



Writing on the Wall: How Swiss Brands Use Facebook for Brand Development and Consumer Engagement

An Illustrative Multiple Case Study

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Writing on the Wall:**How Swiss Brands Use Facebook for Brand Development and Consumer Engagement**

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Abstract

Social Media marketing has fundamentally changed the way brands interact with customers and develop brand awareness. One of the newest and most effective methods is through social networks such as Facebook. The objective of this paper is to analyze the motivations, brand development techniques and social media content that five Swiss consumer brands post on Facebook. Using a *qualitative* approach, a content analysis was conducted on the Facebook brand pages of 5 companies: *Mammut, Ricola, Rolex, Davidoff and Vacheron Constantin*. The purpose was to observe the extent to which brands post content on Facebook related to brand awareness and brand equity development, or whether content was more sales, promotional or otherwise focused. In addition, interviews were conducted with brand moderators to identify attitudes towards Facebook and stated brand objectives.

Findings show that the Facebook platform remains highly relevant for brands to reach large numbers of potential customers and to achieve brand awareness. Facebook is not used as a channel in isolation by marketers, but rather as an important communication channel for core brand messages. This complements the brand website and other social media platforms. Brands are using Facebook as a 'showcase' for their brand image with 'up-to-date' campaigns and brand content designed to elicit *engagement* from audiences. Brands are taking advantage of Facebook's scale, features and technology that are currently unmatched by its competitors. Nonetheless, there are impending challenges to using Facebook given its large global profile, approach to innovation, and the ways in which newer social networks such as Instagram (which Facebook owns) are being used by consumers.

Key implications include that Facebook content should be aligned to marketing objectives and should fulfil user needs to engage audiences. Marketers are increasingly using video content to build their brand equity, with most posts about brand or product related themes. Diverging from the literature, the most successful Swiss brands are using high quality brand-generated content on Facebook, rather than user-generated content on their brand page posts. This paper is original by being the first paper to study the link between brand awareness objectives and the content brands post on Facebook in a qualitative manner. It is the only study of its kind focused on the Swiss context, and provides an up-to-date account of Facebook best practices for large consumer brands. This paper concludes by arguing that Facebook remains a powerful force in digital marketing and offers a series of best practice suggestions for other Swiss consumer brands to consider when designing and implementing social media content strategies.

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Declaration Form

The work I have submitted is my own effort. I certify that all the material in this thesis, which is not my own work, has been identified and acknowledged. No materials are included for which a degree has been previously conferred upon me.

A handwritten signature in black ink, appearing to be 'H. Fischer', written in a cursive style.

30/11/2017

Table of Contents

Abstract.....	3
Acknowledgements	4
Declaration Form	5
List of Tables and Figures.....	8
Introduction	9
Chapter 1 Literature Review	14
1.1 Social Networking and Web 2.0	14
1.2 Social Media Marketing	16
1.3 User Generated Content	16
1.4 Electronic Word of Mouth	17
Chapter 2 Branding and Brand Equity	20
2.1 Branding Definition	20
2.2 Brand Awareness	21
2.3 Relationship Marketing	22
2.4 Consumer Engagement	23
Chapter 3 Facebook.....	25
3.1 Facebook Metrics	25
3.2 Facebook Content and Posting Strategies	27
3.3 Facebook Content Analysis	28
3.4 Conceptual Framework	30
Chapter 4 Methodology.....	33
4.1 Outline of Approach	33
4.2 Choice of Methods	34
4.3 Replication Guidelines.....	35
4.4 Observations	36
4.5 Interviews.....	36
4.6 Example Posts	37
Chapter 5 Findings and Discussion - Interview Analysis.....	39
5.1 Advantages of Facebook	39
5.2 Customer Focus.....	40
5.3 Challenges of Facebook.....	41
5.4 Facebook Strategy.....	42

