. It also depends on your industry, so fashion is a good example. You look at all the fashion enthusiasts and eliminate everyone else from the population except from them. Then you look at them and the age range, and it could be say the age of 15 to 45. Even to look at the differences in geographic areas can be interesting. You have New York City where people might be a little older since a lot of people are very fashion forward there. You have to look at the industry as well, cause it might be different depending on the industry.

## **Engagement**

When it comes to content marketing on Instagram, engagement is key. Asking questions is the best way to engage the audience. Asking for their opinion invites people to respond and when you do that you have to acknowledge that they responded. Another great way is to post a lot. Facebook has an algorithm that punishes you if you post too much as a business, and even personally because the personal algorithm works similarly. You don't post five times a day on Facebook because Facebook pretty much limit your reach. But with Instagram and with Twitter as well, you can post ten times a day and there is no algorithm involved. You post something and it goes live then you can see it live. Instagram does not pick and choose what they show your audience. That's why it's a huge opportunity for businesses because of that ability. So, another great way to engage your audience is to post frequently. The businesses you find succeed on Instagram don't post one time a day, they post five times a day. And keeping in mind you have to engage with these people as well. Remember, you can't just post, it's a two-way communication. You have all these comments that are coming in and you have to acknowledge them and don't make them feel stupid for commenting.

## **Brand Equity**

You have to be cautious with social media because you do not own what you accumulate. You're just borrowing influence from social media. It's Facebook's influence, it's Instagram's influence. You're just borrowing it and they have total control of what you do. I'm not discouraging people to build equity on social media or on Instagram specifically, but that's where you have to grow your email list. In the end, you own that but you don't own your

Instagram followers. Your Instagram followers are an asset, but you better have other assets too. They are an asset when you have them in your email list.

You never know what Instagram will do in the future, that's why you have to be prepared if the floor fall under you. Email is key, but you also have to have something to email them so you need content. And you need social media or else they [the targeted audience] will never find you. You have to make social media, email, and content work together because each of them alone doesn't work. Content marketing is therefore more than relevant to apply on Instagram.

#### **4.2.2 Interview with Jessica Westin, Head of Communications at Social Media Bureau United Screens. Former Social Media Manager at Zalando.**

*Following text based on the responses we got from the interview with Jessica Westin. We excluded the questions to make it a coherent text.*

##### **Social Media**

Instagram differs from other social media. Twitter is about text, ideas, and discussions. Pinterest is picture focused just as Instagram, but it is like a media bank of inspiration. Instagram is not about sharing opinions, it is about; "this is what I am doing now, this is who I am now - this is the person I am aiming to be". Both Twitter and Instagram are using hashtags but there are big differences. Twitter is a fast forum, short thoughts and a rapid flow. The trends on Twitter pasts within one or two days. The posts have a shorter lifespan, of course depended of the short space of writing. Hashtags on Instagram persists. Like the hashtag "#fashion" is a trend that never goes out of style.

##### **Millennials**

Millennials are extremely used to technology and differs from other generations when it comes to marketing communication on social media and Instagram. They are very tolerant - they grew up with the Internet. They understand that something has to finance what they are reading and therefore their tolerance to advertising is very high. For example, when advertising came to Instagram - the outcry fell quite soon because of their acceptance, something has to pay for the platform to be free.

When it comes to content collaborations Millennials are very much fine with it as long it is typed within the post. This in comparison to the tolerance for unmarked advertising - which is

very low. For example, an Instagrammer forgot to type out a collaboration with a snacks brand. She wrote things like "the best snack ever" etc. and 95 % of the comments were extremely negative in terms of "so obvious", "sell-out" etc. You can clearly see the difference when the sponsorship is marked; the audience is much more accepting and gives positive response.

If you are going to exist as a consumer brand you have to exist where your target group exists. You want to be top of mind. In history, if consumers wanted a jumper, for example, they went to a shop. Today the Millennials start online and have to go through a lot of the assortment. If you don't exist where there is a demand from the consumer's, your products will never be bought. Out of sight, out of mind. A part of the Millennials were born in the 90's and for them nothing as "outside of Internet" exists. Everything they do does in some way reflect on their behavior on the internet. There is no difference in gaming online or playing football. They are both associated. There is no online or offline - it has always been "online". This means that if you want to attract this generation, it probably in most ways has to be done by social media. For brands it is about relevance, it is relevant for them to be here. Speaking of Millennials, you need to ask where they are, which can both be on Instagram, and the bus. The only difference between social media and "reality" to Millennials is physical places or platforms.

