

T.C

MARMARA ÜNİVERSİTESİ

SOSYAL BİLİMLER ENSTİTÜSÜ

İŞLETME (İNGİLİZCE) ANABİLİM DALI

ÜRETİM YÖNETİMİ VE PAZARLAMA (İNGİLİZCE) BİLİM DALI

**THE IMPACT OF BRAND POSTS AND VISUALITY ON CUSTOMER
ENGAGEMENT BEHAVIOR: A STUDY OF INSTAGRAM BRAND ACCOUNTS**

Yüksek Lisans Tezi

TUĞÇE TULUK

İstanbul,2021

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**MARKA GÖNDERİLERİNİN VE GÖRSELLİĞİN MÜŞTERİ KATILIM
DAVRANIŞI ÜZERİNE ETKİSİ: INSTAGRAM MARKA HESAPLARI ÜZERİNE
BİR ÇALIŞMA**

Yüksek Lisans Tezi

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İstanbul,2021

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İstanbul,2021

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ÖZET

MARKA GÖNDERİLERİNİN VE GÖRSELLİĞİN MÜŞTERİ KATILIM DAVRANIŞI ÜZERİNE ETKİSİ: İNSTAGRAM MARKA HESAPLARI ÜZERİNE BİR ÇALIŞMA

İçerik pazarlaması, şirketlerin ve markaların, son zamanlarda yüksek miktarda bütçe ayırdığı pazarlama alanlarından birisidir. Günümüzde dijitalleşmenin ve sosyal medya kullanımının artmasıyla beraber içerik pazarlaması daha da önem kazanmıştır. Markalar ve şirketler, sosyal medya platformları aracılığıyla içerik üreterek, paylaşarak ve dağıtarak müşterilerle daha yüksek etkileşim içerisine girmiştir. Değişik türlerdeki sosyal medya içerikleri, müşterilerin bu içeriklere daha farklı etkileşim göstermesine sebep olmuştur. Bu çalışmada, içerik pazarlaması bağlamında içerik türleri, içerik kalitesi, ve görsellik değişkenlerinin, lüks kozmetik kategorisini takip eden müşterilerin katılım davranışına ve satın alımına olan etkilerini anlamak ve bu değişkenlerin birbirleriyle olan ilişkilerini test etmek amaçlanmıştır. Ayrıca, bu çalışmada, lüks kozmetik markalarının Instagram hesapları ele alınarak lüks kozmetik markalarının Instagram hesabını takip eden 320 kadın üzerinde çevrimiçi bir anket yapılmıştır. Bu modelde, uyarıcı-organizma-tepki teori modeli kullanılmıştır. Kısmi en küçük kare yol modellemesi ile analiz edilen hipotez sonuçları, görsel estetik, özgün (güvenilir), ve marka aktivizim içerik türlerinin müşteri katılım davranışına ve satın alımına önemli bir etkiye sahip olduğu görülmüştür. Diğer yandan görsel karmaşık içerik türünün müşteri katılım davranışı ve satın alımını olumsuz yönde etkilediği görülmüştür. Sonuç olarak, özgün (güvenilir) içerik, marka aktivizmi, ve görsel estetik türleri, müşteri katılımı ve satın alımını olumlu etkilediği görülürken, görsel karmaşık içeriği türünün olumsuz yönde etkilediği görülmüştür. Son olarak, müşteri katılım davranışının da lüks kozmetik markalarının satın alımı üzerinde pozitif yönde önemli bir etkiye sahip olduğu görülmüştür.

Anahtar Kelimeler: Marka Gönderileri, Dijital İçerik Pazarlaması, Sosyal Medya Pazarlaması, Müşteri Katılım Davranışı, Instagram, Görsel Estetik, Görsel Karmaşıklık, İçerik Kalitesi, Uyarıcı-Organizma-Tepki Teorisi

ABSTRACT

THE IMPACT OF BRAND POSTS AND VISUALITY ON CUSTOMER ENGAGEMENT BEHAVIOR: A STUDY OF INSTAGRAM BRAND ACCOUNTS

Content marketing is one of the marketing areas where companies and brands have allocated a large amount of budget lately. Today, with digitalization and increasing of social media usage, content marketing has gained even more importance. Brands and companies have had higher engagement with customers by generating, sharing and distributing content through social media platforms. Different types of social media content have caused customers to interact with these contents in a different way. In this study, it is aimed to understand the effects of content types, content quality, and visuality variables on the engagement behavior and purchase intention of customers who are following the luxury cosmetic brands category in the context of content marketing and to test the relationships between these variables. In addition, in this study, an online survey was conducted on 320 women who follow the Instagram accounts of luxury cosmetics brands. In this model, the stimulus-organism-response theory model was used. The hypothesis results analyzed by partial least square path modeling showed that visual aesthetic, authenticity (trustable), and brand activism content types have a significant impact on customer engagement behavior and purchase intention. On the other hand, it has been observed that the visual complex content type negatively affects customer engagement behavior and purchase intention. As a result, it was seen that content authenticity, brand activism, visual aesthetics contents have a significant positive impact on customer engagement behavior and purchase intention, whereas, visual complexity has a significant negative impact on both customer engagement behavior and purchase intention. Finally, it has been observed that customer engagement behavior has a significant positive impact on the purchase intention of luxury cosmetic brands.

Keywords: Brand Posts, Digital Content Marketing, Social Media Marketing, Customer Engagement Behavior, Instagram, Visual Aesthetic, Visual Complexity, Content Quality, Stimulus-Organism-Response Theory

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INTRODUCTION

Nowadays, there are 420 billion active social media users all over the world and the number of active social media users are more than 53 % of the world's total population (Social,2021a). Thus, social media have profoundly altered our lives and how we engage and interact with one another and the brands in the market place (Qualman,2009; Safko and Brake,2009). With the emergence of the social media and the proliferation of the social media platforms, brands started to implement content marketing and social media marketing strategies. Many firms in the markets started to heavily invest in content marketing and social media marketing strategies to easily reach their customers or potential customers. According to study by HubSpot (2019), 70% marketers are actively investing in content marketing strategies. Especially, luxury brands in the market started to use distinctive social media platforms to reach more audiences because proliferation of social media platforms are creating new opportunities to luxury brands (Kim and Ko,2012). Luxury brands can easily reach their target audiences or mass markets with their presence on social media platforms.

With the increasing usage of social media platforms and increasing wealth of the customers caused that increasing desire and preference of purchasing luxury brands. Thus, the term of the 'Luxury Democratization' was born. Luxury democratization stimulates customers to easily access to luxury brands in the markets and also, it enables them to easily communicate and reach luxury brands that have a presence on social media. With different types of social media platforms, luxury brands grasp their customers or prospects' attention and appeal to the masses in the market. In terms of social media platforms, luxury brands provide this accessibility with the content marketing strategies. Thus, the luxury brands became started to generate, share and distribute the contents via their social media accounts. Customers in the markets, are engaging in a different way to these contents such as liking, sharing, and commenting.

Previous studies in the literature, have investigated the relationship between luxury brands' social media marketing activities and customer engagement (Godey et al.,2016; Kim and Ko,2012; Park et al.,2021). For instance, these studies generally focused on the social media marketing efforts such as; entertainment, customization, trendiness, word of mouth and interaction. However, there are limited studies about the relationship between the luxury brands' content marketing strategies and customer engagement. Especially, in the context of the content marketing for luxury brands, there is no study that considers holistically content marketing

strategies (such as content types, content quality, and visual elements) to our knowledge. Therefore, in this study, content type dimensions (brand activism, philanthropic, informative, and entertainment content), content quality dimensions (visual complexity, content authenticity, and trendiness), and visual aesthetics were investigated in order to understand the impacts on customer engagement behavior and purchase intention dimensions in the luxury cosmetic brands context. Additionally, this study examines the relationship between these variables by applying Stimulus-Organism-Response (SOR) model. For instance, content types, content qualities, and visual aesthetic dimensions assumed as the stimulus factors in this study and were examined the impacts on customer engagement and purchase intention. Customer engagement behavior assumed the role of organism and its impacts were examined on purchase intention, which acted as the response in SOR model.

Based on proposed model mentioned above, this study aims to answers following research questions:

- Which type of content is important for customer engagement behavior on the luxury cosmetic brands on Instagram accounts?
- What is the impact of content quality factor on customer engagement behavior in the luxury cosmetic brands on Instagram accounts?
- Do visual aesthetics of luxury cosmetic brands have a role in customer engagement behavior on Instagram accounts?
- Does engagement with the luxury brands on Instagram have an impact on the purchase intention of luxury consumers?

In the context of the content marketing, there are several distinctive types of the contents such as; entertainment, informational (Luarn et al.,2015), infotainment(both entertainment and informative) (Gavilanes et al.,2018), philanthropic(corporate social responsibility) (Chwialkowska,2018), promotional, social, and remunerative (Menon et al.,2019), etc. However, with the development of the content marketing strategies, companies can generate distinctive characteristics of contents such as; authentic(trustable) content (Pentina et al.,2013), and contents which are visually aesthetics (Kusumasondjaja,2019). Besides, companies in the markets, they also started to generate, share, and distribute the contents expressing their opinions through social media platforms.

Although such content is emerging as new, it has been studied by a few researchers. These types of contents as known as the brand activism or brand advocacy contents and companies express their opinions and feelings about the political or social issues via their social media

accounts and thus, customers in the markets behave differently toward them (Hydock et al.,2019). In the previous studies, there is no study about the brand activism content for the luxury brands thus, this study will be focusing on. Additionally, this study also investigates the impact of several content types such as philanthropic, informative, entertainment; content quality features (content authenticity, trendiness, visual complexity), and visual aesthetics for luxury cosmetics brands on Instagram.

Instagram is the most popular social media tools to share picture-based posts and it offers the most colorful and vivid visuals to users. Using effective visual contents or posts on Instagram easily grasps customers' attention. Additionally, Instagram is the one of the fastest growing social media platforms in the digital environment. Instagram provides customers to experiences by sharing photos, videos and other type of posts. With the sharing photos, and videos, among the users of Instagram, especially in the luxury context, Instagram is the most popular platform to stimulate users to engagement. In addition, particularly, most of the top luxury fashion brands have presence on Instagram to stimulate their customers to engagement (Krepapa and Beratis,2016).

A report by Elliott (2014), emphasized that Instagram has the 4.21 engagement ratio for the per-follower in terms of generated posts. Accordingly, this means that, Instagram conveys the brand posts 58 times more engagement per follower than Facebook, and 120 times more engagement per follower than Twitter. Furthermore, last report by Guan (2018) stated that the customer engagement for luxury brands occurs on Instagram with the branded contents with the ratio of 93%. This means that, branded content or contents on Instagram has great role on customer's engagement. Besides, according to the report by Social (2018), engaging with the family and friends, engaging with entertaining and inspirational contents or visuals are the common reasons of the Instagram usage for the users and the report emphasized that 51% of consumers used consistently and more than half of these consumers (30%) generally like branded content or follow brand via their Instagram accounts. Accordingly, 42% of users used Instagram stories, 29 % of consumers followed a hashtag on Instagram, and 26% of consumers broadcast live on Instagram. Thus, consumers can easily interact or engage with brands or other users in different ways. In Turkey, there are 60 million active social media users and these users make up 70.80 % of the total population of Turkey. Especially, there are 46 million active users of Instagram, and the average time spent of these users is 19.7 hours/month. Additionally, Instagram (89.50%) is the second most used social media platform among others in Turkey (Social,2021b).

Luxury content marketing is now one of the social media and digital marketing implementation in the marketing context for the luxury brands. The term of the luxury content

marketing comprehends the generating and using contents such as; social media posts, email newsletters, videos, and blogposts to present their luxury products and also, they aim to increase their sales, brand awareness by applying content marketing (Depino,2019). Nowadays, content marketing implementations are preferred by luxury brands. For instance, Louis Vuitton, Barneys, and Burberry are applied best content marketing strategies in the luxury markets (Depino,2019). Firstly, Burberry implemented their content marketing campaign in 2013, which is known as 'Burberry Kiss Campaign'. The campaign is implemented via interactive e-mail campaign and Burberry brand introduced their new lipstick series to the customers.

Another brand that implements the best content marketing is Louis Vuitton. It is published their online magazines on their web-sites and offers customers to information about the latest news and trends in the luxury fashion market. The other best content marketing example is Burberry's 'Art of the Trench Campaign', and it provides customers to sharing photos via Tumblr platform to by wearing trench coat (Depino,2019). 'The Window', it is the own content page/blog of the Barney's and provides customers to hottest trends about the fashion, stimulates customers to shopping and designers write inspiring contents about the fashion. Furthermore, the branded content type is the other best technique in the content marketing context for the luxury brands (Bensoussan,2019). For instance, in terms of the Louis Vuitton, branded content offers their customers to give an information about their cultures, values, and brand heritage by applying branded content in their social media account or website pages/blogs with several types of branded content such as; entertaining, informative, useful contents (Bensoussan,2019).

In the luxury context, there are few studies based on the creative branded content strategies and distinctive content types on Instagram. For instance, in the luxury context, the study by Kusumasondjaja (2019) examined the visual aesthetic contents in the luxury fashion brands, the study by Lee et al. (2018b) investigated the visual complexity content for the communication on social media platforms in the context of luxury fashion brands, also the study by Kreppa, and Beratis (2016) investigated the customer engagement behavior on Instagram for luxury fashion brands by using content analysis, and the study by Liu et al. (2020) explored the luxury fashion brands' social media impacts on customer engagement with brand-related social media content types. In terms of luxury cosmetic markets, there are few studies in the literature. For instance, there is a study in the context of the luxury cosmetic markets in terms of the impact of the social and personal value on attitude and usage behavior (Ajitha and Sivakumar,2017). There is no study in the luxury cosmetic markets for the relationship between customer engagement and brand-related content types. Therefore, this study will close the gap in the literature.

The study is organized as followed: introduction part consists of the scope and importance of the study. The next part is literature review, which includes overview of the content marketing, overview of luxury marketing, overview of customer engagement, overview of purchase intention and hypothesis development. First content and content marketing, content types are clarified. Then the luxury marketing is explained in detailed. Additionally, customer engagement, and purchase intention are explained in detailed. After all model development and hypothesis in terms of content types (brand activism content, philanthropic content, informative and entertainment content), content qualities (trendiness, content authenticity, visual complexity), and visual aesthetics, Stimulus-Organism-Response theory model, customer engagement behavior and purchase intention are clarified, and hypothesis is explained. In the following section research design and methodology is explained. After research design and methodology part, research findings are explained in detailed. After then, discussion and conclusion parts are clarified. Additionally, the study is concluded with discussion and further research implications.

For this reason, it is important to understand content marketing and branded content types better. However, literature indicates that there are meager academical studies which focused on content marketing or branded content types in the luxury context especially luxury cosmetic brands. Therefore, this study is significant since it sheds on the meager sides of literature about content marketing in the luxury brands context.

All in all, this study will shed on shortcomings of the literature about content marketing in the luxury market. In addition to this, this study focuses on the luxury cosmetic brands category, this study will lead to understand content marketing in terms of the luxury cosmetic brands on Instagram accounts. In addition, this study will give brands and companies insight about social media platforms especially Instagram in terms of branded content types based on content marketing strategies.

1.CONTENT & CONTENT MARKETING

1.1. Definition of Content

Content is defined as “anything created and uploaded to a website: the words, images, or other things reside here”(Handley and Chapman,2011). According to Holliman, and Rowley (2014), “the notion of content has its root in the publishing world where words, images, and motion graphics have to be sufficiently interesting for the target audience to seek out the publishing platform whether it is a TV, magazine, radio channel, or newspaper”. Halvorson, and Rach (2012), propose that content is “what the user came (to your website) to read, learn, see or experience”, and Wuebben (2012) sights content as the major component to telling a brands’ story, “the story of your product or service and propels your brand into the hearts and minds of your prospect, customers and others”. Also, content is seen as new advertisement and includes the information that customers want to use to achieve their personal or professional goals (Kotler,2017). Content is not a new concept in the marketing context but it is a new perspective of a digital marketing context and thus, in the digital environment and digital economy context, one of the most popular slogans is ‘content is king’ (Rancati and Gordini,2016).

In digital marketing context, content is occasionally distributed by the social media platforms with using the tags. These tags, used in the social media and digital platforms, attract the attention of customers and easily reach whatever they want to achieve. Using the tags in the social media platforms are equivalent to traditional advertising slogans Kotler (2017) and this may because tags offer interesting and attention- grabbing content to customers on digital media or social media platforms and also, unlike traditional advertising, using tags can allow customers to find what they want and the content they are looking for, consuming, and engaging. Content marketing offers value to the customers (Asmussen et al.,2016).For this reason, content is seen as an important part of the creating value for the customers in the social media context.

1.2. Content and Social Media Platforms

The term of social media represent as web-based technologies to generate highly interactive area and provides user interactions which called as; sharing, liking, and commenting, discussing, and co-creating ideas and content, and also, have ability to modify user-generated content (Kaplan and Haenlein,2010; Kietzmann et al.,2011). In the literature, social media defined as “a group of internet-based applications that build on ideological and technological foundations of web 2.0 and that allow the creation and exchange of user-generated content” (Kaplan &

Haenlein, 2010, pp. 59-68). Social media offer multi-functions to the customers and brands for communication in the marketing areas and these named as; sharing includes customers' or brands' activities, brands' presence on social media environment, reputation of brands or posts, groups or communities, identity of users, and conversations among the users (Kietzmann et al.,2011). According to this statement, customers easily create, follow and share the posts about the brands or their experiences and/or insights towards brands with the several social media types such as, social network sites (SNSs; Facebook), microblogs (Twitter), content communities (YouTube) by using contents (Arrigo,2018; Kaplan and Haenlein,2010).

Being present on social media platforms such as Facebook, Twitter, YouTube, Instagram has become key component for firms such reasons, and firms use these social media platforms to introduce their products, services and brands Ashley, and Tuten (2015) and these social media platforms ensure companies to establish communication between the customers and brands in the worldwide (Chu et al.,2013; Kim and Ko,2010). Finally, social media provides firms to generate content to contact with customers (Goh et al.,2013). Thus, many customers follow brands, and can interact with brands on their social media platforms Menon et al. (2019) and hereby, firms can strengthen the relationships with their customers and build longtime relationships with their prospects (Weiger et al.,2017).

1.3. Definition of Content Marketing

The term of 'content marketing' has been used in the literature for a longtime and companies using content marketing as a marketing tool (Pulizzi and Barrett,2010). The one of the main definitions of the content marketing is "the creation and distribution of educational and/or compelling content in multiple formats to attract and/or retain customers" (Pulizzi and Barrett,2008). Later, Pulizzi (2013) stated the content marketing as " a content marketing is the marketing and business process for creating and distributing content to attract, acquire, and engage a clearly defined and understood target audience-with the objective of driving profitable customer action". In the literature, there are several definitions and studies about the content marketing and the **Table 1** indicate them.

Table 1: Definitions of Content Marketing

Author/ Year	Definitions of Content Marketing
Holliman, and Rowley (2014)	“Creating, distributing, and sharing relevant, compelling and timely content to engage customers at the appropriate point in their buying consideration processes, such that it encourages them to convert to a business building outcome.”
Pulizzi, and Barrett (2012)	“CM is the creation of valuable, relevant, and compelling content by the brand itself on a consistent basis, used to generate a positive behavior from a customer or prospect of the brand.”
Wang et al. (2019)	“Creating, distributing, sharing relevant, compelling and timely content to engage customers at the appropriate point in their buying consideration processes, such that it encourages them to convert to a business building outcome.”
Palazzo, and Vollero (2015)	“A marketing technique of creating and sharing relevant and valuable content to position company as a ‘thought leader’ in its sector with the aim of developing engagement and trusted relationships with customers.”
Author/ Year	Definitions of Content Marketing
Baltes (2015)	“Content marketing is what a company creates and shares to tell its story.”
Lieb (2012)	“Content marketing is a pull strategy- it is a marketing of attraction. It’s being there when consumers need you and seek you out with relevant, educational, helpful, compelling, engaging, and sometimes entertaining information.”
Rancati, and Gordini (2015)	“Attracts potential consumers and increases their engagement and empowerment, through the creation, dissemination, and sharing of free content and being relevant, meaningful, valuable and able to inspire confidence in existing and potential customers.”

Kilgour et al. (2015)	"The active role of consumer participation in sharing in a media space that becomes their interest."
Pulizzi, and Rose (2011)	"A strategy focused on the creation of a valuable experience. It is humans being helpful to each other, sharing valuable pieces of content that enrich the community and position the business as a leader in the field."
Du Plessis (2015)	"Content marketing has become a leading marketing technique in digital marketing communication and uses the point of view of consumers to build relationships by creating and sharing engaging content in social media that enhance their daily lives."
Halvorson, and Rach (2012)	"Digital content marketing enables target audiences to actively share and follow information through emotion, information, and entertainment, instead of filtering or ignoring traditional advertisements."
Rahim, and Clemens (2012)	"Creating and publishing unique and interesting content that focuses on prospects or customers. It educates them, helps them solve problems, and invites them to engage with a company's brand and content marketing aims to deliver meaningful, original content to engage prospects and customers, and help them make well-informed decisions."

Author/ Year	Definitions of Content Marketing
CMI (2016)	"Content marketing is about attracting an audience to an experience (or 'destination') that you own, build, and optimize to achieve your marketing objectives."
Pulizzi (2013)	"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."

Silverman (2012)	“Content marketing key purpose is to draw in leads and supplement brand credibility.”
Bloomstein (2012)	“The practice of planning for the creation, delivery, and governance of useful, usable content.”
Pulizzi, and Barrett (2008)	“The creation and distribution of educational and/or compelling content multiple formats to attract and/or retain customers.”
Świczak (2012)	“Content marketing is a marketing technique which involves creating and spreading contents valuable from the point of view of recipients of the content, aimed at drawing attention and thus engaging a community gathered around a particular target group.”
Human et al. (2018)	“Content marketing can be seen as a hybrid aspect of integrated marketing communication (IMC), since it helps companies to communicate with a broad target audience, which in turn enables customers to talk to each-other in non-traditional ways.”
Mansour, and Barandas (2017)	“Content marketing earns customers’ attention through interesting and interactive content which enhances a company’s findability.”
Ahmad et al. (2016)	“Content marketing is sharing the information regarding the products and brands to attract others to participate in purchasing activities that create the engagement relationship between consumers and the companies.”

Author/ Year	Definitions of Content Marketing
Leibtag (2014)	"Content marketing brings 'content' and 'marketing' together-creating and distributing online content so that users develop an awareness of your brand."
Lehnert et al. (2020)	"Content marketing is the precise focus of inbound marketing. Content marketing is best described as creating information and interactive content that addresses the needs of the customer."
Lee et al. (2018a)	"Content marketing seeks to develop content that better engages targeted users and drives the desired goals of the marketer."
Cronin (2016)	"Content marketing's goal is to gain and retain customers by curating content that is relevant and useful to the audience which will, ultimately, give the organization their loyalty."
Kinsta (2020)	"Content marketing is the creation of content that is relevant, entertaining, compelling and valuable."
Ramos (2013)	"Content marketing is the use of content which composed of the text, images, audio, and video, within a larger marketing platform that includes basic marketing concepts, the distribution and search tools of Web 1.0., the social tools of Web 2.0., digital advertising, automation tools, tracking and business metrics."
I-Scoop (2016)	"Content marketing is an umbrella term covers a set of strategies, techniques, and tactics to fulfill businesses and customers' goals by using the most relevant content to serve, attract, convert, retain and engage customers in a trustworthy and valuable way."
Fredshaw (2019)	"Content marketing is a great strategy to help attract more people to your brand and improve your overall sales."

Lieb (2017)	“Content marketing is the creation and sharing of content for marketing purposes. In digital channels, content marketing refers to content that resides on properties the brand owns or largely controls from a content perspective (website, social media, syndication).”
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With the proliferation the content marketing in digital media and social media platforms, content marketing has become the major component of the digital environment or digital economy and the term is started to use as the ‘digital content marketing’ Hollebeek, and Macky (2019) or ‘content engineering’(Lee *et al.*,2018a). Digital content marketing is described as “the management process responsible for identifying, anticipating, and satisfying customer requirements profitably” through relevant digital content (Rowley,2008). Also, (Hollebeek and Macky,2019) defined as the digital content marketing as generating, and sharing of pertinent, useful, brand related content to existing or prospects on social media platforms to enhance the positive brand engagement, customer interactions with the brands, customer trust and relationships. At this point, academic interest about the digital content marketing is increased and many companies are started to arrange their marketing communication techniques to live up to their customers or prospects with content that they are eager to engage with (Taiminen and Ranaweera,2019).

Digital content marketing or content marketing is transformed from some types such as; related characteristics Koiso-Kanttila (2004), worth of digital information or digital products Rowley (2008) to potential marketing communication (Malthouse,2013). In the literature, there are numerous studies about the digital content marketing. Especially, digital content marketing or content marketing has also constantly been linked to the context of the customer engagement on the digital and social media platforms (Dolan et al.,2015; Dolan et al.,2019; Hollebeek and Macky,2019; Shahbaznezhad et al.,2021; Taiminen and Ranaweera,2019).

According to Holliman, and Rowley (2014), content marketing or digital content marketing is defined as “creating, distributing, and sharing relevant, compelling and timely content to engage customers at the appropriate point in their buying consideration processes, such that it encourages them to convert to a business building outcome”. This definition emphasizes the part of content marketing and content marketing is seen as an inbound marketing (pull marketing) to produce precious content based on customers’ and prospects’ needs who have already search for information about a service or product (Halligan and Shah,2010). Inbound

marketing described as the creating and sharing the content and focuses on getting prospects and keep them coming back for more and also inbound marketing strategy encourage customers to seek out relevant, interesting contents about the brands and voluntarily engage the company's contents (Lin and Yazdanifard,2014). This voluntarily engagement is composed of the pull marketing strategy and this supports the content marketing strategy. Thus, content marketing strategy is known as the profession of communicating with customers or prospects regardless to the any selling approach (Pulizzi,2013) because content marketing strategy aims to create and build longtime relationships with the customers or prospects. In the inbound marketing techniques, content is a key part of it and hereby, understanding the content and how can it be used in the marketing by stimulating customers to engage it and content is origin to enhancement of an efficient inbound marketing strategy (Holliman and Rowley,2014).Content marketing and inbound marketing have the same approaches and goals in the marketing or digital marketing although they have different descriptions.

Content marketing strategy aims to create brand awareness or brand reinforcement by giving brand related information to the customers, offers customer relationships and customer services, creates customer upsells and customer feedbacks or conversions (Pulizzi and Rose,2011). These aims of the content marketing has been clearly identified and extended by Rancati, and Gordini (2015) under the name of 'content marketing pillars' such as; "the content marketing goals are consisted of identifying brand awareness, creating customer acquisition, leading sales, creating customer retention or customer loyalty, leading online traffic, leading generation and management/nurturing, and creating thought leaders".

1.4. Comparing and Contrasting Content Marketing in B2C and B2B Contexts

1.4.1. B2B Content Marketing

In previous studies, the term of the B2B content marketing is defined as follows; "creating, distributing, and sharing relevant, compelling and timely content to engage customers at the appropriate point in their buying consideration processes, such that it encourages them to convert to a business building outcome" (Holliman and Rowley,2014). The use of content marketing is becoming prevalent in the B2B market Järvinen, and Taiminen (2016) and according to result of the survey 86% of B2B marketers in North America use content marketing strategies and 47% have a devoted content marketing group in their organization (Pulizzi and Handley,2014). According to the study Holliman, and Rowley (2014), content is the major component of B2B content marketing, and is comprised of information which provides B2B marketers intend to help

customers and herewith build customer relationships. In reality, both B2B marketing practitioners and scholars stress that content marketing is changed from the perspective from ‘selling’ to ‘helping’ process (Holliman and Rowley,2014; Jefferson and Tanton,2013). There are distinctive business connections and buyer obtaining particular goals like remaining and advancing customer trust, developing and generating value and introducing processes (Yaghtin et al.,2020).

In the context of B2B content marketing, Salo (2017) counts on that firms which are in B2B markets, are using social media platforms in distinctive paths in their marketing activities. B2B marketers are using mostly social media tools or platforms to digging longtime connections with their prospects (Barry and Gironda,2017).Addition to this, Diba et al. (2019) propose firms in a B2B market can utilize from social media platforms to affect the phases of the buying process by using practical blocks which are named as follows; “identity, presence, relationships, reputation, sharing, conversations, and groups”.

With the advancement of the Internet, B2B customer purchasing decisions has stimulated firms to publish digital content leads prospects or customers to interact with the firms (Järvinen and Taiminen,2016). Due to swift extraction of digital content marketing (DCM), in the B2B market, using content marketing and its strategy have become more popular for several social media platforms Yaghtin et al. (2020) and also they advocated that several social media platforms such as LinkedIn and Instagram as the B2B content marketing platforms. Consequently, each firm uses distinctive social media platforms and content marketing strategies for several reasons. In the literature, principal business goals of B2B content marketing are associated with “enhancing brand awareness and image, stimulating customer engagement and raising sales via customer acquisitions, lead generation, upselling and cross-selling” (Holliman and Rowley,2014; Pulizzi and Handley,2014).

There are three main goals to achieve content marketing strategies in B2B sector and these are named as follows; creating and building customer acquisition, boosting the brand and its image, and increasing customer retention (Statista,2020). According to this statement, in B2B sector these strategies are divided by the percentages as follows in the survey; Firms in B2B market which are comprised of 85% used to creating and building customer acquisition, and 77% of used to boosting the brand and its image strategy, and finally 55% of used to customer retention strategies. In the content marketing for B2B markets, there are particular factors to use content marketing strategies such as storytelling, value creation, latest trends, expert content (Statista,2020). Furthermore, the study indicated that the which social media platforms is more efficient to use content marketing strategy. The study by Statista (2020), divided the use of content or content marketing strategies in B2B sector in terms of each social media platforms such as;

Facebook (74%), LinkedIn (85%), Instagram (51%), and Twitter (71%). This means that, firms in the B2B sector, mostly used content in the LinkedIn platform.

Content marketing in B2B sector is different from other marketing techniques such as traditional advertising because content marketing in B2B sector serves useful and relevant information to their customers, communicate with them in relevant way, and customers interplay and engage with the content in the social media platforms with their own rights (Pulizzi,2013; Wang et al.,2019; Yaghtin et al.,2020).

In the context of content marketing or digital content marketing (DCM), there are several studies about the use of content in the B2B sector (Barry and Girona,2017; Holliman and Rowley,2014; Järvinen and Taiminen,2016; Taiminen and Ranaweera,2019; Wang et al.,2019; Yaghtin et al.,2020). In previous studies, Holliman, and Rowley (2014) identified and noted the significance of the digital content marketing in B2B sector, also, emphasized that the relationships between the B2B sector and digital content marketing. Also, the study by Yaghtin et al. (2020) determined the key components in designing digital content marketing with the firms' primary marketing aims in the B2B sector. A few studies by Taiminen, and Ranaweera (2019) empirically explored that the role of the digital content marketing in a relationship marketing perspectives such as; strengthen the value-laden trusting B2B brand relationships. Moreover, in the literature, the study by Wang et al. (2019) investigated that the application of digital content or content marketing strategies in B2B professional services organizations and the study by Järvinen, and Taiminen (2016) explored the organizational stages for improving precious and prompt content to reach their customers and for combining content marketing with B2B selling process.

Furthermore, results of the study by Barry, and Girona (2017) indicated that the digital content and digital content marketing could influence on purchasing decisions. Consequently, in the content marketing context for B2B sector, content is driving brand engagement and trust Hollebeek, and Macky (2019), foster the relationships Taiminen, and Ranaweera (2019) between the firms and customers in the marketing area, influence the purchase decisions Barry, and Girona (2017) of customers and their sales process or sales funnel (Järvinen and Taiminen,2016).

1.4.2. B2C Content Marketing

There are similar reasons to use content or content marketing strategies to enhance customer relationships and stimulate the engage customers in the brands' marketing activities through contents. In the context of content marketing for B2C markets, firms are using content

marketing strategies with these percentages as follows; 80% is comprised of boosting brand and its image, 75% of customer acquisition, and 66% of increasing customer retention (Statista,2020). Furthermore, statistics by the Statista (2020) divided the social media platforms in terms of the usage of content in B2C sector, and it is distributed as follows; 90% Facebook, 57% LinkedIn, 78% Instagram, and 50% Twitter. In the literature, there are several studies about the using of content marketing in the B2C sector (Swani et al.,2014; Swani et al.,2017). The study by Swani et al. (2014) investigated that the distinctions between the B2B and B2C sectors, and clarify their impact's on customer motivation to share content in the social media platform of Twitter communications. Also, the study by Swani et al. (2017) explored and determined that the different social media message contents in the B2C markets. In a B2C market, content is mostly produced and consumed by the individuals, also they are related to the individuals activities such as sharing the content, liking or talking about the content, without a clear sense of who the producer was (Diba et al.,2019).

In the literature there are several studies about comprehends the B2C markets in the context of content marketing (Swani et al.,2014; Swani et al.,2013; Swani et al.,2017). Furthermore, according to these studies, there are differences between the B2C and B2B markets for content marketing and the studies emphasized that their content messages and message appeals are different from each other. Investigations indicated that Twitter and Facebook disclose distinctions in social media content between the B2B and B2C messages (Swani et al.,2014; Swani et al.,2013). For instance, in the context of content marketing, corporate brand names, functional messages or appeals, and informative searching cues are mostly used by the B2B marketers than B2C marketers (Swani et al.,2014). Furthermore, relationships in the content marketing context for social media is different from the B2C and B2B markets. For instance, in a B2C context, relationships defined as “which users can be related to other users; how they create form association that leads them to converse, share objects of sociality, meet-up or simply just list each other as a friend or fun” (Kietzmann et al.,2011). However, in the B2B context, corporations mostly focused on the strong relationships with their corporate suppliers and customers (Gil-Saura et al.,2009). Consequently, in the context of content marketing for B2C and B2B markets, using contents, message appeals and relationships with the users or customers are different from each other for social media platforms.

1.5. Content Types

1.5.1. Firm-Generated Content (FGC)

In the literature, Firm-Generated Content is referred as “is professionally designed and managed by the brand’s marketing team, social media platforms also allow users to create their own content such as user posts on brand pages, and comments, shares, and likes on brand posts” (Colicev, Kumar, & O’Connor, 2018, pp. 100-116). Firm-generated content (FGC) is also known as the ‘marketer-generated content’ (MGC) in the literature of content marketing. According to study by Goh et al. (2013) marketers create and generate the content on behalf of their firms which is called as marketer-generated content to stimulate to engage their customers actively. There are other descriptions about the term of ‘FGC’ as follows; “the communication of information, in any form, created by firms to be shared directly through their official social media pages” Kumar et al. (2016), and “content created by marketers on official brand pages on social media channels” (Stephen & Galak, 2012, pp. 624-639). Firm-generated content is controlled by the firms and represents the brands of the company (Bruhn et al.,2012a). Examples of FGC (firm-generated content) on Facebook contain textual brand posts, and promoting recent deals, or brand-generated videos, related new goods launches (Colicev et al.,2018).

Firm-generated content (FGC), aids firms to generate, remain, and reinforce their relationships and interactions with their target customers (Poulis et al.,2019). Firm-generated content (FGC) is a multi-directional structure and its impact based on the message sentience, customers’ reactions to the message and customers’ native tendency towards social media and firm-generated content can helps firms to advance one to one relationships with their customers or prospects (Kumar et al.,2016). Firm-generated content (FGC) based on customer reactions with diversity of formats such as; customers may ‘like’, ‘share’, and write ‘comments’ posts (Poulis et al.,2019).

Most of the scholars and practitioners studied about the firm-generated content (FGC) in the content marketing literature (Colicev et al.,2018; Goh et al.,2013; Kumar et al.,2016; Poulis et al.,2019). The study by Kumar et al. (2016) explored that three characteristics effect of FGC such as; “valence, receptivity, and customer susceptibility” and firm-generated content (FGC) have a positive impact on customers’ behavior, and also it has bigger impacts on customers who are tech-savvy, prone to social media, and more experienced. Furthermore, study proposed that firm-generated content (FGC) has a great impact on customers with long-term relationships with them. The study by Poulis et al. (2019) indicated that firm-generated content (FGC) has a positive effect on brand awareness, brand loyalty, e-WOM, and purchase intentions and also study

examined the company communication via the Facebook, and Instagram have positive impact on the customer purchase intention. Moreover, firm-generated content (FGC), which is posted on Instagram has a major effect on its users than that posted on Facebook. Consequently, firm-generated content (FGC), is interrelated to high level of customer purchases and sales (Kumar et al.,2016), have impact on brand loyalty and brand awareness (Goh et al.,2013), and have a higher impact on customer engagement in a corporations' social media pages in regards to construct a "fan" base (Colicev et al.,2018).

1.5.2. Sponsored Content

In the literature, sponsored content described as "the intentional incorporation of brands, products, or persuasive messages into traditionally noncommercial, editorial content" (Boerman, Reijmersdal, & Neijens, 2014, pp. 214-224).The study by van Reijmersdal et al. (2009), defined the sponsored content as follows; "the content as the purposeful integration of brands and branded persuasive messages in editorial media content in exchange for compensation by a sponsor". Sponsored content contains the "brand placements, advergames, advertorials in magazines and newspapers, and brands and product mentions in blogs" (Eisend, Reijmersdal, Boerman, & Tarrahi, 2020, pp. 344-366).Using sponsored content, changes the customers' attitudes towards the brand or firms, can affect their attitudes towards them and tries to persuade them. Sponsored content prompts "persuasion knowledge and worsens evaluation, the effects on other responses comprehend the attention, memory, processing, and credibility" (Boerman and Van Reijmersdal,2016).

In the literature, there are distinctive studies analyzing the impact of sponsored content (Boerman et al.,2014; Boerman et al.,2012; Carr and Hayes,2014; Müller and Christandl,2019). Additionally, several studies examining the disclosure effect of the sponsored content (Eisend et al.,2020; van Reijmersdal et al.,2016).The study by Boerman, and Van Reijmersdal (2016), found that disclosing sponsored content prompted persuasion knowledge however, reduced the brand attitudes and purchase intentions. Examining the effects of sponsored content on the source of content, a study by Carr, and Hayes (2014), sponsored content can also change varying on the level of disclosure of the sponsoring, with a implicitly disclosure leading to a lower perceived credibility of the influencer. Furthermore, Boerman et al. (2012) explored the disclosure of the sponsored content and its effect on the brands responses towards a TV show and indicated that sponsored content lead to a higher activation of persuasive knowledge and the findings of the study by Müller, and Christandl (2019), demonstrated that sponsored content leads to a more negative brand attitude in the literature. Consequently, the disclosure effect of the sponsored

content has impact on the several response variables such as; behavioral intention, brand attitude, credibility, persuasion knowledge, resistance, source evaluation, etc. and the study by Eisend et al. (2020), indicated the positive impact of disclosing effect of the sponsored content on persuasion knowledge and resistance, whereas negative impact on brand attitude, behavioral intention, credibility, and source evaluation.

1.5.3. User-Generated Content (UGC)

Digital content marketing or content marketing not only executed by the firms also executed by customers with using user-generated content (UGC) (Hollebeek and Macky,2019). Thus, user-generated content (UGC), is one of the manners to generate customer interactions on the social media (Kim and Johnson,2016) . User-generated content is described as “the published content that created outside of professional routines and practice” (Kaplan & Haenlein, 2010, pp. 59-68). In the literature, user-generated content is also defined as “media content created or produced by the general public, rather than paid professionals and primarily distributed on the Internet” (Baumöl, Hollebeek, & Reinhard, 2016, pp. 199-202).“User-generated content is a substantial medium through which customers or users express themselves and communicate with others online” (Boyd & Ellison, 2008, pp. 210-230).User-generated content provides customers to sociality in the online network or social media platforms because, customers share what happened during the same time, express their feelings and thus sociality occurs in the platforms. The user-generated content can be produced individually or collaboratively and modified, shared or consumed in the social media or other social network sites (Kaplan and Haenlein,2010) and thus, user generated content leads customers to participate in any activity in the social media platforms or network sites. Additionally, this participation is assumed as one version of the customer engagement that can be compared along social media platforms are user-generated contents (Smith et al.,2012).

User-generated content is also known as the ‘customer-generated content’ and the study by Smith et al. (2012), primary investigated the customer-generated advertisements and brands and also, identified and emphasized the differences between brand-related user generated content in social media platforms of YouTube, Twitter, and the study found that there are differences between the brand related user generated content with the subdimensions (brand centrality and promotional self-presentation). According to Kaplan, and Haenlein (2010), user-generated content, can be noticed as aggregate of all paths in which customers or people’s usage of social media. Thus, user-generated content as an important dimension of the social media platforms and many scholars has been discussed its’ importance on “potential influence on brand reputations,

enhancement of brand communities, and the co-creation of the brand” (Iglesias et al.,2013; Quinton,2013). Consequently, user-generated content (UGC), “driving product awareness and influencing customers purchase decisions” (Blakley,2013). The study by Kim, and Johnson (2016) examined the brand-related user-generated content (UGC) shared via Facebook on consumer response, and indicated that the brand-related user-generated content (UGC) prompted consumers’ cognitive and affective replies. Moreover, positive brand-related user-generated content (UGC) implements a major impact on brand and also, it stimulates the consumers’ e-WOM behavior, brand engagement, and potential brand sales.