5.5 Facebook and Branding.....	43
5.6 Facebook Content	44
Chapter 6 Findings and Discussion – Facebook Brand Page Analysis.....	46
6.1 Vividness	47
6.2 About (Brand Relevance)	50
6.3 Call to Action	52
6.4 Involvement	54
6.5 Extent of Brand Engagement	55
6.6 Content Source.....	57
6.7 Social Media Marketing Techniques	58
6.8 Other Observations	60
Chapter 7 Managerial Implications	62
Post Content Guidelines - Summary for Managers.....	62
Chapter 8 Conclusion.....	64
8.1 Limitations of the Study	66
8.2 Originality Claims and Further Research.....	67
References	69
Appendices	77
Interview Transcripts	77

List of Tables and Figures

Figure 1: Key authors categorized by conceptual theme.....	19
Figure 2: Facebook Post Content Literature Sources.....	28
Figure 3: Conceptual Framework	30
Figure 4: Observation Grid Definitions and Categories.....	31
Figure 5: Annotated Post with Observation Elements Highlighted.....	37
Figure 6: Example Brand Posts.....	38
Figure 7: Table of Observation Results - Part 1.....	46
Figure 8: Table of Observation Results - Part 2.....	47

Introduction

The growth of Social Networking sites (SNS) such as Facebook, Twitter, YouTube and Instagram have fundamentally revolutionized the way people interact with each other around the world. (Gilfoil & Jobs, 2012; Duffett, 2017). Whilst these sites have brought together friends, family and acquaintances in new ways, they have also been an important new way for brands to connect with their customers. Social Networking Sites have been instrumental in changing the nature of the relationships between customers and brands by allowing brands to reach more users more quickly, and for users to respond to brand communications with more responsiveness. This has occurred because rather than marketing communications being purely *one-directional* from companies to consumers, customers themselves now play a large part in the development of the brand and the communications they present to the market (Barger, Peltier & Schultz, 2016). When internet users are exposed to content they find entertaining or informative, they are increasingly reacting to it, engaging with it and promoting it to friends. Consumers are now acting as brand ambassadors, sometimes willingly, sometimes unknowingly. As such, communicating with customers to develop brand awareness, and then engaging these customers so they either share their brand passion, or become loyal customers, has become a key focus of many online and consumer brands on social networking sites. To do this, brands have an increasingly complex choice of social networking platforms from which to choose, and an ever-widening selection of potential strategies about what they communicate with potential customers.

The world's most widely used social network is Facebook. As of June 2017, over 2 billion people around the world use Facebook (Facebook, 2017). Many of these users are using mobile devices which have totally transformed the media content consumption behavior of users. With more time spent on mobile devices, social networks such as Facebook have also become an attractive platform for advertisers to engage with potential consumers. The Facebook business model involves collecting masses of demographic and behavioral data on its users in the form of interactions such as likes, comments and shares. Marketers call this data *engagement*, which is highly valuable to brands. This data forms the basis of much of the behavioral targeting inherent in Facebook audience selection and advertising. Building online communities around brand pages has become one of the central uses for Facebook where users come to interact not only with the brand itself, but those of a like mind who share a passion for the brand.

Due to the increasingly levels of competition for consumers attention on Facebook, brands increasingly need to develop more and more engaging, creative and original online content so that users turn from

simply information receivers to brand loyalists and ambassadors (Almeida, 2016). Therefore, the strategies for brand communication, and the engagement tactics that brands employ have never been more important. Accordingly, this paper explores the *motivational objectives* for why brands use Facebook, and the *communication techniques* they use to achieve these objectives. Motivational objectives refer to the digital strategy of the brand on Facebook and digital marketing generally, whilst communication techniques refer to the marketing tactics and techniques they use within Facebook to engage their users. Given that most marketing activity on Facebook revolves around the official brand page and its regular posts, this will form the focus on the study.

Unlike many of the studies on Facebook and social media marketing, this paper focuses on the *marketer perspective* and how *marketers* perceive Facebook and develop branded content to maximize engagement with users (Whiting & Williams, 2013). The originality of this study stems from its focus on the branding motivations and engagement tactics of five well-known, Swiss and internationally-oriented consumer brands on the world's most widely used social platform – Facebook. The five companies selected as part of the study are outdoors and lifestyle brand *Mammut*, premium cigar producer *Davidoff*, throat-lozenge producer *Ricola*, and two premium watch brands *Rolex* and *Vacheron Constantin*. Facebook has been chosen as the platform of study because it is the most widely used social media platform, it is the platform that the highest proportion of brands are 'on', and because it is widely used as an ersatz term when people refer to social media channels (Facebook, 2017).