The challenge of attracting Millennials to your brand is to be relevant in your marketing. You have to be active in relevant forums where interest of the product exists. Another challenge is to still be inspiring, not just solve certain needs - you have to fulfill dreams.

There is a big difference between Millennials and older generations. The younger generation has a global perspective and sees the possibilities. Many work and travel abroad, a thought very few people of the older generation ever have had. The Internet has made the world shrink. It is easier than ever to get to know people in other countries, their culture, and to take yourself there. The flights cost less and it is easier to keep in touch. Chat groups online allow daily respondent with each other.

### **Content Marketing on Instagram**

When it comes to the content of an Instagram account there are a lot of practical things you easily forget as a brand owner. You have to fulfill your ambition level, not just start the account. What is our target group, where are they, what purpose do we fulfil by existing on Instagram. Everybody can create interesting content on Instagram but the question is if it is

relevant or not. To create interesting content you have to put time into it. Put up realistic goals. When creating a strategy for your account you should know how active you should be, what the images should convey, who you want to target yourself to, if others have used the hashtag you want to use, etc. These sort of practical things are very good to write down. It can be a very negative backlash to the brand if the company forgets its Instagram and the account manager doesn't commit or answer their followers.

There are a lot of trends on Instagram and other social media. Sometimes it could be favorable to be a part of them, but sometimes not. You have to be fast enough, it will be negative if the company is too late when everybody already made all the jokes. When there are too many stakeholders within the company who has to give their approval - then it is hard to be fleet-footed. More long-lived trends could be worth putting time on though.

### **Brand Equity**

Fashion is big on Instagram. One of the main reasons is due to the inspiration - what you as consumer is aiming for. Instagram is an approachable way of sharing and express yourself fast. Fashion is even the reason why Instagram got as big as it is. Before Instagram existed, fashion blogs were the source of inspiration and Instagram grew in the same pace as fashion bloggers entered the platform. As a fashion brand is it important to be visible on Instagram in some way. This is a place where you can increase your brand equity, by yourself or by teaming up with influencers of Instagram. Influencers normally bring up feelings within customers which is why these people are efficient to use while marketing a fashion brand. She gives the example of [nelly.com](http://nelly.com), when they invited a lot of famous Instagrammers to a party weekend at a beach house in 2015. Lots of pictures were published and [nelly.com](http://nelly.com) got a lot of positive publicity.

### **Engagement**

By raising brand awareness, fashion brands can later create engagement through Instagram. There are several ways to do this, for example by creating good content, making sure that you are relevant to your followers, inviting others to create for you (creating hashtags and regram pictures taken by your followers) and inviting to press meetings (for example [nelly.com](http://nelly.com)'s beach house).

But important to know: It is hard to answer if you can measure the value of likes and followers on Instagram. In the end, everything must in some way be translated to sales. Every

account is limited to someone's own link and profile. It is important to remember that Instagram foremost is about being top of mind.

## 5. Analysis

*In the analysis and conclusion we discuss our findings and compare them with the theories and finally present what conclusion we have come to.*

### 5.1 Analysis

To make all the components of our research question clear we have divided the analysis into three subqueries that finally lead us to the final question of issue: *How can fashion brands apply content marketing on Instagram to engage Millennials and increase brand equity?*

#### 1. Can fashion brands run content marketing on Instagram to reach Millennials?

As the theory of Pulizzi shows, content marketing is relevant information given to a targeted audience consistently. In other words, valuable and compelling content that attract, acquire, and engage a clearly defined and understood target audience - with the objective of driving profitable customer action.

According to Wickham, content marketing is applicable for fashion brands, as for any other industry. She also claims that content marketing is more than relevant to apply on Instagram.

The theory of Lee et al. (2015) describes Instagram as a social media platform with focus on archiving images. Åkerlund (2015, 11 September) agrees that Instagram is a visual platform and adds that fashion is a visual industry. Also, fashion is one of the biggest industries on Instagram. This correlates with our interview with Wickham who explains how Instagram is a visual platform and fashion is a visual industry, and she also states that the fashion audience cares more about visuals than written content. Fashion is even the reason why Instagram has grown as much as it has in the past years, according to Westin.