1.6. Brand-Related Content and Types of the Brand-Related Content

Companies generally implement content marketing, “the creation and distribution of the educational or informational and other types of branded content in multiple forms for attracting and/or retaining the customers on social network sites, brand pages, and brand social media accounts” (Holliman and Rowley,2014; Pulizzi and Barrett,2008). Branded or Brand-related content is other content type in the content marketing context (Stephen et al.,2015; Tafesse and Wien,2017). Brand posts take place at the core of the brand pages and defined as follows; “brand posts exemplify a relatively frequent, substantial, and unpaid for updates authored by brands and sent out to customers and fans on a daily basis” (Tafesse and Wien,2017). Brand posts are assumed as “recurrent updates that facilitate brands to preserve a consistent presence on social media” (Ashley & Tuten, 2015, pp. 15-27).

Additionally, Branded content is defined as “the branded content is every piece of communication-whether it is in the print form, the audiovisual form, the digital form, the theatrical form- it’s any content that is created and paid either wholly or in part by a brand owner” (Asmussen et al.,2016). According to the study, branded or brand-related content is principally assumed as co-created content because the branded content is created by the mutual connections with the legitimate brand owner (agencies, content production companies, media outlets). For companies brand posts is “symbolize a rich form of communication that enables a variety brand messages to be conveyed to customers and fans” (Ashley and Tuten,2015; Tafesse and Wien,2017). Brand post contents transmit the distinct messages to the customers via different medium and social media platforms and supporting multiple media types including the text, image, video, web-site links, and marketers can transmit distinctive messages via each medium (Araujo et al.,2015).

Branded content on social media platforms can take diverse forms, among them content directly shared by the firms and brands, re-shared by the connections between the customers and

firms and social media marketing tools (Lipsman et al.,2012). Companies can create branded posts containing various dimensions and brand fans or customers interact or engage with these brand posts by liking, sharing, and commenting (Ashley and Tuten,2015; Luarn et al.,2015; Stephen et al.,2015). Thus, brand posts contents covered with the customer engagement options which are called as; likes, comments and shares (Taecharungroj,2016) and these options offer opportunities to the customers to connect and communicate with the brands by expressing their feelings, opinions. Brand posts have a great significant on the social media platforms to communicate with customers and in this way, brands and firms easily stimulate to engage them through their social media accounts by using brand posts.

The study by Asmussen et al. (2016), determined that ‘engagement’ is one of the themes of the branded-content. For instance, the study emphasizes that brand content seems to be mainly about engagement and also states that “good branded content engages”. Thus, in the academic literature, studies were guided on the contribution of the social media engagement behavior and the online engagement behavior by using brand post contents or social media content (Ashley and Tuten,2015; Cvijikj and Michahelles,2013; De Vries et al.,2012; Dolan et al.,2019; Gensler et al.,2013; Lee et al.,2018a; Shahbaznezhad et al.,2021). In the literature about the customer engagement or online engagement on social media platforms, some studies conducted singular type of the social media platform by using brand post content types or the branded content types (Cvijikj and Michahelles,2013; Gavilanes et al.,2018; Kim et al.,2015a; Lee et al.,2018a; Tafesse,2015). These types of social media platforms mostly referred as YouTube, Twitter, Facebook and Instagram.

There are studies to test the customer engagement behavior by using brand posts content types conducted on Facebook,(Barreto and Ramalho,2019; Cvijikj and Michahelles,2013; Dolan et al.,2019; Gutiérrez-Cillán et al.,2017; Kim et al.,2015a; Lee et al.,2018a; Lei et al.,2016; Luarn et al.,2015; Schultz,2017; Swani et al.,2013; Tafesse,2015; Tafesse and Wien,2018; Wang and McCarthy,2020) Twitter, (Juntunen et al.,2020; Taecharungroj,2016) both Facebook and Twitter platform,(Menon et al.,2019) Facebook and Instagram platform, (Coelho et al.,2016; Eriksson,2019; Shahbaznezhad et al.,2021) Instagram platform,(Rietveld et al.,2020),YouTube, Pinterest, Facebook, Instagram, Twitter, Snapchat, LinkedIn, Google+ platforms (Voorveld et al.,2018), Facebook, Instagram, YouTube, Twitter(Raji et al.,2019b), Twitter, Facebook, Myspace, Forums and blogs(Ashley and Tuten,2015).

Thanks to use of these social media platforms on the influence of the customer engagement behavior emerged the different types of the brand post content types. The type of brand post contents used on these different social media platforms also varied. Drawing on prior

studies, brand posts content types which influence on engagement behavior has been conceptualized into seven major categories which are referred as emotional, entertaining, informative, remunerative, philanthropic, interactive/social, infotainment contents (Ashley and Tuten,2015; Barreto and Ramalho,2019; Coelho et al.,2016; De Vries et al.,2012; Dolan et al.,2019; Gavilanes et al.,2018; Lee et al.,2018a; Lei et al.,2016; Luarn et al.,2015; Taecharungroj,2016; Tafesse,2015; Tafesse and Wien,2017; Tafesse and Wien,2018). **Table 2** summarized and indicated the brand posts content types and their influences on customer engagement behavior on diverse social media platforms.

According to **Table 2**, in the content marketing context for branded posts mostly used brand post types are respectively as follows; informative, entertainment, remunerative promotional, and social content types. Entertainment brand post is generally the most effective posts types among the other brand post types. Each brand posts have different engagement metrics in the context of the content marketing and each brand posts plays distinctive roles on customer engagement behaviors. This means that, the engagement rate of branded content generally varies by sector and product category. **Table 2** indicates that there are several customers engagement metrics in terms of the branded posts on social media platforms such as, Facebook, social network sites (SNSs), YouTube, Twitter, and Instagram however, Facebook is the most used social media platform in terms of the creating branded content. In the literature, **Table 2** demonstrate that other social media platforms such as Instagram, YouTube and Twitter are rarely used in the context of content marketing for branded content. Additionally, branded content on social media platforms is constantly explored in the B2C market, while B2B market is rarely examined in the studies.

When the **Table 2** examined, there are different product categories including such as, tourism industry, wine industry, FMCG products, retail banks, airline transportation industry, food and apparel retailing brands, automotive, and other types of industries in terms of B2C and B2B market. In the literature, **Table 2** indicate that the study by Swani et al. (2013) examined that B2B market in terms of the branded content types such as; corporate brand name, emotional, and direct calls to purchase contents on Facebook and found that corporate brand name messages and emotional branded contents are significant customer engagement drivers on Facebook platform. Additionally, Yaghtin et al. (2020) examined the B2B market in terms of the branded content types which are called as task, emotion, and interaction oriented, and advertising oriented contents on Instagram and found that tasks and emotion oriented content types are the most worthy branded content types for the B2B markets. Moreover, in terms of the branded posts content types engagement metrics known as likes, comments and shares and also several studies examined that

replies, tweets and favorites. While there is a limited study about the Instagram platform in terms of the engagement metrics (likes, comments and shares) with branded content types such as infotainment, philanthropic.

Table 2: Lists of the Branded Posts Types Used in the Literature

Author/Year/Name of the Study/Journal	Definition Types of the Content	Sample/Platform/Metrics of Customer Engagement	Impact of Customer Engagement	Sector/Product Category
1- Cvijikj, and Michahelles (2013), Online Engagement Factors on Facebook Brand Pages, Social Network Analysis and Mining	Information: “Contains information about specific products, brands, or the company”	“Posts gathered from 100 sponsored brand pages on Facebook, likes, shares, and comments”	Entertainment was found to be the most influential content type with increasing liking, commenting, and sharing	FMCG Sector/ Food and Beverages
	Entertainment: “Includes written form of teasers, slogans, or word play”			
	Remuneration: “Includes form of sweep-takes”			
2- Luarn et al. (2015), Influence of Facebook Brand-Page Posts on Online Engagement, Online Information Review	Informational: “Content about specific products, brands, and, related marketing activities”	“1030 Brand posts, 10 most popular brands on Facebook, likes, shares, and comments”	Entertainment and Information posts can raise engagement via liking; Entertainment and Social posts can strengthen users’ tenacity to brand pages	Ten brands used and included various product categories; Dove, Adidas, Knorr, Visa, Nissan, Pampers, Starbucks, PAZZO, Johnnie Walker, CW Book
	Entertainment: “Content includes humorous videos, teasers, slogans, and word play”			
	Remuneration: “Content contains the promotions, coupons, special offers, and other offers to attract customers’ attention”			
Social: “Content includes questions and statements aimed				

	to bring out interaction with users”			
3-Schultz (2017), Proposing to your fans: Which Brand Post Characteristics Drive Consumer Engagement Activities on Social Media Brand Pages?, Electronic Commerce Research and Applications	Charity: “Information related to a charity event”	“792 Brand posts on social network sites such as Facebook, with the likes, shares and comments”	Competitions indicated high influence on likes, comments, and shares. HR demonstrated high influence on likes and shares	Apparel and Food Retailing 6 Apparel Retail Brands
	Competition: “Post Presenting a competition”			
	Content: “Informative posts not directly related to a product, such as recipes and nutrition facts”			
	Coverage: “Content reports event such as photo shoots”			
	Holiday: “Posts related to holiday, season, or weekend”			
	HR: “Information about recruiting events”			
	Product: “Posts related to specific products”			
	Promotion: “Includes promotional activities, such as discounts, sales or store openings”			
	Statement: “Posts stating an opinion on a topic, such as family values and sustainability”			
4- De Vries et al. (2012), Popularity of Brand Posts on Brand Fan Pages: An	Entertaining: “Content unrelated to the brand such as	“355 Brand posts with the 11 international brands across 6 product categories,	Informational brand posts are not significantly	Food

<p>Investigation of the Effects of Social Media Marketing, Journal of Interactive Marketing,</p>	<p>funny movies or anecdotes”</p> <p>Informational: “Information about brands and products”</p>	<p>Facebook, with the likes and comments”</p>	<p>related to likes; entertaining is significant and negatively related to likes while both entertaining and informational contents have no influence on comments</p>	
<p>5- Kim et al. (2015a), Analyzing Media Types and Content Orientations in Facebook for Global Brands, Journal of Research in Interactive Marketing</p>	<p>Task-Oriented: “Includes persuasive messages, online discounts, coupons, contests, and new product announcements”</p> <p>Interaction-Oriented: “Content not directly related to the brand, celebrating a special day, asking to answer a question”</p> <p>Self-Oriented: “Information about company news, products, story about the company”</p>	<p>“1086 Brand posts, 92 brands in the Best Global Brands on Facebook Corporate Pages with the likes, shares, and comments”</p>	<p>Content type effect on engagement dependent on industry type</p>	<p>Five Different categories; Industrial, Specialty, Convenience, Service, Shopping</p>
<p>6- Tafesse (2015), Content Strategies and Audience Response on Facebook Brand Pages, Marketing Intelligence & Planning</p>	<p>Transactional: “Content contains price promotions, deals, and other sales related details”</p> <p>Informational: “Content includes product reviews, product recommendations, and specifications”</p> <p>Entertaining: “Posts include humorous items, artistic works,</p>	<p>“191 Brand posts, Automotive Industry, Facebook, with the likes, and shares”</p>	<p>Brand post content type has a major positive impact on brand likes, but not brand shares</p>	<p>Automotive Industry</p>

	competitions, contests, and events”			
7- Coelho et al. (2016), Does Social Media Matter for Post Typology? Impact of Post Content on Facebook and Instagram Metrics, Online Information Review	Advertising: “Posts promotes to brands and entertaining contents”	“1849 Posts, 680 on Facebook, 1169 on Instagram, with the metrics of likes, comments”	Events and promotion posts led to greater participation on Instagram and in the Facebook, events post only important posts with the likes' interactions	Business Segments; Food, Beauty, Women’s Shoes, Fashion Design, Body Fitness
	Fan: “The post refers to a major idea of post or for sending the photo”			
	Events: “Posts include the video media, and photo directly related to the brands”			
	Information: “Posts contain the data about events, places, opportunities, people, or celebrities directly related to the brands”			
	Promotion: “Posts contain the quizzes promote the followers to participate through reward”			

Author/Year/Name of the Study/Journal	Definition Types of the Content	Sample/Platform/Metrics of Customer Engagement	Impact of Customer Engagement	Sector/Product Category
8-Lee et al. (2018a), Advertising Content and Consumer Engagement on Social Media: Evidence from Facebook, Management Science	Brand Personality Related Content: “Content includes the emotion and humour variables in the study”	“106,316 Brand Posts, from 782 Companies across 6 industries, Facebook, with the metrics of likes, comments, and shares”	Brand Personality Related Content such as emotional and humorous content is positively associated with higher engagement Directly Informative Content is associated with lower engagement on social media but certain types of informative content can incite higher click-throughs	Six Categories; Celebrities and Public Figures, Entertainment, Consumer Products and Brands, Organizations and Company, Local Places and Businesses
	Directly Informative Content: “Content includes the brand mentions, deals, product mention, location, availability, price target and price compare”			

<p>9-Lei et al. (2016), Factors influencing customer engagement with branded content in the social network sites of Integrated resorts, Asia Pacific Journal of Tourism Research</p>	<p>Product Information: “Include the messages which is regarding the integrated resorts, services of accommodation, shopping, entertainment). Informing customers to about integrated resorts, service, accommodation, food and beverages, retail and property)”</p>	<p>“600 Brand Posts from Facebook brand pages of six integrated resorts, with the metrics of likes, comments, shares”</p>	<p>Demonstrated that the information content regarding the retail, food and beverage, accommodation and promotion drive high levels of customer engagement through the number of likes and comments, and entertainment posts has no significant effects on the customer engagement, information about the only property is only posts that higher number of likes, the promotional posts that the highest effect of driving customer engagement with the number of likes and comments</p>	<p>Hospitality & Tourism sector</p>
	<p>Retail: “Content includes the shopping and leisure activities of the integrates resorts and provide information about the retail, retail outlets and shopping events”</p>			
	<p>F&B: “Content includes the food and beverages information and food and beverage offerings”</p>			
	<p>Accommodation: “Content contains hotel room quality and information about the accommodation, hotel room facilities, room rates”</p>			
	<p>Property: “Posts includes the built environment and architectural aesthetics, information about the places worth-seeing, structural design of the property”</p>			
	<p>Entertainment: “Content includes the information about the in-house entertainment elements or activities, shows,</p>			

	concerts, parades, night club, performances”			
	Promotion: “Content includes the distribution channels which is referred as social media channel; Facebook, price is the related with the promotion content. Free, give away, discounts, limited offers, lucky draw”			
10-Taecharungroj (2016), Starbucks' Marketing Communications Strategy on Twitter, Journal of Marketing Communications	Information-sharing: “Posts aim to communicate valuable information to followers”	“565 Tweets, and Retweets, and 1392 Replies from Twitter, favourites”	Action-inducing content type has the highest level of retweets and favourites, followed by the content type such as emotion-evoking and information-sharing contents	Starbucks Coffee Company
	Emotion-evoking: “Posts aim to evoke positive emotions and feelings in followers”			
	Action Inducing: “Posts aim to persuade customers to take desired action such as participating, registering”			
11-Barreto, and Ramalho (2019), The Impact of Involvement on Engagement with Brand Posts, Journal of Research in Interactive Marketing	Informative: “Posts contain that information about specific products or services, company decisions, its employees”	“1,156 Posts from Facebook, from 8 B2C brands include goods and services, with the metrics of likes, comments, shares”	Hedonic brand posts received more engagement from low involved consumers than high-involved ones, hedonic brand posts received more shares, comments, and likes when involvement was low, whereas the opposite level of involvement, the preferred order of engagement was likes, shares, and comments	8 B2C Brands (Goods and Services)
	Hedonic: “Posts that are not referring to benefits of a product, brand or service, the main aim is establish an emotional and personal connection with users, includes entertaining posts with the subdimensions such as, contests, fun videos, questions, and can be based on a story”			
12-Dolan et al. (2019), Social Media	Rational: “The content refers that provides users to	“2,236 Brand Posts from Facebook, from the Wine	Rational appeals in social media	Australian Wine Industry

<p>Engagement Behaviour: A Framework for Engaging Customers Through Social Media Content, European Journal of Marketing</p>	<p>resourceful and helpful information in the context of social media”</p> <p>Remunerative: “Content refers that provides monetary or incentive rewards”</p> <p>Entertaining: “Content refers that provides fun and entertaining to social media users”</p> <p>Relational: “Content aims to meet users or customers' need for integration and social interaction and desire for social benefits”</p> <p>Interactional: “Content provides ongoing customer interactions and establish conversations”</p> <p>Transformational: “Content is consisted with customers' emotional, self-image and hedonic motivations”</p>	<p>Brands, with the metrics of likes, shares, comments”</p>	<p>have a superior impact on active and passive customer engagement behaviour, while emotional appeals expedite passive rather than highly active engagement behaviour</p>	
<p>Author/Year/Name of the Study/Journal</p>	<p>Definition Types of the Content</p>	<p>Sample/Platform/Metrics of Customer Engagement</p>	<p>Impact of Customer Engagement</p>	<p>Sector/Product Category</p>
<p>13-Menon et al. (2019), How to grow brand post engagement on Facebook and Twitter for airlines? An empirical investigation of design and content factors, Journal of Air Transport Management</p>	<p>Informative: “The informative content contains the information about a company or its brand, or services, with including the important announcements to the customers or users”</p> <p>Entertaining: “Entertainment contents create interest among the users or customers such as, interesting pictures, photos, videos”</p> <p>Promotional: “Promotional content includes the various offers</p>	<p>“The study conducts Facebook brand posts and Twitter brand posts, which are related to Nordic Airline. In the Facebook posts includes published between 2011 and 2015 (242 posts), in the Twitter posts, from 2012 to 2016 (143) tweets, with the metrics of shares, likes, and comments on Facebook; retweets, replies, and likes on Twitter”</p>	<p>Entertaining content is main determinants of content in consumer brand post engagement in the both of social media platforms which are named as Twitter and Facebook</p>	<p>Airline Industry</p>

	<p>and marketing or advertising campaigns”</p> <p>Social: “Social content refers to the events of social activities and contains open questions meant to encourage activities among users or customers”</p> <p>Remunerative: “Remunerative content refers to a sales promotion”</p>			
<p>14-Raji et al. (2019b), The Mediating Effect of the Brand Image on The Relationships Between Social Media Advertising Content, Sales Promotion Content and Behavioural Intention, Journal of Research in Interactive Marketing</p>	<p>Social Media Advertising Content: “Refers to the creative, original and informational contents”</p> <p>Social Media Sales Promotion Content: “Refers to the monetary sales promotion, offering price discounts and coupons, product trials, discount codes, giveaways, price rebates, service trials”</p>	<p>“The study conducts 615 consumers of automotive brands in Malaysia. In the study consumers are selected, who are the followers of one of these brands HONDA, TOYOTA, PERODUA, PROTON brands on the social media platforms which is related to Facebook, Instagram, YouTube, Twitter”</p>	<p>Social media advertising and social media sales promotion contents are positively related to customer brand engagement</p>	<p>Automotive Industry</p>
<p>15- Yaghtin et al. (2020), Planning a Goal-Oriented B2B Content Marketing Strategy, Marketing Intelligence & Planning</p>	<p>Task-Oriented: “The content is related to corporates' products, services, resources information or a new product or service announcement or corporates' HSE/CSR-related activities”</p> <p>Emotion-Oriented: “The content includes picture, image, text, or video which affects the consumers and make them comprehend deeply”</p> <p>Interaction-Oriented:</p>	<p>“The study conducted Instagram pages of 24 top-ranked corporates from three different industries, with 720 brand posts, with the metrics of comments and likes”</p>	<p>Task-Oriented and Emotion-Oriented contents are the most valuable contents to persuade the users' or audiences to participate conversations in the context of the B2B; task-oriented and emotion-oriented most major content types among the other four identified content classes</p>	<p>B2B Sector, three industry; Oil and Gas, Paint and Coating, Tire</p>

	<p>“Content includes picture, video, image which is no directly related to a corporates or brand products/services”</p> <p>Advertising-Oriented: “Content includes a picture, image or video which promotes the corporates' brands or the products”</p>			
<p>16- Swani et al. (2013), Spreading the Word Through Likes on Facebook; Evaluating the Message Strategy Effectiveness of Fortune 500 Companies, Journal of Research in Interactive Marketing</p>	<p>Corporate Brand Name Message: “Refers to a company brand name in the message which is mentioned”</p> <p>Emotional: “Motivate individuals to express their feelings with engaging the message”</p> <p>Direct-Calls to Purchase (Promotional): “Encourage prospects to immediate sale”</p>	<p>“Study conducts three types of messages in Facebook with the metrics of the likes, investigated with the 1,143 wall post messages of 193 Fortune 500 Facebook accounts”</p>	<p>In B2B market, Facebook accounts more effective with the includes of the corporate brand name messages and emotional messages</p>	<p>B2B Products and Services</p>

Author/Year/Name of the Study/Journal	Definition Types of the Content	Sample/Platform/Metrics of Customer Engagement	Impact of Customer Engagement	Sector/Product Category
17-Ashley, and Tuten (2015), Creative Strategies in Social Media Marketing: An Exploratory Study of Branded Social Content and Consumer Engagement, Psychology & Marketing	<p>Functional Appeal: “It includes the utility of functionality of the brand, product, or service”</p>	<p>“The study investigated the branded social content with the creative strategies by using the Facebook, Twitter, Myspace, forums, and blogs, consists of top 100 brands in brand equity list which is identified in Interbrand’s Best Global Brands valuation study, no metrics of customer engagement”</p>	<p>The study reveals that the functional appeals are the most commonly used appeal in the social media context followed by the resonance and experiential appeals</p>	<p>Top 100 Brands on Inter Brands’ Best Global Brands</p>
	<p>Emotional Appeal: “It is related to psychological need of the consumers and how it will make them feel and refers to feelings includes the fear, humour, fun, joy, love”</p>			
	<p>Experiential Appeal: “Includes the experience, sight, sound, taste, touch, smells”</p>			
	<p>Resonance Appeal: “There is echoing between the images and the words”</p>			
	<p>Social-Cause Appeal: “The question includes for example; the brand aligning with the environmental issues or efforts”</p>			
	<p>Unique-Selling Proposition/ Comparative Appeal: “The question includes the how product/brand or /service is different from others”</p>			
18- Tafesse, and Wien (2018), Using Message Strategy to Drive Consumer Behavioural Engagement on Social-Media, Journal of Consumer Marketing	<p>Informational: “Posts include the types of functional and educational content”</p>	<p>“290 Brand posts from Facebook corporate brand pages, with the metrics of likes and shares”</p>		<p>20 top corporate brands include the Automotive, technology, electronics, consumer products, fashion, financial, retail industry</p>
	<p>Functional Posts: “The posts consist of the functional attributes of the company products and services. Common themes are named as, product reviews, product and service performance and quality”</p>			

	<p>Educational Posts: “Educational posts seek to educate and the inform the consumers. Includes new information about the industry trends, developments and the products and services”</p>		<p>In the study, the transformational message strategy is the most important message strategy to drive behavioural customer engagement, but there is no significant effect in informational and interactional message strategy</p>	
	<p>Interactional Posts: “Interactional posts consists of the social causes, current event, personal, brand community, customer relation posts”</p>			
	<p>Social-Causes Posts: “The posts include the cause-related activities and the highly support the socially responsible programs and encourage their customers to engage these programs”</p>			
	<p>Current-Event Posts: “The posts include the current time conversations, consist of the special days, holidays, and talking about the weather/season or cultural events”</p>			
	<p>Personal Posts: “Posts that include the consumers' personal relationships and preferences”</p>			

	<p>Brand Community Posts: “The posts support the online brand community, main themes of these posts related to sense of community”</p>			
	<p>Customer Relation Posts: “Posts that include the information and feedback gathered from the customers 'need, experiences and expectations”</p>			
	<p>Transformational: “Transformational posts consist of emotional, experiential and brand resonance posts”</p>			
	<p>Emotional Posts: “The posts that evoke the consumers' emotions or feelings, posts include the fun, excitement, humour, wonder”</p>			
	<p>Experiential Posts: “The posts related to sensory and behavioural responses, posts include the brand events refer to sponsored events, festivals”</p>			

	<p>Brand Resonance Posts: “The posts contain the focal brand image and identity refer to a slogan, logo of the brand”</p>			
<p>19-Wang, and McCarthy (2020), What Do People "Like" on Facebook? Content Marketing Strategies Used by Retail Bank Brands in Australia and Singapore? Australasian Marketing Journal (AMJ)</p>	<p>Informative: “The informative content represents to information about products, promotions, availability, price and product-related aspects”</p>	<p>“A total 541 posts from the Facebook pages of ten banks (used by retail bank brands) in Australia and Singapore, with the metrics of likes, comments, shares, emoji responses, questions, and comment replies”</p>	<p>In Singaporean sample, persuasive-only content and mixed content lead to more likes and emoji responses; while informative only content is influential in creating comments and questions. In Australian sample, informative only content and mixed content are more influential than persuasive content in engaging customers</p>	<p>Retail Bank Brands / Financial Services Sector/Banking Services</p>
	<p>Persuasive: “The persuasive content represents to humour, emotional appeal, casual banter, or information on the brands or company’s’ philanthropic outreach”</p>			
	<p>Mixed: “The mixed content includes the both informative and persuasive component of contents and the content created by the banks”</p>			
<p>20- Dolan et al. (2015), Social Media Engagement Behaviour: A Uses and Gratifications Perspectives, Journal of Strategic Marketing</p>	<p>Informational: “Content that provides information which are useful and helpful to the customers”</p>	<p>“A study provides theoretical model to clarify the role of social media content in simplifying engagement behaviour within a social media context, with the no metrics of customer engagement”</p>	<p>The study explored the influence of informational, entertaining, relational and remunerative content on positively and negatively valence engagement behaviour</p>	<p>B2C</p>
	<p>Entertaining: “Content ensures fun and entertain to customers or prospects”</p>			
	<p>Remunerative: “Content that provides rewards, prizes, give-away,</p>			

	<p>monetary incentives to the customers”</p> <p>Relational: “Content that provides customers to build interactive relationships and social interactions with other customers”</p>			
<p>21-Chwialkowska (2018), The Effectiveness of Brand and Customer-Centric Content Strategies at Generating Shares, Likes, and Comments, Journal of Promotion Management</p>	<p>Functional: “Content ensures information about product functionality and benefits”</p> <p>Emotional: “Content induces emotions of the customers”</p> <p>Deal: “Content ensures information about the deals, special offerings and price discounts”</p> <p>Informative: “Content ensures useful information”</p> <p>Philanthropic: “Content includes corporate social responsibility and social campaigns initiatives”</p> <p>Entertaining: “Content includes humorous content and fun to the customers”</p>	<p>“1439 informants ensured examples of the brand-generated content they encountered on Facebook, with using likes, shares, and comments, each industry ranking, 8 Facebook pages were randomly selected from the top 30 fan pages in terms of number of followers, with the metrics of shares, clicks, likes, and comments”</p>	<p>The study reveals that informative, philanthropic, entertaining appeals are positively related to content sharing, clicking 'like' is positively related to both customer and brand-centric content strategies, commenting content is positively related to functional, deal, information, philanthropic, and entertaining content</p>	<p>Companies for the study sampled from 3 industries; FMCG, Fashion, and Telecommunication</p>
<p>22- Gavilanes et al. (2018), Content Strategies for Digital Consumer Engagement in Social Networks: Why Advertising Is an Antecedent of</p>	<p>New Product Announcement: “Content includes announces about the new products or services”</p>	<p>“943 posts used Germany's top 30 online retailers (by sales) and the top 100 Facebook pages (by number of fans), with using the metrics of likes, shares, and comments”</p>		<p>B2C / Germany Retailer Industry</p>

Engagement, Journal of Advertising	Current Product Display: “Content that indicated product assortments and product characteristics”		Sales and infotainment posts are the most influential in creating a positive attitude toward brand in terms of likes; infotainment customer feedback and sweep-takes are influential in engaging customers cognitively and affectively with branded content in terms of writing comments; infotainment and sweep-takes are beneficial in boosting brand advocacy between users on social networks in terms of shares	
	Sweep-takes and Contests: “Content that announces sweep-takes and stimulate participation”			
	Sales: “Content that announces sales, discounts and promotions”			
	Customer Feedback: “Content that provides customers to get feedback them, related to rating, user-generated content”			
	Infotainment: “Content that delivers both entertainment and informative content”			
	Organization Branding: “Content that provides information about the company, its employees, and company's slogan or brand attributes”			

1.6.1. Emotional Content

Emotional brand content refers to “emotional appeals attempt to stir up either negative or positive emotions that can motivate purchase”(Kotler and Armstrong,1994). Emotional or affective appeals reflect to viewer’s psychological and social needs (Ashley and Tuten,2015) and based on inducing emotions associated with the product, brand or company (McKay-Nesbitt et al.,2011). This form of brand post content fulfills the measure for an emotional appeal given its objective to create positive emotions and warm feelings (Stafford and Day,1995). Emotional brand posts intended to arouse the customers’ positive feelings and emotions (Tafesse and

Wien,2017). They are used with the sentimental messages, storytelling, quotations which comprehends the inspirational, poems and humorous message to motivate to customers or individuals to express their feelings by engaging these types of content (Swani et al.,2013; Taecharungroj,2016; Tafesse and Wien,2017).There are major themes of commonly used in the emotional brand post content types these are known as, emotion-laden language, emotionally worded posts, emotional storytelling, trivia and jokes (Tafesse and Wien,2017). These various types of themes evoke the positive emotions and feelings which include fun, humor, happiness, excitement, wonder, delight (Taecharungroj,2016; Tafesse and Wien,2017).

Emotional brand post content may be consisted of the picture, image, text, or video which influence on customers to deeply the create emotional connections between the brands and the customers (Yaghtin et al.,2020).These types of content used to create evoking the positive feelings and emotions on the customers' minds and hearts. Emotional brand posts establish and provide positive and deep or intense attachment between the customers and brands. In the literature, some studies used the emotional brand posts under different names such as transformational (Tafesse and Wien,2018), emotion-oriented (Yaghtin et al.,2020) and/or emotion-evoking (Taecharungroj,2016) content types.

Transformational content also includes experiential content dimension which arouses the customers' sensory and behavioral responses (Tafesse and Wien,2018).The use of the emotional content may actuate individuals to express their feeling by engaging with the content (Swani et al.,2013). Transformational contents possess emotional, symbolic and hedonic brand cues and thus they reveal favorable affective replies, which in turn stimulate engagement behavior (Berger and Milkman,2012). The study found that emotional content and other emotional content dimensions generate positive emotions on customers' minds and stimulate the positive affection of customers in the affective stage (Taecharungroj,2016).

Emotional content type is the most precious and/or interesting one between the four identified content types (task-oriented, emotion-oriented, interaction-oriented, and advertising-oriented) to persuade customers to join the conversations (Yaghtin et al.,2020). Emotion-evoking content type is frequently used to communicate by the Starbucks on Twitter with using imagery and storytelling subdimensions (Taecharungroj,2016). The study by Tafesse, and Wien (2018) found that transformational content strategy is outstanding for both interactional and informational content strategy in evoking or inducing the customer behavioral engagement and also, the study underscored the prominence of the transformational content strategy in the social media context. In accordance with, marketers or companies should build their creative skills face-

to-face transformational message strategy which mainly contains the emotional, experiential, and brand resonance posts (Tafesse and Wien,2018).

1.6.2. Entertaining Content

Entertaining brand post attributes to “content to the extent to which social media content is fun and entertaining to media users” (Dolan et al.,2019). Entertaining brand post is a “type of message that does not represent as a brand or a particular product” (Luarn et al.,2015). Entertaining brand content has been used in many studies in the literature (De Vries et al.,2012; Lei et al.,2016; Luarn et al.,2015; Menon et al.,2019; Tafesse,2015). Entertaining brand post is also known as the hedonic (Barreto and Ramalho,2019) content. Because, hedonic content includes the entertaining elements such as slogans, contests, fun videos, and audios and downloads and also, hedonic content refers to “posts that are not referring to the benefits of a brand or a particular product/service”(Barreto and Ramalho,2019). Hedonic or entertaining content can be based on a story and aims to provoke an emotional feeling thus, content objective is known as establish emotional and personal connection with users. The study includes subdimensions under the name of hedonic content such as storytelling, and humor (Barreto and Ramalho,2019).

Entertaining brand contents include the” humorous videos, anecdotes, teasers, slogans or wordplay” (Cvijikj and Michahelles,2013; Luarn et al.,2015). Entertaining contents comprehend the “themes of humorous items, funny pictures and videos, artistic works, competitions, posts in special occasions and events” (Tafesse,2015; Wright et al.,2018).In the study, Lei et al. (2016) entertaining brand contents comprise the themes of the shows, concerts, performances, night club, party, parade in the integrated resorts context and according to the study, brand-posts which is related to the in-house entertainment elements or factors have the highest impact on customer engagement. Additionally, entertaining brand posts contain the highest levels of sense of humor with the funny videos, images, and other types of the format (Wright et al.,2018). Humorous content also assumed as entertaining but they are examined in different manner in the literature of customer engagement and brand post content type contexts (Ge and Gretzel,2017; Zhang et al.,2011).

Entertaining brand posts comprehend the sub-dimensions of the enjoyment, relaxation or relaxing and pastime (Muntinga et al.,2011; Voorveld et al.,2018).These entertaining brand content dimensions examined in the contributing, consuming and the creating on the social media use for motivation and has major impact on motivations (Muntinga et al.,2011). Relaxing dimension of the entertaining content, is a reason for using brand related content in the social

media accounts by the users or customers to engagement (Coursaris,2013). Entertaining brand posts are contents that “perceived to be fun, flashy, exciting, and cool” (De Vries et al.,2012; Taylor et al.,2011). Entertaining brand contents compose interest among users or customers with the interesting images, videos, photos and entertaining brand posts intends to train users or customers about themes in an attractive way and posts which are about the entertaining contents conclude with the higher consumer or customer engagement (Menon et al.,2019).The study by Dolan et al. (2019), found that entertaining content positively affect the engagement behavior in terms of the consuming. Also, the study by Luarn et al. (2015), indicated that in the online engagement context, entertaining content, has high levels of commenting and sharing.

1.6.3. Informative Content

Informative brand post represents to “content to the extent to which the social media content provides users with resourceful and helpful information” (Dolan et al.,2019). Informative content includes information about “the specific products, services, brands, companies and related to information about the company’s or brands’ marketing activities or important product announcements” (De Vries et al.,2012; Menon et al.,2019; Muntinga et al.,2011). Informative content informs to users or customers about the new product or service announcements and any other developments about the products or services. Informative contents comprehend the relevant information about the company, brands, products or services which enhance the positive effect on a customer engagement (Menon et al.,2019). With the use of informative content, customers or users enable to make better choices about the products or services (Muntinga et al.,2011). Informative content contains the product and service specifications, technical details, reviews and recommendations about products or services (Tafesse,2015). Informative content also contains the company decisions and its employees, enables customers to inform about them (Barreto and Ramalho,2019).

In the literature of the brand post content types, informative content has widely named as follows; rational (Dolan et al.,2019), functional (Tafesse and Wien,2017), educational (Tafesse and Wien,2018), information-sharing (Taecharungroj,2016), self-oriented (Kim et al.,2015a), task-oriented (Yaghtin et al.,2020). Rational content represents to informative or informational content in the social media content contexts (Dolan et al.,2019) and grasps more utilitarian or functional, technical information about products and services (Swani et al.,2013). In the study, Yaghtin et al. (2020) indicated that task-oriented content refers to a informative content because it includes the information about products’ and services’, their innovation and technology, and also, HSE/CSR performance of the company. Self-oriented content as known also informative

content but defined as the information or discussion about the corporate news or diversified facts about its brands, services, products, store, events, or people (Kim et al.,2015a).Company shares a Self-oriented content in the social media context, which include the news, information, or story about the company or its products, sponsored events or campaigns of the company, image or pictures of employees, staffs or management of the company (Kim et al.,2015a).

Functional content emphasizes the products and services attributes and their functionality which includes the dimensions of performance, durability, quality, design and affordability of the products and services (Tafesse and Wien,2018). Functional content used with these themes, such as claims about the product or service functions, product reviews, awards, and green indications (Tafesse and Wien,2018). Functional content refers to a beneficial category to a transmit product and service information and support customers to make informed purchase/buying decisions (Tafesse and Wien,2017). Functional content is the most widely used content dimension in the social media channels (Ashley and Tuten,2015). Information-sharing contents intend to transmit worthy information to followers, and these dimensions of informative content underline the benefits of the products and services benefits which is received by customers (Taecharunroj,2016). Information-sharing content grasps the themes of; product, store and campaign introductions/promotions, practical tips, factual information and official announcements of the company (Taecharunroj,2016).

Educational content gives clues to the customers about the company, brands, products, services and motivate to seek, discover or inform to customers innovations about the products and services (Tafesse and Wien,2018).Educational contents provide to inform customers about the industry trends and latest news which are developing in the market. Further, educational content assists to customers to gain new skills on engaging these themes of educational content such as; do it yourself tips, technical interviews with the employees, external articles and blogposts (Tafesse and Wien,2018).

Informative content and other dimensions of the informative content have on positive impact on customer engagement with the motivations to seek or inform to product or company related data. Information-sharing or informative content dimensions aid customers to engage (Cvijikj and Michahelles,2013). Informative contents trigger customers to engage with such different brand posts. In the study, Dolan et al. (2019) examined the informational content with the metrics of likes, comments, and shares by using consuming, contributing and creating perspectives and found that informational content positively influences metrics of the likes and shares but no evidence suggest that influence on comments in the social media engagement behavior. Additionally, informational content on passive engagement which is known as

consuming has a significant positive effect and has positive impact on contributing behavior with likes and shares, however, has no positive effect on creating such as comments. Moreover, in the engagement behavior context, the study by Luarn et al. (2015), indicated that informational content increases engagement through likes.

1.6.4. Infotainment Content

In the literature, infotainment represents to “a cluster of program types that blur traditional distinctions between information-oriented and entertainment-based genres of television programming” (Baym,2008). The term of the infotainment also refers to “a neologism which emerged in the late 1980s to become a buzzword, and explicit genre-mix of ‘information’ and ‘entertainment’ in news and current affairs programming” (Thussu,2007). In the literature, infotainment content described as “delivers information and/or entertains users with new, factual, useful, educational, and/or interesting information, funny videos or pictures, boulevard news, seasonal postings, and wishes”(De Vries et al.,2012; Gavilanes et al.,2018; Men and Tsai,2011; Pletikosa Cvijikj and Michahelles,2011; Smith et al.,2012; Zhang et al.,2010). Infotainment content blends the information and entertaining contents with the words of information and entertaining dimensions such as pictures, videos, fun and humorous. Thus, infotainment content aims to provide customers or users both entertain and inform in the social media platforms.

Using infotainment content provides customers or users pure, non-monetary gratification and also non-monetary rewards which called as infotainment contents are very influential in engaging customers at all levels (Gavilanes et al.,2018). Users or customers can find out content which is posted by companies on Facebook to be informative and entertaining (Taylor et al.,2011). The study by Zhang, and Mao (2016), indicated that perceived informativeness and entertainment lead to tapping on social media advertisements. Additionally, the study by Gavilanes et al. (2018), demonstrated that infotainment content has a great stamp on creating positive brand attitude toward a brand, engaging consumers cognitively and emotionally with branded content, and enhancing brand advocacy among the users of the brand and accordingly, these consequences are as follows; clicks, likes, comments, and shares.

1.6.5. Remunerative Content

Remunerative brand post represents to “content to the extent to which the social media content provides monetary or incentive rewards” (Dolan et al.,2019).Remunerative content represents to certain activities that are aimed to introduce the company’s products, services or brands (Muntinga et al.,2011).Remunerative content comprised the content related to use

“promotions, trials, coupons, sweep takes, special offers, and other offers, aimed to take customers interest” (Cvijikj and Michahelles,2013; Luarn et al.,2015).In the study, Muntinga et al. (2011) emphasize the remunerative content leads to high order of customer engagement in terms of the participation motivations. In the literature of the behavioral customer engagement, the study by Cvijikj, and Michahelles (2013), indicate that the remunerative content has a great impact on the comments, and Luarn et al. (2015), ascertain that remunerative content was highly effective in engaging customers via likes. Remunerative content also, stand for monetary and incentive rewards in the social media context provides to the customers or users. Remunerative content includes the subcategories which are named as follows; deals or offers, purchase instructions, competition image, sales or promotion image, and competition (Dolan et al.,2019). Remunerative content ensures to economic benefits such as using coupons, contests, provide to the customers and also remunerative content involves the sales promotions (Menon et al.,2019).

Remunerative content also known as transactional content (Tafesse,2015), task-oriented content (Kim et al.,2015a), incentive content, (Wright et al.,2018) and sales promotion content (Raji et al.,2019b) or social media sales promotion content (Raji et al.,2019a). Transactional content contains the price promotions, loyalty programs, distribution points and other details which is related to sales to reward the audience or customers with economic value (Cvijikj and Michahelles,2013; De Vries et al.,2012; Muntinga et al.,2011; Tafesse,2015). In the study, Taecharungroj (2016) used to sales promotion content in the social media content with using the platform on Twitter. According to study, Taecharungroj (2016) sales promotion content comprehending discounts, free giveaways, and other types of sales promotions, that convinces customers or followers to engage or take action to the brand post content. Social media sales promotion content grasps the non-monetary or monetary rewards, promotional incentives, price deals, arouse the purchase and product trials (Keller,2009a; Raji et al.,2019b). Social media sales promotion content contains the product displays, price rebates, discounts and these types are primarily used to arouse purchase decisions (Kim and Ko,2012; Raji et al.,2019b).

In the literature, remunerative content involve sales promotions however it is different from the promotional content because, promotional content is composed of the various advertising campaigns (Menon et al.,2019). Therefore, promotional and remunerative content is examined with the separate manner in the studies which is related to the brand-related posts in the social media accounts. Incentive content is replaced under the name of the remunerative content and also contains the offers and discounts like other types of remunerative contents (Wright et al.,2018).