Given Facebook marketing is such a new phenomenon however, there has yet to be a thorough conceptual framework developed that concisely combines the methods and strategies by which brands should develop their online brand awareness and consumer engagement given the different motivations firms can have. For instance, if a brand is using Facebook as a sales platform, one would expect to find a range of communications related to promotions and contests. If a brand is using Facebook for customer service, one would expect communications relating to solving frequently asked questions. In this paper, the degree to which a post is liked, commented upon or shared is not the main focus of study. Rather, this paper explores the intentions and motivations behind what is posted in the first place. Studies suggest that companies can use Facebook for 4 main reasons: branding purposes, community listening (including competitive intelligence), relationship development and direct sales (Vlachvei & Notta, 2015). Studies which do focus on Facebook content often take a quantitative approach and have focused on metrics, engagement and outcomes of posts. Changes to the Facebook algorithm and business model, and the requirement for brands to 'pay-to-play' to reach even their own followers renders some of these existing

studies obsolete. Comparing metrics across periods of time or between firms is increasingly difficult. Principles and findings from studies that made sense in 2013 no longer lead to the levels of engagement that brand moderators require. The literature review to follow shows that whilst Social Media marketing in general has been studied extensively, and some studies have focused on user motivations for being on Facebook, there exists limited literature on post content in the context of strategic marketing consumer brands from a qualitative perspective.

By contrast, this paper takes a step back, and using a qualitative approach, studies the relationship between *brand objectives* on Facebook and what they *actually post*. This study leaves quantitative analysis of the number of likes, comments and shares to other researchers, and assumes that brand moderators are aware of the user engagement they receive from the posts they do put up on Facebook. Using a series of interviews with marketers familiar with each of the sample brands, and a series of Facebook page observations carried out by the author, this paper will explain ways in which Facebook is used by companies to build brand equity, and if indeed brand moderators are acting on what they say they are aiming for. Specifically, *how* do companies build brand equity, brand awareness and brand loyalty through engagement on Facebook? Exploring the nature of *brand (or marketer)-generated content and communications* on Facebook and how the content brands post to Facebook is done will illuminate the Facebook strategy process more clearly.

Accordingly, this thesis seeks to explore and answer the following general research question:

How do Swiss international consumer brands use Facebook in general to develop brand equity and customer engagement online?

This will be divided into four sub-questions for research:

1. Why do companies use *Facebook* for *brand equity development*?
2. What form do *brand-generated Facebook communications* take to develop *engagement* with customers?
3. What are the common content *success factors* of highly followed consumer brand Facebook strategies?
4. What are the *elements, tactics* and *marketing techniques* used by brands to drive brand equity and consumer engagement?

Companies are told they should be 'on' Facebook, but many remain confused about what they are trying to achieve on the platform. Research suggests that a gap in understanding remains from marketers as to

their objectives, their methods, and their day to day communication and content tactics (Gamboa & Gonçalves, 2014). What are companies trying to achieve on Facebook with their brand-generated content on Facebook? Are brands attempting to make sales through Facebook, offer customers a customer service channel, learn about their competitors, find ideas for product development, or simply build as much brand reach as possible? Differing objectives require different approaches to audience targeting, content format, media formats and communication styles.

Ultimately, this paper provides a timely and useful contribution to the theoretical and practical understanding of Facebook's importance for brand building in the context of five internationally oriented Swiss consumer brands (Pongpaew, Speece & Tiangsoongnern, 2017). Firstly, it will provide a current account of literature within the fields of a) Social Media Marketing, b) Online Brand Equity Development and Customer Engagement, and c) Facebook Content Strategies and Success Measures. Secondly, its findings and conclusions will provide an up-to-date model for companies to compare their social media marketing strategies with insights and practical examples from five successful Swiss brand leaders on Facebook. Users of this study will need to consider the relevance of the study participants and their own social media objectives to determine its potential effectiveness for them. Thirdly, it will offer a framework of suggestions and recommendations for managers to consider when using Facebook as a medium through which they build engagement with their customers based on the insights and post-content of social media managers working with some of the world's leading consumer brands.