According to Chua and Sung (2015), Millennials have direct access to social media wherever they are since they are constantly online on their portable devices. Sashittal et al. (2015) confirm that the Millennials are strongly attached to their smartphones and engrossed in social media. DeMaria (2014) also confirms that the Millennials are active on social media and adds that 95 % of them are on Facebook, and between 50-90% shop online. They are also used to a

two way communication and instead of just getting the content received - they actively respond to it.

In our empirical findings with Wickham two requirements are considered to be important, in order for a brand to be on Instagram, which are to have a visual product and a relative young audience. She continues to explain that brands should aim to be in front of people addicted to social networks and Instagram, which are people in their 20's or 30's. This claim is supported by the theories above. Millennials, born between 1980-2000, is a generally young generation that grew up with Internet, according to Westin. She adds that Millennials have made the world smaller due to their frequent use of digital devices. Wickham claims that brands should expose their products where their targeted audience is spending time, something Westin agrees upon by saying that if you are going to exist as a consumer brand you have to appear where your target group exists.

## **2. How can fashion brands engage Millennials through content marketing on Instagram?**

Brodie et al. (2013) describes consumer engagement as the commitment to an active relationship with a brand. The finding from our interview with Wickham supports this when she claims that asking questions invites people to engage with the brand. She adds that the brand then have to respond back to really engage with the audience. In short, customer and consumer engagement is an extent of actions made with a brand in focus, according to Beukeboom et al. (2015).

The frequency of delivered content is also a factor that determines if customers will engage with a brand or not, according to Cramer (2013). A content marketing strategy is necessary in order for customers to find motivation to interact. The theory of Cramer (2013) confirms our findings from the interview with Westin where she claims that a strategy of content marketing activities on Instagram should be configured in advance, and be a part of the communication strategy. Tiago and Veríssimo (2014) also confirm that a higher level of sales is possible to reach through a strategy, which is required in order to increase engagement and create stronger relationships. Westin also argues that the challenge a brand faces, when trying to attract Millennials with marketing activities, is to be relevant.

Looking from a brand's perspective, the theory of Pulizzi (2013) concludes that the main reason for a brand to create a strategy is to understand the consumer motivation. Pulizzi

(2013) adds that with a content marketing strategy a brand can create a space in the mind of the targeted audience which will make them buy the branded products in the future. He also adds that brand loyalty is what later drives profitable customer actions. Wickham supports these findings by claiming that brands have to find out what motivates their Instagram-followers in order to make them take the next step towards a purchase.

When the customer motivation is taken into account, added value for consumer can be created through customized social media, according to Killian and McManus, (2015).

Wickham confirm this theory by saying that brands today have to explain to customers what added value they offer compared to other brands.

Lee et al. (2015) claim in their theory that one motivation to use Instagram is the differentiated layout, which is to archive images. Wickham describes differentiation as a way to help brands create relevant content in order to attract their targeted audience. Westin continuously confirm that Instagram differs from other social media since the content on the platform aims to inform people about what is happening in the current moment.

In the theories of Bourgeois (2014) we saw that a strong relationship with engaged customers is created when a brand keep their activities to a few platforms. Wickham confirms those theories by saying that frequency in publishing content on Instagram is a way of creating engagement. Further she claims that engagement is the key for content marketing on Instagram.

Beukeboom et al. (2015) claims that the “liking” of a brand’s Facebook-page can be considered as a first step towards, or a light form of, customer engagement. Beukeboom et al. (2015) continuously claim that communication between consumers and brands can be directed through brand’s Facebook-page.

Wickham draws a parallel and says that asking questions and respond to them is a way to create customer engagement. She enlighten us about how important it is to use a two-way communication to answer comments and acknowledge the followers. She explains how responding to a comment left on Instagram is a way to further engage people how are visiting the account. Her claim supports the theory from Beukeboom et al. (2015). Westin adds that inviting others to create content for you is another way to encourage engagement on social media.

What Killian and McManus (2015) consider being important to understand as a brand manager, is what type of people that are actively following your company's social platforms, as well as the importance to update your sites frequently with relevant content. This is what is called being committed to your social platforms. Wickham previously mentioned that the brands which have become successful on Instagram are also the ones who post frequently, sometimes five times a day. This statement links together the theory from Killian and McManus (2015) with our empirical findings.