Incentive content provides users or customers to access the discounts and offers via the online brand communities in the social media accounts (Gaber,2014; Wright et al.,2018). Incentive content has an influential impact on the customers' purchasing and products trials by serving price discounts and offers and also these themes ascending the customers' purchasing and products trials (Shi et al.,2015; Wright et al.,2018). In the study, Wright et al. (2018) demonstrate that incentive contents lead to more customer engagement behaviors than without incentive brand contents. The study by Wright et al. (2018) used incentive content with the themes of; discounts, offers, meal prizes, contests, sweep takes and emphasize that the incentive content indispensable content for the Fast-Food chains to stimulate customers to like the brand contents in the social media accounts.

The study by Kusumasondjaja (2018) examined the communication orientation with using the task-orientation which is associated with the sales tasks and comprehends the information about the selling or brand advertising. Task-orientation content type is found as the most constantly used in the social media platforms especially Twitter (Kusumasondjaja,2018). Task-oriented content is comprised of the themes of the online coupons, discounts, sweep takes or contests (Kim et al.,2015a).Contests or social media contests are progressively popular and corporate use these themes to generate and build brand awareness, with using influential and distinctive way to engage customers (Grieve et al.,2013; Menon et al.,2019). Social media or brand related content which is consisted of remunerative content or its other dimensions has effective impact coupled with the good prize, higher rewards and further, should raise the customer engagement (Menon et al.,2019; Nisar and Whitehead,2016) . Contents with remunerative have positive impact on customer engagement with the highest level to the brand posts in the social media environment (Menon et al.,2019). Consequently, the study by Luarn et al. (2015), indicated that remunerative posts increases engagement with the metrics through likes.

1.6.6. Promotional Content

Promotional content involves a coupon, contest or any other type intends to take attention from customers or users on social media platforms to engage with some kind of the participation (Hong,2011; Menon et al.,2019).There are many companies using promotional contents to acquire their customers on the social media accounts and promotional content refers to various advertising campaigns, offers and marketing campaigns in the literature (Menon et al.,2019).Promotional content is named as follows; advertising or advertising-oriented content (Yaghtin et al.,2020), and direct calls to purchase content (promotional) (Swani et al.,2013). Promotional content and other dimensions of promotional content consist of picture, video, or text and major aim is to directly

promote to company's brands, products or services (Yaghtin et al.,2020).Therefore, promotional content assumed as advertising or advertising- oriented content in terms of promoting the company or brand related advertising campaigns. Promotional content contains themes of quizzes, sales or store openings which promotes the participation of the users or customers via prizes or rewards (Coelho et al.,2016; Schultz,2017). Promotional content grasps the themes of the direct informative content that which states price, availability, deals or other promotions (Lee et al.,2018a).

Direct calls to purchase content goals to generate and stimulate immediate sales or purchase (Swani et al.,2013). Direct calls to purchase content encourage customers to participate the content and make purchase through offers, deals, giveaways or special offers and direct calls to purchase can be seen as short-term activity. Generally, promotional contents have an impact on the immediate sales and affects consumer behavior in the long-run (Van Heerde and Neslin,2008). Companies use the promotional contents with using various themes which aims to participate to customers or users on the social media platforms. The study by Lei et al. (2016) examined and indicated that the integrated resorts with the wide range of promotional brand contents which includes special promotions and events, result in compose higher level of customer engagement. Promotional content has the highest and positive impact with using the metrics of likes and comments on the platform of social network sites of integrated resorts (Lei et al.,2016).The study by Menon et al. (2019), indicated that promotional content leads to lower consumer brand post engagement and also, promotional contents have significant negative impacts on number of likes, and has no influence on comments and has no significant impact of number of shares.

1.6.7. Social Content

Social or relational brand post content represents to “content to the extent to which the social media content meets the consumer's needs for integration and social interaction and desire for benefits” (Dolan et al.,2019). Social content is intended to encourage users or customers to some forms activity to asks a question and invite customers to get feedback from them (Hong,2011). Social content is designed for the participation of users or customers in the social media platforms. Social content fosters interactions on the social media platforms through to provide more customer engagement (Luarn et al.,2015). Social content contains the questions and statements that provide users or customers to facilitates responds, elicit interactions, and encourage participation (Le,2018; Luarn et al.,2015). Social content is related to social interaction motivations to customers or users by contributing the brand-related posts and platforms. Social

content provides customers or users meet and interact with the like-minded people on social media platforms and make conversations about a particular product, service or brand with contributing the brand-related content (Muntinga et al.,2011).Social content comprises the information that generally consists of shared personal experiences and personal interaction with other customers or communities. Additionally, social content comprises the sociable events that provide customers to make conversations among them (Vaičiukynaitė and Gatautis,2018).

In the literature, social content is known as diverse terms such as; interactional (Tafesse and Wien,2018), interaction-oriented (Kim et al.,2015a) or interaction-orientation content (Kusumasondjaja,2018), action-inducing (Taecharungroj,2016), calls to engage or engaging (Stephen et al.,2015), and relational (Dolan et al.,2015; Dolan et al.,2019; Wright et al.,2018) content. Social content comprehends the primary themes of the “current event posts, personal brand posts, brand community posts and customer relationship posts” (Tafesse and Wien,2017).

Social content contains activities like social events and sport events, open-ended questions which grasps to daily routines of customers and humanitarian work (Menon et al.,2019).Actually, social content comprehends the information about the special events, sociable events, personal experiences shared with customers (Vaičiukynaitė and Gatautis,2018).This information about to sociable events, special events, and personal experiences generate small talks or conversations among the customers or users in the social media platforms and leads people to interaction. Interaction and social integration motives are enclosed diverse media satisfactions that are linked to other people in the concept of social media (Muntinga et al.,2011).Social interaction and integration motives ensure customers to create connection with to family, peers, friends and also generate sense of belonging or community in the social media context. For this reason, social content is designed for the generate and enhance social media interaction among to customers (Kwok and Yu,2013) and withal social content seen as an key essence and value of the social network sites(Chan and Guillet,2011).

Social content is known as the engaging content in the study of Gaber, and Wright (2014) and they have the same goals to calling for customers to reacts in various way. Engaging content is the content that aims to participate customers to act certain actions, contests, ask to customers what is their favorite meals in the fast-food category and also they rate their favorite meals (Gaber and Wright,2014). Relational content is related to ask customers to provide feedback from them and also includes the interactional posts and questions to triggers customers to engagement to the posts (Wright et al.,2018).

Interaction-oriented content underlines the socializing and building personal connections in the social media context and enhance the customer engagement with the “using personal statements, proverb or maxim, celebrating a special day, event or person, talks about the weather or season, talks about the entertainment which includes the sport events, asking to customers to like, comment, and share the post, asking to customers to answer an question to rate or vote the fill in the blank or visit the website” (Kim et al.,2015a).

Action-inducing content leads customers to take action about the brands activities. Action-inducing content is generated by the study which is related to Starbucks’ communication strategy on the Twitter platform. Tweets in the platform generate customers to take desired action on the Twitter platform and withal the study demonstrates that the action-inducing content is aimed to compose behavioral responses from the customers. In addition to this, study used various sub-dimensions of the action-inducing content such as purchasing, participating card registering, in-store downloads, questions, and event participation (Taecharungroj,2016).

Calls to engage content is used in the study Stephen et al. (2015) under the name of the calls to action content type and it is also closely related to the social content. Calls to action is defined as the content that sets on the customers to participate particular engagement actions includes the likes the posts, leave a comment on a brand-related post, answering a question to the brand-related posts, and following a link or following the brand’s website (Stephen et al.,2015). In the social media context, social media marketers used the calls to action content types to raise the post-level engagement metrics (De Vries et al.,2012).

In the study, Stephen et al. (2015) separately examined the calls to action content and divide the content such as; calls to engage and calls to enter a competition. Calls to engage content is directly incites engagement with the likes, comments or sharing to brand-related content or asking a question to the brand comment box (Stephen et al.,2015). Interactive content is defined as the communication which is composed of the two or more synchronized communication on the medium or communication messages (Liu and Shrum,2002).

In the interactive content, synchronized and bidirectional communication are the essential parts of the content. Interactive contents provide to two-way communication between the customers and the companies or among the customers or users. Higher degrees of the interactive content results in more reactions to the posts with the metrics of the likes and comments (De Vries et al.,2012). Interactive content generates to ongoing customer relationships or interactions on the social media contexts. Brands connect with their customers through the interactive content with the way one-to one or one- to more by stimulating the customers to talk or discuss the other

customers (Tafesse and Wien,2018). Interaction-orientation content contains the personal statements, personal quotes, greetings about the festivals, questions and answers, request for participation in discussion (Kusumasondjaja,2018).

In the study, Tafesse, and Wien (2017) divided the social contents and defined as the follows; current events content includes the cultural events, holiday, weather or season, special day and anniversaries which lay holds of the active talking or discussion points; personal brand content is closely relevant to the personal relationships, experiences and preferences includes the themes of family, friend, future plans and anecdotes; customer relationship content requests information and feedback from the customers' needs, experiences and expectations it is also contains the themes of the customer feedbacks, customer testimony, customer services and reviews; the last part of the social content is brand community content, it aims to strengthen and promotes the brand's online community.

Brand community content in the social content is enforce the sense of community feeling. Thus, most of the customers sees themselves as a part of the brand community and participate in the brand-related contents. Brand community involves the themes of; using and requesting user generated content, acknowledging fans such as mentioning or tagging the brands', company or their products name (Tafesse and Wien,2017).Various interactive brand posts connects to different website, calls to action, voting, contests and questions. Additionally, hashtags are assumed as the extended other phenomenon in the interactive brand posts. Hashtags are used with tagging to brands' specific activities, products or services. Hashtags are the way of the particularly tag the content and permit other users in the social media network sites to find out similar tagged content (Schultz,2017).

According to previous studies in the social or interactive post, study investigated the levels of no, low, moderate, and high interactivity (De Vries et al.,2012). Interactive brand posts dimensions prompt users to engage with brand-related posts by liking, commenting, sharing behavioral responses (Schultz,2017). Furthermore, social posts can foster the pleasant experiences and raise the level of commenting and further strengthen the users' loyalty to the brand's pages or brand's social media accounts (Luarn et al.,2015). Interactive brand posts strategy requires the brand to engage in active interactions with customers and be in contact with them social media's cultural interactivity (Tafesse and Wien,2018).Social posts demonstrated the most commented activity among the other post types such as entertainment, remuneration, informational. Whereas, social posts displayed the lowest level of liking and sharing (Luarn et al.,2015).Additionally, the study indicated that the social brand posts generate more likes and comments from customers on the Facebook platform (Kwok and Yu,2013). Finally, the study by

Vaičiukynaitė, and Gatautis (2018) indicated that the social posts foster more customer sociability behavior in the metrics of likes, comments, shares and emotion reactions on the platform of Facebook in the hospitality sector by choosing two international five-star hotels. Moreover, the study by Menon et al. (2019), demonstrated that posts with higher level of social brand post leads to higher consumer brand post engagement and social brand posts are not significantly related to the number of likes and has no effect on the number of comments, and has no significant effect on number of shares.

1.6.8. Philanthropic Content

The term of the Philanthropy refers to “ involves a commitment of resources from the company only, entailing charitable donations in the form of cash and/or in-kind support” (Briggs et al.,2016). Philanthropy is occasionally stressed as one dimension of corporate social responsibility as because, philanthropy includes the responsibility actions and benefits just like the term of corporate social responsibility. Corporate social responsibility (CSR), is described as “in the form of corporate philanthropy, or donating to charities”, has been studied since as early as the late 1800s at least in USA (Sethi,1977). In the literature, other definition of corporate social responsibility (CSR) is as follows; “the policy and practice of a corporations’ social involvement over and beyond its legal obligations for the benefit of the society at large” (Enderle and Tavis,1998). CSR is beneficial for both business and society (Mattila,2009). Therefore, most companies understand that being economically successful in the market place is to comply with ethical laws regarding the benefits of the society (Thorne McAlister and Ferrell,2002).

Carroll (1991), introduced to a four-part of model of corporate social responsibility; consists of legal, economic, ethical, and philanthropic responsibilities. Thus, corporate social responsibility consists of a broader perspective and grasps the philanthropic dimension. Although, philanthropy is in the most willing dimension of the corporate social responsibility, however, it is not linked to profit or the ethical culture of the company (Mattila,2009). Philanthropy within the social responsibility is different from the Carroll (1991)’ s three subsegments of the corporate social responsibilities, as because, philanthropic responsibilities are desired by the society or public, and it includes issues about the corporations’ discretions to improve or enhance quality of life of employees, public societies and societies (charities, sponsorships) (Mattila,2009). Unlike ethical responsibilities within the corporate social responsibility, philanthropic component is composed of voluntarily activities and these activities carried out for the benefits of society. Additionally, philanthropy and philanthropic dimension is more about improving the well-being of humanity and the community (Jeffreys and Xu,2017).

The idea that the Philanthropy often consistent with the term of the “altruism” and refers to “is a view which holds that one’s actions ought to further the interests and good of other people” (Lähdesmäki and Takala,2012). Altruism is defined as “an intention to benefit others, without regard to social or motivational reinforcement” (Price et al.,1995). According to these definition, altruism is qualified by a sense of duty, or a will to do good to others (Lähdesmäki and Takala,2012). This sense of duty, it is not assumed as the obligation and also, assumed as voluntarily ethical and moral behavior. In the study Price et al. (1995), indicated that the concern for the welfare of others which is known as altruism was one of the key antecedents of marketplace helping behavior. Therefore, this sense of helping behavior to the others generate motivations to participate some activities in the marketplace. Campbell et al. (1999) found that the term of altruism as a considerable motive for philanthropic engagements. In addition to this, altruism is a major and key motivations of content engagement, social media participation, and content sharing (Dwyer,2007; Hennig-Thurau et al.,2004; Ho and Dempsey,2010; Nambisan and Baron,2007; Nov et al.,2010; Teichmann et al.,2015).

Different motives to engage in philanthropic activities are rather similar to corporate social responsibility engagement in general (Garriga and Mele,2004). Many brands used to corporate social responsibility activities to encourage their customers to engage them. This engagement is composed with the philanthropic brand related content in the social media context, many brands published and shared the brand related content that which includes corporate social responsibility activities under the name of philanthropic content. Philanthropic content is a type of brand-related content that supports the activities that benefit of humanity and society. Philanthropic appeal or Philanthropic brand post refers to “content that describes the brand in the context of its social campaigns or corporate social responsibility (CSR) initiatives” (Chwialkowska,2018; Hong and Rim,2010).Philanthropic content is relevant from the societal issues or regards the perspective of society at large and can be voice of the humanity or the community or that can be a campaign or a donation. For instance, philanthropic content includes a campaign for donating savings for world hunger (Zhang et al.,2011), charity (Jeffreys and Xu,2017), campaigns or programs to support youth homeless shelters, HIV-AIDS-awareness campaigns, and Haiti disaster-relief initiative (Bennett,2014).

In the literature, philanthropic content is generally used to under the name of; cause-related brand posts, social causes related brand posts (Ashley and Tuten,2015; Tafesse and Wien,2017; Tafesse and Wien,2018).Cause-related and social causes related brand contents emphasize socially responsible programs supported by the central brand and this brand related contents encourage valuable social causes, initiatives, and encourage customers of fans to support

them (Tafesse and Wien,2018).By including such programs or campaigns, brands can leverage customers' inclination to support or encourage valuable social causes (Tafesse and Wien,2017).Cause-related brand post contents have the emotional and moral dimensions and provides emotional connections to the customers and motivate them to support brands (Mangold and Faulds,2009). Additionally, cause-related brand post contents symbolize an important perspective to generate positive brand impressions (Tafesse and Wien,2017).

Using Philanthropic brand related content assumed as a customer-centric content strategy (Chwialkowska,2018), important dimension of the customer engagement in terms of clicks, likes, comments, and shares, as customers' perception of CSR is positively linked to their trust in the company (Hong and Rim,2010), and causes to greater satisfaction of customers. Additionally, philanthropy fosters senses of purchase satisfaction (Briggs et al.,2016). For this reason, commenting philanthropic content makes customers feel like they are a part of the brand community that cares about the social welfare.

In the study, demonstrated that philanthropic content is positively linked to content sharing, clicking 'like', and commenting content (Chwialkowska,2018). Also, there are studies about the philanthropy and philanthropic content in the social media context and they are related to fan-driven and celebrity-driven (Bennett,2014; Jeffreys and Xu,2017). According to these studies, fan-driven and celebrity-driven strategies with using philanthropic content and activist causes create opportunities customers to help others and encourage them to participate these activities. The study by Lee et al. (2018a), used the philanthropic content under the name of persuasive content and found that content increases engagement with a message.

1.6.9. Brand Activism Content

In the literature, there is no sole definition of corporate social responsibility. Corporate social responsibility attempts are characteristically manifested as philanthropy such as; cause-related marketing, donations (Hydock et al.,2019). Philanthropic contents mostly mentions the activist messages in the content analysis studies (Chwialkowska,2018). These activist messages related to cause-related marketing issues. Thus, distinct terms have appeared in the literature because they contain the activist message. In the literature, these term as known as "brand activism" (Mukherjee and Althuizen,2020), authentic brand activism (Vredenburg et al.,2020), and brand/corporate political advocacy (Hydock et al.,2020; Hydock et al.,2019), corporate/brand social advocacy (Park and Jiang,2020)".

The term of the brand activism is called as “ corporate political advocacy” (Hydock et al.,2020). Brand activism or corporate political advocacy is defined as follows in the literature; “the taking of a public stance on a controversial sociopolitical issue by corporations” (Dodd and Supa,2015). This means that companies or brands state and defends their attitudes toward against the political, sociopolitical issues and also, they participate the activities with regarding take stand. Corporate political advocacy include the issues such as; same-sex marriages, gun control, abortion, transgender bathroom access, immigration (Dodd and Supa,2015; Wettstein and Baur,2016).

1.6.9.1. Corporate Political Advocacy (CPA) Content

Corporate political advocacy (CPA) is generally linked to the phenomenon of corporate social responsibility (CSR) and corporate social responsibility is widely conceptualized as organizations’ or brands’ societal obligations (Brown and Dacin,1997). Corporate social responsibility (CSR) and corporate political advocacy (CPA) is different from each other in terms of their issues. For instance, corporate social responsibility frequently supports philanthropic activities for common popular causes, while corporate political advocacy commonly supports vocal promotion controversial issues, values and ideals (Hydock et al.,2019). This means that corporate social responsibility is characterized as a philanthropy while corporate political advocacy is characterized as a controversy (Hydock et al.,2020). Corporate social responsibility is seen as supporting activity, while corporate brand advocacy (brand activism) is seen as a divisive activity which includes both opposition and support. Organizations and brands engage on divisive sociopolitical or political issues and take a stand towards against them and customers respond negatively or positively according to brands’ or organizations’ these stances (Hydock et al.,2019).

With the increase of brand activism, customers or potential customers are divided into two as follows; supporters and non-supporters of the brands’ political or sociopolitical issues and also, customers or potential customers have become progressively polarized in brands’ political and sociopolitical views (Hydock et al.,2020; Iyengar and Westwood,2014). This attitudes of brands or organizations can be risky in some situations because taking a stance on political or sociopolitical issues can alienate customers or potential customers. Contrary to this reaction, the study by Hydock et al. (2020) indicated that brands and organizations can actually benefit from the corporate political advocacy and particularly, large-scale market brands have tendency to lose more customers than they gain customers. In the study, this means that, large-scale market brands

or organizations have few existing customers to lose and many prospects to gain according to their political stances.

1.6.9.2. Corporate Social Advocacy (CSA) Content

In the literature, generally brand activism term is examined with three dimensions such as; corporate political advocacy (CPA), corporate social responsibility (CSR) and corporate social advocacy (CSA) (Hydock et al.,2019). Corporate political advocacy mostly includes the political issues in to the environment however, when the advocacy includes the social is called as “corporate social advocacy” (Park and Jiang,2020) and also, corporate social responsibility focuses on the societal and social issues. At this point, corporate social responsibility and corporate social advocacy have similarities about the issues. In the literature, corporate social advocacy is defined as follows; “planned and/or ad hoc expression of an organizations’ stance on controversial social-political issues that spans boundaries between strategic issue management and corporate social responsibility”(CSR) (Dodd and Supa,2014). Corporate social advocacy activities or initiatives are planned by the organizations and brands to state their stance towards the social issues and based on a strategic business decision (Rim et al.,2020). Also, corporate social advocacy (CSA), referred as a “an organization making a public statement or taking a public stance on social-political issues” (Dodd and Supa,2014).Corporate social advocacy (CSA) can be assumed as a type of corporate advocacy, and described as “the research, analysis, design, and mass dissemination of arguments on issues contested in the public dialogue in an attempt to create a favorable, reasonable and informed public opinion which in turn influences institutions’ operating environment” (Heath,1980).

Corporate social advocacy (CSA), is gaining increased attention in the market environment, known as the organizations’ stance on silent community actions and they encourage the community or situation with the engaging sociopolitical issues they gain legitimacy (Coombs and Holladay,2018; Dodd and Supa,2014; Dodd and Supa,2015). Corporate social advocacy activities promote with specific values which are related to beyond the company’s prompt economic interests (Dodd and Supa,2014; Wettstein and Baur,2016). Corporate social advocacy is not related to profit or market motivations of the organizations’(Rim et al.,2020). Corporate social advocacy (CSA) is related to direct and indirect effects of the outcomes of the organizations (Dodd and Supa,2014; Nalick et al.,2016). Corporate social advocacy (CSA) can isolate the stakeholders of the organizations and attracts the activists groups who related to the social-political and controversial issues (Dodd and Supa,2014). Corporate social advocacy (CSA), is closely associated to organizational legitimacy, is described as “generalized perception or

assumption that the actions of an entity are desirable, proper, or appropriate within some socially constructed systems of norms, values, beliefs, and definitions” (Suchman,1995).

Recent surveys demonstrate that publics or community credit that CEOs can influence public/community policy and legitimate decisions (Edelman,2018; Weber,2018). Organizations take participate in social and societal activities to gain legitimacy and to meet the expectations of its stakeholders and performs them in harmony. Additionally, Dowling, and Pfeffer (1975) emphasized that significance of the complying corporate behavior within the social or societal issues, values and expectations of stakeholders in the organizations. In this context, firms engage corporate social advocacy activities to communicate and meet the expectations of their stakeholders, employees, customers, partners, community and their environment (Chatterji and Toffel,2018). Participating in corporate social advocacy activities is important for organizations to be compatible with the business environment and whether customers support the brand/organizations or not. The study by Dodd, and Supa (2015), elicited that the coherence among the company’s attitude on an issue predicted publics’ response to corporate social advocacy (CSA) and also, it assumed that the corporate social advocacy is a determinant of the customer purchase intention and the study shed light on the purchase intentions in terms of the customers’ reactions towards the corporate social advocacy (CSA). It is indicated that there is a strong predictive relationship for purchase intention when corporate social advocacy (CSA) communication is paired with other traditional measures of purchasing behavior. Moreover, it is showed that when there is a compatibility with the CSA issue and organizations’ beliefs, towards purchase intention is greater whereas, community or publics who were against the company’s attitude indicated lower purchase intentions towards organizations’ product.

1.7. Visual Design in Content Marketing

1.7.1. Visual Appeal or Visual Aesthetics

Visual appeal or visual aesthetics is known as “the pictorial attractiveness that transmit a clear and matchless image or pleasing appearance of an image or object” (Lavie & Tractinsky, 2004, pp. 269-298). Visual aesthetics include distinctive design elements to offer pleasing appearance to their customers and these are named as ‘simplicity’, ‘diversity’, ‘colorfulness’, and ‘craftmanship’ (Moshagen and Thielsch,2010) and existing literature propose that visual aesthetics contains that the visual elements which are known as follows; shape, color, shade, contrast, balance, unity, composition, proportion, and harmony between the pictures and the text formats (Cai and Xu,2014; Lavie and Tractinsky,2004; Moshagen and Thielsch,2010). They are

divided as two concepts which are known as design elements and design concepts. Accordingly, design elements include the shape, color, tone, texture, and shade of the pictures or text formats and design concepts include unity, balance, contrast, composition, harmony, proportion elements. Accordingly, all design elements and concepts comprehend the visual appeal or visual aesthetics in the visuality context and there must be a balance with the design elements and design concepts. For instance, when object's or image's design based on only displaying elements, whether they create a balance harmony or composition or not, there is a risk of design failure or visual design (Kusumasondjaja,2019). In the context of the visuality, visual aesthetics include two types of dimensions as follows; classic or classical aesthetics and expressive aesthetics (Bhandari et al.,2019; Cai and Xu,2014; Kusumasondjaja,2019; Moshagen and Thielsch,2010).

Several studies in the literature, propose that a visually attractive or pleasing images or objects draw consumers' motivation to account for and interpret the visual images or objects cognitively (Kumar et al.,2018; Pengnate and Sarathy,2017). Additionally, visual aesthetics or visual appeals is tightly linked to understanding and attention (Cai and Xu,2014) because, visuality offers customer to figure out and interpret the design of the objects and images such as their color, shape, unity or composition. Consequently, this process can be described as the process of 'cognitive' because, it comprehends the interpreting, understanding, and attending the visual design contexts and also the study by Cai, and Xu (2014) advocates that these assumptions because according to them, visual aesthetics entails the cognitive process in terms of clarify, intensify, and interpret the visual context. In the literature, previous studies propose that visual aesthetics or visual appeals influences on consumer attitudes, such as engagement and behavioral intentions with hotel services (Lin,2016), apparel stores (Cho and Workman,2015), luxury brands (Lee et al.,2018b), luxury fashion websites (Kim et al.,2015b), and luxury fashion brands (Kusumasondjaja,2019).

1.7.1.1. Classical Aesthetics

The term of classical aesthetics refers to "a symmetricity, orderliness, and clarity of the design a visual object" (Kusumasondjaja, 2018, pp. 1135-1158). The study by Moshagen, and Thielsch (2010), defined the classical aesthetics as follows; "orderliness in design and comprises the items; 'aesthetic', 'pleasant', 'symmetric', 'clear' and 'clean'". Accordingly, the study by Lavie, and Tractinsky (2004), examined the classical aesthetics with the items such as; well-organized, clear, clean, and symmetrical. In addition to these statements, classical aesthetics generally include the clean, clear, organized, symmetrical arrangements of the images and objects and classical aesthetics have regular form in terms of arrangement of the visuality context. In the

literature, Bhandari et al. (2019) examined classical aesthetics with these dimensions such as; clarity, symmetry, and clean and found that classical aesthetics has impact on emotional responses, and also classical aesthetics has more positive valence-based emotions because it is related to a symmetrical and clean interface design. Moreover, a higher classical aesthetics leads to raised positive valence, and also leads to higher pragmatic and hedonic quality perception. Consequently, Kusumasondjaja (2019) found that luxury brands used classical aesthetics more constantly than expressive aesthetics when generating Instagram content; nonetheless, the numbers of likes and comments in visual classical aesthetics content were lower than content with expressive aesthetics.

1.7.1.2. Expressive Aesthetics

The term of the expressive aesthetics represents to “the creativity and originality of the design” (Kusumasondjaja, 2018, pp. 1135-1158). The study by Lavie, and Tractinsky (2004) described the expressive aesthetics under the named as follows; ‘originality’, ‘fascinating design’, and ‘using special effects’ and ‘richness of the design’. Addition to this, expressive aesthetics in the visual aesthetic context, expressive aesthetics externalize the sensation of the designers’ ingenuity, originality and also it comprehends the dimensions which are called as; “creative, fascinating, original, sophisticated, and uses special effects” (Moshagen and Thielsch,2010). Expressive aesthetics in the context of visibility, is based on images and objects’ creativity, uniqueness, colorfulness. Additionally, Kusumasondjaja (2019), supports that expressive visual aesthetics has more complex, colorful and asymmetrical form.

In the literature, there are several studies to examine the expressive visual aesthetics (Bhandari et al.,2019; Kusumasondjaja,2019). The study by Bhandari et al. (2019), examined that expressive aesthetics has impact on arousal, which leads to higher intention to download to mobile app. Additionally, in the context of visibility, expressive aesthetics has higher effect than classical aesthetics when customers are motivated by hedonic process (Cai and Xu,2014; Kim et al.,2015a; Lavie and Tractinsky,2004). The study by Kusumasondjaja (2019) confirms that expressive aesthetics in the luxury consumption context is more relevant than classical aesthetics.

1.7.2. Visual Complexity

Visual complexity refers to “the number of elements in an object or image and the detail of information these elements deliver” (Deng & Poole, 2010, pp. 711-730). There are several descriptions about the visual complexity in the literature. Visual complexity described as “is the level of complexity among elements in an image” (Hall & Hanna, 2004, pp. 183-195). According

to Pieters et al. (2010), complexity is described as “is a visual characteristics of the ad image, and it is different from the comprehensibility of the ad message, with which it is sometimes confused”. Visuality in advertisement contains numerous attributions, layouts and distinctness in its basic visual dimensions such as; “color, luminance, shapes, patterns” (Donderi,2006). Accordingly, visual complexity is that complexity about the elements in the used of pictures, videos, images about the brands or products and also, is comprised of shapes, color, patterns, objects which are more complex. According to Pieters et al. (2010) visual complexity has six different principles such as; “Quantity, irregularity, dissimilarity, and details of objects, asymmetry and irregularity of object arrangement” and also they describe that the visual complexity in the context of design complexity in advertising.

When the advertisements more complex, advertisements include many objects, objects with irregular, similar or dissimilar shapes or sizes, textures, orientations (Kusumasondjaja and Tjiptono,2019). In the literature, visual complexity is divided by two dimensions such as; feature complexity and design complexity. Feature complexity is described as “advertisements that contain more detail and variation in their basic visual features, color, luminance, and edges are more complex” whereas design complexity is described as “advertisements with more elaborate designs in terms of the shapes, objects, and patterns they contain are also more complex”(Pieters et al.,2010) and also they propose that feature complexity is related to unstructured design or divergence in the visual features of images or pixels, and design complexity is related to structured design or variation in terms of shapes, sizes, color, patterns, objects and their arrangements in the advertisements.

In the literature, there are several studies about the visual complexity (Pieters et al.,2010), visual complexity in luxury fashion brands (Lee et al.,2018b), visual complexity in food advertising (Kusumasondjaja and Tjiptono,2019). Visual complexity may have an impact on consumers’ preferences, and sensations of brands, firms, and products and also, affect behavior against a common-range of objects, from advertisements and web pages to physical products and packages (Machado et al.,2015). Additionally, some scholars and researchers have found a positive relationship in the visual complexity context, high visual complexity resulted in consumers to prefer a design (Peracchio and J.Meyers-Levy,2005) whereas others have found negative relationship in the visual complexity context (Pieters et al.,2010). The study by Lee et al. (2018b), explored the visual complexity in social media posts on perceived luxury of the products alongside, product attitude and behavioral intentions such as purchase intentions, and intentions share images and they found that visual complexity has a great impact on perceptions of luxury brands on social media platform and high visual complexity has more impactful effect

in raising perceptions of luxury when consumer is not familiar with the brands whereas with a familiar luxury brands in a classical style, visual complexity reduced perceived luxury, alongside product attitudes and behavioral intentions, and with an unfamiliar brand, visual complexity raised purchase intentions and share intentions about the images via perceived luxury, accompanied by positive attitudes about the products. Accordingly, Hall, and Hanna (2004) examined that visual complexity in terms of the color combination impact on text/web-page readability, retention, aesthetics and behavioral intention and the study demonstrated that colors with higher contrast lead to greater readability, whereas preferred color such as chromatic colors lead to brand preference and purchase intention. In the context of visual complexity, the study by Kusumasondjaja, and Tjiptono (2019) explored the visual complexity levels on food advertising on Instagram and using distinctive celebrity endorses and compared the celebrity endorses and food experts in terms of the arousal and pleasure dimensions. High levels of visual complexity are used by food advertising and generates more pleasure and arousal responses than low levels of visual complexity (Kusumasondjaja and Tjiptono,2019).

1.8. Brand Post Content Quality

The quality of brand content captured by the credibility (Rieh et al.,2014), and authenticity (Audrezet et al.,2018), trendiness (Godey et al.,2016) of the posts on social media platforms can increase the pleasure or dislike of the customers and prospects and have an impact on their interest to engage with the brands. Credibility, is the first dimension to capture content quality and closely related to new media or social media platforms. In the literature, credibility described as follows; “credibility is a complex and multi-dimensional concept, as there is no clear definition, credibility has been defined with respect to several related concepts such as; believability, currency, fairness, accuracy, trustworthiness, completeness, reliability, and objectivity” (Rieh et al.,2014). Content credibility, is criterion for customers’ decision to interact with brands. In the context of content quality, credibility has another definition as follows; “the brands’ willingness and ability to deliver on their promises” and also customers’ related to authentic brands with a high order of credibility dimension (Morhart et al.,2015). In the literature, credibility has two significant dimensions such as; trustworthiness and expertise (Rieh et al.,2014). Accordingly, trustworthiness is described as “goodness and morality of the source” while expertise is described as “knowledge, skill, and experience of the source” (Fogg & Tseng, 1999, pp. 80-87).In the literature, credibility has three sub-categories and they are known as follows; message credibility, source credibility, and media credibility (Appelman and Sundar,2015; Metzger et al.,2003). In the content marketing context, credibility dimension is

examined under the name of ‘message credibility’. Accuracy, authenticity, and believability of message are considered as the three components of message credibility (Appelman and Sundar,2015) that may affect consumer engagement. If a brand content is found non-credible, then the customers would stop engaging with brands.

The second dimension is authenticity in the context of content quality. Authenticity is one of the key components of quality perception and creates differentiation for the customers and prospects (Eggers et al.,2013), and leads to positive attitude and consumer behavior (Fritz et al.,2017). Authenticity can be defined as “the perceived genuineness of a brand based on its consistency and stability of reflecting its core values, and norms, uniqueness, reliability, and naturalness” (Fritz et al.,2017). Authenticity is transmitted through any appearance of “origins, originality, and uniqueness (Vann,2006). The term of the authenticity includes distinctive dimensions such as continuity, originality, reliability, and naturalness in the context of brand authenticity” (Bruhn et al.,2012b). According to Morhart et al. (2015), brand authenticity involves dimensions such as; ‘credibility’, ‘integrity’, ‘symbolism’ and ‘continuity’. In the literature, brand authenticity is closely related to ‘brand trust’ and ‘brand trustworthiness’ dimensions (Eggers et al.,2013; Napoli et al.,2014; Schallehn et al.,2014). In substance, authentic brands are devoted to offering on their promises (Bruhn et al.,2012b; Eggers et al.,2013; Morhart et al.,2015) and customers or prospects trust brands that implement as promised (Napoli et al.,2014).

In the literature, authenticity is examined by the several studies in the various contexts such as; Audrezet et al. (2018) examined the brand authenticity concept in the social media influencers context and divided the authenticity four different levels and identified the strategies to influencers how they manage the authenticity and supposes that the term of the authenticity is more important factor to win-win relationships in terms of social media influencers. Additionally, the study by Eggers et al. (2013), explored that the connection between brand authenticity, trust, and SME growth from a CEO perspective and advocated that brand authenticity is consisted of three major components such as brand consistency, brand customer orientation, and brand congruency and found that brand authenticity dimensions such as brand congruency and brand consistency has positive impact on brand trust in SMEs. Accordingly, the study by Portal et al. (2018), investigated the role of brand authenticity in the enhancement of brand trust and proposed that brand authenticity has dimensions such as; continuity, integrity, originality, and credibility and they are all but equally significant dimensions to create authentic brands. Additionally, the study found that brand authenticity has a direct effect on brand trust, and warmth and competence dimensions partly mediate the relationship between the brand authenticity and brand trust. Consequently, authenticity is generally used with the dimensions such as credibility, originality,

continuity, and other dimensions. Authenticity dimension is the significant factor to create trustable relationships with the customers or prospects and more firms generate authentic brands to grasp to their customers' trusts and respects. In essential, authenticity affects the brand image and customers' perceptions towards brands in terms of trust or credibility dimensions.

In the literature, authenticity is important in social media marketing and content marketing, authenticity is used in posting original and creative content by the influencer contexts (Duffy and Wissinger,2017; Marwick and Boyd,2011; Savignac et al.,2012). Recent decades have witnessed more and more customer expectations of authenticity, consistency, and no insincere behavior from the brands (Audrezet et al.,2018; Gilmore and Pine,2007). In order to arouse authenticity message or content cues should arouse trust, and tell the customers or prospects who the company is, what its values are, and do so with consistency. Posting original and creative content, videos that portray intimacy, dialogue, or interacting with customers, craft authenticity on social media platforms or accounts (Audrezet et al.,2018). In the content marketing context, the term of authenticity is used with the term of trust. For instance, the study Pentina et al. (2018), investigated the content in the social media platforms such as Twitter with the trust relationships between the customers and brands. Additionally, the study found that positive effects of trust in Twitter, has a positive impact on users and customers and positively affect the customers' intentions to use Twitter or continue to use it, and customers or users of the brand positively affected the trust content thus, they recommend their friends to use brands' Twitter accounts. Consequently, trust and content authenticity have an impact on the customers or users of the brands and they are positively affected to their content types by ensuring trust.

In the content quality context, other dimension is trendiness. Trendiness is referred as "dissemination of the latest and newest information about the brand" (Godey et al.,2016). Trendiness, provides customers to hot discussion topics and newest brand-related information in the social media platforms. When customers get the newest and latest information, they feel trendy and fashionable. Trendiness, provides customers to follow trendy news about the brands and markets and keeping customers up- to date on the newest products or events, customers easily follow and get information. According to Muntinga et al. (2011), "trendiest information on social media platforms comprehends four sub-motivations and these are as follows; surveillance, knowledge, pre-purchase information, and inspiration. Surveillance takes place observing and remaining updated about one's social environment. Knowledge stands for brand-related information that customers get profit from other customers' knowledge and expertise to learn more information about the products, brands and services. Pre-purchase information stands for reading product reviews or threads on brand communities in order to make well-judged buying

decisions”. Eventually, revelation associates with customers’ following brand-related information acquiring new information or ideas the brand-related and thus, offers as an origin of revelation.

In the literature, several studies investigated the trendiness dimension of content quality such as social media marketing efforts in luxury brands (Godey et al.,2016), social media marketing efforts in building co-creation value and customer brand engagement (Cheung et al.,2020), social media marketing activities to develop brand equity between luxury fashion brands (Kim and Ko,2012), luxury brands social media marketing activities on customer engagement (Liu et al.,2020).

In the literature, trendiness is mostly used in the luxury brands’ social media marketing context. Liu et al. (2020), examined the social media marketing efforts such as; “entertainment, customization, trendiness, interaction” dimensions of a luxury brands’ social media activities on customer engagement with brand-related social media content and found that trendiness significantly raises customer engagement. Godey et al. (2016) investigated social media marketing efforts with these five dimensions as follows; “entertainment, trendiness, customization, interaction, and word of mouth” and found that trendiness content is more relevant for the customers in the social media environment, has a major influence and significant positive impact on brand equity and two major dimensions of brand equity such as follow; brand awareness and brand image. Cheung et al. (2020) investigated that social media marketing efforts with the five constructs; “entertainment, trendiness, customization, interaction, and electronic-word of mouth (EWOM)” and determined their roles in building co-creation value and customer brand engagement, and also they devised that the impact of trendiness on value co-creation is the strongest factor and is the second strongest factor on customer brand engagement, also it is most effective dimension of the overall social media marketing effort strategies. Consequently, Kim, and Ko (2012) explored the social media marketing activities with the constructs; “entertainment, interaction, customization, trendiness and word of mouth”, and they found that their impacts on value equity, relationship equity, and brand equity are outstandingly positive.

2. LUXURY MARKETING

2.1. Definition of Luxury

In the literature, the term of the luxury is referred as follows; “luxury as an absolute concept typically evokes images of rich and powerful individuals’ lives ; that is, the ‘ordinary of extraordinary people’ and the term of ‘luxury’ was first discovered in churches, religious temples, and assumed as the indication of the wealth (Kapferer,2012). In the Latin etymology, the term of the ‘luxury’ stands for distinction, separation, and deflection (Catry,2003). This means that, luxury is related to create differentiation among the other things in the environment or market. The English “luxury”, the French “luxe” the Italian “lusso” alongside the Spanish and Portuguese “lujo” are all obtained from the Latin term “luxus (Dubois et al.,2005). Additionally, according to Dictionary (1992), “luxus” represents “soft or extravagant living, (over-) indulgence” and “sumptuousness, luxuriousness, and opulence”. Luxury has been existing in distinctive forms in the literature and in contemporaneous marketing usage, the term of the “luxury” stands for a particular stage of offer in just about any product or service category (Dubois et al.,2005). In the literature, ‘luxury’ described as something that is “more than necessary” (Bearden and Etzel,1982), “having an intensively individual component” (Berthon et al.,2009), “superfluous”(Barnier and Rodina,2006), and linked with “dream” (Seringhaus,2002). According to (Kapferer,1998), luxury is defined as follows; “...luxury defined as beauty; it is art and applied to functional items.. luxury items provide extra pleasure and flatter all senses at once....”.

2.2. Definition of Luxury Brand

According to researchers and scholars, there is not commonly acknowledged definition of composes a luxury brand and as a concept of luxury brand has been widely accepted as abstract and difficult to define. However, in the literature there are several distinctive definitions about the luxury brands. The term of the luxury brand developed and adopted by Ko et al. (2019). A luxury brand represents “a branded product or service that consumers perceive to be high quality, offer authentic value via desired benefits, whether functional or emotional, have prestigious image, within the market built on qualities such as artisanship, craftsmanship, or service quality, be worthy of commanding a premium price, and be capable of inspiring a deep connection, or resonance with the consumer” (Ko, Costello, & Taylor, 2019, pp. 405-413).According to Tynan et al. (2010), luxury brands are “high quality, expensive, and non-essential products and services that appear to be rare, exclusive, prestigious, and authentic and offer high levels of symbolic and

emotional/hedonic values through customer experiences”. Additionally, luxury brand defined as “a prestige brand that has high levels of non-personal -oriented (conspicuousness, uniqueness, and quality) perceptions and personal-oriented (hedonism and extended-self) perceptions”(Vigneron and Johnson,2004). Luxury brands or goods generally represents the high exclusivity and quality. These characteristics is known as the features of the luxury brands or goods. In the literature, there are distinctive forms about the luxury brands or goods characteristics. **Table 3** indicate that the summarization about the luxury brands and goods definitions, and also indicate that the characteristics features about the luxury brands and goods.

Table 3: Summarization Table about the Definitions of Luxury Brands and Luxury Brands or Goods Characteristic Features

Author	Definitions of Luxury Brands and Luxury Brands or Goods Characteristic Features
Berthon et al. (2009)	“The term of the luxury has more characteristic features and they consist of major three parts such as; (1) objective (material), (2) subjective (individual), and (3) collective (social). Material represents the exquisite craftsmanship, high functionality and performance. Subjective represents the customers’ personal value about the brands and related to hedonic interest. Collective represents the social value of the brands and related to the social status of brands image”
Keller (2009b)	“Luxury brands generally consist of ten characteristic features and these are named as follows; premium image, creative intangible brand associations, compatible with quality, brand equity dimensions such as logos, symbols, and packaging, secondary brand associations such as, events, and countries, controlled distribution strategy, premium pricing, well-managed brand architecture, extensively defined competition, and trademarks”
Dubois et al. (2001)	“There are six main characteristic features about the luxury such as; high and excellent quality, higher price, rarity and inimitableness, highly aesthetics, heritage and history, and supernumerary (excess)”

Tynan et al. (2010)	“Luxury brands are the brands or goods that which consist of high quality, expensive, rarity, exclusive, highly prestige and authentic, and also provides customers to more high levels of symbolic, hedonic and emotional values by experiencing them”
Vickers, and Renand (2003)	“Luxury brands have three main characteristics and therefore, differs from non-luxury brands. These are named as follows; functionality, experience, and interactions related to symbolic”
Heine (2012)	“Luxury brands are related to consumer perceptions about the high price, quality, aesthetics and uniqueness”
Nueno, and Quelch (1998)	“Luxury brands are the brands that have higher ratio of benefit/functionality and price”
Hagtvedt, and Patrick (2009)	“Luxury brands provide premium products and ensure gratification with the high level of functionality, and attached with the customers emotionally”
Kapferer (1997)	“Luxury brands generally defined as the beauty because it grasps the art and craftsmanship and offer high-level of pleasure to the customers in the market”
Okonkwo (2009b)	“Luxury is generally assumed as the concept of life style, reflect the philosophy, culture and identity”
(Shukla,2011); Wiedmann et al. (2009)	“The term of the luxury strongly connects with the high standard”
Cornell (2002)	“Luxury brands have rarity structure and have the higher value recognition from others”
Wiedmann et al. (2007)	“Luxury goods provides esteem for the customers and satisfy them with the higher levels”
Shukla (2011)	“Luxury goods ensures comfort and esteem for the owner or customers and they also provide their customers to respected status or image from others. Nonetheless, reaching luxury goods are difficult”
Phau, and Prendergast (2000)	“Luxury brands provides privileged to their customers with exclusive features,

	and luxury brands have renowned brand identity, and raise their brand equities such as brand awareness, perceived quality, and provides customers to retain and loyal to them”
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According to **Table 3** there are several key points to define ‘luxury brand’ such as; ‘exclusivity’, ‘rarity’, ‘uniqueness’, ‘high quality and high price’, and ‘scarcity’ are the most key components of the definition of luxury brands. Additionally, Jin Annie (2012) stated that luxury brands are awaited to arouse uniqueness and exclusivity via high quality, high or premium pricing and exclusive or controlled distribution. Definitions of the luxury brands also determine the key identifiers of the luxury brands in the literature and they are based on the customers’ perceptions towards the luxury brands’ marketing activities and/ or product features. Among the all of definitions of ‘luxury brands’ five elements are the most requisite dimensions of the ‘luxury brands’ and these are determined by Ko et al. (2019) and these are known as follows; “(1) be high quality, (2) offer authentic value via desired benefits, whether functional or emotional, (3) have a prestigious image within the market built on qualities such as artisanship, craftsmanship, or service quality, (4) be worthy of commanding a premium price and, (5) be capable of inspiring a deep connection, or resonance with the consumer”.

Furthermore, in the literature, there are distinctive traits of the luxury brands in terms of the customers’ assessments of the luxury brands (Heine,2012; Kapferer,1998; Okonkwo,2007). The study by Kapferer (1998), determined that luxury brands traits and four items were higher ranks such as; (1) beauty of the object, (2) excellency of the products, (3) being magic, (4) being uniqueness; the study by Okonkwo (2007) determined that true luxury brands have ten major characteristics and these are followed as; “(1) innovative, creative, and unique and appealing products, (2) consistent delivery of premium quality, (3) exclusivity in goods production, (4) tightly controlled distribution, (5) a heritage of craftsmanship, (6) a distinct brand identity, (7) a global reputation, (8) emotional appeal, (9) premium pricing, (10) high visibility”; the study by Heine (2012) specified that luxury brands traits are as follows; “(1) premium price, (2) premium quality, (3) aesthetics (4) rarity, (5) extraordinariness, (6) symbolism”. Consequently, in the context of luxury brands, customers or prospects in the market, they perceived to ‘luxury brand’ according to these six major dimensions.

2.3. Definition and Categorization of Luxury Goods & Services Industry

In the literature, the term of the ‘luxury’ represents state of being and lifestyle and luxury brands, goods and services have several characteristic distinctive traits such as; high level of awareness, high level of recognizable style, vigorous style and identity, and boosted affective and symbolic associations and luxury brands stimulate the uniqueness and exclusivity and are explicated in products via controlled distribution, high quality, and premium pricing (Okonkwo,2009a). Heine (2012) defined the luxury products as follows; “luxury products have more than necessary and ordinary characteristics compared to other products of their category, which include their relatively high level of price, quality, aesthetics, rarity, extraordinariness, and symbolic meaning”.

Luxury brands divided into category in terms of their industry due to their characteristic and distinctive traits. For instance, Okonkwo (2009a) divided luxury brands into 8 categories in the area of focus of the goods and services industry such as; “fashion & accessories, leather goods, wines & spirits, hospitality & concierge, jewelry & watches, cosmetics & fragrance, automobile & air transport, and selective distribution”. The work by Goyal (2014) separated luxury and prestige goods into 6 major category in the industry as follows;

Figure 1: Luxury and Prestige Goods Categories



Source: Goyal (2014). A Study on Purchase Intentions of Consumers Towards Selected Luxury Fashion Products with Special Reference to Pune Region. D.Y. Patil University. P26.

Furthermore, Heine (2012) divided luxury goods and services in terms of categorization in industry and product types and according to this, **Figure 2** indicated categorization of luxury product industries:

Figure 2: Categorization of Luxury Product Industries

<ul style="list-style-type: none"> ❖ Fashion products <ul style="list-style-type: none"> • Apparel • Shoes • Underwear ❖ Fashion Accessories <ul style="list-style-type: none"> • Belts • Gloves • Scarfs • Hats • Ties • Eyewear ❖ Bags & Cases <ul style="list-style-type: none"> • Luggage • Hand Bags • Wallets & Cases ❖ Cosmetics & Fragrances ❖ Body Decoration ❖ Mobile Electronics 	<ul style="list-style-type: none"> ❖ Wristwatches ❖ Jewelry ❖ Pens ❖ Diaries ❖ Writing Paper ❖ Means of Transportation <ul style="list-style-type: none"> • Bikes • Motorcycles • Automobiles • Boats /Yachts • Aircrafts/ Jets ❖ Delicacies <ul style="list-style-type: none"> • Beverages • Wines • Sparkling Wines • Spirits ❖ Foods ❖ Interior Decoration <ul style="list-style-type: none"> • Furnitures & Kitchens 	<ul style="list-style-type: none"> ❖ Table Decoration <ul style="list-style-type: none"> • Silverware • Crystal & Glassware • Porcelain & Stoneware ❖ Linens <ul style="list-style-type: none"> • Table Linens • Bed Linens • Bath Linens ❖ Bathroom Equipment <ul style="list-style-type: none"> • Carpets • Lamps ❖ Interior Electronics ❖ Interior Accessories ❖ Sports Equipment ❖ Garden Furnishing
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Source: Heine (2012). The Concept of Luxury Brands: TU Berlin, p59.

2.4. Luxury Democratization

The concept of ‘luxury’ has changed dramatically over time (Vigneron and Johnson,2004). In the past, luxury brands were consumed by merely royal people and/or other exclusive people and luxury brand assumed as outcomes of social stratification (Kapferer,2012). This means that, luxury brands and consumption of luxury brands are the symbol of the wealth and the luxury goods or services are consumed by the wealthy people who has lived before. In the last decade, with the advancement of technology, mobilization, the purchasing power of middle classes has increased, luxury goods started to be consumed by middle class people Lee et al. (2018b) and also luxury brands have extended to mass markets in the marketing area with time (Okonkwo,2009b). Extending the luxury brands into the mass markets is known as “democratization of luxury” (Kapferer,2012). Additionally, ‘democratization of luxury’ is referred as “both the trading up strategy of masstige brands and the trading down strategy of luxury brands make luxury-like products accessible for middle- class consumers” (Heine,2012).The term of the democratization of luxury is also called as “the new luxury” and

the trend of the democratization of luxury is the consequences of alterations in society related to increment of financial capability of households and alterations in attitudes towards life (Plazyk,2015). This means that, the term of ‘democratization of luxury’ leverages the consumers’ financial ability to purchase the luxury- level products or services in the market. Additionally, Plazyk (2015) advocated that trend of new luxury or democratization of luxury is an opportunity for customers who are less affluent, and ensures to higher purchasing power to purchase goods considered as prestigious.

In the literature, luxury democratization is also known as these terms such as; “mass affluence (Nunes et al.,2004), and masstige luxuries” (Silverstein and Fiske,2003). According to Silverstein et al. (2005), most new luxury brands or goods have more categories and they identified and divided into new luxury brands three significant types such as; “accessible super-premium”, “old-luxury brand extensions” and “masstige” or “mass prestige”. Heine (2012), divided the luxury brands category into four separate sections and these are named as; Elite-Level, Top-Level, Medium-Level, and Entry-Level luxury brands. Furthermore, Rambourg (2014) advanced the “Mass Lux Pyramid” that indicated the hierarchy of luxury brands based on luxury purchasing capacity driven by mid-range class consumers in the market. According to Lee et al. (2018b), luxury fashion brands are at the sole of the pyramid which is comprised of ‘affordable luxury’ brands, and mid-range class consumers do not purchase these brands frequently, however, sometimes instead.

In several studies, mentions that the “affordable luxury” brands as luxury brands, and also defined as “masstige brands” (Heine,2012) and this category targets mass markets and mid-range class consumers by ensuring a large capacity of goods or at reasonable prices. The next stage is named as “accessible core” and contains the brands such as Louis Vuitton, Prada, and Gucci and middle-class consumers purchase these brands just a few times in their lives. The final stage is known as “premium core” and includes the brands such as Hermes, Cartier, and Rolex and middle-class consumers buy these brands only at once or twice in their lives (Rambourg,2014). Consequently, the hierarchy of luxury brands category is determined by the mid-range class consumers purchasing volume or purchasing power of luxury brands and luxury brands are positioned in these categories.

In the literature, many scholars and practitioners defined the new luxury concept and its categories, and determined the hierarchy of new luxury brands (Kapferer,1997; Nunes et al.,2004; Okonkwo,2007; Okonkwo,2009b; Rambourg,2014; Silverstein and Fiske,2003; Silverstein et al.,2005; Truong et al.,2009; Vigneron and Johnson,2004). According to this, **Table 4** indicated that several explanations of ‘hierarchy of luxury brands and its categories. Additionally, these

categories are explained in detailed way in the literature, and **Table 5** is summarized luxury brand categories its hierarchies.

Table 4: Several Explanations of Hierarchy of Luxury Brands and Categories

Kapferer (1997)	Heine (2012)	Okonkwo (2007)	
Griffe: Represented as “pure creation, unique work, materialized perfection”	Elite-Level: Represented as “niche brands in the top of the segment, they determine the benchmark of the best quality and highest exclusivity within their category”	Luxury and Prestige: Brands represented as “the highest form of craftsmanship and product quality and command a staunch consumer loyalty base that is not affected by trends”	
Luxury Brand: Represented as “small series, workshop, hand-made work, very fine craftsmanship”	Top-Level: Represented as “brands are established beyond doubt as leading luxury brands”	Premium Brands: Represented as “brands that aspire to become luxury and prestige brands”	Premium Brands: is also referred as “mass-premium, aspirational, mass-luxury, designer or high-end brands”
Upper-Range Brand: Represented as “series, factory, highest quality in the category”	Medium Level: Represented as “brands are widely recognized as members of the luxury segment, but are a step behind the forefront of luxury”		High Premium
Mid-Range Brand: Represented as “mass series, cost pressure, the spiral of quality”	Entry-Level: Represented as “these brands on the lowest luxury level, and just above the premium segment”		Medium Premium
			Low Premium
		Mass Fashion Brands: Represented as “these brands dress masses, mass target markets”	

Table 5: Categorization of ‘Hierarchy of Luxury Brands’ Concept in Luxury Marketing

Kapferer (1997)	Okonkwo (2007)	Rambourg (2014)	Silverstein et al. (2005)	Truong et al. (2009)	Vigneron, and Johnson (2004)	Heine (2012)
1-Griffe	1-Luxury and Prestige Brands	1-Ultra-High End	1-Old Luxury Goods	1- Traditional Luxury Brands	1-Prestige	1-Elite-Level
2-Luxury Brands	2-High Premium Brands	2-Super Premium	2-Accessible Super-Premium	2-New Luxury Brands	2- Premium	2- Top-Level
3-Upper Range Brands	3-Medium Premium Brand					
4-Mid-Range Brands	4-Low Premium Brands	3-Accessible Core	3- Old Luxury Brand Extension	3-Mid-Range Brands	3-Upmarket	3-Medium Level
	5-Mass-Fashion Brands	4-Affordable Luxury	4-Masstige Brands		4-Other Brands	4-Entry-Level
		5-Everyday Luxury	5-Conventional/Mass			

Table 5 indicated that the categorization of luxury brands hierarchies. Several scholars, who are shown on the table, divided luxury brands several parts. The First section on the table represents the high level of luxury brands category, which is rarely accessible by the customers or prospects. The second part generally represents high level of premium, super premium, and accessible premium brands and brands on this area, generally, more easily accessible and affordable than the first section luxury or prestige brands. The third part represents moderate or medium level of the luxury brands in the studies. The fourth part comprehends the lowest level of the medium or moderate level of the luxury brands and this level is closer to fifth level of the luxury brands category. Finally, fifth level represents the most-lowest level of the luxury brands category and customers or prospects in the luxury market easily access the luxury products or brands. The fifth level of the luxury products or brands, generally, appeals to mass markets in the luxury context. This means that, fifth level of the luxury brands such as mass fashion brands or everyday luxury brands, consist of products or brands that customers can reach frequently in the luxury markets and buy without any difficulty.

In the extension of the frontiers from luxury to mass markets, middle-class consumers have easily accessed the luxury goods or service with reasonable prices and the democratization of luxury provides firms to easily reach the mass or middle-class consumers with their categorizations. Additionally, the concept of new luxury or luxury democratization be prone to reachable for middle-class or lower-class or mass consumers and they tend to be use marketing communication strategy to grasps them in terms of social media marketing or content marketing in the luxury context. According to Lee et al. (2018b), social media and social media marketing have become important component of the luxury brand management and get the attention of mass and middle-class consumers. Additionally, exposure to social media and social media marketing activities can raise the awareness of luxury brands (Rambourg,2014), and thus consumers are tend to be make recall when making purchase decisions.

Furthermore, exposure to social media, content, social media marketing, and content marketing strategies luxury brands target the masses and this reaction eliminates the ‘exclusivity’ and ‘rarity’(Lee *et al.*,2018b) and therefore, luxury brands should look out for to target mass customers whereas not attenuating the luxury values such as ‘rarity’ and ‘exclusivity’ (Kastanakis and Balabanis,2014).Consequently, democratization of luxury or new concept of luxury eliminates borders and the inaccessibility of the luxury brands and offers reasonable prices to the targets in the marketing area and also, democratization of luxury offers luxury brands to improve marketing strategies by using social media and social media or content marketing strategies to

publicize their brands and goods to mass markets, meanwhile, still corresponding with luxury values such as high exclusivity and quality (Lee et al.,2018b).

2.5. Social Media Marketing in Luxury

Social media represent as web-focused technologies to generate very conversational area and target to facilitate user connections which called as; sharing, liking, commenting, discussing, and co-creating ideas and content, and also, have ability to change user-generated content (Kaplan and Haenlein,2010; Kietzmann et al.,2011). In the literature, social media defined as “a group of internet-based applications that build on the ideological and technological foundations of Web 2.0. and that allow the creation and exchange of user-generated content (Kaplan and Haenlein,2010)”. Social media serves multi-functions to the customers and brands for communication in the marketing area and these are named as; sharing includes customers’ or brands’ activities, brands’ presence on social media environment, reputation of brand or posts, groups, or communities, identity of users, and conversations among the users (Kietzmann et al.,2011). Social media ensures marketers or firms with considerable opportunities to reach customers or prospects in their societies and construct, and generate more personal connections with them (Kelly et al.,2010). Social media have altered the way brand content is generated, distributed, and consumed, transmitting the energy to form brand images from marketers or firms to customers’ online interactions and content (Tsai and Men,2013).

In the context of luxury, social media plays significant role on luxury brands’ success (Phan et al.,2011). Luxury brands’ use of social media began in 2009 with the Gucci brands and it comprised a poly-cultural social network site and launched its new sunglasses collection by aiming digital generation customers and the Burberry is the second pioneer luxury brands in the using social media platform, it created also social network site and communicated with their customers (Kim and Ko,2012).Luxury fashion brands frequently use social media platforms for advertising and marketing activities (Kim and Ko,2010) and luxury fashion brands attract customers or prospects to interact with them by using social media marketing activities and also luxury fashion brands comprehend activities such as; “tweeting, blogging, and networking” (Kim and Ko,2012). In the social media marketing context, luxury brands are mostly used social media sites such as Twitter, YouTube, Pinterest and Instagram (Chu et al.,2013; Phan et al.,2011; Schwedt et al.,2012). Luxury brands frequently embraced and implemented social media marketing activities and strategies(Godey et al.,2016). In the literature, prior studies examined the social media marketing activities or social media marketing efforts in the luxury brands context (Godey et al.,2016; Kim and Ko,2012; Liu et al.,2020; Park et al.,2021; Phan et al.,2011).

In the literature, social media marketing activities or efforts have several advantageous for luxury brands. In the context of luxury fashion brands, Kim, and Ko (2012) investigated the use of social media marketing between luxury fashion brands, and explored the influence of social media marketing efforts on value, relationship, brand, customer equity, and purchase intentions. According to the study, there are five major social media marketing efforts and these are named as follows; “entertainment, interaction, trendiness, customization, and word of mouth” and their effects on value, relationship, brand, and customer equity, purchase intentions are remarkably positive.

The study Godey et al. (2016) examined also the context of luxury brands in terms of using social media marketing efforts with five aspects such as; “entertainment, interaction, trendiness, customization, and word of mouth” and they investigated how social media marketing efforts affect brand equity creation and consumers’ behavior towards brands. The results of the study indicated that social media marketing efforts have a major positive impact on brand equity with two significant components of brand equity such as; brand awareness and brand image. The study by Liu et al. (2020) investigated the effects of luxury brands social media marketing activities on customer engagement with four dimensions such as; “entertainment, interaction, trendiness, and customization” and the study found that “entertainment, interaction, and trendiness” components of luxury brands social media marketing activities outstandingly raises customer engagement, whereas, customization dimension does not. Additionally, the study by Park et al. (2021) investigated the consumer engagement in social media WOM effect on luxury brand purchase intention and the results of the study indicated that social media WOM have positive impact on consumer luxury purchase intention.

Accordingly, luxury brands and firms engaging social media and implementing social media marketing activities to build bilateral communication with their customers to interact with them, and attract their attention, and stimulate to engage the luxury brands’ social media marketing activities. Furthermore, luxury brands induce the customers to participate in the luxury brands’ posts, and contents and this engagement can also consist of sharing information and thoughts with other members of the society. Consequently, according to Pentina et al. (2018) found 11 distinct social media engagement behaviors towards the contents as follows; “ (1) Following or liking the brand, (2) commenting on brand’s posts and ads, (3) liking, tagging, and sharing the brand’s posts on one’s personal newsfeed, (4) mentioning friends in comments on the brand’s social media pages, (5) tagging brand names and using-fashion related hashtags in posted photos, (6) publish photos of brands’ products and (7) publish photos of oneself with the brand, (8) explicitly soliciting comments to brand selfies, (9) initiating and maintaining brand-related

conversations in personal social networks, (10) publishing multi-media shopping stories, (11) modifying the branded product or suggesting a new interpretation”. In the context of social media marketing efforts for luxury brands aim to generate engagement between the customers and brands.

2.6. Luxury Brands on Instagram

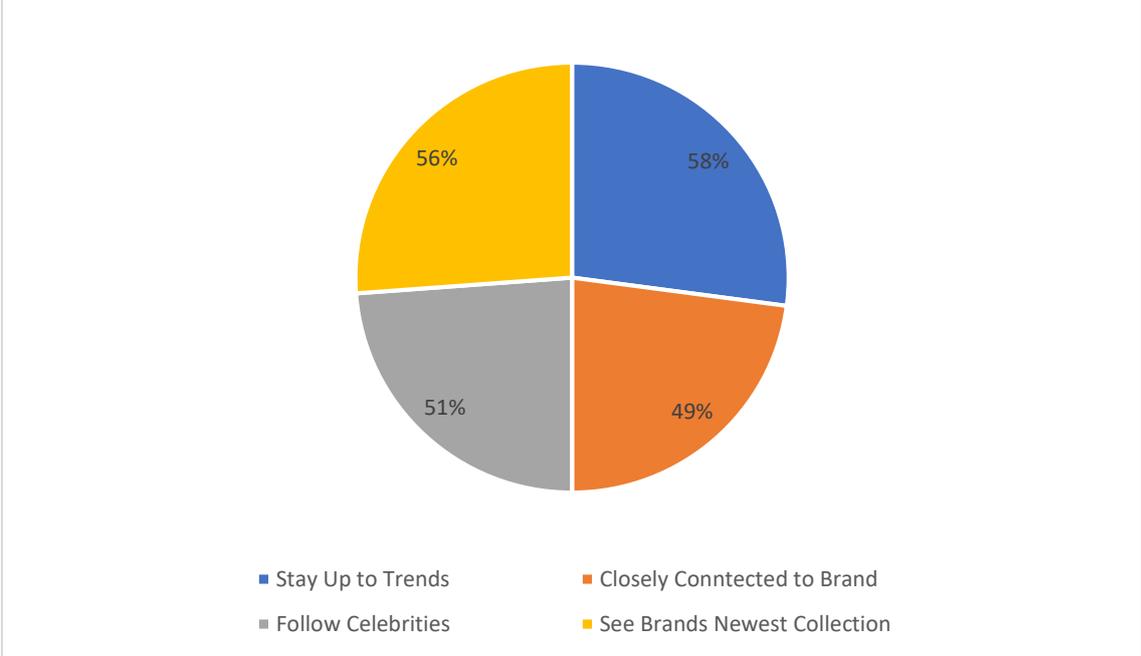
Instagram is one of the major social media platform and it is an image-posting mobile application which is launched in 2010 (Lee et al.,2015).Among the social media platforms, Instagram is the most popular images or pictures sharing social media platforms in the marketing area (Duggan et al.,2015). Instagram provides users to shares videos, pictures and other type of posts on social media platforms, and it is assumed as image-intensive social media betwixt the other social media platforms thus, users of the Instagram sharing their knowledge and experiences by posting visual posts (Kusumasondjaja and Tjiptono,2019). Accordingly, the study by Lee et al. (2015) advocated that visual posts such as images or videos on Instagram is more effective than words on Twitter and on other social media network sites. For this reason, Instagram is more effective platforms to grasps customers’ attention by sharing visual posts. Instagram is the most rapid improving social media platform that ensures users to explore, share, use hashtags, tag, comment and like the visual posts, in the type of pictures, gifs, graphics, and videos with more than 1 billion users (Instagram,2019).

Bonilla et al. (2019) mentioned that on Instagram as follows “brands and users post and share outfits that are then commented and voted on by other users, thus also serving as an inspiration for the brands themselves” and emphasized that Instagram is a visual integrant that links excellently with brands and firms. Contrasting to other social media platforms, Instagram has a greater charm betwixt customers, users since Instagram provides them the occasion to get more responses such as; following brands, influencers, friends; visiting web-sites; easily shopping distinctive products, services, and brands on Instagram (Vinerean and Opreana,2019). Additionally, according to Muñoz, and Towner (2017), Instagram has several distinctive engagement metrics such as including; “number of followers of brands, number of likes, comments, and interacting with the contents and campaigns” on the Instagram.

In the luxury brands context, Instagram is the most significant platforms to grasps their users’ attention, Instagram (2017) assumed that Instagram is the visual storytelling platform to inspire to their users and customers and also emphasized that over 500 million of people come to Instagram every day, to build relationships with all types of engaged communities. Due to visual storytelling and visual expansion, Instagram is used by luxury brands and luxury fashion brands

in suitable way (Vinerean and Opreana,2019). The study by Instagram (2017) divided consumers into four groups why they use Instagram for luxury brand context as follows;

Figure 3: Instagram Luxury Global Consumers



Source: Instagram (2017). Instagram Luxury Global Consumers. Retrieved from <https://business.instagram.com/a/insights/luxury>

According to the study by Instagram (2017), 58% of consumers use Instagram to stay up to date on trends, styles and to know the information about the luxury markets; 49 % consumers use Instagram to sense they are more closely linked to the luxury brands; 51% of consumers use Instagram to follow celebrities to observe what recent luxury brands they are wearing; 56% of consumers use Instagram to look at brands’ newest collections. Consequently, Instagram is the most key component social media platform in terms of building and strengthen the relationships with the luxury brands’ consumers.

Several studies in the literature are examined the Instagram platform for luxury brands (Krepapa and Beratis,2016; Oliveira and Fernandes,2020; Vinerean and Opreana,2019). In terms of the luxury cosmetic brands, Vogue (2019) indicated top 10 luxury cosmetic brands in terms of the users’ engagement towards them, luxury cosmetic brands’ qualities of content and the top 10 most significant luxury cosmetic brands are respectively as follows; NARS, TATCHA, LANCOME, Estee Lauder, Dior Beauty, Laura Mercier, Charlotte Tilbury, Chanel Beauty, YSL Beauty, Pat McGrath. Additionally, Forbes (2019a) indicated that several cosmetic brands use

distinctive social media platforms to connect relationships with their customers. According to this assumption, **Figure 4** demonstrated the distribution of ads used by cosmetic brands on social media platforms such as; YouTube, Instagram, Twitter, and Facebook.

Figure 4: Instagram vs Facebook vs YouTube vs Twitter: Where Beauty Brands Spend the Most

Cosmetic Brands	Facebook	Youtube	Instagram	Twitter
Maybelline New York	36%	3%	60%	1%
SEPHORA	36%	19%	43%	2%
Glossier	61%	22%	16%	1%
Estee Lauder	31%	22%	46%	1%
Urban Decay	22%	10%	67%	1%
Huda Beauty	11%	10%	78%	1%
Kylie Cosmetics	11%	1%	82%	6%
L'oreal	1%	93%	5%	1%

Source: Forbes (2019a). Instagram vs Facebook vs YouTube vs Twitter: Where Beauty Brands Spend the Most. Retrieved from <https://www.forbes.com/sites/johnkoetsier/2019/09/11/instagram-captures-most-beauty-ad-dollars-but-youtube-gets-93-of-the-largest-cosmetics-companys-ad-dollars>

Generally, **Figure 4** summarized the Instagram is the most used by cosmetic brands among the social media platforms because Instagram is a social media marketing tool pleasing to the consumers’ or users’ eyes due to its visuality impact. Consequently, Instagram attracts customers’ attention with its visual appeal and its visuality trait is a great importance for luxury brand and luxury cosmetic brands.

2.7. Content Marketing in Luxury

Content marketing refers to “the creation and distribution of educational and compelling content in multiple formats to attract and retain customers” (Pulizzi and Barrett,2008). In digital environment content marketing is a significant strategy to grasps and stimulate to engage customers or prospects and contents contain images, videos, newsletters, audios, infographics, and words to generate informative and entertaining content contents for social media , publications, blogs and other types of channels via the online (IZEA,2019). Luxury brands generate compelling and valuable content that communicates values and stories to target audience (Smulders,2019) and luxury brands use contents and content marketing strategies influentially to figure out who their targets are (IZEA,2019). In the context of content marketing for luxury brands, luxury brands use generally content marketing strategies as follows; indicating experience related to product use, expressing brand legacy and brand stories, indicating craftsmanship,

stressing brand philosophy, and putting forward users in storytelling (Rançon,2017). In the luxury marketing communication with content marketing is frequently cultivated and artistic, as well as highly suggestive or discrete, rather than simplistic (Kapferer and Bastien,2012) and luxury brands generate content that ensures aspirational figures of brands and products to customers or prospects to grasps their attention (IZEA,2019). For this reason, in the context of content marketing for luxury brands, they heavily focused on images (IZEA,2019) in the social media platforms and also heavily created aspirational images, visually appealing contents and entertainment contents. Accordingly, among the luxury brands, they mostly used social media sites such as; “Twitter, YouTube and Pinterest” (Chu et al.,2013; Phan et al.,2011).

According to IZEA (2019) in the context of content marketing for luxury brands, entertainment social media platforms like Instagram and YouTube especially influential social media platforms for luxury brands, because the visuality and visual appeal are important components to grasps customers’ and prospects’ attention in the market and visual content in the luxury content marketing, generates a sense of elegance, aspiration, and fantasy for current customers or prospects to admire towards luxury brands.

In the literature, there are several major studies about the content marketing for luxury brands (Xie and Lou,2020), user-generated content (Koivisto and Mattila,2020) for luxury brands in the content marketing, visual complexity contents for luxury fashion brands in content marketing (Lee et al.,2018b), visual aesthetics contents for luxury fashion brands in content marketing (Kusumasondjaja,2019), customers’ motivation to engagement for luxury brands on social media in the context of content marketing (Bazi et al.,2020), brand post characteristics impact on customers’ in the social media context for luxury brands (Mandler et al.,2020), hotels’ informational and emotional content in the content marketing context for luxury brands (Cervellon and Galipienzo,2015).

In the literature, Cervellon, and Galipienzo (2015) examined that customers’ reactions to luxury hotel contents with informational and emotional contents on Facebook and found that informational content is more significant factor for raising the attitude towards the Sheraton hotel chain and developing the sensation of quality of the hotel sign. In this vein, these results of the study indicated that content analysis for Facebook hotel pages which demonstrates that hotels drive an informational content more than an emotional appeal, and also content of the Facebook hotel posts has no effect on the tendency to staying at the hotel and the tendency to follow the hotel on Facebook pages. Moreover, Koivisto, and Mattila (2020) studied with the user-generated content (UGC) within the experiential market events, and also indicated the how a branded can simplify the co-creation of visual content and the findings of the study demonstrated that

experiential brand exhibitions allow the value co-creation and induce the user-generated content and also, brand value proposition straightens creation of visual contents. Xie, and Lou (2020) investigated the luxury content marketing on social media (YouTube) in terms of perceived content values of luxury content marketing (informational value, experiential value, unique value, social value, and functional value) with the dimensions such as; “brand prestige, brand exclusivity, customer intimacy, and brand loyalty”.

Accordingly, the study found that perceived experiential and unique value of luxury branded content are highly associated with perceived brand prestige, brand exclusivity, and customer intimacy, in order of, which in turn, are remarkably related to brand loyalty and also, perceived functional value of the brands’ YouTube channel is assertively associated with perceived brand prestige and brand exclusivity, in order of, which in turn, are outstandingly related to brand loyalty. Bazi et al. (2020), explored the motivations to customer engagement on social media channels with the six macro-dimensions which are includes “the perceived content relevancy (brand news, post or content quality, and celebrity endorsement) and aesthetic (design appeal)” and they emphasized that customers’ engagement with luxury brands on Instagram and Facebook is majorly conducted by perceived content relevancy and aesthetic (design appeal) factors.

In the context of content marketing for luxury brands, luxury brands are mostly using visual content and visual content elements such as; images, videos to exhibit their products or brands’ stylish and attractive appearance in the social media channels. Thus, in the literature, there are several studies explored the visuality (visual aesthetics and visual complexity content) impacts on the luxury brands in the context of content marketing. Kusumasondjaja (2019), explored that significance of visual aesthetics (expressive vs classical aesthetics) for consumers’ reactions to fashion luxury brand contents posted on Instagram. The findings of the study indicated brand posts with expressive aesthetics took more comments and likes on Instagram than classical aesthetics. In the context of content marketing for luxury brands, Lee et al. (2018b) explored the impact of visual complexity (high vs low) content of social media pictures on consumers’ brand sensations in a luxury fashion scope and found that visual complexity content has remarkable role in sensations of luxury brands represented on social media platforms. According to study, visuals with low complexity were more compatible with perceptions of classical style luxury brands than were those with high levels of visual complexity.

Content marketing for luxury brands, the study by Mandler et al. (2020) identified the content characteristics for luxury brands social media communication and advocated that social media content types provoke positive consumer influence and characteristics of contents on social

media is a major component of strong-brand relationships. In the literature, scholars and practitioners studied the content characteristics consumer effect on consumer engagement behavior (De Vries et al.,2012; Wagner et al.,2017) while, there is limited studies about the content characteristics on consumer's effect for luxury brands. In the literature, Mandler et al. (2020) explored the content characteristics effect on consumers' for luxury brands communication with the luxury brands dimensions in terms of personal and non-personal and found that non-personal luxury dimensions is more influential in revealing favorable consumer effect than interaction that emphasizes personal luxury dimensions.

Consequently, in the context of content marketing for luxury brands, content marketing is significant role in customer engagement, perceived values with the engage the contents which are comprised of visual aesthetics, visual complexity, informative and emotional content, user-generated content (UGC) on social media platforms and also according to studies, luxury brands generally used Instagram and YouTube social media platforms to grasps to customers' attention in the luxury market because they are mostly based on the visuality such as visual aesthetics and visual complexity elements.

3.ENGAGEMENT

3.1. Definition of Engagement

The scope of 'engagement' has been explored in the context of organizational psychology in time. Progressively, in last years, the area of engagement has been researched in the consumer behavior context (Dwivedi,2015). In the literature, consumer engagement is defined as "a psychological state that occurs through interactive , co-creative consumer experiences with a focal agent/object" (Roderick, Linda, Biljana, & Ilic, 2011, pp. 252-271).Consumer engagement is "a comparatively new notion in marketing context" (Hollebeek et al.,2014) and "its preliminary conceptualizations have constructed on other fields of the social sciences such as; educational psychology, and organizational behavior" (Bowden,2014; Brodie et al.,2011). In the literature, the concept of the engagement is referred as different definitions such as; 'consumer' and 'customer engagement'(Brodie et al.,2011; van Doorn et al.,2010), 'customer brand engagement' or 'consumer brand engagement' (Bazi et al.,2020; Fernandes and Moreira,2019), 'social media engagement'(Dessart,2017), 'digital engagement' (Hollebeek and Macky,2019), 'community engagement' (Algesheimer et al.,2005) and so on. Hollebeek et al. (2014), described consumer-brand engagement in a social media context as follows; "a consumers' positively valanced brand-related cognitive, emotional, and behavioral activity during or related to focal consumer/brand interaction".

In the context of the customer engagement, the engagement contains three significant components and they are known as; cognitive, emotional or affective, and behavioral (Calder et al.,2009; Dessart et al.,2015; Hollebeek,2011a; Hollebeek,2011b). There are different definitions about the cognitive, emotional and behavioral customer engagement in the marketing literature. For instance, cognitive engagement refers to " brand-related thought processing and elaboration (Brodie et al.,2013), the emotional engagement refers to "positive brand-related affect, whereas the behavioral engagement relates to consumers' time and other resources devoted to a particular consumer-brand interaction" (Wallace et al.,2014). Hollebeek et al. (2014), defined the engagement types as follows; "cognitive engagement represents thought processing, affective represented as consumers' positive degree of brand-related affect, and behavioral represented as consumers' level of energy, effort, time spent on a brand in a particular consumer-brand interaction". According to Dessart et al. (2016); (Dessart et al.,2015), cognitive engagement is represented to the overall cognitive activity that based on something, and it also contains the attention and absorption dimensions, affective engagement is comprised of the enthusiasm and

enjoyment, and finally behavioral engagement is composed of the learning, sharing, and endorsing dimensions.

3.2. Definition of Customer Engagement in Digital Age

The emergence and proliferation of digital platforms and/or social media platforms remarkably changing the ways customers engage with brands. Digitalization offers distinctive social media platforms to the firms for grasping customers' attention and impact the customers' engagement behavior in online and this digital or online process formed the emergence of 'social media engagement'. The term of the 'social media engagement' is defined as "is a context - specific occurrence of consumer engagement" (Brodie, Ilic, Juric, & Hollebeek, 2013, pp. 105-114) and "is a worth considering since engagement varies across online media" (Geissinger & Laurell, 2016, pp. 177-190). According to Dessart (2017), social media assumed as an extensive area with complicated networks of connections and includes the multiple social nets and relationships and/or interaction levels. Social media includes the distinctive platforms such as YouTube, Twitter, Pinterest, Instagram, Facebook, Flickr, and blogs and the most significant feature of these social media is that provides consumer engagement offers consumer-brand interplay and relationships. This means that, when the brands and firms presence on social media they can easily connect with their customers or prospects on social media platforms, and this connection is led to the formation of the online brand community (Zaglia,2013).

In the literature, social media engagement behavior has generally been studied with the concept of the online brand communities under the name of engagement (Brodie et al.,2013; Zaglia,2013). Accordingly, (Dessart,2017); Hollebeek et al. (2014), examined the concept of social media engagement behavior with its antecedents, relational outcomes, validation and measurement. Additionally, Dessart (2017) advocated that the social media engagement behavior is related to online brand communities and defined the social media engagement behavior as follows " the state that reflects consumers' positive individual dispositions towards the community and the focal brand as expressed through varying levels of affective, cognitive, and behavioral manifestations that go beyond exchange situations". Social media engagement behavior is embedded on online brand communities and contains two significant engagement objects such as community, and the focal brand (Brodie et al.,2013; Dessart et al.,2016; Dessart et al.,2015). Social media engagement behavior is divided two sections in terms of brand focus and community focus for each of engagement dimensions such as; cognitive, affective and behavioral engagements (Dessart,2017) and **Table 6** summarized it as follows;

Table 6: Social Media Engagement Examination of Brand and Community Focus

Dimension of Engagement	Brand Focus	Community Focus
Cognitive	“A consumer who is so absorbed in the content posted by the brand on social media that he spends a lot of time browsing it”	“A consumer paying a lot of attention to the comments and replies of other consumers about the brand on social media”
Affective	“A consumer feeling happy that a brand has replied to his question on social media”	“A consumer enjoying interacting with other fans of a brand on social media”
Behavioral	“A consumer sharing his opinion about a product with the brand on social media”	“A consumer seeking information about the brand and asking other members of the community for their help or advice on social media”

Source: Dessart (2017)

According to **Table 6** indicate and summarize that the social media engagement dimensions in terms of brand and community focus. Brand focus contains the brands’ activities on the social media and brands’ social media presence whereas, community focus represents the enrollee of the brand community on the social media platforms, and it includes also the relationships with other customers’, members’, users of the brands’ social media platforms, and provides customers or members of the brand community to connection between. Accordingly, social media engagement behavior covers the both community and brand engagements and, thus comprehending how these engagements coexist becomes important (Brodie et al.,2013).

In the literature, other scholars studied the social media engagement behavior in different contexts (Dolan et al.,2015; Dolan et al.,2019; Hollebeek et al.,2014; Schivinski et al.,2016). Accordingly, Schivinski et al. (2016) investigated social media engagement behavior with brand-related social media content in terms of consumers’ online brand-related actions (creation, consumption, contribution) and found that the how customers’ response to the brand-related social media content and Dolan et al. (2015); (Dolan et al.,2019) investigated also the social media engagement behavior with the distinctive social media content types. These studies, led to emerge the scope of content marketing in customer engagement context.

3.3. Content Marketing's Impact on Engagement

Content marketing is also described as “creating, distributing, and sharing relevant, compelling and timely content to engage customers at the appropriate point in their buying consideration processes, such that it encourages them to convert to a business building outcome” (Holliman & Rowley, 2014, pp. 269-293). Content marketing is the process that comprehends the creating and delivering the contents through the social media platforms, with the development of the digitalization and proliferation of the social media platforms, firms are increasingly using content and content marketing strategies. Accordingly, with the help of the digitalization content marketing represents ‘digital content marketing’ (Hollebeek and Macky,2019). Hollebeek, and Macky (2019), conceptualized digital content marketing (DCM) and its antecedents, and determined the digital content marketing impact on customer engagement behavior. They found that digital content marketing has an impact on the customer engagement dimensions such as; cognitive, affective, and behavioral engagement.