### **3. How can engagement on Instagram increase brand equity, through content marketing?**

We have already analysed two subqueries. The first implies that it is possible for fashion brands to run content marketing on Instagram to reach the Millennials. The second subquery states that you can engage Millennials through content marketing on Instagram. At this point, we can make a summary of the two and claim that fashion brands can apply content marketing on Instagram to engage Millennials. To be able to receive a final answer to our question of issue we need to examine how content marketing can generate increased brand equity.

The definition of brand equity, which Londoño et al. (2016) present in their theory, explains how a brand's name is the reason for marketing effects and outcomes.

Increased engagement with a brand improves organizational performances, according to Hollebeek et al. (2014). In the conversation with Wickham, she says that Instagram-users can post content on the platform as many times a day they want. This possibility allows them to post frequently and that is another way of creating engagement on Instagram, according to her, which also supports the theory about how engagement can improve organizational performances.

Content marketing will, according to Pulizzi (2013), not drive customer actions until an emotional connection is being developed between the brand and the customer. At that point, he continues, brand loyalty is being created which will lead to increased sales. Collaborate with influencers is a good way to create positive publicity, according to Westin, since influencers are bringing out emotions within people. For that reason, Westin claims that a fashion brand can increase brand equity by being visible on Instagram, which confirms the theory of Pulizzi (2013).

Brand awareness and brand loyalty are, according to Erdoğmuş and Çiçek (2012), most likely to develop when a brand distributes relevant and popular content as well as being active on several platforms. Westin follow up previous statement by continue to explain how inviting others to create content for your brand, like reposting content from influencers own accounts, are ways for fashion brands to raise brand awareness and create engagement on Instagram. In the theory of Erdoğmuş and Çiçek (2012) they claim that a firm grows when the customers are loyal and consider the firm's brand to be irreplaceable. According to the theory of Brodie et al. (2013) loyalty is one of the outcomes of consumer engagement. Even though it is a light form of engagement, Wickham claims that signing up for a newsletter is one way to reach brand awareness in the pursuit of increasing loyalty between the customer and the brand. Westin confirms this argument by claiming that fashion brands can increase brand equity on Instagram by being top of mind.

The theory of Kao and Winston (2016) explains that loyalty is the main driver of the phenomenon brand equity, based on the reason that loyalty leads to competitive advantages generated from brand equity. Huang and Sarigöllü (2012) add that increased brand equity is a result of brand awareness. Customers that are aware of a brand are more likely to purchase the branded products, since the specific brand then play a role in the consumer's decision-making process. Our findings in the interview with Westin support previous theories. She argues that a fashion brand can increase brand equity on Instagram. Further, she says that it is important to be top of mind as a brand, and to achieve that they need to be where the targeted audience is.

Gensler et al. (2013) further mean that strong brands have a clear knowledge structure in the consumer's memory.

We find support for both previous theories within the theory of Huang and Sarigöllü (2012), who claims that brand awareness and top of mind result in increased brand equity.

Wickham further supports this by encourage brands to make Instagram-followers sign up for news on an email list in order to get frequent updates from the brand. In order to build brand equity on a social media, from which Wickham states you are just borrowing influence, the brand have to grow an email list which they own. Wickham continues to explain how reaching out to followers through emails will help brands create a relationship with them. By mentioning the email list, Wickham confirms previous theories which claim that brand awareness results in increase brand equity.

The theory of Pulizzi (2013) argues that content marketing is a source for brand loyalty, which leads to an increased favorable reputation. Dijkmans et al. (2015), confirm this statement by claiming that brand loyalty is the outcome of a positive corporate reputation, which they also mean result in an increased amount of purchases. They conclude that a brand's reputation is dependent on if the engagement is positive or negative.

Wickham's statement that "engagement is key", regarding content marketing on Instagram, is correlated with the theories that a brand reputation is dependent on if the engagement is positive or negative.

Erdoğan and Çiçek (2012) mean that for a brand to create loyalty among its customers, it has been shown that a brand who offers relevant and popular content, is visible on several platforms, and offers advantageous campaigns, are successful.

Our findings from the interview with Wickham state that fashion brands, as any other brands, can run content marketing. But, she also claims that the followers you accumulate through Instagram only become an asset if you have them to sign up for your newsletters or email list.