Contents in the social media platforms stimulate to customers to engage the brands’ activities and customers engages distinctively for each content types in the social media platforms. This means that, consumers’ brand post engagement in social media platforms is extremely driven by contents (Dessart et al.,2015), which is comprised of related, high quality, and valuable to engage the customer and build relationships. When the customers highly engaged the content via the social media platforms, customers become more responsible to the brands’ marketing communication activities (Cunningham et al.,2006). In the social media platforms, customers engagement is generally comprised of likes, comments, and shares behaviors (Chwialkowska,2018; Cvijikj and Michahelles,2013; Lee et al.,2018a; Menon et al.,2019; Tafesse,2015).

In the literature, many scholars studied the customer engagement behaviors with the brand-related contents in social media platforms, such as Twitter, Facebook, Instagram and other social network sites (Kusumasondjaja,2018; Lei et al.,2016; Menon et al.,2019; Taecharunroj,2016). Accordingly, scholars studied distinctive brand post types to measure the engagement behavior through social media platforms. These brand posts mostly used in the context of customer engagement behavior informational, entertaining, promotional, social, remunerative, philanthropic (Luarn et al.,2015; Menon et al.,2019) however, (Tafesse and Wien,2018) studied brand post types such as; informational, transformational, and interactional in the context of customer engagement but only investigated the behavioral engagement dimensions and found that transformational content is the most influential driver of the customer

behavioral engagement. Rietveld et al. (2020) explored the message appeals such as emotional and informative appeals in terms of customer engagement and found that visual emotional and informative attractions in brand-generated content has impact on customer engagement in terms of “likes and comments”. Wang, and McCarthy (2020) examined the persuasive-only, informative only, and mixed content types and found that persuasive-only and mixed content types received more likes and emoji responses, while, informative-only content type is significant factor in creating comments and questions in the context of customer engagement.

According to Kusumasondjaja (2018) among the content types such as informational (task orientation), emotional (self-orientation), and mixed (interaction-orientation), interactive brand contents received more responses than informative brand contents and also, Kusumasondjaja (2018) compared the social media platforms in terms of customer engagement and found that Twitter was more influential social media platform for informative content, Facebook was more useful on interactive-entertainment contents and finally, Instagram was more appropriate social media platform for interactive, informative and entertainment contents.

In the content marketing context, content type includes the other type of contents such as; marketer-generated (firm-generated content), and user-generated content. According to this, Meire et al. (2019) investigated the status of marketer-generated content in terms of customer engagement behavior and also engagement behavior is surrounded by the digital engagement behavior. Meire et al. (2019), found that the level of the marketer-generated content assertively affected the conception of customers’ digital engagement and emotional content has a positive impact on the conception of digital engagement, informational content has an extensive favorable impact in undesirable event outcomes. In the literature, several scholars (De Vries et al.,2012; Menon et al.,2019); Schultz (2017) studied with brand post characteristics such as vividness and interactivity and these brand post characteristics known as the content quality dimensions and they found that these brand posts quality dimensions have a significant effect on customer engagement. Taiminen, and Ranaweera (2019), proposed that digital content marketing and content marketing activities brands on social media platforms, fosters the customer engagement behaviors in terms of “cognitive, emotional and, behavioral dimensions”. They found that customer engagement behaviors impact on value-laden customer-brand relationships and digital content marketing is significant driver of customers brand engagement.

Consequently, digital content marketing has a great impact on customers engagement and each content types such as; informative, emotional, philanthropic, entertainment, promotional, social and content characteristics, and content qualities have also major impact on customer engagement behaviors on the social media platforms, and each social media platform is affected

distinctive ways. For instance, content which is used on Twitter and Facebook is different from each other in terms of likes, shares, and comments, or replies. Generally, engagement behaviors are evaluated by the metrics of as follows; likes, shares and comments. If a brand-post type is structured well and has compelling, relevant, timely, valuable content, will led to higher level of customer brand engagement. Additionally, visuals contents on social media platforms, have also remarkable influence on customers engagement behavior (Kusumasondjaja,2019) on Instagram platforms in terms of likes and comments.

Table 7: Summarization of Previous Studies about the Content Marketing and Customer Engagement Behavior

Author/Year	Name of the Study	Platform used in Content Marketing	Findings
1-Menon et al. (2019)	“How to grow brand post engagement on Facebook and Twitter for airlines? An empirical investigation of design and content factors”	“Twitter and Facebook”	“Entertaining content is the most significant factor to stimulate customer engagement on both social media platforms (Twitter, Facebook)”
2- Meire et al. (2019)	“The Role of Marketer-Generated Content in Customer Engagement Marketing”	“Facebook”	“Informational marketer-generated content more effective than emotional marketer-generated content in terms of customer digital engagement behavior”
3-Gutiérrez-Cillán et al. (2017)	“How brand post content contributes to user’s Facebook brand-page engagement. The experiential route of active participation”	“Facebook”	“Interaction posts are the major determinant of the customer engagement behavior”
4-Kusumasondjaja (2018)	“The roles of message appeals and orientation on social media brand communication effectiveness: An evidence from Indonesia”	“Facebook / Instagram /Twitter”	“Interactive contents have higher level of customer engagement than informative content. Informative content is more significant on Twitter, Interactive-Entertainment contents are significant on Facebook and Interactive content with the entertainment and informative most important for the Instagram platform”

5- Luarn et al. (2015)	“Influence of Facebook brand-page posts on online engagement”	“Facebook”	“Entertainment and Information posts can raise engagement via liking; Entertainment and Social posts can strengthen users’ engagement to brand pages”
6-Kusumasondjaja (2019)	“Exploring the role of visual aesthetics and presentation modality in luxury fashion brand communication on Instagram”	“Instagram”	“In the visually expressive content takes more likes and comments on Instagram than visually classical aesthetic content”
7-Wang, and McCarthy (2020)	“What do people “like” on Facebook? Content marketing strategies used by retail bank brands in Australia and Singapore”	“Facebook”	“In the Singaporean sample, persuasive only and mixed content have more likes and emoji responses in terms of engagement behavior; In Australian sample, informative only and mixed content more significant than persuasive content in customer engagement behavior”
8- Tafesse, and Wien (2018)	“Using message strategy to drive consumer behavioral engagement on social media”	“Facebook”	“Transformational (emotional) branded content most significant determinant of the customer engagement behavior”
9-Lei et al. (2016)	“Factors influencing customer engagement with branded content in the social network sites of integrated resorts”	“Social Network Sites”	“Promotional content has higher level of customer engagement behavior in terms of likes and comments”
10-Chwialkowska (2018)	“The Effectiveness of Brand- and Customer-Centric Content Strategies at Generating Shares, ‘Likes’, and Comments”	“Facebook”	“Customer-Centric content types (informative, philanthropic, and entertaining) has more significant determinant on customer engagement behavior”

3.4. Studies in Engagement with Luxury Brands

Customer brand engagement behavior, assumed as the ‘Holy Grail of Social Media’ (Habibi et al.,2014) and described as “highly-context dependent psychological state, comprising cognitive, emotional, and behavioral dimensions, plays a central role in the process of relational exchange” (Oliveira & Fernandes, 2020, pp. 1-19).Customer engagement behavior offers interactive relationships between the brands and customers (Dessart et al.,2016). Thus, customer engagement achieved attention in the marketing literature with the context of social media platforms and with the proliferation of social media platforms many brands are using customer engagement context. Luxury brands, are using social media platforms to create relationships, interact with their customers and stimulate them to engage their social media activities and platforms. Nonetheless, there are not many studies have concentrated on customer engagement with luxury brands on social media and digital platforms (Vinerean and Opreana,2019).

According to Bazi et al. (2020), researching customer engagement with luxury brands is remarkable for marketing scope. In the literature, the context of customer engagement is studied by several scholars but the area is limited (Bazi et al.,2020; Brandão et al.,2019; Dhaoui,2014; Kusumasondjaja,2019; Liu et al.,2020; Loureiro et al.,2018; Mandler et al.,2020; Oliveira and Fernandes,2020; Pentina et al.,2018; Vinerean and Opreana,2019; Xie and Lou,2020). The study by Bazi et al. (2020), investigated the luxury brands motivations of customers’ engagement dimensions such as cognitive, emotional, and behavioral engagement with luxury brands and offered a holistic perspective about the dimensions of engagement in the luxury brands with 13 motivations clustered into 6 macro-dimensions such as; “perceived content relevancy (brand news, post quality, and celebrity endorsement), brand-customer relationship (brand-love and brand ethereality), hedonic (entertainment), aesthetic (design-appeal), socio-psychological (actual self-congruency, status-signaling, and enhance and maintain face), brand equity (perceived brand quality), and technology factors (ease of use and convenience)”.

Bazi et al. (2020) examined the six major categories and found that use of high-quality images and videos on the social media platforms for luxury brands has major impact on customer engagement, self -congruency and greater convenience superior quality are the most significant drivers to customer engagement for luxury brands on social media platforms. Additionally, aesthetic motives of products such as appealing product design induce customers to attach luxury brands through social media platforms and the study by Bazi et al. (2020) emerged and conceptualized the term which is known as “brand ethereality” and described as follows; “the

capacity of the brand to induce customers to dream ideal or fabulous states through their social media posts”.

Context of the customer engagement is studied with the social media marketing concept for luxury brands. For instance, Liu et al. (2020) explored the luxury brands social media marketing actions on customer engagement and found that entertainment, interaction, trendiness remarkably raises customer engagement whereas customization dimension does not. The study by Vinerean, and Opreana (2019) examined the social media marketing activities for luxury brands are driven by customer engagement on Instagram and found that Instagram is most appropriate social media platforms to grasp customers’ attention and stimulates them to engage brand activities for luxury fashion brands. Oliveira, and Fernandes (2020) investigated luxury brands social media activities impact on customers engagement and found that consumer involvement and brand self-expressiveness outstandingly influence customer engagement for luxury brands on the social media platforms.

In the social media context, Brandão et al. (2019) examined and found out that progenitors and outcomes of luxury brand engagement. The study by Brandão et al. (2019) revealed that consumer involvement has a great favorable influence on customer engagement dimensions such as “cognitive processing, affection, and activation” on Facebook pages and besides, both dimensions which are known as affection and activation have an influence on self-brand attachment and brand usage intent whereas cognitive processing influences merely on brand usage intent. The study by Loureiro et al. (2018) analyzed the desire, perceived self, social values, and involvement dimensions impact on customer engagement in social media platforms for luxury brands and results of the study indicated that desire is the most substantial driver of customer engagement behavior and also subjective well-being (SWB) dimension plays as a consequence of customer engagement and the past-experience dimension has a great effect in the relationship among customer engagement and SWB.

Generally, customer engagement for luxury brands is the most significant agent of the social media context. Luxury brands mostly used social media marketing efforts to grasp their customers attention and stimulate them to engage by liking, sharing, commenting on the brands’ activities through the social media platforms also according to Dhaoui (2014) 8 Ps of marketing strategies that “performance, pedigree, paucity, persona, public figures, placement, public relations, pricing” on social media platforms leverages the customer engagement for luxury brands, and they are assumed as essential for the create customer engagement for luxury brands on social media. **Table 8** indicate that the customer engagement studies in the context of luxury brands.

Table 8: Studies about the Customer Engagement and Luxury brands

Author/Year	Name of the Study	Sample	Variables	Sector/ Industry	Findings
1-Kusumasondjaja (2019)	“Exploring the role of visual aesthetics and presentation modality in luxury fashion brand communication on Instagram”	“40,679”	“Visual Aesthetics” “Presentation Modality”	“Luxury Fashion Brand”	“There was a significant relation between visual aesthetics and presentation modality in terms of likes and comments”
2- Bazi et al. (2020)	“Customers’ motivation to engage with luxury brands on social media”	“25”	“Perceived Content Relevancy” “Brand-Customer Relationship” “Hedonic” “Aesthetic” “Socio-psychological” “Brand Equity” “Technology factors”	“Luxury Brands”	“Customer engagement in the luxury brands context on Facebook and Instagram, is majorly determined by the perceived content relevancy, brand-customer relationships, socio-psychological, brand equity, hedonic, aesthetic, and technology-based factors”
3-Park et al. (2021)	“A study of antecedents and outcomes of social media WOM towards luxury brand purchase intention”	“282”	“Perceived Quality” “Social Value” “Personal Value” “Functional Value” “Social Media WOM” “Purchase Intention”	“Luxury Brands”	“Social media WOM engagement positively affects consumer luxury purchase intention”

<p>4- Brandão et al. (2019)</p>	<p>“Antecedents and consequences of luxury brand engagement in social media”</p>	<p>“222”</p>	<p>“Consumer Involvement” “Cognitive Processing” “Affection” “Activation” “Self-Brand Connection” “Brand Usage Intent”</p>	<p>“Luxury Brands”</p>	<p>“Consumer Involvement has positive influence on the customer engagement behavior in terms of cognitive, affection and activation and also affection and activation behaviors have impact on self-brand connection and brand usage intent”</p>
<p>5- Mandler et al. (2020)</p>	<p>“Can’t help falling in love? How brand luxury generates positive consumer affect in social media”</p>	<p>“2,325”</p>	<p>“Non-Personal luxury dimensions and personal luxury dimensions”</p>	<p>“Luxury Brands (fashion, cosmetics, watches, cars, and champagne)”</p>	<p>“Non-personal luxury dimensions stimulate more positive influence than personal luxury dimensions, as a result of perceived vividness”</p>
<p>6- Vinerean, and Opreana (2019)</p>	<p>“Social Media Marketing Efforts of Luxury Brands on Instagram”</p>	<p>“15”</p>	<p>“Luxury fashion brands social media marketing strategy with driving customer engagement”</p>	<p>“Luxury Fashion Brands”</p>	<p>“Instagram is the most effective platform to stimulate customers to engage and raise the brand awareness”</p>
<p>7- Loureiro et al. (2018)</p>	<p>“Engaging fashion consumers in social media: the case of luxury brands”</p>	<p>“295”</p>	<p>“Desire” “Perceived Self” “Social Values” “Involvement” “Engagement” “Subjective Well-Being”</p>	<p>“Luxury Fashion Industry”</p>	<p>“Desire is the most significant determinant of the customer engagement”</p>

Author/Year	Name of the Study	Sample	Variables	Sector/Industry	Findings
8-Godey et al. (2016)	“Social media marketing efforts of luxury brands: Influence on brand equity and consumer behavior”	“845”	“Entertainment” “Interaction” “Trendiness” “Customization” “Word of Mouth” “Brand Image” “Brand Awareness” “Consumer Response (Preference, Price Premium, Loyalty)”	“Luxury Fashion Brands”	“Engaging social media marketing efforts have significant positive influence on brand equity in terms of brand awareness and brand image”
9-Kim, and Ko (2012)	“Do social media marketing activities enhance customer equity? An empirical study of luxury fashion brand”	“400”	“Entertainment” “Interaction” “Trendiness” “Customization” “Word of Mouth” “Relationship Equity” “Value Equity” “Brand Equity”	“Luxury Fashion Brands”	“Social media marketing efforts (trendiness, customization, interaction, word of mouth, and entertainment) have positive significant influence on value, relationship and brand equity.”

			<p>“Purchase Intention”</p> <p>“Customer Equity”</p>		
10-Liu et al. (2020)	<p>“Examining the impact of luxury brand's social media marketing on customer engagement: Using big data analytics and natural language processing”</p>	<p>“3.78 million tweets (from 15 brands)”</p>	<p>“Entertainment”</p> <p>“Interaction”</p> <p>“Trendiness”</p> <p>“Customization”</p> <p>“Customer Engagement”</p>	<p>“Luxury Fashion Brands”</p>	<p>“Entertainment, Interaction, Trendiness dimensions have highest level of impact on customer engagement”</p>
11- Krepapa, and Beratis (2016)	<p>“Engagement with Luxury Brands on Instagram: An Exploratory Content Analysis”</p>	<p>“350”</p>	<p>“Content Themes (Artistic, educational, in-store/special events contents)”</p> <p>“Luxury Appeals (Conspicuousness, uniqueness, quality, hedonism, and extended self)”</p> <p>“Engagement”</p>		<p>“Content Themes which comprehend the location, product details, brand philosophy and luxury value appeals in terms of quality and extended self - generate create higher level of customer engagement on Instagram”</p>

4.PURCHASE INTENTION

Purchase intention is described as follows; “a combination of consumers’ interest in and possibility of buying a product” and is assumed as “is an attitudinal variable for measuring customers’ future contributions to a brand” (Kim & Ko, 2019, pp. 1480-1486). The term of the purchase intention is closely linked to attitude and preferences toward a particular brand or a good (Kim and Ko,2010; Llyod and Luk,2010). For this reason, purchase intention behavior assesses the customers’ future behavior focused on their attitudes. According to Teng et al. (2007), purchase intention behavior towards a specific product or brand requisites an evaluation of all products, brands, or services served by competitors. For this reason, purchase intention behavior emerges when the firms offer features that satisfy consumers’ need. The purchase intention is concluded in genuine purchase behavior, therefore, the higher level of purchase intention is, the higher level of a consumers’ want to get a good or service (Luo et al.,2011). Consequently, purchase intention is significant driver of the consumers’ purchase behavior and additionally, understanding consumers’ purchase behavior is fundamental to attract and retain consumers towards brands, products or services (Ko et al.,2008).

4.1. Purchase Intention in Social Media Marketing Efforts

Purchase intention is assesses the customers’ attitudes towards a certain product, brand or service and it is important dimension to attain and retain customers in the marketing area (Kim and Ko,2010). For this reason, firms using social media activities to attain and retain customers by informing them and changing their attitudes toward a product, brand or service. Accordingly, the study by Worldwide (2008) indicated several statistics about the customers as follows; 70% of consumers have roamed the brands’ social media pages or sites to gather information about a particular, brand, or service and 49% of consumers have tendency to purchase a particular brand, service, or product based on the information they got via brands’ social media pages, or sites. This means that, getting information about the brands, products or services is changing the customers’ attitudes towards them and this led to purchase intention behavior. For this reason, social media marketing efforts has a significant impact on the customers’ intention and attitudes by getting information about towards products, services, and brands in the market (Kim and Ko,2012).

In the literature, purchase intention is examined in the area of the social media marketing activities (Chu et al.,2013; Gautam and Sharma,2017; Kim and Ko,2012; Kim and Ko,2010; Martín-Consuegra et al.,2018). The study by Kim, and Ko (2012) examined the social media

marketing efforts in the context of purchase intention and found that purchase intention have positively influenced by equities such as; “value equity, and brand equity and the relationship between purchase intention and customer equity” has importance and additionally the study proposed that most firms must be invest social media marketing efforts in terms of enhancing brand and value equities. Martín-Consuegra et al. (2018) investigated the relationships between purchase intention, brand credibility, and brand image in the scope of social media marketing and demonstrated that brand credibility dimension has a great favorable impact on brand image and purchase intention. Additionally, social media activities are positively affected direct relationship among brand image and purchase intention, whereas the findings indicated that, through social media activities, direct impact of brand credibility on purchase intention reduce. Moreover, social media activities have a positive impact on purchase intention (Chu et al.,2013). According to Gautam, and Sharma (2017) social media activities like “entertainment, customization, interaction, word of mouth, and trend and customer relationships” have positive remarkable influences on consumers’ purchase intentions in the area of social media marketing.

4.2. Content Marketing Impacts of Purchase Intention

In the content marketing context, several studies explored the its impacts on customers’ purchase intention (Kim and Johnson,2016; Lou et al.,2019; Mishra,2019; Poulis et al.,2019). In the work of Ahmad, and Karaduman (2019) explored the content marketing impacts on purchase intention for home appliances and found that content marketing precisely influenced consumers’ purchase intentions. Additionally, Bunpis, and Haron (2014) indicated that content marketing assertively influenced customers’ purchase intention and enhanced awareness. Particularly, Mishra (2019) examined the brand-related content in the concept of content marketing with purchase intention and found that users’ creation of brand-related content on social media has influenced on purchase intention. Branded content on YouTube channel has boosted the purchase intention in the context of content marketing (Lou et al.,2019). The study by Kim, and Johnson (2016) examined the impacts of brand related user generated content on Facebook in terms of future-purchase intention and it is assumed as behavioral responses in the study. Additionally, emotional and cognitive responses in the study, influenced significantly future purchase intention. Firm-Generated content which is produced by the firm is also examined in the context of purchase intention by Poulis et al. (2019) and outcomes of the study demonstrated that firm-generated content has a great favorable effect on purchase intention and company communication via Facebook and Instagram has a positive effect on consumer purchase intention. Additionally, when

the study compared to platforms, firm-generated content posted on Instagram has a major influence on users' purchase intention than Facebook.

4.3. Purchase Intention with Luxury Brands

Purchase intention is generally studied in the concept of luxury brands in terms of social media marketing efforts in social network sites (Chu et al.,2013; Gautam and Sharma,2017; Park et al.,2021), for luxury fashion brand (Kim and Ko,2012; Kim and Ko,2010). Additionally, Shukla (2011) investigated the effect of “interpersonal influences, brand origin, and brand image on luxury purchase intention” and found that effect of precedent interpersonal influence on luxury purchase intentions was revealed to be remarkable significant impact over all the countries used in the study. The study by Park et al. (2021) examined the social media WOM towards luxury brands purchase intention and results showed that social media WOM positively affects consumer luxury purchase intention and also highlighted the importance of the social media WOM role in luxury brands purchase intention. Moreover, according to Park et al. (2021), social media WOM has more effective role in the context luxury brands purchase intention. Other studies confirmed that the social media efforts have a great positive effect on customers' purchase intentions for luxury brands context (Chu et al.,2013; Gautam and Sharma,2017; Kim and Ko,2012; Kim and Ko,2010).

The study of Bian, and Forsythe (2012) investigated the impacts of “personal characteristics (consumers' need for uniqueness and self-monitoring) and brand-associated variables (social-function attitudes toward luxury brands and affective attitude) on U.S. and Chinese consumers' purchase intention for luxury brands” and found that social function attitudes toward luxury brands favorably affected consumers' purchase intention via emotional attitude. In addition, attitude plays a significant role among social function attitudes towards luxury brands and purchase intentions and mediates significantly them. Finally, the study by Choi et al. (2016) examined the relationships between encounter attributes, brand value, consumer value and purchase intentions in the luxury-fashion brands context and purchase intention dimension was acted as the consequences of the value-co creation in the model. According to study, when compared to dimensions such as; brand value, encounter attributes and consumer value, brand value has the highest positive impact on purchase intention for luxury brand context.

4.4. Purchase Intention Studies with Customer Engagement

Purchase intention is related to consumers' cognitive behavior and cognitive behavior shapes the consumers' behavior to intend to buy certain products and services in the context of

purchase intention (Ling et al.,2010). Several studies in the context of customer engagement, defines that customer engagement behavior represents ongoing company-customers ex-change and contains the non-transactional and transactional benefits (Cambra-Fierro et al.,2014; Lee et al.,2019). Transactional benefits comprehend the purchase intention behavior. For instance, the study by Clement Addo et al. (2021) examined that customer engagement context in terms of transactional (purchase intention) and non-transactional (followership) benefits. In the literature, several studies advocated that customer engagement behavior has a core influence on purchase intention behavior in distinctive areas. For example, in digital and network marketing, there is a direct proportion among customer engagement and purchase intention (Algharabat,2018; Toor et al.,2017).

Additionally, the study by Blasco-Arcas et al. (2014) indicated that customer engagement has direct and indirect effect on purchase intention. According to Papagiannidis et al. (2017), in the context of 3D environment customer engagement is a pioneer for greater purchase intention and also, Hsieh, and Chang (2016) discovered that there was a positive relationship between customer engagement and purchase intention.(Prentice et al.,2019) investigated that the relationship between social identification, customer engagement and purchase intention in the context of online communities and found that customers' purchase intentions are significant consequence of customer engagement behaviors in the study. The study by Clement Addo et al. (2021) examined the customer engagement behavior in live-streaming digital marketing platforms' effects on purchase intentions and demonstrated that findings of the study emphasized the positive effects of social elements, is comprising likes, visits, chats, and exposure time in social commerce in terms of transactional (purchase intention) and non-transactional (followership) benefits. Accordingly, Blasco-Arcas et al. (2016) investigated the role of emotions in engagement platforms for non-transactional (customer engagement and brand image) and transactional (purchase intentions) reactions and found that customer engagement and brand image have a positive impact on purchase behavior.

The study by Rahman et al. (2018) described that impact of fan-page followers' engagement activities and role of followers' demographic characteristics and trust level on their purchase intention and indicated that following fan pages will influence on fan-page engagement, and also influences on purchase intentions and social media connectivity. This means that, fan-page engagement behavior has a powerful influence on creating purchase intention and social media connectedness. Furthermore, followers who are more attached on fan pages tend to demonstrate more purchase intention whereas, who are less attached on fan pages tend to display less purchase intention. Consequently, customer engagement behavior on social media, network

communities, and digital platforms for different areas generally has greater positive impact on customers' purchase intentions.



5. MODEL DEVELOPMENT AND HYPOTHESIS

In this section the theoretical background of the study and research model will be presented. Then how hypotheses development will be explained based on the related studies from the literature. Next, variables in the research model will be explained separately and, the hypotheses related to these variables will be presented.

5.1. Theoretical Background and Hypothesized Model

The theory based on the research model in this study is Stimulus-Organism-Response (S-O-R) paradigm. The S-O-R theory primarily proposed by Mehrabian, and Russell (1974) and then, the theory developed and adopted by (Jacoby,2002). The model of S-O-R theory propose that specific features of an environment and alerts cognitive and emotional states which in turn manages several behavioral reactions (Donovan and Rossiter,1982).The S-O-R theory includes three major components these are named as “Stimulus, Organism, and Response”.

The first dimension is Stimulus and refers to “the influence that arouses the individual” (Eroğlu et al.,2001). The stimulus dimension of S-O-R theory includes the environmental stimuli after then, stimulus dimension composes emotional and cognitive customers’ reactions these are called as ‘organism’ and described as follow; “dimension that demonstrates that the process betwixt the stimuli and customers’ (Loureiro and Ribeiro,2011). The organism element is composed of two significant states these are known as cognitive and affective states. The cognitive state is described as; “ states that represents customers’ mental processes and comprises of everything that goes in the consumers’ minds concerning the acquisition, processing, retention, and retrieval of information” (Eroğlu, Machleit, & Davis, 2001, pp. 177-184). Cognitive dimension contains the “beliefs, thoughts, and perceptions constructed through direct interaction with the stimulus or the processing of secondary sources of information (such as advertisements, WOM)” (Fiore et al.,2007). Affective dimension refers to “state that reflects the emotions like arousal and pleasure displayed by customers following the environmental stimuli” (Ul & Rahman, 2017, pp. 96-109).Finally, the third element is ‘response’ and described as “is the outcome in in the form of customers’ approach or avoidance behaviors” (Donovan & Rossiter, 1982, pp. 34-57). In the response dimension, approach behaviors contain the customers’ positive responses toward the brands or products also includes the positive communication with brands and purchasing behavior while avoidance behavior comprehends the negative communications with

the brands and no intentions to purchase brands, products or services (Bitner,1992; Eroğlu et al.,2001).

The S-O-R model has been expanded to consumer behavior (Jacoby,2002) as well as website and computer experiences (Eroglu et al.,2003; Mollen and Wilson,2010; Rose et al.,2012). In the model of S-O-R theory Hu et al. (2016) applied in online shopping context, in their model ‘stimulus’ is represented as “website features and peers” qualities, and ‘organism’ is represented as “experiential shopping values”, and ‘response’ reflected as “purchase intention of users”. Fang et al. (2017) used S-O-R model in the area of mobile travel app, and the ‘stimuli’ dimension reflected as “app attributes” (app design and app performance), ‘organism’ element reflected as “psychological engagement and three types of benefits such as; hedonic, utilitarian, and social”, and ‘response’ dimension reflected as “behavioral engagement intention”. In the context of consumer engagement, Ul Islam, and Rahman (2017) used S-O-R model to investigate the influence of online brand community features on customer engagement behavior. The study by Ul Islam, and Rahman (2017) determined the major components of S-O-R model as follows; “characteristics of an online brand community (information quality, system quality, virtual interactivity, and rewards)” assumed as ‘stimuli’ and customers’ engagement dimension assumed as ‘organism’ state and finally, brand loyalty dimension assumed as ‘response’ state in the study.

Dabbous, and Barakat (2020) used S-O-R paradigm in the content quality and brand interactivity with the social media context and they also investigated the content quality and brand interactivity impact on the consumers’ brand awareness and purchase intentions. The study by Dabbous, and Barakat (2020), social media characteristics such as content quality and brand interactivity assumed as ‘stimuli’ state, the dimensions such as; hedonic motivation, convenience, and engagement level assumed as ‘organism’ state, and lately, brand awareness, and purchase intention dimensions assumed as ‘response’ state in their study with the S-O-R paradigm. Choi, and Kandampully (2018) investigated the atmosphere elements to identified the customer engagement behaviors in the context of upscale hotels. In the study, hotel atmosphere (social, public design, room design, ambience) assumed as ‘stimuli’, customer satisfaction assumed as ‘organism’, and customer engagement such as willingness to suggest and word of mouth dimensions assumed as ‘response’ in the study of S-O-R model.

The study by Kim, and Johnson (2016) explored the impacts of favorable brand-related user generated content shared through Facebook on consumer response tested with the S-O-R model. According to the study by Kim, and Johnson (2016) ‘stimulus’ state is composed of brand-related user-generated content, ‘organism’ state is consisted of ‘cognitive’ and ‘emotional’ (affective) elements. In the study, ‘cognitive’ dimension is composed of perceived information

quality, while 'emotional' dimension is composed of pleasure and arousal, and lastly, 'response' state is comprised of immediate behavioral reactions (information pass-along, impulse buying), and latent behavioral responses (future purchase intention, brand engagement) for S-O-R paradigm. Additionally, Carlson et al. (2018) examined the online-service design attributions in social media brand pages context by using S-O-R paradigm. According to S-O-R paradigm the study by Carlson et al. (2018) 'stimuli' is composed of dimensions such as; content quality, brand-page interactivity, brand-page sociability, customer contact quality; 'organism' is comprised of virtual customer experiences such as; brand learning value, entitativity value, and hedonic value; 'response' is composed of customer engagement behaviors such as; feedback and collaboration. Kusumasondjaja, and Tjiptono (2019) investigated the impacts of consumers' pleasure and arousal behavior on purchase intention in the context of visual complexity on Instagram by using S-O-R theory.

According to Kusumasondjaja, and Tjiptono (2019) visual complexity reflected as 'stimuli', pleasure and arousal reflected as 'organism' and ultimately, purchase intention reflected as 'response' in the S-O-R paradigm of the study. Consequently, the study by Kwon et al. (2020) analyzed the impacts of marketing communications with using advertisement/promotion content and SNS (social network service) content on customer engagement, brand trust and brand loyalty with testing the S-O-R model. SNS and advertisement/promotion contents assumed as 'stimulus' customer engagement dimensions assumed as 'organism', and brand loyalty and brand trust assumed as 'response' in the study.

Based on the S-O-R theory and widen literature on customer engagement with the social media context. For this reason, according to previous studies, customer engagement behaviors generally assumed as response and organism states in the S-O-R model paradigm, and also purchase intention behavior assumed as response state. Moreover, according to previous studies, several content types on social media platforms such as, advertisement/promotion content, SNS content assumed as the stimulus state because they were related to environmental stimuli to impact on customers' affective and cognitive processes which called as 'organism' state. Based on the previous studies, 'organism' state is generally analyzed with affective (emotional), and cognitive elements. Furthermore, previous studies indicated that affective (emotional) state composed of pleasure and arousal elements (Kim and Johnson,2016; Kusumasondjaja and Tjiptono,2019). In this study, content types (philanthropic entertainment, informative, and brand activism), content qualities (trendiness, content authenticity, and visual complexity) and visual aesthetic dimensions reflect as 'stimulus' state, because they are environmental factors to stimuli customers; customer engagement behaviors reflect as 'organism' state; since, they will reflect the

process between stimuli and customers and purchase intention reflect as ‘response’ because it will customers’ reactions toward the branded content characteristics through Instagram based on the S-O-R theory paradigm. In the proposed model later on, S-O-R is applied as a significant theory to explain the impacts of content qualities (trendiness, content authenticity, visual complexity), content types (informative, philanthropic, entertainment, brand activism), and visual aesthetics constructs on customer engagement behaviors and purchase intention. It is intended to demonstrate how the stimulus elements such as content qualities, content types and visual design constructs will affect consumer’s engagement (organism) and purchase intention (response) in the context of luxury cosmetic brands on Instagram.

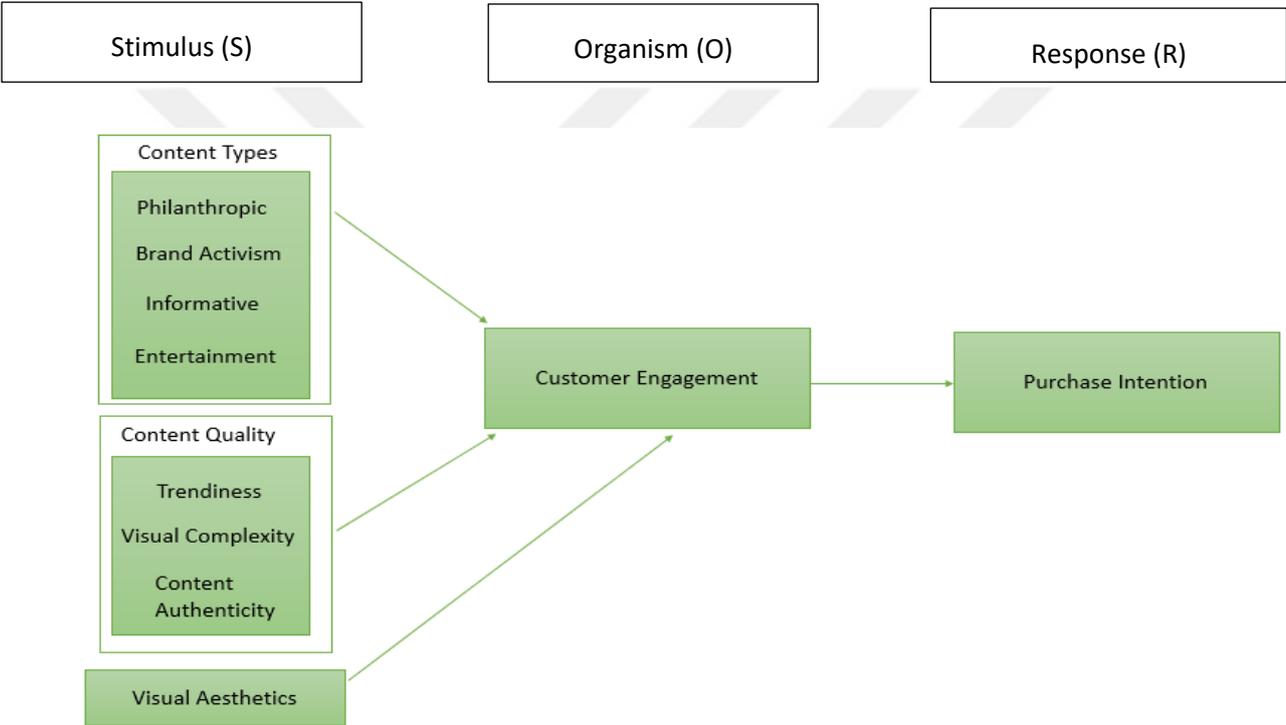


Figure 5: Hypothesized Model

5.2. Hypothesis Development

In this hypothesis development section, constructs of the study; content types, content quality, and visual design associated with cognitive, affective and behavioral engagement (purchase intention) will be briefly presented to better express how hypotheses are established.

5.2.1. Visual Aesthetics

Nowadays, visual aesthetics or visual appeals play a significant role on to differentiate and distinguish a brand's content from other brand's contents on social media platforms because visual contents with aesthetic appeal shared on social media is created to attracted customers or prospects. Most of the social media platforms are comprised of diverse many visual elements such as, shapes, sizes, patterns, colors, contrasts, etc. Among the other social media platforms particularly, Instagram is the most effective social media platforms to use influential visual strategy to grasps customers or prospects attention because Instagram is known as the most prominent of visual-based platform and is the currently furthest used image-posting social media platform (Valentini et al.,2018).

According to Rose (2016), people are shifting from the visual culture, in which the visual is a complementary and linking part of social life. Pictures on the social media platforms especially Instagram, provides a more direct way of communication and experiences between customers and brands. Accordingly, visual images on social media platforms on Instagram, have more effective than text-based formats in terms of understanding events and situations (Valentini et al.,2018).

In the context of visual communication, previous studies have investigated particular attributes of visual social media content such as; visual contents impact on virality on social media platforms and how does sharing of visual content more than text-based forms affect engagement (Bakhshi et al.,2014; Berger and Milkman,2013; Deza and Parikh,2015). These previous studies explored visual communication solely one dimension and they tend to centered on the psychological and social facets prompted by pictures and how these facets can influence behaviors, motivations and attitudes linked to visual content use (Bakhshi et al.,2014; Berger and Milkman,2013). It for this reason remains uncertain whether picture-based attributes of digital visual contents matter for digital visual engagement or engagement behavior on social media platforms. In the literature, Bakhshi et al. (2014) investigated visual content engagement on social media platforms in terms of the engagement metrics such as; "likes and comments" and they found that visual contents on Instagram was the most influential tool for non-verbal communication.

Furthermore, several studies by Kusumasondjaja (2019); (Lavie and Tractinsky,2004) investigated two types of visual aesthetic dimensions; expressive and classical visual aesthetics. Particularly, Kusumasondjaja (2019) explored the visual aesthetic dimensions in the context of luxury brands on Instagram. According to this, several visual contents on Instagram from luxury

brands are clear, well-organized, systematic symbolizing classical aesthetics while others are comprised of colorful, sophisticated, and creative representing expressive aesthetic (Kusumasondjaja,2019). Thus, luxury brands more heavily invest on visual contents to stimulate to engage customers or prospects (Chu et al.,2019; Kim et al.,2016; Lee et al.,2018b). For instance, Kusumasondjaja (2019) advocated that visual contents with expressive aesthetic images received more comments and likes in terms of engagement behavior on Instagram than classical aesthetic in the context of luxury fashion brands. Comprehending visual aesthetic strategy is significant nonetheless, empirical findings of the visual aesthetics influence on customer engagement behavior on social media platforms especially Instagram from luxury brands still remain lacking. However, in the literature, Kusumasondjaja (2019) indicated that visually aesthetic content particularly expressive aesthetic has significant on the customer engagement behavior on social media platform and Valentini et al. (2018) indicated that visual aesthetic contents on social media platforms positively influence on customers digital visual engagement. Additionally, they advocated that digital visual engagement behavior positively effect on purchase behavior. Therefore, the hypothesis is proposed as below:

H_1 : Visual aesthetic content has significant positive impact on customer brand engagement

5.2.2. Visual Complexity

Visual complexity represents to visual affluences, rate of the information on visual contents, variety and intensity of the ensured information visual social content on social media platforms (Nasar,2000). Visually complex content includes the many objects, and objects with irregular, asymmetric design, dissimilar shapes, sizes and contrast colors, and more details about the objects (Kusumasondjaja and Tjiptono,2019). Visual complexity contains the design of the advertisements or design of the contents in terms of shapes, sizes, colors, etc. Visual complexity influences customer behavior and preferences towards advertisements and websites pages of products (Machado et al.,2015). Although there are previous studies about the visual complexity content, there is no compromise whether to implement simple or complex design on advertisements or websites(Deng and Poole,2010; Putrevu et al.,2004). In the literature, the study by indicated that using visual complexity raise the quality of visual elements assessment by ensuring rich information, whereas ordinary design of complexity provides customers who have limited time for processing and ability to reduce to cognitive effort for processing of visual content (Wu et al.,2016). According to Oschner (2000) there was an inverse proportion among visual complexity and affective state however, there was a direct proportion among visual complexity

and arousal in photos. Kusumasondjaja, and Tjiptono (2019) investigated the distinctions in customer pleasure, arousal and purchase intention on visual complexity levels in the context of food advertising on Instagram. They found that using high level of complexity in the food advertising context generates more enjoyment and arousal than low visual complexity. The study by indicated that high visual complexity had a negative impact on website intentions to use (Crutzen et al.,2012) and a negative impact on customer satisfaction on mobile shopping (Sohn et al.,2017). In the literature, several studies indicated that using more visual complexity resulted in positive consumer responses (Deng and Poole,2010; Pieters et al.,2010). More complex visual contents resulted in more engagement and likeable behavior (Palmer,2002) because using more visual complexity on contents attracts the customers' attention and maintain their interest towards the contents (Deng and Poole,2010). Based on the studies related to visual complexity content, it is hypothesized in this study as below:

H₂: Visual complexity content has significant negative impact on customer brand engagement

5.2.3. Trendiness

Trendiness is one of the essential component of the social media marketing efforts and it provides latest and newest information about the sector or market to the customers or prospects of brands (Liu et al.,2020). Trendiest information on social media brand pages or trendiness content the most significant element to raise customers motivation to figure out more related to the brand (Dessart et al.,2015; Liu et al.,2020). For this reason, marketers are looking to grasp customer's attention by persistently updating social media brand pages such as; posting the latest new abouts the brands or products, new product development and latest offerings about the brands, products or services and thus they intend to build strong and positive customer relationship between customer and brands and raise the positive brand knowledge towards the brands (Kim and Ko,2010). Trendiness dimension is generally used in the social media marketing concept and several scholars studied this dimension in the luxury brand (Godey et al.,2016; Kim and Ko,2012; Liu et al.,2020) context. In the literature, trendiness dimension in the social media marketing efforts is used by Godey et al. (2016); (Kim and Ko,2012) for the context of customer and brand equity concept. The study by Cheung et al. (2020) investigated the role of social media marketing efforts in constructing value co-creation, customer brand engagement and repurchase intention and on-going search behavior like behavioral reactions and found that powerful social media marketing efforts lead to strengthen the customer brand engagement, value co-creation, repurchase intention and on-going search behavior especially, trendiness is the most powerful

dimension of the overall social media marketing efforts. Additionally, Liu et al. (2020) investigated the impact of a luxury brand's social media marketing efforts (entertainment, interaction, trendiness, customization) on customer brand engagement behavior towards a brand-related social media content and reveal that trendiness dimension of a luxury brand's social media marketing strategies, remarkably raises customer engagement behavior with brand-related social media content. Accordingly, trendiness dimension is generally crucial factor to raise the customer engagement behavior towards the brand's social media pages, and procures customers to engage social media marketing activities by creating, consuming, contributing. For this reason, based on the studies related to trendiness, it is hypothesized in this study as below:

H₃: Trendiness has significant positive impact on customer brand engagement

5.2.4. Content Authenticity

Authenticity concept covers the message reliability and the credibility dimensions because it reflects to the brands and organizations real judgments about their qualities (Eggers et al.,2013; Rieh et al.,2014). In the authenticity context, several scholars studied by the brand authenticity (Bruhn et al.,2012b; Eggers et al.,2013; Fritz et al.,2017; Schallehn et al.,2014) concept. In the authenticity concept the authenticity dimension is generally used in the brand trust (Eggers et al.,2013; Schallehn et al.,2014) context. However, there is still limited studies about the content authenticity in the content marketing context. Pentina et al. (2013) investigated the authenticity concept on Twitter platform on brand trust by transmitting trust via content or messages and found that trustable content or messages in the scope of social media favorably impact Twitter users' intentions to use social network platform and they positively advice their friends. In addition to this, Shoenberger et al. (2020) studied the role of perceived authenticity dimension in the social media engagement and brand attitude context by using model advertising images and found that there is no relationship between the perceived authenticity and social media engagement. Although, there are many studies about the brand authenticity or authenticity dimension in the literature, studies about the content authenticity are insufficient, particularly, social media customer brand engagement behavior. For this reason, this study bases on the content authenticity dimension in the customer brand engagement and aims to show that content authenticity positively affects customer brand engagement via social media platforms particularly Instagram in the luxury cosmetic brands. Accordingly, it is hypothesized as:

H_4 : Content authenticity has significant positive impact on customer brand engagement

5.2.5. Informational Content

Informative content provides customers to useful information about the brands, services or goods (Dolan et al.,2019). Several studies in the literature investigated the role of informative content on customer engagement and social media engagement behavior with the engagement metrics such as “likes, comments and shares”. Accordingly, Luarn et al. (2015) ascertained that informative brand-related content has positively affect customer brand engagement on Facebook brand-page in terms of likes, comments and shares. However, De Vries et al. (2012) found that informative brand posts has no impact on customer engagement behavior for likes and comments. The studies by Cvijikj, and Michahelles (2013); (Lee et al.,2018a) found that informational content has greater positive impact on likes and comments for customer engagement behavior. Kim et al. (2015a) investigated the informational content under the name of self-oriented content dimension for two types of brands (service brands vs convenience brands) and found that self-oriented content for convenience brands which includes product or service information received more likes than interaction-oriented content whereas for service brands the outcome is opposite. According to the study by Kim et al. (2015a) the informative content types has impact on “likes, comments, and shares”, but all content types in the study (self-oriented, interaction-oriented and task-oriented) impact engagement behavior dependent on industry type. Chwialkowska (2018), investigated the content types strategies impact on engagement in terms of “likes, comments and shares” and divided the content types two sections such as; customer-centric and brand-centric content. Accordingly, he found that customer-based content strategies including informative content are the most powerful elements at stimulate customers to engage. Consequently, informative content type generally effects on customer engagement but in some cases, it depends on industry or brand category and may be has no effect on them. Based on the previous literature related to informational content, it is hypothesized in this study as follows:

H_5 : Informational content has significant positive impact on customer brand engagement

5.2.6. Entertainment Content

Entertainment content contains the humor, enjoyment elements to entertain customers or prospects and they do not need to related to products or services. According to Cvijikj, and Michahelles (2013), entertainment content raised customer engagement behavior via likes,

comments and shares. The studies by (Menon et al.,2019); Tafesse (2015) on Facebook platform, entertainment content has great positive impact on engagement in terms of Facebook likes. Menon et al. (2019) investigated the content types including informative content for both social media platforms such as Twitter and Facebook in the context of airline industry and found that entertainment content is the most powerful content type both Twitter and Facebook platforms for the engagement metrics such as; likes, comments, shares, replies, retweets. Accordingly, Luarn et al. (2015) also found that entertainment content has positively influence Facebook brand page engagement through likes, comments and shares. Furthermore, De Vries et al. (2012) has found that entertainment content has no impact on customer engagement behavior. Lei et al. (2016) researched the impact of content characteristics on customer engagement behavior for integrated resorts social network sites and found that entertainment content is the solely dimension that has no relationships between any other dimensions and has less impact on customer engagement behavior. Entertainment content assumed as the ‘customer-centric’ content in the study by Chwialkowska (2018) and investigated its impact on customer engagement behavior in terms of shares, likes, and comments and found that entertainment content had positive significant influence on sharing and was the powerful predictor of content sharing. Additionally, entertainment content had also positive influence on customer engagement behavior in terms of likes and comments. This means that, customers tend to like and comments to entertainment content while they responded more entertainment contents by sharing. Based on the related studies about the entertainment, it is hypothesized in this study as follow:

H_6 : Entertainment content has significant positive impact on customer brand engagement

5.2.7. Philanthropic Content

Philanthropic content comprehends the corporate social responsibility appeal of the communication between customers and brands and it is covered by the benefits of the society (Hong and Rim,2010). For this reason, the philanthropic content on social media platforms gives messages about the social campaigns of the society. In the literature, the term of the philanthropic is used limited, it often comes across as corporate social responsibility or cause-related content. The study by Tafesse, and Wien (2018) investigated the distinct content types impact on behavioral customer engagement (interactional, informational, and transformational) and social causes or cause related content assumed as the form of the transformational content in the study and found that transformational content strategy which is including cause-related content, is superior element to stimulate customers’ to behavioral engagement. According to Chwialkowska

(2018) philanthropic content assumed as the customer-centric content strategy and positively related to the shares, comment, and likes responses in the customer brand engagement on Facebook. Although there are not enough studies about the philanthropic content in the literature, it is expected to effect on customer engagement positively. Therefore, this study purposes to demonstrate impact of philanthropic content on customer brand engagement behavior. Accordingly, it is hypothesized as follows:

*H*₇: Philanthropic content has significant positive impact on customer brand engagement

5.2.8. Brand Activism Content

In the literature, brand activism content is a form of corporate social responsibility or philanthropic content and brand activism includes the messages which is known as ‘activist’ (Hydock et al.,2019). Brand activism messages are divided as the two sections such as corporate political advocacy and corporate social advocacy and they includes messages reflecting the views of corporate or brands on social-political issues (Hydock et al.,2019; Park and Jiang,2020). According to the literature, this concept is newly developing in the social media content context and will change customer attitudes and behaviors towards the brands. For instance, the study by Park, and Jiang (2020), investigated the corporate social advocacy impacts on brand trust and found that it affected positively. However, according to Mukherjee, and Althuizen (2020), brand activism through social media platforms, decreased the customers’ positive attitudes towards the brands in terms of their stands including social or political. On the other hand, several scholars investigated the brand activism message impacts on customers’ purchase intention (Dodd and Supa,2015; Hong and Li,2020). Particularly, Dodd, and Supa (2015) examined the corporate social advocacy impact on purchase intention behavior and stated that it has remarkable impact on customers’ purchase intention. According to Hong, and Li (2020), corporate social advocacy (CSA) has impact on the customers’ cognitive, affective, and behavioral responses and advocated that there were three outcome variables towards the corporate social advocacy messages such as; boycott intention, purchase intention, and corporate reputation and these outcome variables assumed as behavioral responses in the study. The study by Hong, and Li (2020), found that corporate social advocacy has significant influence on customers’ behavioral responses such as purchase intention.

There are limited studies about the brand activism, corporate social advocacy or corporate political advocacy contents impact on customer engagement behavior. Nonetheless, the study by Gray (2019), examined the brand activism campaigns’ of impacts through social media platforms on customers’ social media engagement behavior. Particularly, the study by Gray (2019)

examined the Twitter platforms of 8 different brands in terms of their brand activism campaigns with the engagement metrics such as; favorites, and retweets and found that brand activism campaigns that geared towards individuals create more engagement behavior than brand activism campaigns that related to whole societal benefits issues. The study by Gray (2019) proposed that ways to raise customer engagement on Twitter with brand activism content. However, there is a lack of studies about the brand activism content's impact on customer engagement behavior on social media platforms. For this reason, this study also examines the brand activism content's impact on customer engagement behavior including corporate social advocacy and corporate political advocacy dimensions on Instagram accounts of luxury cosmetic brands. Thus, it is hypothesized as below:

H_8 : Brand activism content has significant positive impact on customer brand engagement

5.2.9. Customer Engagement and Purchase Intention

In the social media content, customers are higher exchange members of the customer engagement. Customer engagement behavior is known as the behavioral manifestations towards brands or companies beyond the purchase, derived from motivational drivers (van Doorn et al.,2010). Engagement behavior of customers reflects the customers' voluntary participation of brands' activities on social media platforms or brands' online communities. When the customers higher engaged the brands' through social media platforms, may result in "higher levels of trust, commitment, loyalty, commitment, satisfaction, and emotional bonding" towards the brands (Brodie et al.,2013). In previous studies in the literature, customer engagement has positive influence on purchase intention (Prentice et al.,2019).

Additionally, the study by Rahman et al. (2018) investigated the influence of fan-page engagement activities (following) on purchase intention behavior and found that following fan pages will affect fan page engagement and it converted response which is known as purchase intention. In the context of omni-channel retailing, distinctive channel characteristics for omni-channel (transparency of channel-service configuration, content consistency, process consistency, breadth of channel -service choice) positively affected customer engagement behavior towards the omni-channel retailing and it turn led to positive repurchase intention. According to recent study by Clement Addo et al. (2021), engagement behavior towards live streaming digital platforms have positively impacted purchase intention with the positive effects of social elements such as; "likes, chats, visits, and exposure time" in social commerce platform. In this study, customer engagement behavior replaced as the 'organism' state in the SOR theory and it will be

effect on customers' intention to purchase luxury cosmetic brands through branded content characteristics on Instagram. Therefore, it is hypothesized below as follows:

H₉: Customer engagement behavior has significant positive impact on purchase intention

Table 9: Summary of Hypothesis in the Study

H1	Visual Aesthetic has significant positive impact on customer brand engagement
H2	Visual Complexity has significant negative impact on customer brand engagement
H3	Trendiness has significant positive impact on customer brand engagement
H4	Content Authenticity has significant positive impact on customer brand engagement
H5	Informational Content has significant positive impact on customer brand engagement
H6	Entertainment Content has significant positive impact on customer brand engagement
H7	Philanthropic Content has significant positive impact on customer brand engagement
H8	Brand Activism Content has significant positive impact on customer brand engagement
H9	Customer Brand Engagement has significant positive impact on purchase intention

6. RESEARCH DESIGN AND METHODOLOGY

In this part of the study, research methodology is tendered. Following part is comprised of research objective and research design, questionnaire design, sampling, and data collection and data analysis method.

6.1. Research Objective and Research Design

The main purpose of this study to appoint the impacts of brand posts characteristics on customer engagement and purchase intention behavior in the scope of luxury cosmetic brands on Instagram platform. Particularly, content types including brand activism, philanthropic, and visually aesthetic content thus, in this study will be briefly explain the significance impact of these contents on customer engagement in the luxury brands context. It is important in this study to have an idea about the branded content types in the luxury cosmetic brands to better understand the customers' responses such as purchase intention and engagement behavior through social media platform, especially Instagram. The hypotheses were exhibited in the previous parts with their theoretical inducements.

For this purpose, field study has been carried out using survey method in the study. The survey comprises of a self-administered questionnaire develop after an extensive survey. The survey is conducted by Instagram users who are the followers of the luxury cosmetic brands on Instagram.

6.2. Questionnaire Design

The questionnaire is improved by widespread literature review. The self-administered questionnaire consisted of 60 questions with the 51 items and demographic questions regarding to the participants. The questionnaire composes of twelve sections, in first section some filter questions such as; there are questions including Instagram usage, usage frequency and following of the cosmetic brands on Instagram. The second section, is composed of the purchasing question of cosmetic brands and the third section is composed of the cosmetic product buying frequency and which cosmetic product is bought more was inquired. The fourth section is consisted of questions sources of information about the purchasing of cosmetic brands and which luxury cosmetic brands are followed most on Instagram and whether or not they purchase according to those luxury brands. The other sections aim to measure the main dimensions, customer engagement, visual aesthetics, visual complexity, purchase intention, brand activism,

entertainment, informative, and philanthropic content, content authenticity, trendiness. The final part aspires to determine demographic characteristics, education and income level of the participants using nominal and ordinal scales. The variables were measured by 5 points Likert scale (Strongly Disagree -Strongly Agree). The questionnaire is shown in Appendix section. The variables of the study and the sources are listed below in **Table 10**.

Table 10: Variables Used in the Questionnaire

Dimensions	Subdimensions	Q#	Items	Sources
Customer Engagement	Cognitive Engagement	4	I think a lot about the brand when I scroll through the brand's Instagram account	Adopted By (Dwivedi,2015); Hollebeek et al. (2014)
		5	Browsing the brand's Instagram account increases my interest in the brand	
		6	Time flies like water while browsing the brand's Instagram account	
	Affective Engagement	7	Browsing the brand's Instagram account makes me feel very positive	
		8	It makes me happy to browse the brand's Instagram account	
		9	I feel good while browsing the brand's Instagram account	
	Behavioral Engagement	10	I spend more time on this brand's Instagram account compared to other brands	
		11	I usually visit this brand's account when I'm on Instagram	
		12	This brand's account is one of the brand accounts I visit and interact with the most on Instagram	
		13	Compared to other brands I follow on Instagram, I usually interact with this	

			brand (comment, share, like)	
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Dimensions	Subdimensions	Q#	Items	Sources
Visual Aesthetics	Expressive Aesthetics	14	The brand's Instagram account has a creative design	Adopted By Lavie, and Tractinsky (2004)
		15	The brand's Instagram account arouses admiration	
		16	The brand uses special effects (GIF, Emoji, etc.) on its Instagram account	
		17	Brand Instagram account has a unique/original design	
		18	The brand's Instagram account has been designed with fine taste	
	Classical Aesthetics	19	The brand's Instagram account has a classic aesthetic	
		20	The brand's Instagram account has a pleasant design	
		21	The brand's Instagram account has a clear design	
		22	The brand's Instagram account has a clean design	
		23	The brand's Instagram account has a symmetrical (uniform) design	
Trendiness		28	The brand's Instagram posts are up - to -date	Adopted By Godey et al. (2016)
		29	The brand's Instagram posts are trendy	
		30	Developments in the industry can be followed from the brand's Instagram posts	

Content Authenticity		31	I believe in the sincerity of the brand's Instagram posts	Adopted By Pentina et al. (2013)
		32	The brand's Instagram posts are reliable	
		33	The brand's Instagram posts are believable	
		34	The brand's Instagram posts contain honest content	
		35	The brand's Instagram posts always provide accurate information	

Dimensions	Subdimensions	Q#	Items	Sources
Visual Complexity		24	Images in the brand's Instagram posts are in harmony with each other	Adopted By Pieters et al. (2010)
		25	Images in the brand's Instagram posts contain a lot of detail	
		26	Images on the brand's Instagram posts look complicated	
		27	The brand's Instagram posts visually reflect a common theme	
		36	The brand shares on Instagram the social/political issues it supports	
		37	The brand shares its view on current	

Brand Activism Content			social/political issues on Instagram	Adopted By Bliuc et al. (2007)
		38	The brand is the true defender of the social/political content posts it shares on Instagram	
		39	The brand shows that it is the real supporter of the problem with the social / political content it shares on Instagram	
Philanthropic Content		40	The brand frequently posts content about the well-being of society on Instagram	Adopted By Gomez, and Chalmeta (2013)
		41	The brand frequently shares environmentally friendly posts on Instagram	
		42	The brand frequently posts about sustainability on Instagram	
		43	The brand shares posts on Instagram about how its products contribute to consumers' quality of life (natural -organic content, PH value, etc.)	
		44	The brand often shares news and information about the social responsibility projects it supports on its Instagram account	
		45	The brand shares posts on Instagram that its products are produced responsibly (no tests on animals, no harm to the environment, etc.)	
		46	The brand's Instagram posts offer useful information about cosmetics	

Informative Content	47	The brand's Instagram posts are a good source of information in the field of cosmetics	Adopted By (Cheng et al.,2009; DuCoffe,1996); Taylor et al. (2011)
	48	The brand's Instagram posts keep my cosmetics up - to -date	
Entertainment Content	49	The brand's Instagram posts give pleasure	Adopted By (Lastovicka,1983); Taylor et al. (2011)
	50	The brand's Instagram posts are clever and fun	
	51	The brand's Instagram posts entertain me	
Purchase Intention	52	I would buy this brand rather than other existing brands	Adopted By Yoo et al. (2000)
	53	I would recommend this brand to other people	
	54	I intend to purchase this brand in the future	

6.3. Sampling and Data Collection

In this study, two types of sampling methods were used such as snowball and convenience samplings. Snowball and convenience sampling methods are the non-probability sampling methods in marketing research techniques. Accordingly, convenience sampling method is used for this study because it is least expensive and least time-consuming, most convenient method (Malhotra,2010). Besides, snowball sampling is used for this study to access the similar characteristics of respondents in the luxury cosmetic brands. Snowball sampling technique based on the referrals and each respondent was selected based on the referrals. A total of 697 questionnaires is collected in Turkey from all over from April to May 2021. After the elimination of various questionnaires due to missing data and other inconveniences, 387 usable questionnaires were obtained, which means a return rate of 55.52 %. The reason why the return rate is relatively low is there were participants who do not use Instagram, do not follow the luxury cosmetic brands on Instagram. Besides, questionnaires include generally luxury cosmetic brands thus, men respondents (67 questionnaires) in this study were eliminated. Accordingly, Comrey, and Lee

(1992), evaluated the adequacy of sample size in studies as follows; 50 -very poor, 100 - poor, 200 – fair, 300 – good, 500 – very good, 1000 or more excellent. For this reason, the number of questionnaires is deemed to be acceptable and thus we used 320 questionnaires in this study. This study included women respondents who follow and use luxury cosmetics brands.

In addition to this, in the literature, previous study by Ajitha, and Sivakumar (2017) conducted data with the 372 women for the luxury cosmetic brands context. Focusing women in the luxury cosmetic brands more significant because women have remarkable role in the luxury market, because they led to increase high growth in sales, owing to their raised purchasing power and high earning capacity (Fionda and Moore,2009). Additionally, women’s purchase behavior has positive impact on consumption of luxury goods than men (Nwankwo et al.,2014). This explains that, women are substantial target customers in the luxury cosmetic markets and women tend to have a strong attraction towards luxury cosmetic brands. In the study, there were 30 luxury cosmetic brand names which have Instagram account and are actively using it. According to Forbes (2019b), there were most dominant luxury cosmetic brands in the industry, and they were ranked with several indicators such as; target audience’s engagement, quality of content, and MIV (media impact value). According to these indicators, luxury cosmetic brands are ranked as follows;

- 1- NARS
- 2- LANCOME
- 3- DIOR BEAUTY
- 4- LAURA MERCIER
- 5- CHARLOTTE TILBURY
- 6- ESTEE LAUDER
- 7- CHANEL BEAUTY
- 8- YSL BEAUTY
- 9- TATCHA
- 10- PAT MCGRATH

For this reason, these luxury cosmetic brand names were selected to use in this study and other brand names were determined according to their active usage of Instagram, such as; GlamGlow, Guerlain, La Mer, Armani Beauty, Fenty Beauty, Tom Ford Beauty, MAC, Smashbox, UrbanDecay, Clinique, Shiseido, Benefit, Bobbi Brown, Kiehls, Jo Malone, Tarte, Becca, Too Faced, Huda Beauty, Givenchy. However, some of these brand names do not fall into the luxury cosmetic category, therefore, these brand names have been segmented with the support

of luxury category expert working in both academia and luxury markets and it is demonstrated as follows;

Figure 6: Luxury and Premium Brands Used in the Study

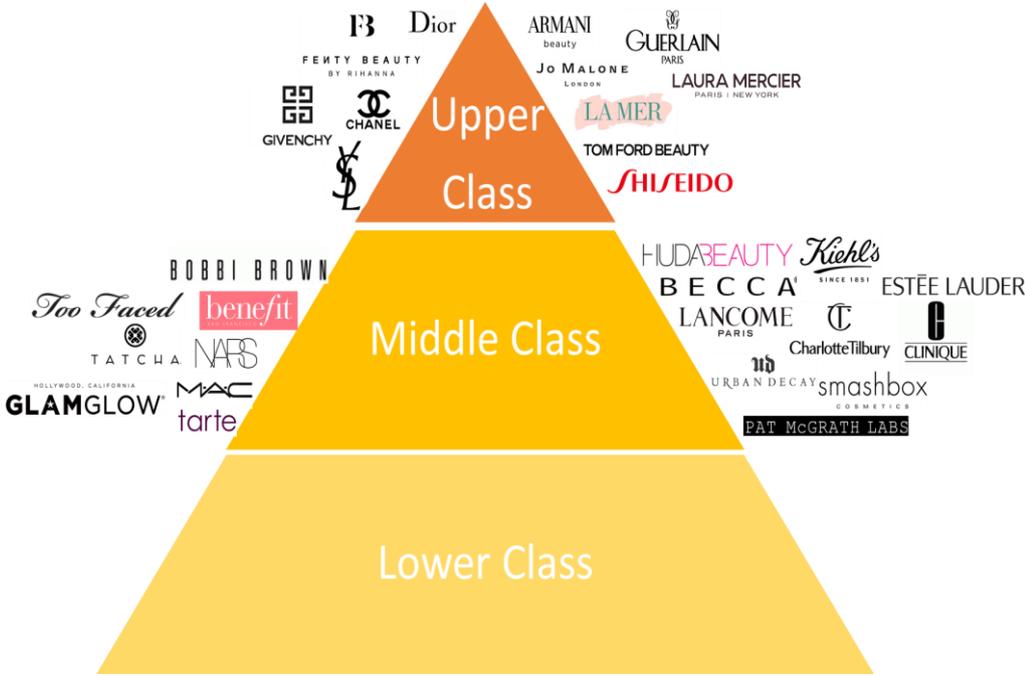


Figure 6 demonstrate that cosmetic brands classification according to luxury or premium segment of the category. According to pyramid, upper class segment referred as the luxury cosmetic brands category in the study, and comprehends the highest form of craftsmanship and highest cosmetic products quality, while cosmetic brands in the second pyramid referred as the aspirational brands, and middle-class brands or premium brands and also referred as brands that aim to become prestige or luxury brands however, their marketing mix strategies are compatible with mass market. For this reason, brands in the second segment classified as the middle class or premium brands and especially they are assumed as high premium cosmetic brands in the premium category. According to Okonkwo (2007), upper class brands represented as luxury and prestige brands; middle class brands as premium brands and lower class as mass brands. Third part of the pyramid which called as lower class or mass brands that dress the masses and includes non-luxury cosmetic brands. According to these classifications of the cosmetic brands in the luxury markets, this study purposes to determine the importance of luxury and premium cosmetic brands in the customer engagement behavior in terms of branded social media content characteristics.

6.4. Data Analysis

The data collected via questionnaires were analyzed using IBM Statistics 22 for Windows and SMARTPLS 3.0 for Windows. SMARTPLS 3.0 was used for structural equation modelling (SEM) including confirmatory factor analysis and relationships among variables. IBM Statistics 22 was used for analyzing descriptives, frequencies, exploratory factor analysis, and general characteristics of the sample's demographic indicators. Structural Equation Modelling (SEM) is done for confirmatory factor analysis and proposed research model testing through SMARTPLS 3.0 for Windows. In this study, Structural Equation Modelling (SEM) in this study, is also used for confirmatory factor analysis, reliability analysis and discriminant analysis and validity of items. SEM was then used to test the hypotheses. Both the assessment and structural model were assessed by the maximum likelihood method using SMARTPLS 3.0.



7. RESEARCH FINDINGS

In this part, the research findings of the study will be presented with the tables and explanations. From the descriptive statistics through exploratory factor analysis (EFA), confirmatory factor analysis (CFA), construct reliability and validity analysis, and discriminant analysis and SEM results will be presented.

7.1. Descriptive Statistics for the Sample

This section of the study is related to the demographic characteristics of the participants in terms of gender, age, marital status, education level, income level, occupation as shown in **Table 11**. Due to luxury cosmetic brands market only 320 female respondents were used in the analysis.

Table 11: Demographics of the Participants

Gender	Frequency	Percent	Marital Status	Frequency	Percent
Female	320	100%	Single	255	79,7
Total	320	100%	Married	65	20,3
			Total	320	100%
Age	Frequency	Percent	Education Level	Frequency	Percent
18-23	70	21,9	Primary School	2	0,6
24-29	171	53,4	Secondary School	2	0,6
30-35	45	14,1	High School	28	8,8
35+	34	10,6	Undergraduate School	207	64,7
Total	320	100%	Graduate School	81	25,3
			Total	320	100%
Occupation	Frequency	Percent	Income Level	Frequency	Percent
Part-Time	15	4,7	0-2000	61	19,1
Full-Time	192	60	2001-4000	79	24,7
Student	58	18,1	4001-6000	82	25,6
Unemployed	30	9,4	6001-8000	42	13,1
Both student and employed	25	7,8	8001+	56	17,5
Total	320	100%	Total	320	100%

According to **Table 11**, there are 320 women and most of the women participants are single (79,70) aged between 24-29 (53,40), undergraduate or graduate schools (64,70%, 25,30%) have an income level 4001-6000 TL (25,60%) with the Full-Time occupation type (60%).

In the scope of this study, Instagram usage frequencies of the participants were measured. According to the results demonstrated in **Table 12**, most of the female participants used Instagram between 0-3 hours (59,70%) during the day.

Table 12: Instagram Usage Hours During the Day

Instagram Usage Hours	Frequency	Percent
0-3	191	59,7
3-6	114	35,6
6+	15	4,7
Total	320	100%

Within the scope of this study, the participants were asked about the frequency of purchasing the products of cosmetic brands and whether they purchased from the cosmetic brands they followed before. Thus, the **Table 13** indicated these frequencies and most of the female participants purchased cosmetic products once in a month (25,30%) and they purchased from the cosmetic brands they follow (92,20%).

Table 13: Cosmetic Products Purchasing Frequency and Purchasing Status from Brands Followed

Cosmetic Products Purchasing Frequency	Frequency	Percent
Once a Week	21	6,6
Biweekly	41	12,8
Triweekly	48	15
Once in a month	81	25,3
Bimonthly	57	17,8
Quarterly	41	12,8
Once in a six month	25	7,8
Once in a year	6	1,9
Total	320	100%

Purchasing Status from Brands Followed	Frequency	Percent
Yes	295	92,2
No	25	7,8
Total	320	100%

In this study, also measured the participants' frequency of the purchased cosmetic products varieties such as eye make-up, lip make-up, etc. **Table 14** indicated the purchased cosmetic products varieties according to female respondents.

Table 14: Purchased Cosmetic Products

Purchased Cosmetic Products	Frequency	Percent
Eye Make-Up	226	15,9
Lip Make-Up	198	13,9
Face Make-Up	185	13
Hair Products	214	15
Nail Products	172	12,1
Body Products	228	16
Fragrances	201	14,1
Total	1424	100%

According to **Table 14**, most of the women participants prefers to purchase body products in the cosmetic luxury (16,00%) and their second preference is eye make-up products (16,00%).

In the scope of this study, luxury cosmetic brands Instagram accounts examined, and thus, it was also asked to the participants whether the information sources especially Instagram is a good source of information for users of the brands or customers of the brands and how powerful it is as a percentage and **Table 15** indicated them. Accordingly, in the context of cosmetic brands category, Instagram account of the brands has major percentage (22,80%) among the information sources related to cosmetic category.

Table 15: Cosmetic Products Information Sources

Information Sources	Frequency	Percent
Brands Instagram Account	230	22,8
Magazines	24	2,4
TV (Advertisements)	50	5
Influencer	180	17,8
Friends	174	17,2
Family	46	4,6
Web-Sites	130	12,9
Sales Person	55	5,5
Dermatologist	103	10,2
Other	17	1,7
Total	1009	100%

In this study, the last frequencies are related to the luxury brand names on Instagram account, and thus participants were asked about the luxury and premium cosmetic brand names they followed on their Instagram accounts and **Table 16** indicated all of the luxury and premium cosmetic brands used in the questionnaire. According to the results of the **Table 16**, luxury brands were followed more through Instagram especially, Yves Saint Laurent-YSLBeauty (8,40%), Dior

Makeup (7,90%), Armani Beauty (6,20%), Chanel Beauty (5,60%) while between the premium brands such as; MAC (8%), Clinique (6,40%), Estee Lauder (6,10%), and Lancome (5,30%), Kiehls (4,60%), Benefit (4,50%) are the most followed brands in the premium cosmetic category.

Table 16: Luxury and Premium Cosmetic Brand Names

Luxury and Premium Cosmetic Brand Names	Frequencies	Percent
Yves Saint Laurent Beauty- YSLBeauty	139	8,4
Armani Beauty	103	6,2
Dior Makeup	130	7,9
Chanel Beauty	92	5,6
Guerlain	24	1,5
Lancome-Lancome Official	88	5,3
Estee Lauder	101	6,1
La Mer	20	1,2
Charlotte Tilbury-ctilburymakeup	12	0,7
Fenty Beauty	59	3,6
Tom Ford Beauty	52	3,2
Smashbox-smashboxcosmetics	21	1,3
Urban Decay-urbandecaycosmetics	42	2,5
Clinique	106	6,4
Shiseido	61	3,7
Benefit-benefitcosmetics	75	4,5
MAC-maccosmetics	132	8
Bobbi Brown-bobbibrown	63	3,8
NARS-narsissist	70	4,2
Laura Mercier	15	0,9
Kiehls	76	4,6
Jo Malone-jomalonelondon	21	1,3
Tatcha	7	0,4
Tarte-tartecosmetics	24	1,5
Pat McGrath-patmcgrathreal	4	0,2
Becca-beccacosmetics	15	0,9
Too Faced	15	0,9
Huda Beauty	31	1,9
Glam Glow	15	0,9
Givenchy Beauty	37	2,2
Total	1650	100%

In this study, the statistics above indicate general participants characteristics in terms of age, gender, occupation, marital status, income level, education level, Instagram usage, purchasing cosmetic products behavior. After having a general idea about the participants, exploratory factor analysis (EFA) and reliability analysis were applied in the study by using SPSS 22.

7.2. Exploratory Factor Analysis and Reliability Analysis

Exploratory factor analysis is one of the statistical methods and used for the data reduction, also provides analysis of the correlations between large number of variables like test scores and questionnaire responses and each variable defines with the related or common dimensions by setting a factor (Hair et al.,1998; Malhotra and Birks,2007). Primarily, in this part, Kaiser-Meyer-Olkin (KMO) Measure of Sampling Adequacy and Bartlett Test of Sphericity are taken into consideration for each variable to see whether the data set is convenient for factor analysis. In the next section Exploratory Factor Analysis is done to define interrelationships between items with a smaller number of factors. In this study, exploratory factor analysis is conducted with SPSS 22 including all the variables including, customer engagement (cognitive, affective, behavioral items), visual aesthetics (classical and expressive aesthetics items), content types (philanthropic, entertainment, brand activism, and informative content items), content quality (trendiness, content authenticity, and visual complexity items), and the variables of purchase intention. KMO (Kaiser-Meyer-Olkin) and Bartlett test of sphericity tests of the study which indicates the convenience of the items in the study factor analysis indicates good scores. KMO test score to be over 0.5. (Field,2000) and Bartlett's test of sphericity should be significant ($p < .05$) for factor analysis to be suitable (Hair et al.,1995; Tabachnick and Fidell,2007).

For this study, exploratory factor analysis was examined for each variable and according to factor analysis results, inappropriate questions were removed and reliability analysis was performed.

7.2.1. Exploratory Factor Analysis of Customer Engagement

The analysis starts with our major construct customer engagement.

Table 17: KMO and Bartlett's Test Values of Customer Engagement

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		,946
Bartlett's Test of Sphericity	Approx. Chi-Square	3531,384
	df	45
	Sig.	,000

According to above table, KMO value measured for this study is 0,946. This value indicates that the suitability of the variables for factor analysis is excellent for customer

engagement variables and items, and also Bartlett's Test of Sphericity results indicated that p value is lower than 0.05, this means that variables are significant. In the study, the next step is to analyze the total variance explained. This means that, total variance explained analysis, indicates how much percentage of the variables explain. The results are shown in the below table.

Table 18: Total Variance Explained

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	7,482	74,821	74,821	7,482	74,821	74,821
2	,651	6,510	81,330			
3	,463	4,625	85,955			
4	,353	3,532	89,488			
5	,317	3,172	92,660			
6	,222	2,223	94,883			
7	,178	1,776	96,659			
8	,129	1,287	97,946			
9	,111	1,106	99,052			
10	,095	,948	100,000			

According to table above, customer engagement items explained the customer engagement behavior with the 74,821 %. After then, in order to identify the relevant item sets, rotated component matrix with varimax rotation method is used. The results are shown in the table below.

Table 19: Rotated Component Matrix (Factor Loadings)

Component Matrix ^a	
	Component
	1
COGBE1	,797
COGBE2	,785
COGBE3	,885
AFBE1	,891
AFBE2	,903
AFBE3	,897
BEHBE1	,852
BEHBE2	,904
BEHBE3	,870
BEHBE4	,857

Extraction Method:
Principal Component
Analysis.

a. 1 components
extracted.

According to table above, items used in the customer engagement, have values greater than 0,50. This means that, customer engagement items are acceptable for the factor analysis. Thus, the reliability analysis was performed in the next step and **Table 20** indicated as follows:

Table 20: Reliability Analysis of Customer Engagement

Reliability Statistics	
Cronbach's Alpha	N of Items
,961	10

Reliability analysis is conducted via SPSS 22 and the results are convincing. Reliability analysis was measured by assessing the internal consistency of the items referring each factor using Cronbach Alpha. Reliable scale is good for the scale to exceed the minimum standard of 0.70 however, in some cases such as with the few questions (2-3 questions) this standard accepted with the 0.60 value (Durmuş et al.,2018). According to **Table 20** Cronbach Alpha value is greater than 0.70 for this reason, customer engagement variables are assumed as reliable in this study.

Table 21: Customer Engagement Items Cronbach Alpha Level Results of CFA

Customer Engagement Items	COGBE1	0,962
	COGBE2	
	COGBE3	
	AFBE1	
	AFBE2	
	AFBE3	
	BEHBE1	
	BEHBE2	
	BEHBE3	
	BEHBE4	

7.2.2. Exploratory Factor Analysis of Content Types

In this study content types are consisted of philanthropic, entertainment, informative and brand activism contents and thus their exploratory factor analysis as follows:

Table 22: KMO and Bartlett's Test Values of Content Types

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		,942
Bartlett's Test of Sphericity	Approx. Chi-Square	6349,982
	df	120
	Sig.	,000

According to **Table 21**, KMO value of content types is greater than 0.50 and p value of the Bartlett's Test of sphericity is lower than 0.05, thus content types items are appropriate to the using factor analysis. In this study, next table indicated that the results of the rotated component matrix (factor loadings) for content types.

Table 23: Rotated Component Matrix of Content Types (Factor Loadings)

Rotated Component Matrix^a

	Component			
	1	2	3	4
BRANDACT1	,786	,349	,192	,217
BRANDACT2	,873	,249	,145	,204
BRANDACT3	,882	,227	,208	,129
BRANDACT4	,886	,216	,193	,156
PHILANCONT1	,572	,518	,418	,158
PHILANCONT2	,468	,727	,353	,094
PHILANCONT3	,374	,735	,387	,130
PHILANCONT4	,154	,744	,324	,332
PHILANCONT5	,419	,715	,212	,301
PHILANCONT6	,330	,684	,266	,444
INFORCONT1	,263	,414	,447	,675
INFORCONT2	,298	,322	,552	,639
INFORCONT3	,284	,274	,511	,697
ENTERCONT1	,179	,301	,809	,340
ENTERCONT2	,199	,309	,842	,276
ENTERCONT3	,281	,309	,812	,205

According to Table, there were four factors for content types, however, philanthropic content type loaded on other unrelated factor which called as brand activism content. For this reason, Philanthropic 1 content question should be eliminated from the factor analysis and analyzed again and it is indicated as follow:

Table 24: New value of KMO and Bartlett's Test of Sphericity

KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		,937
Bartlett's Test of Sphericity	Approx. Chi-Square	5851,914
	df	105
	Sig.	,000

The new value of KMO is greater than 0.50 and p value is lower than 0.05 therefore, latest variables are appropriate for factor analysis.

Table 25: New Value of Rotated Component Matrix (Factor Loadings)

Rotated Component Matrix^a

	Component			
	1	2	3	4
BRANDACT1	,785	,356	,187	,217
BRANDACT2	,873	,257	,140	,204
BRANDACT3	,882	,232	,205	,138
BRANDACT4	,887	,223	,190	,163
PHILANCONT2	,459	,716	,324	,149
PHILANCONT3	,368	,729	,359	,180
PHILANCONT4	,159	,765	,338	,283
PHILANCONT5	,420	,727	,204	,285
PHILANCONT6	,329	,700	,253	,424
INFORCONT1	,255	,428	,398	,700
INFORCONT2	,287	,330	,491	,695
INFORCONT3	,273	,284	,446	,750
ENTERCONT1	,175	,308	,786	,389
ENTERCONT2	,195	,312	,826	,326
ENTERCONT3	,283	,318	,815	,232

According to the table above, there are four factors this study for content types and their loadings are higher than 0.50. After then, total variances explained table are shown.

Table 26: Total Variance Explained

Total Variance Explained

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings			Rotation Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	10,058	67,054	67,054	10,058	67,054	67,054	3,969	26,461	26,461
2	1,729	11,526	78,580	1,729	11,526	78,580	3,610	24,065	50,526
3	,818	5,454	84,033	,818	5,454	84,033	3,148	20,988	71,514
4	,499	3,329	87,362	,499	3,329	87,362	2,377	15,848	87,362
5	,359	2,391	89,753						
6	,291	1,938	91,691						
7	,244	1,624	93,315						
8	,212	1,413	94,727						
9	,142	,948	95,675						
10	,138	,918	96,593						
11	,129	,863	97,456						
12	,108	,723	98,179						
13	,105	,698	98,877						
14	,095	,635	99,512						
15	,073	,488	100,000						

According to the table above, four items explained the total variances with the 87, 362 % in the study. After then, in this study, reliability analysis was conducted.

Table 27: Reliability Analysis of Content Types

Reliability Statistics	
Cronbach's Alpha	N of Items
,964	15

According to the table above, Cronbach Alpha value is greater than 0.70, thus items are assumed as reliable.

Table 28: Content Types Items Cronbach Alpha Level Results of CFA

Philanthropic Content	PHILANCONT2	0,940
	PHILANCONT3	
	PHILANCONT4	
	PHILANCONT5	
	PHILANCONT6	
Brand Activism Content	BRANDACT1	0,952
	BRANDACT2	
	BRANDACT3	
	BRANDACT4	
Informative Content	INFORCONT1	0,951
	INFORCONT2	
	INFORCONT3	
Entertainment Content	ENTERCONT1	0,946
	ENTERCONT2	
	ENTERCONT3	

7.2.3. Exploratory Factor Analysis of Content Quality

In this study, content quality is consisted of trendiness, content authenticity, and visual complexity variables and exploratory factor analysis results as follows:

Table 29: KMO and Bartlett's Test of Sphericity for Content Quality

KMO and Bartlett's Test		
Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		,902
Bartlett's Test of Sphericity	Approx. Chi-Square	3476,991
	df	66
	Sig.	,000

According to the findings of the table above, KMO value is greater than 0.50 and Bartlett's test of sphericity p value is lower than 0.05 thus, variables are appropriate at the excellent level in the study.

Table 30: Rotated Component Matrix (Factor Loadings)

	Rotated Component Matrix^a		
	Component		
	1	2	3
CONTENTAUTH1	,855	,347	-,034
CONTENTAUTH2	,789	,452	,014
CONTENTAUTH3	,829	,382	,013
CONTENTAUTH4	,881	,315	-,084
CONTENTAUTH5	,877	,285	-,078
VISCOMP1	,416	,700	-,056
VISCOMP2	-,095	,106	,911
VISCOMP3	,017	-,146	,915
VISCOMP4	,449	,704	,060
TREND1	,321	,882	-,026
TREND2	,306	,873	-,044
TREND3	,287	,811	-,017

According to factor loadings table, there are three factors for content quality dimension and however, two factors (VISCOMP1 and VISCOMP4) loaded unrelated factor section, therefore, they should be eliminated from the factor analysis, after they were eliminated, the results were as follows:

Table 31: New Value of KMO and Bartlett's Test of Sphericity

KMO and Bartlett's Test		
Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		,870
Bartlett's Test of Sphericity	Approx. Chi-Square	2884,839
	df	45
	Sig.	,000

KMO and Bartlett's test of sphericity values are appropriate for the factor analysis.