## **6. Conclusion**

*We have investigated our subqueries one by one to finally reach a conclusion for our question of issue. Below we will present the subqueries together with the related conclusions.*

### **1. Can fashion brands run content marketing on Instagram to reach Millennials?**

We know from previous research that content marketing is relevant information delivered to a targeted audience consistently. Wickham claims that content marketing is applicable for fashion brands. Theories supports our empirical findings and says that fashion is big on Instagram.

By running content marketing, a brand distributes content such as images and text to their targeted audience. Instagram is a social media platform that enables publishing of images. This means that fashion brands can use Instagram to publish images as content, which is possible since both Instagram and fashion are visual, which are the criterions to run content marketing on Instagram.

Our empirical findings show that for a brand to be on Instagram the audience should be young. Brands should expose their products where their targeted audience is spending time, i.e. you should exist where your target group exists.

Previous research shows that Millennials are constantly online on their portable devices, and that most of them shop online as well as posting pictures of the products they like or have bought.

Our theoretical and empirical findings have showed that Millennials are on Instagram. By shopping online and sharing pictures of clothes on social media we also assume that they are open to fashion on Instagram. We have come to the conclusion that you can reach Millennials on Instagram, as long as they are the target a brand is aiming for to reach. As fashion brands can apply content marketing on Instagram we also make the conclusion that it is possible for fashion brands to run content marketing on Instagram and to reach Millennials.

This leads us to the second subquery.

### **2. How can fashion brands engage Millennials through content marketing on Instagram?**

We have understood that Millennials are active on Instagram, which is a criterion for reaching out to them though content marketing on the platform. By assuming that, another finding

show that fashion brands who create a relevant content marketing strategy also can engage Millennials on Instagram. Without a strategy the process of creating content and reaching out to the targeted audience, frequently with relevant content, is hampered. When relevant content is directed to the right audience they are more likely to engage with the brand. Following a brand's account on Instagram can be seen as a light form of engagement as well as leaving comments on Instagram is a form of engagement. The allowance of a two-way communication on social media platforms, such as Instagram and Facebook, enables communication between followers and brands which generates increased engagement. This leads us to the conclusion that fashion brands can *engage* Millennials through content marketing on Instagram by completing following steps:

- Create a content marketing strategy.
- Direct relevant content to the right audience.
- Maintain a two-way communication with the Instagram-followers.

### **3. How can engagement on Instagram increase brand equity, through content marketing?**

As we concluded in the previous question, engagement grows when fashion brands provide relevant content to their audience on Instagram. In some contexts, influencers are seen as relevant people to create positive publicity, yet any kind of publicity can be positive. Positive publicity on Instagram results in raised brand awareness since an emotional connection between the brand and the consumer then is developed. An emotional connection to a brand can lead to consumer actions, and it is not until these emotions have developed that brand loyalty can increase. Brand awareness and brand loyalty have both proven to increase brand equity, as well as increase sales. The conclusion we make is that engagement on Instagram can *increase brand equity* through content marketing.

By creating an emotional connection between the brand and the Millennials brand awareness is developed. The Millennials are then more likely to engage with the brand which leads to increased brand loyalty, as long as the brand itself follow the steps previously mentioned to create engagement. Therefore, we are confident to claim that engagement is the source of increased brand equity on Instagram.

## 6.1 Final conclusion

Our final question of issue will serve as a summary of the subqueries. From our subqueries we have come to several conclusions which will be integrated and presented as one single conclusion to the following question:

*How can fashion brands apply content marketing on Instagram to engage Millennials and increase brand equity?*

The criterion for fashion brands to succeed with content marketing on Instagram is to create a strategy. By establishing a relevant content marketing strategy fashion brands can create engagement among the Millennials on Instagram, as long as the information given to the audience is relevant, valuable, and provided consistently. Due to this fact, we claim it is possible for fashion brands to run content marketing on Instagram to reach the Millennials. This is because the Millennials are active on the platform where the fashion brands publish their contents. Shortly, content marketing aims to create engagement to drive profitable customer actions.

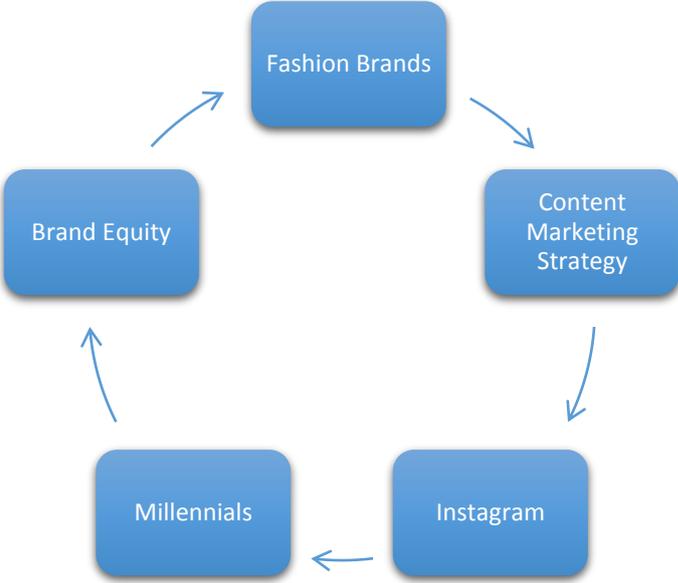
By running content marketing, based on a proper strategy, brand awareness is being developed as a result of the favorable corporate reputation and frequent updates from the brand. Brand awareness can be created by positive engagement which in turn develops brand loyalty. Brand loyalty is a result of the engagement that a two-way communication enables between the Millennials and fashion brands.

Both brand awareness and brand loyalty are sources for increased brand equity, and brand equity itself can result in increased purchases.

The assumption that the brand loyalty, which brand equity is built on, leads to increased customer actions clearly marks how customers make favorable actions based on the relationship to a brand. This closes the circle of how content marketing, engagement, and brand equity leads to one another.

By claiming this, our final conclusion is that fashion brands can apply content marketing on Instagram to engage Millennials and increase brand equity. How fashion brands can run content marketing on Instagram and encourage engagement is by creating a content marketing

strategy, distribute relevant content, and acknowledge the Instagram-followers through a two-way communication. The engagement results in increase brand equity and more profitable customer actions. Looking back at the definition of content marketing, content marketing is all about *engaging* consumers to make them take actions that are *profitable* for the company.



## **7. Further Research**

A phenomenon within digital marketing that easily get mixed up with content marketing is native advertising (Pulizzi, 2013). With the same aim of delivering valuable content to attract and engage customers, native advertising is paid content. Providing content marketing is seen as an asset for the company and is an ongoing process, while native advertising is a temporary marketing action with the objective to increase sales during a certain time frame (Pulizzi, 2013).

For further research it would be interesting to see if paid content on Instagram would have the same effect on followers and their level of engagement as content provided directly from a brand.

## 8. References

### Books

Bell, J. (2010). *Doing Your Research Project* (5th Edition). Berkshire, GBR: McGrawHill Education.

Pulizzi, J. (2013). *Epic Content Marketing: How to Tell a Different Story, Break through the Clutter, and Win More Customers by Marketing Less*. New York: McGraw-Hill Professional.

Jacobsen, D. I. (2002). *Vad, hur och varför? – Om metodval i företagsekonomi och andra samhällsvetenskapliga ämnen*. Studentlitteratur AB.

### Podcasts

Åkerlund, A. (2015, 11 September). Instagram - modets nya maktverktyg [Podcast]. Hämtad från <http://sverigesradio.se/sida/avsnitt/601560?programid=2794>

### Scientific articles

Alt, D. (2015). College students' academic motivation, media engagement and fear of missing out. *Computers in Human Behavior*, 49, 111-119. [doi:10.1016/j.chb.2015.02.057](https://doi.org/10.1016/j.chb.2015.02.057)

Beukeboom, C. J., Kerkhof, P., & de Vries, M. (2015). Does a Virtual Like Cause Actual Liking? How Following a Brand's Facebook Updates Enhances Brand Evaluations and Purchase Intention. *Journal of Interactive Marketing*, 32, 26-36. [doi:10.1016/j.intmar.2015.09.003](https://doi.org/10.1016/j.intmar.2015.09.003)

Bourgeois, T. (2014). Multichannel Content Marketing Is Your Next Challenge: Here's How to Overcome It. *ECONTENT*, 37(10), 12-13.