Table 32: New Rotated Component Matrix (Factor Loadings)

	Rotated Component Matrix^a		
	Component		
	1	2	3
CONTENTAUTH1	,873	,303	-,033
CONTENTAUTH2	,813	,415	,017
CONTENTAUTH3	,848	,340	,016
CONTENTAUTH4	,898	,267	-,084
CONTENTAUTH5	,891	,239	-,079
VISCOMP2	-,089	,117	,916
VISCOMP3	,011	-,162	,911
TREND1	,373	,859	-,023
TREND2	,353	,874	-,039
TREND3	,325	,834	-,010

According to the table above, factor loadings of content quality variables higher than the value of 0.50. this means that all factors are convenient.

Table 33: Total Variance Explained

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings			Rotation Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	5,786	57,856	57,856	5,786	57,856	57,856	4,119	41,190	41,190
2	1,668	16,675	74,531	1,668	16,675	74,531	2,746	27,459	68,649
3	1,097	10,966	85,497	1,097	10,966	85,497	1,685	16,848	85,497
4	,335	3,355	88,852						
5	,277	2,766	91,618						
6	,221	2,210	93,828						
7	,205	2,046	95,874						
8	,185	1,853	97,727						
9	,127	1,268	98,995						
10	,100	1,005	100,000						

In this study, 3 factors such as trendiness, content authenticity, and visual complexity items explained the total variance with the 85, 497%.

Table 34: Reliability Analysis of Content Quality

Reliability Statistics	
Cronbach's Alpha	N of Items
,851	10

According to the results of the reliability analysis, items are reliable in the study.

Table 35: Content Quality Items Cronbach Alpha Level Results of CFA

TRENDINESS	TREND1	0,919
	TREND2	
	TREND3	
CONTENT AUTHENTICITY	CONTENTAUTH1	0,955
	CONTENTAUTH2	
	CONTENTAUTH3	
	CONTENTAUTH4	
	CONTENTAUTH5	
VISUAL COMPLEXITY	VISCOMP2	0,805
	VISCOMP3	

7.2.4. Exploratory Factor Analysis of Visual Aesthetics

In this section, exploratory factor analysis was conducted for visual aesthetic dimension.

Table 36: KMO and Bartlett's Test of Sphericity of Visual Aesthetics

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		,935
Bartlett's Test of Sphericity	Approx. Chi-Square	2746,581
	df	45
	Sig.	,000

According to the table above, KMO and Bartlett's test of sphericity values are convenient for the factor analysis. After then, factor loadings which called as rotated component matrix analysis was calculated.

Table 37: Rotated Component Matrix of Visual Aesthetics (Factor Loadings)

	Component
	1
EXPAEST1	,883
EXPAEST2	,860
EXPAEST3	,709
EXPAEST4	,877
EXPAEST5	,891
CLASAEST1	,447
CLASAEST2	,826
CLASAEST3	,840
CLASAEST4	,894
CLASAEST5	,860

According to the table above, there are one factors including visual aesthetic dimension, and also classical aesthetic 1 item is lower than the 0.50 for this reason, it should be eliminated to the factor analysis, after than it should be reanalyzed.

Table 38: New Value of KMO and Bartlett's Test of Sphericity for Visual Aesthetics

KMO and Bartlett's Test		
Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		,932
Bartlett's Test of Sphericity	Approx. Chi-Square	2686,226
	df	36
	Sig.	,000

The new value was calculated as 0,932 KMO and this value is greater than 0.50. Additionally, Bartlett's test of sphericity value was calculated as p value is lower than 0,05. For this reason, new values of the KMO and Bartlett' test of sphericity are convenient for the factor analysis.

Table 39: New Value of Rotated Component Matrix of Visual Aesthetics (Factor Loadings)

Component Matrix^a	
	Component
	1
EXPAEST1	,886
EXPAEST2	,861
EXPAEST3	,716
EXPAEST4	,880
EXPAEST5	,893
CLASAEST2	,828
CLASAEST3	,841
CLASAEST4	,894
CLASAEST5	,856

According to the table above, factor loadings including visual aesthetics items, calculated as greater than 0.50 and this means that all loadings are appropriate.

Table 40: Total Variance Explained of Visual Aesthetics

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	6,536	72,622	72,622	6,536	72,622	72,622
2	,608	6,752	79,374			
3	,423	4,702	84,076			
4	,376	4,180	88,256			
5	,307	3,409	91,665			
6	,277	3,079	94,744			
7	,189	2,099	96,843			
8	,167	1,852	98,695			
9	,117	1,305	100,000			

Visual aesthetic items explained the total variance with the 72, 622 % in this study.

Table 41: Reliability Analysis of Visual Aesthetics

Reliability Statistics	
Cronbach's Alpha	N of Items
,952	9

According to reliability analysis table of the visual aesthetics the value of the Cronbach Alpha is greater than 0.70, this means that items of visual aesthetics are more reliable.

Table 42: Visual Aesthetics Items Cronbach Alpha Level Results of CFA

Visual Aesthetics	EXPAEST1	0,952
	EXPAEST2	
	EXPAEST3	
	EXPAEST4	
	EXPAEST5	
	CLASAEST2	
	CLASAEST3	
	CLASAEST4	
	CLASAEST5	

7.2.5. Exploratory Factor Analysis of Purchase Intention

The last dimension in the study is purchase intention and its exploratory factor analysis was calculated as follows:

Table 43: KMO and Bartlett's Test of Sphericity of Visual Aesthetics

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		,676
Bartlett's Test of Sphericity	Approx. Chi-Square	450,257
	df	3
	Sig.	,000

According to the table above KMO value is greater than 0.50 and p value of the Bartlett's test of sphericity lower than 0.05 and therefore, items are purchase intention are convenient to factor analysis.

Table 44: Rotated Component Matrix of Purchase Intention (Factor Loadings)

	Component
	1
PURCHINT1	,904
PURCHINT2	,914
PURCHINT3	,792

In terms of purchase intention dimension, extracted one component from the study and three items' loadings are higher than 0.50. and According to the table below, items which are including purchase intention explained the total variance with the 75,967 % in the study.

Table 45: Total Explained Variance of Purchase Intention

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	2,279	75,967	75,967	2,279	75,967	75,967
2	,515	17,165	93,132			
3	,206	6,868	100,000			

Finally, reliability analysis was carried out in this study for the dimension of purchase intention. The result shown as below the table:

Table 46: Reliability Analysis of Purchase Intention

Reliability Statistics	
Cronbach's Alpha	N of Items
,833	3

This study found that, purchase intention Cronbach Alpha value is 0,833 and it was greater than 0.60 because purchase intention included three questions and according to Durmuş et al. (2018), if the dimensions include at least 2 or 3 questions the Cronbach Alpha value is must be greater than 0.60. For this reason, purchase intention items assumed as reliable in this study.

Table 47: Purchase Intention Items Cronbach Alpha Level Results of CFA

Purchase Intention	PURCHINT1	0,940
	PURCHINT2	
	PURCHINT3	

In this section, this study was carried out by exploratory factor analysis (EFA) and reliability analysis and also some questions eliminated from this study. Consequently, exploratory factor analysis loadings and reliability analysis were summarized in the **Table 43**.

Table 48: EFA (Exploratory Factor Analysis) and Reliability of Items

Items	EFA Factor Loadings	Reliability
Content Quality		0,851
TREND1:The brand's Instagram posts are up - to -date	0,859	
TREND2:The brand's Instagram posts are trendy	0,874	
TREND3:Developments in the industry can be followed from the brand's Instagram posts	0,834	
CONTENTAUTH1:I believe in the sincerity of the brand's Instagram posts	0,873	
CONTENTAUTH2:The brand's Instagram posts are reliable	0,813	
CONTENTAUTH3:The brand's Instagram posts are believable	0,848	
CONTENTAUTH4:The brand's Instagram posts have a honest content	0,898	
CONTENTAUTH5:The brand's Instagram posts always provide accurate information	0,891	
VISCOMP1:Images in the brand's Instagram posts are in harmony with each other	0,70(Eliminated)	
VISCOMP2:Images in the brand's Instagram posts contain a lot of detail	0,916	
VISCOMP3:Images on the brand's Instagram posts look complicated	0,911	
VISCOMP4:The brand's Instagram posts visually reflect a common theme	0,704(Eliminated)	
Content Types		0,964
BRANDACT1:The brand shares on Instagram the social/political issues it supports	0,785	
BRANDACT2:The brand shares its view on current social/political issues on Instagram	0,873	
BRANDACT3:The brand is the true defender of the social/political content posts it shares on Instagram	0,882	
BRANDACT4:The brand shows that it is the real supporter of the problem with the social / political content it shares on Instagram	0,887	
PHILANCONT1:The brand frequently posts content about the well -being of society on Instagram	0,572(Eliminated)	
PHILANCONT2:The brand frequently shares environmentally friendly posts on Instagram	0,716	
PHILANCONT3:The brand frequently posts about sustainability on Instagram	0,729	
PHILANCONT4:The brand shares posts on Instagram about how its products contribute to consumers' quality of life (natural -organic content, PH value, etc.)	0,765	
PHILANCONT5:The brand often shares news and information about the social responsibility projects it supports on its Instagram account	0,727	
PHILANCONT6:The brand shares posts on Instagram that its products are produced responsibly (no tests on animals, no harm to the environment, etc.)	0,7	
INFORCONT1:The brand's Instagram posts offer useful information about cosmetics	0,7	
INFORCONT2:The brand's Instagram posts are a good source of information in the field of cosmetics	0,695	
INFORCONT3:The brand's Instagram posts keep my cosmetics up - to -date	0,75	
ENTERCONT1:The brand's Instagram posts give pleasure	0,786	
ENTERCONT2:The brand's Instagram posts are clever and fun	0,826	
ENTERCONT3:The brand's Instagram posts entertain me	0,815	
Customer Engagement		0,961
COGBE1:I think a lot about the brand when I scroll through the brand's Instagram account	0,797	
COGBE2:Browsing the brand's Instagram account increases my interest in the brand	0,785	
COGBE3:Time flies like water while browsing the brand's Instagram account	0,885	
AFBE1:Browsing the brand's Instagram account makes me feel very positive	0,891	
AFBE2:It makes me happy to browse the brand's Instagram account	0,903	
AFBE3:I feel good while browsing the brand's Instagram account	0,897	
BEHBE1:I spend more time on this brand's Instagram account compared to other brands	0,852	
BEHBE2:I usually visit this brand's account when I'm on Instagram	0,904	
BEHBE3:This brand's account is one of the brand accounts I visit and interact with the most on Instagram	0,87	
BEHBE4:Compared to other brands I follow on Instagram, I usually interact with this brand (comment, share, like)	0,857	
Visual Aesthetics		0,952
EXPAEST1:The brand's Instagram account has a creative design	0,886	
EXPAEST2:The brand's Instagram account arouses admiration	0,861	
EXPAEST3:The brand uses special effects (GIF, Emoji, etc.) on its Instagram account	0,716	
EXPAEST4:Brand Instagram account has a unique/original design	0,88	
EXPAEST5:The brand's Instagram account has been designed with fine taste	0,893	
CLASAEST1:The brand's Instagram account has a classic aesthetic	0,447(Eliminated)	
CLASAEST2:The brand's Instagram account has a pleasant design	0,828	
CLASAEST3:The brand's Instagram account has a clear design	0,841	
CLASAEST4:The brand's Instagram account has a clean design	0,894	
CLASAEST5:The brand's Instagram account has a symmetrical (uniform) design	0,856	
Purchase Intention		0,833
PURCHINT1:I would buy this brand rather than other existing brands	0,904	
PURCHINT2:I would recommend this brand to other people	0,914	
PURCHINT3:I intend to purchase this brand in the future	0,792	

7.3. Confirmatory Factor Analysis (CFA)

Confirmatory factor analysis (CFA) known as the confirmatory technique and the analysis based on the theoretical relationships among the observed and unobserved variables (Schreiber et al.,2006). Confirmatory factor analysis generally used in the studies for data analysis to investigate the causal relationships between the variables (Hurley et al.,1997). Confirmatory factor analysis (CFA), certifies the number of below the dimensions of the factors and factor loadings and CFA supports to identify the how the tests should be scored (Moore,2012). In this study, confirmatory factor analysis was conducted to confirms to factor and factor loadings of the variables and test the hypotheses which are used. Additionally, confirmatory factor analysis (CFA), was used to test to structural model of the study and determine the construct validity and reliability of the factors or factor loadings in the study.

According to DeCoster (1988), each of the measure is linearly related to the factors and the strength of this relationship is determined from the factor loads. This means that, factor loadings for each variable are the relationship between the indicators of that variable. Primarily, in this study factor loadings or outer loadings were calculated by using SMARTPLS and in the SMARTPLS, lower limit of the factor loading is 0.70 (Çakır,2020).

According to the PLS-SEM, factor loadings (outer loadings) was calculated as follows;

Table 49: Confirmatory Factor Analysis Outer Loadings

CFA Outer Loadings	Customer Engagement	Brand Activism Content	Content Authenticity
AFBE1	0.886		
AFBE2	0.898		
AFBE3	0.893		
BEHBE1	0.854		
BEHBE2	0.906		
BEHBE3	0.874		
BEHBE4	0.862		
COGBE1	0.799		
COGBE2	0.786		
COGBE3	0.883		
BRANDACT1		0.920	
BRANDACT2		0.948	
BRANDACT3		0.934	

BRANDACT4		0.935	
CONTENTUATH1			0.924
CONTENTAUTH2			0.908
CONTENTAUTH3			0.913
CONTENTAUTH4			0.937
CONTENTAUTH5			0.918

CFA Outer Loadings	Entertainment Content	Informative Content	Philanthropic Content
ENTERCONT1	0.940		
ENTERCONT2	0.963		
ENTERCONT3	0.948		
INFORCONT1		0.944	
INFORCONT2		0.963	
INFORCONT3		0.957	
PHILANCONT2			0.915
PHILANCONT3			0.909
PHILANCONT4			0.861
PHILANCONT5			0.900
PHILANCONT6			0.906

CFA Outer Loadings	Purchase Intention	Trendiness	Visual Aesthetics	Visual Complexity
PURCHINT1	0.922			
PURCHINT2	0.922			
PURCHINT3	0.758			
TREND1		0.943		
TREND2		0.943		
TREND3		0.897		
CLASAEST2			0.822	
CLASAEST3			0.840	
CLASAEST4			0.894	
CLASAEST5			0.860	

EXPAEST1			0.889	
EXPAEST2			0.868	
EXPAEST3			0.716	
EXPAEST4			0.875	
EXPAEST5			0.889	
VISCOMP2				0.944
VISCOMP3				0.880

According to **Table 44** all factor loadings of the items are higher than 0.70. and all factor loadings determined the indicator reliability value. However, after determining the factor values, a test is performed to determine whether factor loadings are significant with latent variables and this test is known as the ‘T Test’. T test is used generally for determine the factor loads are meaningless (Çakır,2020). In the T test analysis, the significance level was determined as 0.05 for the bidirectional tests with the value of 1.96 and if the t values are greater than these values the H_1 is accepted (Çakır,2020). Additionally, the test can be interpreted with the p values, if p values lower than the values 0.01 and 0.05, this means that, factor loads are significantly different from zero. The indicator is interpreted as suitable for the variable, so, factor loads are significant. In the SMARTPLS, factor loadings t test and significance level are determined by the using bootstrapping method and **Table 45** indicated the t test values and p values. According to the below the table, p values of the factor loadings in this study are lower than 0.05, this means that, factor loads are significant, meaningful, and each factor loads are suitable for indicator variable and T test values are greater than 1.96 so H_1 hypotheses accepted and indicated that indicator is a meaningful indicator for the latent variable.

Table 50: Outer Loadings Bootstrapping

Outer Loadings Bootstrapping	Original Sample (O)	Sample Mean (M)	Standard Deviation (STDEV)	T Statistics (O/STDEV)	P Values
AFBE1<- Customer Engagement	0.886	0.885	0.016	55.568	0.000
AFBE2<- Customer Engagement	0.898	0.897	0.013	69.787	0.000
AFBE3<- Customer Engagement	0.893	0.892	0.014	63.428	0.000
BEHBE1<- Customer Engagement	0.854	0.854	0.020	43.521	0.000
BEHBE2<- Customer Engagement	0.906	0.906	0.012	78.394	0.000
Outer Loadings Bootstrapping	Original Sample (O)	Sample Mean (M)	Standard Deviation (STDEV)	T Statistics (O/STDEV)	P Values
BEHBE3<- Customer Engagement	0.874	0.874	0.015	59.050	0.000
BEHBE4<- Customer Engagement	0.862	0.861	0.015	56.695	0.000
BRANDACT1<- Brand Activism Content	0.920	0.920	0.010	90.167	0.000
BRANACT2<- Brand Activism Content	0.948	0.949	0.007	135.443	0.000
BRANDACT3<- Brand Activism Content	0.934	0.934	0.009	107.631	0.000
BRANDACT4<- Brand Activism Content	0.935	0.935	0.009	100.400	0.000
CLASAEST2<- Visual Aesthetics	0.822	0.823	0.032	25.878	0.000
CLASAEST3<- Visual Aesthetics	0.840	0.841	0.035	23.763	0.000

CLASAEST4<- Visual Aesthetics	0.894	0.894	0.016	57.641	0.000
CLASAEST5<- Visual Aesthetics	0.860	0.860	0.019	45.981	0.000

Outer Loadings Bootstrapping	Original Sample (O)	Sample Mean (M)	Standard Deviation (STDEV)	T Statistics (O/STDEV)	P Values
COGBE1<-Customer Engagement	0.799	0.798	0.028	28.692	0.000
COGBE2<-Customer Engagement	0.786	0.786	0.029	27.170	0.000
COGBE3<-Customer Engagement	0.883	0.882	0.015	57.472	0.000
CONTENTAUTH1<- Content Authenticity	0.924	0.925	0.011	84.958	0.000
CONTENTAUTH2<- Content Authenticity	0.908	0.909	0.017	52.755	0.000
CONTENTAUTH3<- Content Authenticity	0.913	0.914	0.014	64.415	0.000
CONTENTAUTH4<- Content Authenticity	0.937	0.938	0.009	102.544	0.000
CONTENTAUTH5<- Content Authenticity	0.918	0.918	0.014	65.367	0.000
ENTERCONT1<- Entertainment Content	0.940	0.940	0.010	93.187	0.000
Outer Loadings Bootstrapping	Original Sample (O)	Sample Mean (M)	Standard Deviation (STDEV)	T Statistics (O/STDEV)	P Values
ENTERCONT2<- Entertainment Content	0.963	0.963	0.006	173.042	0.000
ENTERCONT3<- Entertainment Content	0.948	0.949	0.007	131.342	0.000
EXPAEST1<-Visual Aesthetics	0.889	0.890	0.016	54.491	0.000
EXPAEST2<-Visual Aesthetics	0.868	0.868	0.017	49.863	0.000
EXPAEST3<-Visual Aesthetics	0.716	0.717	0.038	18.618	0.000

EXPAEST4<-Visual Aesthetics	0.875	0.873	0.024	35.757	0.000
EXPAEST5<-Visual Aesthetics	0.889	0.890	0.016	55.529	0.000
INFORCONT1<- Informative Content	0.944	0.943	0.010	95.152	0.000
INFORCONT2<- Informative Content	0.963	0.963	0.005	175.089	0.000
INFORCONT3<- Informative Content	0.957	0.956	0.008	116.171	0.000

Outer Loadings Bootstrapping	Original Sample (O)	Sample Mean (M)	Standard Deviation (STDEV)	T Statistics (O/STDEV)	P Values
PHILANCONT2<- Philanthropic Content	0.915	0.916	0.012	77.378	0.000
PHILANCONT3<- Philanthropic Content	0.909	0.909	0.013	71.107	0.000
PHILANCONT4<- Philanthropic Content	0.861	0.861	0.020	44.165	0.000
PHILANCONT5<- Philanthropic Content	0.900	0.900	0.014	64.133	0.000
PHILANCONT6<- Philanthropic Content	0.906	0.906	0.012	74.938	0.000
PURCHINT1<- Purchase Intention	0.922	0.922	0.009	98.226	0.000
PURCHINT2<- Purchase Intention	0.922	0.922	0.010	93.778	0.000
PURCHINT3<- Purchase Intention	0.758	0.757	0.048	15.793	0.000
TREND1<Trendiness	0.943	0.943	0.013	73.585	0.000
TREND2<Trendiness	0.943	0.943	0.014	66.604	0.000
TREND3<Trendiness	0.897	0.898	0.021	42.942	0.000
VISCOMP2<-Visual Complexity	0.944	0.943	0.019	48.662	0.000
VISCOMP3<-Visual Complexity	0.880	0.877	0.033	26.535	0.000

7.4. Construct Reliability and Validity

After factor loadings were measured, second step was assessing the internal consistency reliability. Construct reliability and validity includes four methods to assess to internal consistency. Generally, in the studies, mostly used composite reliability (Jöreskog,1971). Construct reliability and validity methods consisted of four distinctive analysis such as Cronbach Alpha, Composite Reliability, rho _A, Average Variance Extracted (AVE) (Hair *et al.*,2019). Higher values often demonstrate higher levels of reliability. For instance, reliability values between the 0.60 and 0.70 values are considered acceptable and values between 0.70 and 0.90 assumed as convincing to good values (Hair *et al.*,2019).

Firstly, Cronbach Alpha value was assessed by using internal consistency method for each factor in this study. Cronbach Alpha value higher than 0.6 is proposed for satisfactory consistency (Malhotra and Birks,2007). In the literature, Cronbach Alpha value is interpreted as follows;

Figure 7: Cronbach Alpha Values Interpretation

Coefficient	Interpretation
$0.81 < \alpha < 1.00$	High
$0.61 < \alpha < 0.80$	Medium
$0.41 < \alpha < 0.60$	Low
$0.00 < \alpha < 0.40$	Not Reliable

Source: Özdamar (2015). Paket Programlar ile İstatistiksel Veri Analizi.

The other method is known as the rho _A coefficient, this coefficient is proposed by the (Chin and Marcoulides,1988). Rho _A coefficient is better measure of reliability than the Cronbach Alpha coefficient, since based on loads rather than observed correlations between variables (Demo et al.,2012). Additionally, Dijkstra, and Henseler (2015) also have used and interpreted rho _A coefficient. Rho _A, is a coefficient that provides a better estimation of data consistency and the results obtained indicate whether the factor items are reliable or not and also, rho _A coefficient is a more significant reliability measurement for PLS (Dijkstra and Henseler,2015; Ringle et al.,2018). In the literature, it is preferred that the rho _A coefficient be above 0.70 (Jöreskog,1971).

Composite reliability value is one of the metrics used to measure content validity and it seems sufficient for the composite reliability value to be above 0.70 for model validity

(Çakır,2020). However, Fornell, and Larcker (1981) proposed that the value of composite reliability should be at least 0.80 for good coherent validity.

AVE (Average Variance Extracted) provides the convergent validity. According to Alarcon et al. (2015); (Bagozzi and Yi,1988), AVE value must be 0.50 or greater than this value and also all composite reliability must be greater than the AVE value to satisfy the convergent validity.

According to these assumptions related to Cronbach Alpha, rho_A, Composite Reliability, and AVE values, this study was calculated and indicated them as below the table. In this study, according to **Table 46**, Cronbach Alpha level of variables is higher than 0.60 and thus variables assumed as highly reliable ($0.81 < \alpha < 1.00$)(Özdamar,2015). Rho_A coefficient value of the variables are higher than 0.70, also variables are reliable.

According to the table below, composite reliability values of variables, higher than 0.80 according to Fornell, and Larcker (1981) and AVE values of variables higher than the 0.50 and composite reliability values higher than the AVE values. Consequently, variables below the table, are reliable and have high convergent validity in this study.

Table 51: Construct Reliability and Validity

Items/Variables	Cronbach's Alpha	rho_A	Composite Reliability (CR)	Average Variance Extracted (AVE)
Brand Activism Content	0.952	0.956	0.965	0.873
Content Authenticity	0.955	0.957	0.965	0.847
Customer Engagement	0.962	0.963	0.967	0.748
Entertainment Content	0.946	0.950	0.966	0.903
Informative Content	0.951	0.953	0.968	0.911
Philanthropic Content	0.940	0.944	0.954	0.807
Purchase Intention	0.840	0.883	0.903	0.758
Trendiness	0.919	0.922	0.949	0.861
Visual Aesthetics	0.952	0.957	0.960	0.726

Visual Complexity	0.805	0.881	0.908	0.832
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7.5. Discriminant Validity

Discriminant validity is one of the most interpreted values in PLS-SEM analysis. When interpreting this value, all values in rows and columns are checked. If a latent variable is compared with itself, the discriminant validity value must be greater than all values in the same column and same row of the table (Fornell and Larcker, 1981). This criterion known as the Fornell and Larcker criterion and indicates how far the factors differ from each other and how they represent the model in the studies. Discriminant validity, indicates the separation level of the factors in the model and discriminant validity coefficients includes 3 methods to use such as, Fornell and Larcker Criterion, Cross Loadings, and HTMT Ratio (Heterotrait -Monotrait Ratio).

The **Table 47** below, indicated the values of the discriminant validity in terms of Fornell and Larcker criterion.

Table 52: Discriminant Validity Fornell and Larcker

Fornell and Larcker	Brand Activism Content	Content Authenticity	Customer Engagement	Entertainment Content	Informative Content	Philanthropic Content	Purchase Intention	Trendiness	Visual Aesthetics	Visual Complexity
Brand Activism Content	0.935									
Content Authenticity		0.920								
Customer Engagement			0.865							
Entertainment Content				0.950						
Informative Content					0.954					
Philanthropic Content						0.899				
Purchase Intention							0.871			
Trendiness								0.928		
Visual Aesthetics									0.852	
Visual Complexity										0.912

Other Discriminant validity criterion is cross loadings method. Cross loadings values in the PLS-SEM, give the cross relationships of the indicators forming the factors with other factors and each factor indicator should have the largest value below its factor (Çakır,2020). Accordingly, the values shown in the **Table 48** are those with the highest value under their own factors.

Table 53: Discriminant Validity Cross Loadings

Items/Variables	Brand Activism Content	Content Authenticity	Customer Engagement	Entertainment Content	Informative Content	Philanthropic Content	Purchase Intention	Trendiness	Visual Aesthetics	Visual Complexity
AFBE1			0.886							
AFBE2			0.898							
AFBE3			0.893							
BEHBE1			0.854							
BEHBE2			0.906							
BEHBE3			0.874							
BEHBE4			0.862							
COGBE1			0.799							
COGBE2			0.786							
COGBE3			0.883							
BRANDACT1	0.920									
BRANDACT2	0.948									
BRANDACT3	0.934									
BRANDACT4	0.935									
CLASAEST2									0.822	
CLASAEST3									0.840	
CLASAEST4									0.894	
CLASAEST5									0.860	
EXPAEST1									0.889	
EXPAEST2									0.868	
EXPAEST3									0.716	
EXPAEST4									0.875	
EXPAEST5									0.889	
CONTENTAUTH1		0.924								
CONTENTAUTH2		0.908								
CONTENTAUTH3		0.913								
CONTENTAUTH4		0.937								
CONTENTAUTH5		0.918								
ENTERCONT1				0.940						
ENTERCONT2				0.963						
ENTERCONT3				0.948						
PHILANCONT2						0.915				

PHILANCONT3						0.909				
PHILANCONT4						0.861				
PHILANCONT5						0.900				
PHILANCONT6						0.906				
INFORCONT1					0.944					
INFORCONT2					0.963					
INFORCONT3					0.957					
PURCHINT1							0.922			
PURCHINT2							0.922			
PURCHINT3							0.758			
TREND1								0.943		
TREND2								0.943		
TREND3								0.897		
VISCOMP2										0.944
VISCOMP3										0.880

Table 54: Discriminant Validity HTMT Ratio

HTMT Ratio	Brand activism Content	Content Authenticity	Customer Engagement	Entertainment Content	Informative Content	Philanthropic Content	Purchase Intention	Trendiness	Visual Aesthetics	Visual Complexity
Brand Activism Content										
Content Authenticity	0.576									
Customer Engagement	0.553	0.679								
Entertainment Content	0.563	0.727	0.658							
Informative Content	0.627	0.712	0.607	0.870						
Philanthropic Content	0.744	0.678	0.608	0.776	0.823					
Purchase Intention	0.548	0.662	0.703	0.750	0.706	0.667				
Trendiness	0.381	0.712	0.542	0.695	0.627	0.540	0.642			
Visual Aesthetics	0.417	0.668	0.707	0.712	0.641	0.590	0.688	0.671		
Visual Complexity	0.112	0.096	0.257	0.178	0.193	0.187	0.165	0.110	0.141	

HTMT Ratio (Heterotrait-Monotrait Ratio) is the other discriminant validity value. For discriminant validity, the ratio is determined at the level of 0.85 (Henseler et al.,2015; Voorhees et al.,2015). According to the table above, HTMT Ratio results are higher than 0.85 for all variables used in this study. However, when the informative content is compared to entertainment content, there is not enough discriminant validity between the informative content and entertainment content, since the HTMT value between the informative and entertainment content is 0.870. In this study, according to other discriminant validity analysis (Cross Loadings, Fornell and Larcker) variables were tested to have discriminant validity, thus HTMT ratio between informative content and entertainment content with the value 0.870, it is not a significant level for the discriminant validity value. Consequently, discriminant validity analysis such as, Cross Loadings, Fornell and Larcker, confirmed discriminant validity between variables.

7.6. R Square of the Variables

The value indicates the alteration of one latent variable which is stated by the other latent variable (Çakır,2020). It is desirable that the r square value be greater than 0.26 (Cohen,2013). Henseler et al. (2009), defined the r square values as follows in their studies:

Table 55: R Square Value Definitions

R Square Values	Interpretation
0.75	High
0.50	Medium
0.25	Low

Source: Henseler et al. (2009)

According to this information, the r square values in this study were found as follows:

Table 56: R Square values Results in this study

Variables	R Square	R Square Adjusted
Customer Engagement	0,603	0.592
Purchase Intention	0.417	0.415

According to Cohen (2013), R square value must be higher than 0.26, for this reason, in this study variables values were calculated as 0.603 and 0.417. Accordingly, **the Table 51** indicates that moderate disclosure by latent variables.

7.7. Model's Goodness of Fit

Model's goodness of fit analyses are known as the Root Mean Square Residual (SRMR), d_{ULS} , d_G , Chi-square, and NFI values (Çakır,2020). According to Hu, and Bentler (1999), for the SRMR value, values below 0.08 are defined as good fit values. An SRMR of 0 demonstrates perfect fit however, it must be considered that SRMR will be lower than there is a high number of parameters in the model and in models bottomed on large sample sizes (Hooper et al.,2008). The other model fit analysis is known as the Normed-Fit Index (NFI) and the values must be range between 0 and 1 (Hooper et al.,2008). Bentler, and Bonett (1980) suggesting values greater than 0.90 demonstrating a good fit. However, Hu, and Bentler (1999) proposed that the NFI values must be greater than 0.95 . Besides, Tenenhaus et al. (2005) suggested GoF statistics to measure model's fit, this statistics is found by the geometric mean value of the average communality score (AVE values), and the average R^2 values (for endogenous constructs). The threshold values were evaluated by the Wetzels et al. (2009) as follows: $GoF_{small} = 0.1$; $GoF_{medium}=0.25$; $GoF_{large} =0.36$. According to **Table 52**, SRMR values below the 0.08 this means that, model in this study has good fit. Additionally, model of this study, has no good fitness in terms of NFI value because NFI value of this study is 0.816 (NFI must be >0.90) (Bentler and Bonett,1980). However, according to Hooper et al. (2008) NFI value must be range between the 0 and 1 for this reason, NFI value of this study (0.816) is acceptable. The other model fitness value is GoF Statistics and used in this study to measure to fitness of the model. According to **Table 52**, GoF value is greater than 0.36 thus, the model of the study has a perfect fit.

Table 57: Model Fit Values

Model Fit Values	Saturated Model	Estimated Model
SRMR	0.047	0.067
NFI	0.816	0.811
Mean of AVE Values	0.83	
Mean of R^2 Values	0.51	
GoF	$\sqrt{(0.51) * (0.83)}=0.65$	

7.8. Assessment of Scales for Reliability and Convergent Validity

Table 58: Results of the Study Reliability and Convergent Validity

Construct	Items	M(SD)	Loading(λ)	Cronbach's α	CR	AVE
Visual Aesthetics	CLASAEST2	0.823 (0.032)	0.822	0.952	0.960	0.726
	CLASAEST3	0.841 (0.035)	0.840			
	CLASAEST4	0.894 (0.016)	0.894			
	CLASAEST5	0.860 (0.019)	0.860			
	EXPAEST1	0.890 (0.016)	0.889			
	EXPAEST2	0.868 (0.017)	0.868			
	EXPAEST3	0.717 (0.038)	0.716			
	EXPAEST4	0.873 (0.024)	0.875			
	EXPAEST5	0.890 (0.016)	0.889			
Visual Complexity	VISCOMP2	0.943 (0.019)	0.944	0.805	0.908	0.832
	VISCOMP3	0.877 (0.033)	0.880			
Trendiness	TREND1	0.943 (0.013)	0.943	0.919	0.949	0.861
	TREND2	0.943 (0.014)	0.943			
	TREND3	0.898 (0.021)	0.897			
Content Authenticity	CONTENTAUTH1	0.925 (0.011)	0.924	0.955	0.965	0.847
	CONTENTAUTH2	0.909 (0.017)	0.908			
	CONTENTAUTH3	0.914 (0.014)	0.913			
	CONTENTAUTH4	0.938 (0.009)	0.937			
	CONTENTAUTH5	0.918 (0.014)	0.918			
	INFORCONT1	0.943 (0.010)	0.944	0.951	0.968	0.911

Informative Content	INFORCONT2	0.963 (0.005)	0.963			
	INFORCONT3	0.956 (0.008)	0.957			
Brand Activism Content	BRANDACT1	0.920 (0.010)	0.920	0.952	0.965	0.873
	BRANDACT2	0.949 (0.007)	0.948			
	BRANDACT3	0.934 (0.009)	0.934			
	BRANDACT4	0.935 (0.009)	0.935			
Philanthropic Content	PHILANCONT2	0.916 (0.012)	0.915	0.940	0.954	0.807
	PHILANCONT3	0.909 (0.013)	0.909			
	PHILANCONT4	0.861 (0.020)	0.861			
	PHILANCONT5	0.900 (0.014)	0.900			
	PHILANCONT6	0.906 (0.012)	0.906			
Entertainment Content	ENTERCONT1	0.940 (0.010)	0.940	0.946	0.966	0.903
	ENTERCONT2	0.963 (0.006)	0.963			
	ENTERCONT3	0.949 (0.007)	0.948			
Customer Engagement	COGBE1	0.798 (0.028)	0.799	0.962	0.967	0.748
	COGBE2	0.786 (0.029)	0.786			
	COGBE3	0.882 (0.015)	0.883			
	AFBE1	0.885 (0.016)	0.886			
	AFBE2	0.897 (0.013)	0.898			
	AFBE3	0.892	0.893			

		(0.014)				
	BEHBE1	0.854 (0.020)	0.854			
	BEHBE2	0.906 (0.012)	0.906			
	BEHBE3	0.874 (0.015)	0.874			
	BEHBE4	0.861 (0.015)	0.862			
Purchase Intention	PURCHINT1	0.922 (0.009)	0.922	0.940	0.954	0.807
	PURCHINT2	0.922 (0.010)	0.922			
	PURCHINT3	0.757 (0.048)	0.758			

According to **Table 53** indicates that the composite reliability scores and Cronbach's Alpha coefficients for most of the constructs are greater than 0.90, thus, indicating high reliability and high internal consistency of the measurement. The items' factor loadings were higher than 0.70 on their respective constructs, meaning acceptable item convergence. On the other hand, AVE ranged from 0.726 from to 0.911, which exceeded the critical value of 0.50 proposed by (Hair et al.,2014b). Hence, it has been concluded that the criteria for convergent validity were met.

7.9. Structural-Model and Hypotheses Testing

SEM analysis provides researchers to assess many relationships between variables, as opposed to another multivariate data analyses methods such as multiple regression analysis, discriminant analysis and factor analysis which assess the single relationships between variables at a given time (Hair et al.,2014a). In this study SEM is used to measure the effects of independent variables on dependent variables. According to evaluation of structural model fit, the hypothesized model shows good fit with the values SRMR, NFI and GoF analyses. In the model of this study, structural relationships between independent variables (content authenticity, trendiness, informative content, entertainment content, philanthropic content, brand activism content, visual complexity, and visual aesthetics) with the dependent variables which are

customer engagement and purchase intention. Additionally, SEM was used to evaluate the hypotheses of this research. In this study, hypothesized model which includes path coefficients and R^2 values are shown in **Figure 8** below.

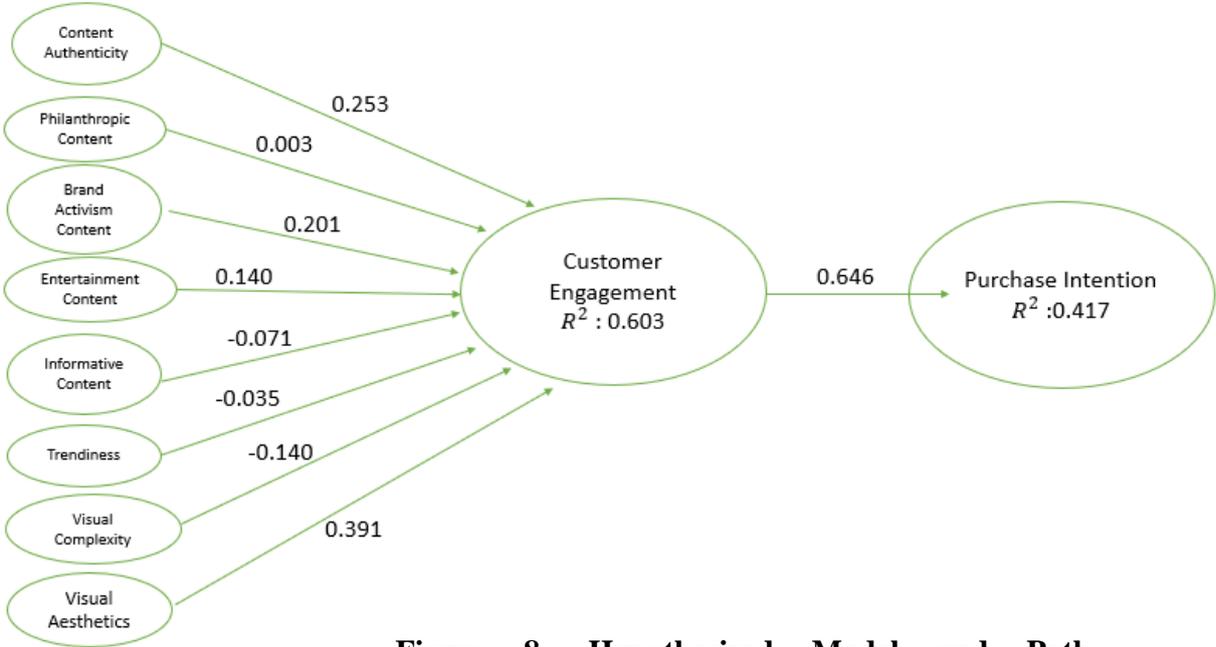


Figure 8: Hypothesized Model and Path Coefficients

R^2 estimates should be greater than suggested value 0.10 (Falk and Miller,1992) which was provided in this study and shown in **Figure 8** below. These values in the study, demonstrated that the exogeneous variables manifested significant variances of each endogenous variable. After considering R^2 estimates, the model was found meaningful for testing suitable hypothesis of the study. According to hypotheses results of this study, trendiness, and philanthropic, informative, entertainment content types hypotheses were not relevant to this study model. For this reason, these variables eliminated from the hypotheses structural model and the last version of the hypothesized model and R^2 values as follows in the SEM analysis below the **Figure 9**.

According to **Figure 9**, Customer engagement R^2 value was measured 0.598 and purchase intention R^2 was measured 0.417 and these values higher than the value of 0.10, for this reason, the model of the SEM analysis was meaningful and five hypotheses were relevant to the model of the study.

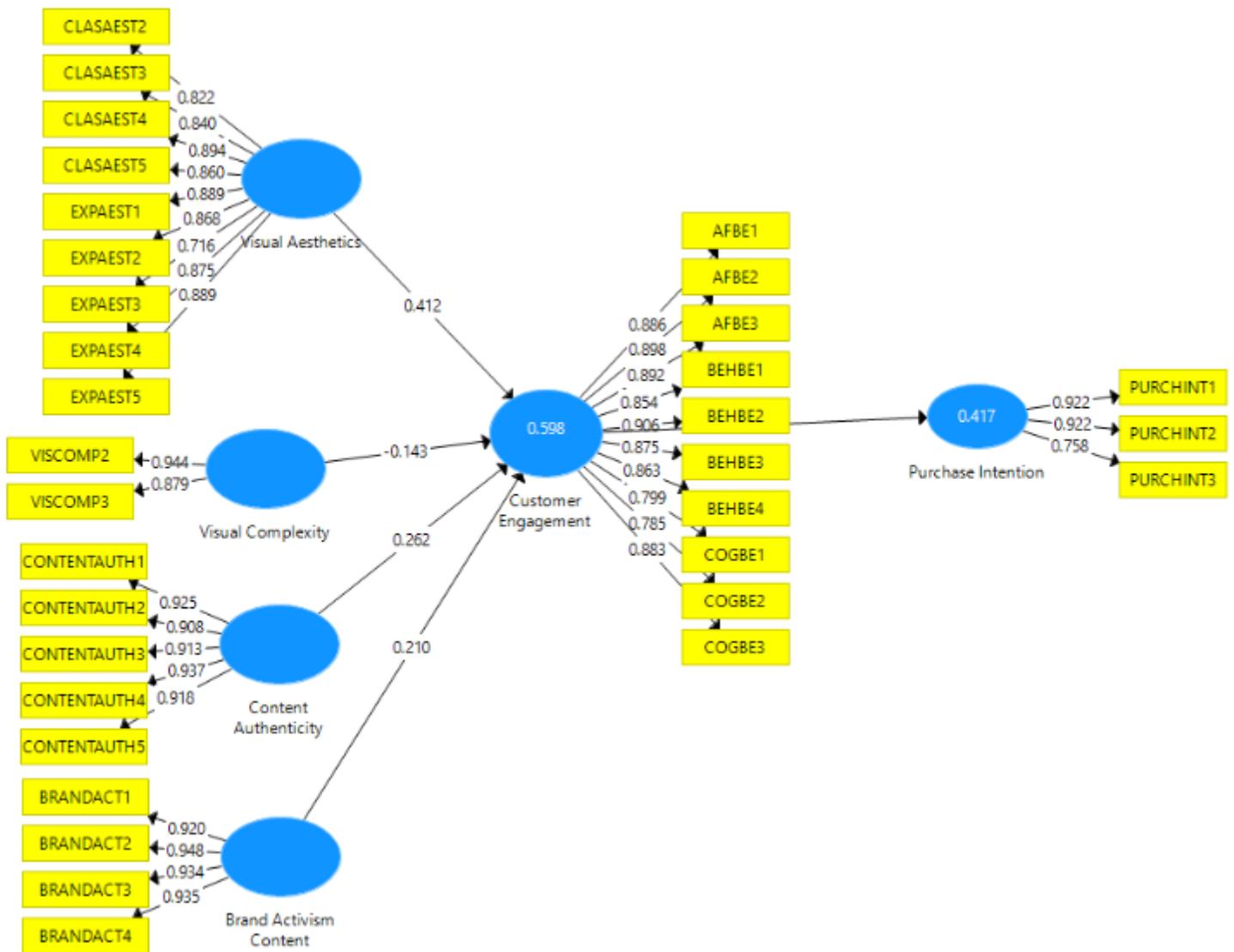


Figure 9: Hypothesized Model in SEM with R^2 Values (Supported Hypotheses)

The structural model was examined by PLS-PM. **Table 54** indicates the results of paths analysis. The table demonstrates that path coefficients, standard error, and T statistics values. T statistics values indicate the significant relations of path analysis. According to outcomes of the analysis, following information is expounded as follows:

H1 estimates that visual aesthetic content has a significant impact on customer brand engagement. The results indicated that visual aesthetic content ($\beta=0.391$; $SE=0.069$; $p=0.000$) has a significant impact (H1) on customer brand engagement therefore, H1 was supported. H2 estimates that visual complexity content has significant impact on customer brand engagement. The results of the study demonstrated that visual complexity ($\beta= -0.140$; $SE=0.031$; $p=0.000$) has a significant

impact (H2) on customer brand engagement thus H2 was supported. H3 estimates that trendiness has significant impact on customer brand engagement. The findings demonstrated that trendiness content ($\beta = -.035$; $SE = .055$; $p = .523$) has no significant impact on customer brand engagement, thus H3 was not supported. H4 estimates that content authenticity has significant impact on customer brand engagement.

The results showed that content authenticity ($\beta = .253$; $SE = .063$; $p = .000$) has significant impact on customer brand engagement thus, H4 was supported. H5 estimates that informative content has significant impact on customer brand engagement. The results showed that informative content ($\beta = -.070$; $SE = .074$; $p = .342$) has no significant impact on customer brand engagement thus, H5 was not supported. H6 estimates that entertainment content has significant impact on customer brand engagement. The results indicated that entertainment content ($\beta = .139$; $SE = .095$; $p = .141$) has no significant impact on customer brand engagement, therefore, H6 was not supported. H7 estimates that philanthropic content has significant impact on customer brand engagement.

The results demonstrated that philanthropic content ($\beta = .004$; $SE = .068$; $p = .956$) has no significant impact on customer brand engagement thus, H7 was not supported. H8 estimates that brand activism content has significant impact on customer brand engagement. The results demonstrated that brand activism content ($\beta = .201$; $SE = .048$; $p = .000$) has significant impact on customer brand engagement, therefore, H8 was supported. H9 estimates that customer brand engagement behavior has significant impact on customer brand engagement. The results indicated that customer brand engagement behavior ($\beta = .646$; $SE = .040$; $p = .000$) has significant impact on purchase intention, thus, H9 was also supported in this study.

Table 59: Structural Model Results

	Path Coefficients	Standard Deviation (STDEV)	T Statistics
Brand Activism Content -> Customer Engagement	0.201	0.048	4.203***
Content Authenticity-> Customer Engagement	0.253	0.063	3.985***

Customer Engagement->Purchase Intention	0.646	0.040	16.278***
Entertainment Content->Customer Engagement	0.139	0.095	1.473
Informative Content->Customer Engagement	-0.070	0.074	0.952

	Path Coefficients	Standard Deviation (STDEV)	T Statistics
Philanthropic Content->Customer Engagement	0.004	0.068	0.055
Trendiness->Customer Engagement	-0.035	0.055	0.639
Visual Aesthetics->Customer Engagement	0.391	0.069	5.683***
Visual Complexity->Customer Engagement	-0.140	0.031	4.505***

p<.05*, p<.01**, p<.001***

Table 60: Total Indirect Effects

		Path Coefficients	Standard Error	T statistics
Brand	Activism	0.130	0.031	4.194***
Content->Purchase Intention				
Content	authenticity->Purchase Intention	0.163	0.042	3.862***
Entertainment	Content->Purchase Intention	0.090	0.063	1.432
Informative	Content->Purchase Intention	-0.045	0.048	0.940
Philanthropic	Content->Purchase Intention	0.002	0.044	0.055
Trendiness->Purchase Intention		-0.023	0.036	0.628
<hr/>				
		Path Coefficients	Standard Error	T statistics
Visual	Aesthetics->Purchase Intention	0.253	0.047	5.374***
Visual	Complexity->Purchase Intention	-0.090	0.020	4.538***

p<.05*, p<.01**, p<.001***

Table 61: Summary of Hypothesis

	Hypothesis	Supported	Not Supported
H1	Visual Aesthetic content has significant positive impact on customer brand engagement	X	
H2	Visual Complexity has significant negative impact on customer brand engagement	X	
H3	Trendiness has significant positive impact on customer brand engagement		X
H4	Content Authenticity has significant positive impact on customer brand engagement	X	
H5	Informational Content has significant positive impact on customer brand engagement		X
H6	Entertainment Content has significant positive impact on customer brand engagement		X
H7	Philanthropic Content has significant positive impact on customer brand engagement		X
H8	Brand Activism content has significant positive impact on customer brand engagement	X	
H9	Customer engagement behavior has significant positive impact on purchase intention	X	

8. DISCUSSION

At the present time the importance of content marketing is increasing. Nowadays, Firms are heavily investing in content marketing strategies on social media platforms to grasp their customers' attention and stimulate them to engage their social media content marketing activities. Content marketing strategies are strongly connected to social media platforms such as YouTube, Facebook, Twitter, Instagram, and contents produced by the firms or users can easily reach the customers on digital platform. Presence of brands on social media has a great influence on the content marketing context. With the proliferation of the social media platforms companies create easily their contents, share their activities and connect with their customers. In previous studies, several scholars have worked social media marketing for luxury brands (Godey et al.,2016; Kim and Ko,2012). In this study, examines the role of content marketing with the several content types on customer brand engagement behavior on social media especially Instagram for luxury cosmetic brands. Also, the study extends the previous studies of (Chwialkowska,2018); Menon et al. (2019) in the field of content marketing and customer brand engagement behavior. Additionally, the study also extends the previous studies of (Bazi et al.,2020; Krepapa and Beratis,2016); Mandler et al. (2020); (Oliveira and Fernandes,2020; Pentina et al.,2018) in the field of luxury content marketing and customer brand engagement and this study makes significant inferences.

Afterwards investigating the proposed model, the results indicate that content types especially, brand activism content types have significant impact on the customer brand engagement behavior towards the luxury cosmetic brands Instagram accounts. This means that, brand activism contents stimulate customers' to more engage towards the luxury cosmetic brands' social media activities via Instagram. To explain this, brands on social media especially on Instagram, can share or defend their views about the social or political issues, thus, customers induce engagement behavior towards them such as likes, shares or comments. Gray (2019), examined that the brand activism campaigns' impact on customer brand engagement on Twitter and has been concluded with the higher engagement behavior. In this study, customer brand engagement behavior is highly influenced by brand activism content. This might be explained this, brands voicing their views on social or political issues may be perceived by customers as sincere or sensitive.

Additionally, sharing social or political opinions of brands can demonstrate that they are true or real supporter of the issues. Thus, customers show that engagement behavior towards them by sharing, liking or commenting because they can trust the brands about the social or political

issues. On the other hand, brand activism content has also significant indirect impact on purchase intention behavior for the luxury cosmetic brands. This might be explained by this, customers can show purchasing behavior by being positively influenced by brands that support or defend this political or social views.

Moreover, content authenticity type has significant impact on customer brand engagement for luxury cosmetic brands. This can be expressed as, sharing original or authentic content provides customers to real/ accurate information about the brands or cosmetic products, and customers can trust the brands thus, customers influenced by positively and indicate more engage them via social media (Pentina et al.,2013). Content authenticity has also significant indirect impact on the purchase intention, because customers might be affected positively by trustable brands and they can easily purchase luxury cosmetic products and also customers may become loyal to them. Sharing authentic content has significant indirect impact on customers' purchase intention because, customers want to purchase reliable or trustable cosmetic products. To explain this, providing real/accurate information about the cosmetic product or providing real/accurate information about what the product content consists of affects the behavior of customers in purchasing or repurchasing that product.

In this study, visual complexity has also significant impact on customer brand engagement behavior for luxury cosmetic brands on Instagram. However, visual complexity has negative impact on the customer engagement behavior because customers might not want to see posts that which are complex, more detailed and disorganized on luxury cosmetic brands' Instagram accounts. Therefore, customers may show negative engagement behavior towards the visual complexity content. In previous study by Kusumasondjaja, and Tjiptono (2019) examined that the visual complexity (high vs low) impact in food advertising on Instagram and found that higher levels of visual complexity cause to more positive customer responses in food advertising. This explained as, implementing higher visual complexity in advertising such as, more colors, objects, and asymmetric elements in pictures increases the customers' interest and stimulation towards the food advertising. However, in this study, adding more details, colors, and asymmetric elements in luxury cosmetic products posts decreases customer engagement towards them because customers may just want to watch out for luxury cosmetic products on their Instagram posts. However, visual complexity content has also negative indirect impact on purchase intention. These differences may be results in the differences between the products' category or industry.

Visual aesthetics is the other major content characteristic in this study because visual aesthetics has also significant impact on customer brand engagement behavior for luxury brands

on Instagram. According to the results of this study, visual aesthetics has positive direct impact on customer brand engagement. This can be explained by the fact that sharing visually aesthetic images of cosmetic products attracts more customers and engages them in terms of being visually pleasing. Furthermore, visual aesthetics has significant indirect effect on customers' purchase intention. This means that, customers want to buy more visually appealing and pleasing luxury cosmetic products and they are more interested in purchasing them.

Customer engagement behavior for luxury cosmetic brands contents on Instagram has significant impact on purchase intention towards them because in this study, customer engagement behavior on social media platforms such as, liking, sharing, commenting on brand posts affect customers' relationship between the brands and strength the relationship among them. Thus, this can be explained by customers can focus on purchasing brands they have relationships with. However, previous study by Nosita, and Lestari (2019) investigated the impact of engagement behavior towards the user generated content on social media on beauty products and found that engaging activities such as searching, liking, subscribing and commenting has no impact on purchase intention towards the beauty products. Besides, customer engagement activities to the branded contents has significant role on purchase intention behavior and also supported by the brand equity (Coursaris et al.,2016). Consequently, in this study, we found that consumer engagement to the luxury cosmetic brand posts have direct impact on purchase intention, because engaging activities can generate touchpoint between the customers and brands thus, customers can easily connect the brands and consider the purchase the luxury cosmetic brands.

In this study, there is no significant impact on customer engagement and trendiness content. This can be explained as, trend content about the luxury cosmetic products is not important criterion to the customers' engagement behavior and also has no impact on customers' purchase intention. In addition, informative, entertainment and philanthropic content types have no significant impact on customer engagement behavior towards the luxury cosmetic brands posts on Instagram. Because, sharing entertainment, philanthropic, and informative content not stimulate more the customer engagement and also for cosmetic brands, content authenticity and visuality are prioritized due to the product category. Consequently, informative, philanthropic and entertainment content types have also no indirect impact on purchase intention behavior towards the luxury cosmetic brands.

9. CONCLUSION

In the following sections academical implications, managerial implications, limitation and further research direction will be stated.

9.1. Academical Implications

In this study, we have also applied Stimulus-Organism-Response (SOR) theory to content types, customer engagement and purchase intention. Content types in the study, assumed as the stimulus factors to impact on customer brand engagement behavior and the purchasing luxury cosmetic brands assumed as the customer responses. According to the results of the study, stimulus factors such as, visual aesthetics, visual complexity, brand activism, content authenticity content types have significant direct impact on customer engagement and indirect impact on purchase intention. For organism state, customer brand engagement behavior has direct significant impact on purchase intention. However, other stimulus content types such as informative, trendiness, entertainment, informative and philanthropic have no significant impact on customer engagement and indirect impact on purchase intention. Also, visual complexity has negative direct impact on customer engagement and indirect impact on purchase intention.

9.2. Managerial Implications

With the digitalization and the proliferation of the social media platforms, many brands began to use social media platforms and strength the relationship with their customers or potential customers because many customers follow brands via social media platforms. Thus, customers engage brands with the social media branded content types and with the engagement metrics such as liking, sharing, and commenting (Menon et al.,2019). As a result of our study, it can be said that engaging social media branded content types such as visually pleasing, brand activism and content authenticity plays a significant role on customer brand engagement behavior. Therefore, it is important to focus on this model while generating content marketing strategies. Customers who are stimulated by the visual complexity, tend to behave negatively in terms of customer engagement. For this reason, marketing managers and content producers of the brands working in the field of content marketing should pay attention to build a strategy decreasing the negative impact on the social media branded posts. It can be influential for brands and companies to generate and share visually pleasing, authentic content, and brand activism content to stimulate

customers to engage brands' social media accounts. To develop a positive customer brand engagement towards the content, marketers or content producers of social media should pay attention to level of the visual complexity social media branded posts such as number of the elements used in the pictures, symmetric design and color of the elements. Also, brand activism content type has significant impact on customer engagement and purchase intention behavior, as a result, content producers and content marketing managers should be pay attention to produce and share content that supports the views that are consistent with the brand's value. Content producers and content marketing managers should be pay attention to create authentic contents in the social media platforms through sharing stories. Also, they generate consistent content on their social media platforms.,

Additionally, content producers and content marketing managers should pay attention to generate authentic contents by building emotional connections with their targets and focusing on their brand's values since brand values should match with authentic content. Finally, customer brand engagement behavior has positive impact on purchase intention. Therefore, content marketing managers and content producers should be pay attention to stimulate customers' engagement by sharing or generating contents. It is vital to create and share brand activism, visual aesthetics, and content authenticity content to affect positively customer brand engagement and purchase intention. Content producers and content marketing managers should be focus on especially young generation by creating authentic contents via Instagram and also, they can communicate with them transparently. For instance, brands on Instagram or other social media platforms can share the posts which includes the photos, stories or videos about their working environment, and their employees to provides content authenticity. Moreover, the brands on Instagram or other social media platforms may develop more expressive images, objects to attract customers' attention towards their social media accounts. Content producers and content marketing managers should be pay attention to create brand activism and philanthropic content, they must give these appeals customers to in a positive and consistent manner, they also support their opinions about the issues with other marketing communication mix tools.

9.3. Limitations

This study has its limitations. First, the study merely focused on the social media branded content of luxury cosmetic brands on Instagram platform. Since, it was not focused on other sectors and the results of the study might demonstrate differences when focusing on different sectors, industries, product categories. Second it was not considered in this study differences of the gender, age, income, marital status, education level, occupation factors may influence the

relationship between dimensions. The study might give different results when taking consider the differences between these variables. In this study, solely focused on women samples due to luxury cosmetic brands, and the results of the study might demonstrate differences when focusing the men sample and in other different product categories or brands.

Additionally, in this study only focused on the luxury cosmetic products, the results of the study might indicate differences when focusing the non-luxury cosmetic brands and non-luxury other brands or product category. In the study, there is no limitation of the age groups, however, luxury democratization is generally related to the younger generation in the luxury market. Therefore, the study might give different results when taking consider the limitation to age groups in the market segmentation. Finally, the study consisted of only people who live in Turkey, citizens from other countries did get involved in the study. For this reason, the results of the study might be different when focusing on different cultures around the world.

9.4. Further Research Directions

Further research must be implemented for content marketing studies. This study just explains the content marketing impact on the customer brand engagement behavior for luxury cosmetic brands on Instagram. Additionally, this study explains the impact of different content characteristics on customer brand engagement behavior such as visual aesthetics, visual complexity, brand activism, philanthropic content, etc. Other studies in the literature, there are limited studies about the philanthropic, brand activism, content authenticity and visual aesthetics contents. For this reason, this study can be extended in terms of different content characteristics especially brand activism, philanthropic, visual aesthetics in the content marketing context. Moreover, this study only explains the content characteristics in the luxury cosmetic brand category.

Therefore, further studies can be investigated the different content characteristics impact on the non-luxury or other product categories. Further studies can be implemented the content marketing strategies with distinctive content characteristics on other social media platforms such as YouTube, Pinterest, Twitter, etc. and also further studies can make a comparative study in terms of different product categories or industries by using distinctive content characteristics. In this study, philanthropic content has no impact on both customer brand engagement and purchase intention of the luxury cosmetic brands. Further studies may explore the effects of philanthropic content in other product categories across different social media platforms and may investigate the philanthropic and brand activism contents' impact on luxury shopping behavior with the hedonic and utilitarian value. This study only investigated the visual complexity and visual

aesthetics branded social media content for the luxury cosmetic brands. For this reason, further studies on visual complexity (high vs low) and visual aesthetics (classical vs expressive) can be applied by comparing different social media platforms and product categories. Additionally, further research may investigate the effect on brand activism and content authenticity on young generation (millennials) customer engagement behavior towards the luxury brands. Further research may explore the millennials attitudes towards the classical or expressive design of the contents in the scope of luxury brands on different social media platforms. Finally, further research may investigate empirically the effect of visual complexity (low-moderate- high) on customers luxury shopping behavior in the luxury sector.



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APPENDICES

Appendix 1- Questionnaire in Turkish

SORU FORMU

MARKA GÖNDERİLERİNİN VE GÖRSELLİĞİN MÜŞTERİ KATILIM DAVRANIŞI ÜZERİNDEKİ ETKİSİ: INSTAGRAM MARKA HESAPLARI ÜZERİNE BİR ÇALIŞMA

Sayın Katılımcı,

Bu çalışma Marmara Üniversitesi İşletme Fakültesi, Üretim Yönetimi ve Pazarlama bölümü tez çalışması olan Marka Gönderilerinin ve GörSELLİĞİN MÜŞTERİ KATILIM Davranışı üzerindeki etkisini İnstagramda incelemek amacıyla hazırlanmıştır.

Soruların doğru veya yanlış yanıtları bulunmamaktadır. Yanıtlarınız yalnızca bilimsel amaçla kullanılacak ve 3. şahıslarla paylaşımı yapılmayacaktır. Soruların geçerliliği, soruları ve yanıtları dikkatlice okuyup size en uygun yanıtı vermenize bağlıdır.

Sadece 5 dakika sürecek olan bu anket çalışmasını doldurarak vereceğiniz destek ve katkı için teşekkür ediyoruz.

Prof.Dr. Zeynep İrem Erdoğan

Yüksek Lisans Öğrencisi Tuğçe Tuluk

Instagram kullanıyor musunuz?	<input type="checkbox"/> Evet	<input type="checkbox"/> Hayır	
Bir günde Instagramda ortalama ne kadar zaman geçirirsiniz? (Lütfen saat olarak yanıtlayınız)	<input type="text"/>		
Instagramda kozmetik markası takip ediyor musunuz?	<input type="checkbox"/> Evet	<input type="checkbox"/> Hayır	
Kozmetik markalarından ürün satın alıyor musunuz?	<input type="checkbox"/> Evet	<input type="checkbox"/> Hayır	
Ne sıklıkla kozmetik ürünü satın alırsınız?	<input type="checkbox"/> Haftada bir <input type="checkbox"/> İki haftada bir <input type="checkbox"/> Üç haftada bir <input type="checkbox"/> Ayda bir <input type="checkbox"/> İki ayda bir <input type="checkbox"/> Üç ayda bir <input type="checkbox"/> Altı ayda bir <input type="checkbox"/> Yılda bir kere		
Kozmetik markalarından hangi kategoride ürün/ürünleri satın alıyorsunuz? (Birden fazla seçim yapabilirsiniz)	<input type="checkbox"/> Göz Makyajı (Rimel, Kapatıcı, Kalem, Far, Eyeliner, Dipliner, Kaş kalemi, vb.) <input type="checkbox"/> Dudak Makyajı (Kalem, Parlatıcı, Balm, Ruj, vb.) <input type="checkbox"/> Yüz Makyajı (Allık, Fondöten, Aydınlatıcı, Baz, Pudra, vb.)		

	<input type="checkbox"/> Sa bakımı (Sa kremi, Sa boyası, Şampuan, Sa şekillendirici, vb.) <input type="checkbox"/> Tırnak (Oje, Aseton, Manikür Seti, vb.) <input type="checkbox"/> Vücut Bakımı (Yüz bakımı, El bakımı, Ayak bakımı, Cilt tazeleyici tonik, Maske, Peeling, Cilt-renk açıcı, vb.) <input type="checkbox"/> Koku ve Ter Önleyiciler (Parfüm, Deodorant, vb.)		
Kozmetik Ürünleri hakkında bilgi edinmek için hangi kaynak/kaynaklardan yararlanırsınız? (Birden fazla seçim yapabilirsiniz)	<input type="checkbox"/> Markanın Instagram Hesabı <input type="checkbox"/> Dergiler <input type="checkbox"/> TV (Reklamlar) <input type="checkbox"/> Influencer <input type="checkbox"/> Arkadaşlar <input type="checkbox"/> Aile <input type="checkbox"/> İnternet Siteleri <input type="checkbox"/> Satış Elemanı <input type="checkbox"/> Dermatolog <input type="checkbox"/> Diğer		
Instagramda hangi kozmetik markası/markalarını takip ediyorsunuz? (Birden fazla seçim yapabilirsiniz)	<input type="checkbox"/> Yves Saint Laurent Beauty-YSL Beauty <input type="checkbox"/> Armani Beauty <input type="checkbox"/> Dior Makeup		

	<input type="checkbox"/> Chanel Beauty <input type="checkbox"/> Guerlain <input type="checkbox"/> Lancome- LancomeOfficial <input type="checkbox"/> Estee Lauder <input type="checkbox"/> La Mer <input type="checkbox"/> Charlotte Tilbury- ctilburymakeup <input type="checkbox"/> Fenty Beauty <input type="checkbox"/> Tom Ford Beauty <input type="checkbox"/> Smashbox- smashboxcosmetics <input type="checkbox"/> Urban Decay- urbandecaycosmetics <input type="checkbox"/> Clinique <input type="checkbox"/> Shiseido <input type="checkbox"/> Benefit- benefitcosmetics <input type="checkbox"/> MAC- maccosmetics <input type="checkbox"/> Bobbi Brown- bobbibrown <input type="checkbox"/> Nars-narsissist <input type="checkbox"/> Laura Mercier <input type="checkbox"/> Kiehls <input type="checkbox"/> Jo Malone- jomalonelondon <input type="checkbox"/> Tatcha <input type="checkbox"/> Tarte- tartecosmetics		
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	<input type="checkbox"/> Pat McGrath- patmcgrathreal <input type="checkbox"/> Becca- beccacosmetics <input type="checkbox"/> Too Faced <input type="checkbox"/> Huda Beauty <input type="checkbox"/> GlamGlow <input type="checkbox"/> Givenchy Beauty		
Takip Ettiğiniz Kozmetik markalarından daha önce hiç satın alma yaptınız mı?	<input type="checkbox"/> Evet	<input type="checkbox"/> Hayır	
Cinsiyetiniz Nedir?	<input type="checkbox"/> Kadın	<input type="checkbox"/> Erkek	
Yaşınız (Lütfen sayıyla belirtiniz)	<input type="text"/>		
Medeni Durum	<input type="checkbox"/> Bekar	<input type="checkbox"/> Evli	
Eğitim durumunuz Nedir?	<input type="checkbox"/> ilkokul <input type="checkbox"/> Ortaokul <input type="checkbox"/> Lise <input type="checkbox"/> Lisans <input type="checkbox"/> Lisansüstü		
Aylık geliriniz ne kadardır?	<input type="checkbox"/> 0-2000 <input type="checkbox"/> 2001-4000 <input type="checkbox"/> 4001-6000 <input type="checkbox"/> 6001-8000 <input type="checkbox"/> 8001+		

İş durumunuz nedir?	<input type="checkbox"/> Part-time çalışıyorum		
	<input type="checkbox"/> Full-time çalışıyorum		
	<input type="checkbox"/> Öğrenciyim		
	<input type="checkbox"/> Çalışmıyorum		
	<input type="checkbox"/> Öğrenciyim ve çalışıyorum		

Lütfen yukarıda belirttiğiniz ve seçtiğiniz markaya göre aşağıdaki sorulara yanıt veriniz. (1: Kesinlikle Katılmıyorum, 2: Katılmıyorum, 3: Ne Katılıyorum Ne Katılmıyorum, 4: Katılıyorum, 5: Kesinlikle Katılıyorum)

Soru		Kesinlikle Katılmıyorum	Katılmıyorum	Ne Katılıyorum Ne Katılmıyorum	Katılıyorum	Kesinlikle Katılıyorum
1	Markanın Instagram hesabında gezinirken marka hakkında çok fazla düşünürüm					
2	Markanın Instagram hesabında gezinmek markaya duyduğum ilgiyi arttırır					
3	Markanın Instagram hesabında gezinirken zaman su gibi akar					
4	Markanın Instagram hesabında gezinmek bende oldukça pozitif duygular uyandırır					

5	Markanın Instagram hesabında gezinmek beni mutlu eder					
6	Markanın Instagram hesabında gezinirken kendimi iyi hissedirim					
7	Diğer markalara kıyasla bu markanın Instagram hesabında daha fazla vakit geçiririm					
8	Instagramdayken bu markanın hesabını genellikle ziyaret ederim					
9	Bu markanın hesabı Instagramda en çok ziyaret ettiğim ve etkileşimde olduğum marka hesaplarından biridir					
10	Instagramda takipte olduğum diğer markalara kıyasla genellikle bu markayla etkileşimdeyim (yorum yazma, paylaşma, beğenme)					

Soru		Kesinlikle Katılmıyorum	Katılmıyorum	Ne Katılıyorum Ne Katılmıyorum	Katılıyorum	Kesinlikle Katılıyorum
11	Markanın Instagram hesabı yaratıcı bir tasarıma sahiptir					

12	Markanın İnstagram hesabı hayranlık uyandırır					
13	Marka İnstagram hesabında özel efektler (GIF, Emoji,vb.) kullanır					
14	Marka İnstagram hesabının kendine özgü/ orijinal bir tasarımı vardır					
15	Markanın İnstagram hesabı ince bir zevkle tasarlanmıştır					
16	Markanın İnstagram hesabı klasik bir estetiğe sahiptir					
17	Markanın İnstagram hesabı hoş bir tasarıma sahiptir					
18	Markanın İnstagram hesabı açık ve net bir tasarıma sahiptir					
19	Markanın İnstagram hesabı düzgün bir biçime sahiptir					
20	Markanın instagram hesabı simetrik (muntazam) bir tasarıma sahiptir					

Soru		Kesinlikle Katılmıyor	Katılmıyor	Ne Katılıyor Ne Katılmıyor	Katılıyor	Kesinlikle Katılıyor
21	Markanın İnstagram gönderilerindeki görseller birbiriyle uyum içindedir					
22	Markanın İnstagram gönderilerindeki görseller çok fazla detay içerir					
23	Markanın İnstagram gönderilerindeki görseller karmaşık görünür					
24	Markanın İnstagram gönderileri görsel olarak ortak bir temayı yansıtır					
25	Markanın İnstagram gönderileri günceldir					
26	Markanın İnstagram gönderileri trendlere uygundur					
27	Markanın İnstagram gönderilerinden sektördeki gelişmeler takip edilebilir					
28	Markanın İnstagram					

	gönderilerinin samimiyetine inanırım					
29	Markanın Instagram gönderileri güvenilirdir					
30	Markanın Instagram gönderileri inandırıcıdır					
31	Markanın Instagram gönderileri dürüst/hilesiz bir içeriğe sahiptir					
32	Markanın Instagram gönderileri her zaman doğru bilgiler sunar					

Soru		Kesinlikle Katılmıyor	Katılmıyor	Ne Katılıyor Ne Katılmıyor	Katılıyor	Kesinlikle Katılıyor
33	Marka Instagramda destekçisi olduğu sosyal/politik konularla ilgili paylaşımlar yapar					
34	Marka Instagramda sosyal/politik içerikli güncel sorunlarla ilgili görüşünü paylaşır					
35	Marka Instagramda paylaştığı sosyal/politik içerikli gönderilerin gerçek savunucusudur					
36	Marka Instagramda paylaştığı					

	sosyal/politik içerikli gönderilerle sorunun gerçek destekçisi olduğunu gösterir					
37	Marka İstagramda sıklıkla toplumun iyiliğiyle ilgili içerikler paylaşır					
38	Marka İstagramda sıklıkla çevreci gönderiler paylaşır					
39	Marka İstagramda sıklıkla sürdürülebilirlik ile ilgili gönderiler paylaşır					
40	Marka İstagramda ürünlerinin tüketicilerin yaşam kalitesine nasıl katkı sağladığına (doğal-organik içerik, PH değeri, vb.)dair gönderiler paylaşır					
41	Marka İstagram hesabında desteklediği sosyal sorumluluk projeleri ile ilgili sıklıkla haberleri ve bilgileri paylaşır					
42	Marka İstagramda ürünlerinin sorumluluk bilinciyle üretildiğine dair (hayvanlar					

	üzerinde test uygulanmadığı, çevreye zarar vermediği, vb.)gönderiler paylaşır					
43	Markanın Instagram gönderileri kozmetik ile ilgili yararlı bilgiler sunar					
44	Markanın Instagram gönderileri kozmetik alanında iyi bir bilgi kaynağıdır					
45	Markanın Instagram gönderileri kozmetik ile ilgili bilgilerimi güncel tutar					
46	Markanın Instagram gönderileri keyif verir					
47	Markanın Instagram gönderileri zekice tasarlanmıştır ve eğlencelidir					
48	Markanın Instagram gönderiler beni eğlendirir					

Soru		Kesinlikle Katılmıyorum	Katılmıyorum	Ne Katılıyor Ne Katılmıyor	Katılıyorum	Kesinlikle Katılıyorum
49	Mevcut diğer markalardan ziyade bu markayı satın alırım					
50	Bu markayı başka insanlara					

	tavsiye ederim					
51	Gelecekte bu markayı satın alma niyetindeyim					



Appendix 2- Questionnaire in English

QUESTIONNAIRE

THE IMPACT OF BRANDS POSTS AND VISUALITY ON CUSTOMER ENGAGEMENT BEHAVIOR: A STUDY OF INSTAGRAM BRAND ACCOUNTS

Dear Participant,

This study was prepared to examine the effect of Brand Posts and Visuality on Customer Participation Behavior on Instagram, which is the thesis study of Marmara University Faculty of Business Administration, Production Management and Marketing.

There are no right or wrong answers to the questions. Your answers will only be used for scientific purposes and will not be shared with third parties. The validity of the questions depends on you carefully reading the questions and answers and giving the most appropriate answer for you.

We would like to thank you for your support and contribution by completing this survey, which will take only 5 minutes.

Do you use Instagram?	<input type="checkbox"/> Yes	<input type="checkbox"/> No	
How much time do you spend on Instagram on average per day? (Please answer in hours)	<input type="text"/>		
Do you follow a cosmetic brand on Instagram?	<input type="checkbox"/> Yes	<input type="checkbox"/> No	
Do you buy products from cosmetic brands?	<input type="checkbox"/> Yes	<input type="checkbox"/> No	
How often do you buy cosmetics?	<input type="checkbox"/> Once a week <input type="checkbox"/> Biweekly <input type="checkbox"/> Triweekly		

	<input type="checkbox"/> Once in a month <input type="checkbox"/> Bimonthly <input type="checkbox"/> Quarterly <input type="checkbox"/> Once in a six month <input type="checkbox"/> Once a year		
<p>In which category of products do you buy from cosmetic brands?</p>	<input type="checkbox"/> Eye Makeup (Mascara, Concealer, Pencil, Eyeshadow, Eyeliner, Dipliner, Eyebrow Pencil, etc.) <input type="checkbox"/> Lip Makeup (Pen, Gloss, Balm, Lipstick, etc.) <input type="checkbox"/> Face Makeup (Blush, Foundation, Illuminator, Base, Powder, etc.) <input type="checkbox"/> Hair Care (Conditioner, Hair Color, Shampoo, Hair Styler, etc.) <input type="checkbox"/> Nail (Nail Polish, Acetone, Manicure Set, etc.) <input type="checkbox"/> Body Care (Face Care, Hand Care, Foot Care, Skin-Refreshing Tonic, Mask, Peeling, Skin Lightening, etc.) <input type="checkbox"/> Fragrance and Antiperspirants (Perfume, Deodorant, etc.)		
<p>Which source(s) do you use to learn about cosmetic products?</p>	<input type="checkbox"/> Brand's Instagram Account <input type="checkbox"/> Magazines <input type="checkbox"/> TV (Advertisements)		

	<input type="checkbox"/> Influencer <input type="checkbox"/> Friends <input type="checkbox"/> Family <input type="checkbox"/> Websites <input type="checkbox"/> Sales Person <input type="checkbox"/> Dermatologist <input type="checkbox"/> Other		
<p>Which cosmetics brand(s) do you follow on Instagram?</p>	<input type="checkbox"/> Yves Saint Laurent Beauty-YSLBeauty <input type="checkbox"/> Armani Beauty <input type="checkbox"/> Dior Makeup <input type="checkbox"/> Chanel Beauty <input type="checkbox"/> Guerlain <input type="checkbox"/> Lancome-LancomeOfficial <input type="checkbox"/> Estee Lauder <input type="checkbox"/> La Mer <input type="checkbox"/> Charlotte Tibury-ctilburymakeup <input type="checkbox"/> Fenty Beauty <input type="checkbox"/> Tom Ford Beauty <input type="checkbox"/> Smashbox-smashboxcosmetics <input type="checkbox"/> Urban Decay-urbandecaycosmetics <input type="checkbox"/> Clinique <input type="checkbox"/> Shiseido <input type="checkbox"/> Benefit-benefitcosmetics <input type="checkbox"/> MAC-maccosmetics <input type="checkbox"/> Bobbi Brown-bobbibrown		

	<input type="checkbox"/> Nars-narsissist <input type="checkbox"/> Laura Mercier <input type="checkbox"/> Kiehls <input type="checkbox"/> Jo Malone- jomalonelondon <input type="checkbox"/> Tatcha <input type="checkbox"/> Tarte- tartecosmetics <input type="checkbox"/> Pat McGrath- patmcgrathreal <input type="checkbox"/> Becca- beccacosmetics <input type="checkbox"/> Too Faced <input type="checkbox"/> Huda Beauty <input type="checkbox"/> GlamGlow <input type="checkbox"/> Givenchy Beauty		
Have you ever made a purchase from the cosmetics brands you follow?	<input type="checkbox"/> Yes	<input type="checkbox"/> No	
Gender	<input type="checkbox"/> Woman	<input type="checkbox"/> Man	
Age	<input type="text"/>		
Marital Status	<input type="checkbox"/> Single	<input type="checkbox"/> Married	
Education Level	<input type="checkbox"/> Primary School <input type="checkbox"/> Middle School <input type="checkbox"/> High School <input type="checkbox"/> Undergraduate School <input type="checkbox"/> Graduate School		
Income Level	<input type="checkbox"/> 0-2000 <input type="checkbox"/> 2001-4000 <input type="checkbox"/> 4001-6000 <input type="checkbox"/> 6001-8000		

	<input type="checkbox"/> 8001+		
Occupation	<input type="checkbox"/> Part-time <input type="checkbox"/> Full-time <input type="checkbox"/> Student <input type="checkbox"/> Unemployed <input type="checkbox"/> Both student and employed		

Please answer the following questions according to the brand you have specified above and chosen. (1: Strongly Disagree, 2: Disagree, 3: Neither agree or disagree, 4: Agree, 5: Strongly Agree)

Question		Strongly Disagree	Disagree	Neither agree or disagree	Agree	Strongly Agree
1	I think a lot about the brand when I scroll through the brand's Instagram account					
2	Browsing the brand's Instagram account increases my interest in the brand					
3	Time flies like water while browsing the brand's Instagram account					

4	Browsing the brand's Instagram account makes me feel very positive					
5	It makes me happy to browse the brand's Instagram account					
6	I feel good while browsing the brand's Instagram account					
7	I spend more time on this brand's Instagram account compared to other brands					
8	I usually visit this brand's account when I'm on Instagram					
9	This brand's account is one of the brand accounts I visit and interact with the					

	most on Instagram					
10	Compared to other brands I follow on Instagram, I usually interact with this brand (comment, share, like)					

Question		Strongly Disagree	Disagree	Neither agree or disagree	Agree	Strongly Agree
11	The brand's Instagram account has a creative design					
12	The brand's Instagram account arouses admiration					
13	The brand uses special effects (GIF, Emoji, etc.) on its Instagram account					
14	Brand Instagram account has a unique/original design					
15	The brand's Instagram account has been designed with fine taste					
16	The brand's Instagram account has a classic aesthetic					

17	The brand's Instagram account has a pleasant design					
18	The brand's Instagram account has a clear design					
19	The brand's Instagram account has a clean design					
20	The brand's Instagram account has a symmetrical (uniform) design					

Question		Strongly Disagree	Disagree	Neither agree or disagree	Agree	Strongly Agree
21	Images in the brand's Instagram posts are in harmony with each other					
22	Images in the brand's Instagram posts contain a lot of detail					
23	Images on the brand's Instagram posts look complicated					
24	The brand's Instagram posts visually reflect a common theme					
25	The brand's Instagram posts are up-to-date					
26	The brand's Instagram					

	posts are trendy					
27	Developments in the industry can be followed from the brand's Instagram posts					
28	I believe in the sincerity of the brand's Instagram posts					
29	The brand's Instagram posts are reliable					
30	The brand's Instagram posts are believable					
31	The brand's Instagram posts have a honest content					
32	The brand's Instagram posts always provide accurate information					

Question		Strongly Disagree	Disagree	Neither agree or disagree	Agree	Strongly Agree
33	The brand shares on Instagram the social/political issues it supports					
34	The brand shares its view on current social/political issues on Instagram					

35	The brand is the true defender of the social/political content posts it shares on Instagram					
36	The brand shows that it is the real supporter of the problem with the social / political content it shares on Instagram					
37	The brand frequently posts content about the well-being of society on Instagram					
38	The brand frequently shares environmentally friendly posts on Instagram					
39	The brand frequently posts about sustainability on Instagram					
40	The brand shares posts on Instagram about how its products contribute to consumers' quality of life (natural-organic content, PH value, etc.)					
41	The brand often shares news and information about the social responsibility projects it supports on its Instagram account					
42	The brand shares posts on Instagram that					

	its products are produced responsibly (no tests on animals, no harm to the environment, etc.)					
43	The brand's Instagram posts offer useful information about cosmetics					
44	The brand's Instagram posts are a good source of information in the field of cosmetics					
45	The brand's Instagram posts keep my cosmetics up-to-date					
46	The brand's Instagram posts give pleasure					
47	The brand's Instagram posts are clever and fun					
48	The brand's Instagram posts entertain me					

Question		Strongly Disagree	Disagree	Neither agree or disagree	Agree	Strongly Agree
49	I would buy this brand rather than other existing brands					
50	I would recommend this brand to other people					

51	I intend to purchase this brand in the future					
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Appendix 3- Measures of Central Tendency and Dispersion

Construct/Item	Mean	SD	Skewness	Kurtosis
Customer Engagement	3,73	1,03	-0,645	-0,427
Visual Aesthetics	4,10	0,731	-1,230	2,079
Visual Complexity	3,40	0,697	-0,124	1,005
Trendiness	4,26	0,772	-1,549	3,651
Content Authenticity	3,90	0,974	-0,868	0,258
Brand Activism Content	3,11	1,167	-0,197	-1,027
Philanthropic Content	3,57	1,06	-0,494	-0,602
Informative Content	3,89	1,00	-1,003	0,634
Entertainment Content	3,96	0,986	-1,103	0,981
Purchase Intention	4,03	0,863	-0,967	0,965