Braojos-Gomez, J., Benitez-Amado, J., & Llorens-Montes, F. J. (2015). How do small firms learn to develop a social media competence? *International Journal of Information Management*, 35(4), 443-458. [doi:10.1016/j.ijinfomgt.2015.04.003](https://doi.org/10.1016/j.ijinfomgt.2015.04.003)

Brodie, R. J., Ilic, A., Juric, B., & Hollebeek, L. (2013). Consumer engagement in a virtual brand community: An exploratory analysis. *Journal of Business Research*, 66(1), 105-114. doi:10.1016/j.jbusres.2011.07.029

Carroll, C.L., & Ramachandran, P. (2014). The Intelligent Use of Digital tools and Social Media in Practice Management. *CHEST Journal*, 145(4), 896-902. doi:10.1378/chest.13-0251

Chua, S., & Sung, Y. (2015). Using a consumer socialization framework to understand electronic word-of-mouth (eWOM) group membership among brand followers on Twitter. *Electronic Commerce Research and Applications*, 14(4), 251-260. doi:10.1016/j.elerap.2015.04.002

Cramer, M. L. (2013). Beyond the Blog. *EContent*, 36(8), 10-15.

Davis, R., Piven, I., & Breazeale, M. (2014). Conceptualizing the brand in social media community: The five sources model. *Journal of Retailing and Consumer Services*, 21(4), 468-481. doi:10.1016/j.jretconser.2014.03.006

DeMaria, A. N. (2013). Here Come the Millennials. *Journal of the American College of Cardiology*, 61(15), 1654-1656. doi:10.1016/j.jacc.2013.03.009

Dijkmans, C., Kerkhof, P., & Beukeboom, C. J. (2015). A stage to engage: Social media use and corporate reputation. *Tourism Management*, 47, 58-67. doi:10.1016/j.tourman.2014.09.005

Enginkaya, E., & Yilmaz, H. (2014). What drives consumers to interact with brands through social media? A motivation scale development study. *Procedia - Social and Behavioral*, 148, 219-226. doi:10.1016/j.sbspro.2014.07.037

Erdoğan, İ. E., & Çiçek, M. (2012). The Impact of Social Media Marketing on Brand Loyalty. *Procedia- Social and Behavioral Sciences*, 58, 1353-1360. doi:10.1016/j.sbspro.2012.09.1119

Gensler, S., Völckner, F., Liu-Thompkins, Y., & Wiertz, C. (2013). Managing Brands in the Social Media Environment. *Journal of Interactive Marketing*, 27(4), 242-256.

doi:10.1016/j.intmar.2013.09.004

Hollebeek, L. D., Glynn, M. S., & Brodie, R. J. (2014). Consumer Brand Engagement in Social Media: Conceptualization, Scale Development and Validation. *Journal of Interactive Marketing*, 28(2), 149-165. doi:10.1016/j.intmar.2013.12.002

Huang, R. & Sarigöllü, E. (2012). How brand awareness relates to market outcome, brand equity, and the marketing mix. *Journal of Business Research*, 65(1), 92-99.

doi:10.1016/j.jbusres.2011.02.003

Kao, T-W., & Winston T. L. (2016). The relationship between perceived e-service quality and brand equity: A simultaneous equations system approach. *Computers in Human Behavior*, 57, 208-218. doi:10.1016/j.chb.2015.12.006

Kilgour, M., Sasser, S.L., & Larke, R. (2015). The social media transformation process: Curating content into strategy. *Corporate communications*, 20(3), 326-343.

doi: <http://dx.doi.org/10.1108/CCIJ-07-2014-0046>

Killian, D., & McManus, K. (2015). A marketing communications approach for the digital era: Managerial guidelines for social media integration. *Business Horizons*, 58(5), 539-549.

doi:10.1016/j.bushor.2015.05.006

Lee, E., Lee JA., Moon, JH., & Sung, Y. (2015). Pictures Speak Louder than Words: Motivations for Using Instagram. *Cyberpsychology Behavior and Social Networking*, 18(9), 552-556. doi: 10.1089/cyber.2015.0157

Londoño, J. C., Elms, J., & Davies, K. (2016). Conceptualising and measuring consumer-based brand-retailer-channel equity. *Journal of Retailing and Consumers services*, 29, 70-81.

doi:10.1016/j.jretconser.2015.11.004

Ma, W.W.K., & Chan, A. (2014). Knowledge sharing and social media: Altruism, perceived online attachment motivation, and perceived online relationship commitment. *Computers in Human Behavior*, 39(...), 51-58. doi:10.1016/j.chb.2014.06.015

Mangold, W.G., & Faulds, D.J. (2009). Social media: The new hybrid element of the promotion mix. *Business Horizons*, 52(4), 357-365. doi: 10.1016/j.bushor.2009.03.002

Pulizzi, J. (2013). How to Know Content Marketing When You See It. *EContent*, 36(10), 16-17.

Sashittal, H. C., Hodis M., and Sriramachandramurthy, R. (2015) Entifying your brand among Twitter-using millennials. *Business Horizons*, 58(3), 325-333.

doi:10.1016/j.bushor.2015.01.010

Stephen, A. T. (2016). The role of digital and social media marketing in consumer behavior. *Current Opinion in Psychology*, 10, 17-21. doi:10.1016/j.copsyc.2015.10.016

Thoumrungroje, A. (2014). The Influence of Social Media Intensity and EWOM on Conspicuous Consumption. *Procedia*, 148, 7-15. doi:10.1016/j.sbspro.2014.07.009

Tiago, M., & Veríssimo, J. (2014). Digital marketing and social media: Why bother?. *Business Horizons*, 57(6), 703-708. doi:10.1016/j.bushor.2014.07.002

VanMeter, R. A., Grisaffe, D. B., & Chonko, L. B. (2015). Of “Likes” and “Pins”: The Effects of Consumers' Attachment to Social Media. *Journal of Interactive Marketing*, 32, 70-88. doi:10.1016/j.intmar.2015.09.001

Xu, S., Wang, Z., & David, P. (2015). Media multitasking and well-being of university students. *Computers in Human Behavior*, 55, 242-250. doi:10.1016/j.chb.2015.08.040

### **Webpages**

Martyn Shuttleworth (Jul 14, 2010). *Pilot Study*. Retrieved Jun 01, 2016 from Explorable.com:<https://explorable.com/pilot-study>

## **9. Attachments**

### **Questions for Anna Wickham**

1. What's your title and previous experience?
2. How would you define "Content marketing"?
3. How have content marketing developed during the last couple of years?
4. What should a fashion brand think of when creating a content marketing strategy for their Instagram account?
5. Does it differ from other industries?
6. Have you found that some industries benefit from using Instagram more than others?
7. Are many companies using Instagram as a content marketing tool?
8. How do you find Instagram being useful as a content marketing tool?
9. What are the perks with using Instagram as a company?
10. What are the drawbacks with using Instagram as a company?
11. Do you believe that content marketing through Instagram works better on a specific age group/ generation? If yes; what age span/ generation?
12. Have you gotten an insight in what companies find being difficult with content marketing in general?
13. In what way could an Instagram-account engage the targeted audience?
14. Competitions, questions, layout etc.
15. How should a brand proceed to increase engagement among its followers?
16. To what extent do you find Instagram being a source for brand equity, as a result of content marketing?

### **Questions for Jessica Westin**

1. How does Millennials differ from other generations?
2. How does Instagram differ from other social media?

3. Is it important or not to attract the Millennial generation? Does it have to happen through social media?
4. What are the challenges in attracting Millennials?
5. How shall you think when it comes to content/content marketing on Instagram? Are there any guidelines?
6. How can a brand create interesting content on Instagram? Can everybody?
7. What shall you think about when setting your strategy for Instagram?
8. Are there benefits and disadvantages to a company to have an Instagram account?
9. How should you describe a brand-owned Instagram account?
10. Is it important to follow trends on Instagram? Why, why not?
11. How big is fashion on Instagram? Describe.
12. Do you "have to" have an Instagram account as a fashion brand?
13. Can a fashion brand increase their brand equity through Instagram? What key factors should there then be?
14. How can you create engagement through your Instagram account as a fashion brand?
15. Is it possible to measure the value of likes and followers on Instagram?

Emelie Eriksson, international  
marketing student

Caroline Hansson, international  
marketing student



Besöksadress: Kristian IV:s väg 3  
Postadress: Box 823, 301 18 Halmstad  
Telefon: 035-16 71 00  
E-mail: [registrator@hh.se](mailto:registrator@hh.se)  
[www.hh.se](http://www.hh.se)