It is beyond the scope of this paper to offer insights upon all aspects of social media marketing, or indeed Facebook marketing itself. Beyond a general introductory context, this thesis does not explore in detail the role that other Social Networking Sites (such as Twitter or Instagram) play in the brand building mix. Secondly, this thesis does not investigate in detail other marketing, brand building or online marketing strategies such as e-mail marketing, celebrity endorsement or direct mail. Thirdly, this thesis avoids quantitative analysis such that the metrics that are commonly used by brands (ROI, likes, comments) are not analyzed or compared in detail given the design of this study. This is due to a difference in focus as outlined, but also a recognition that the Facebook algorithm makes quantitative analysis of posts increasingly unreliable for a study of this scale (Chapman, 2017). Finally, this paper will present the findings of research into a limited case study of five international online Swiss brands. This does not constitute a representative analysis of all or even most consumer brands online and their success or otherwise on Facebook, which makes external generalization difficult.

The paper is organized as follows: Chapters 1, 2 and 3 outline a comprehensive literature review which forms the conceptual framework used to design the interview proceedings and the observation grid. Chapter 4 offers a detailed outline of the chosen methodology and study design, with emphasis on the use of qualitative techniques to overcome some of the existing gaps in the literature. Chapters 5 and 6 form the main section of the paper and consists of analysis of the responses to the research questions from the interviewees, and analysis of the Facebook page observations. This section begins with a thematic outline of the key research topics including branding, engagement and Facebook success factors. The observations in the sample set are likewise analyzed on a thematic basis. Finally, Chapter 7 offers a series of practical managerial recommendations for social media managers, whilst Chapter 8 concludes with a framework for further research in the field of Facebook marketing.

Chapter 1 Literature Review

The following literature review outlines the key concepts within the research questions over three distinct sections and sets the scene for the conceptual framework on which this paper rests. It also provides the conceptual background to the observation grid and the interview questions used during this research process. The first section of this literature review begins with a brief outline of the nature and uses of social networking, and the context by which social media marketing has become such an important topic for managers. The second part explains the key marketing topics of branding, brand building and brand equity, and is followed by an exploration of some of the relevant features of social media marketing including online brand communities, the important concept of consumer engagement, and content marketing communications. The third section outlines studies, concepts and terms relevant to a detailed study of Facebook as a platform with particular emphasis on the content and marketing techniques used to build user engagement.

1.1 Social Networking and Web 2.0

The growth of e-commerce over the past 20 years has coincided with increased levels of increased customer power, and an equalization to the relationship between brands and consumers (Peters, Chen, Kaplan, Ognibeni & Pauwels, 2013). Much of this change has taken place through the popularization of Social Media which has transformed people's ability to share information quickly and effectively in an online environment. The term Social Media refers to the behavior patterns of internet users that have developed due to advances in technology such as high-speed internet, video capability and instant messaging. These features, and the internet that many people know today, is often termed Web 2.0 by scholars such as Kaplan & Haenlein, (2010), and Berthon, Pitt, Plangger & Shapiro (2012). Web 2.0 refers to the dynamic nature of web-pages and platforms whereby user-generated content such as user reviews, comments, blogs and increasingly images and videos are shared online. These dynamic platforms have given rise to Social Media which is defined by interactions between people and entities as its key characteristic. By contrast, web-pages are often uni-directional in the way they communicate messages – in effect, they may tell the user something without seeking a direct response.

Berthon et al (2012) highlight that the terms social media and Web 2.0 are often used interchangeably, yet imprecisely. They distinguish the two by arguing that Web 2.0 refers to the infrastructure and technology that enables content transfer, whilst social media refers to the social or behavioral elements

such as content generation, sharing, liking or reviewing. It is this distinction which forms the basis of much of the literature which follows. Alternately, Kaplan & Haenlein, (2010, p.61) offer a slightly different definition of social media; that its "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 (UGC). Nevertheless, the defining feature of both Web 2.0 and social media, argues Peters et al (2013), is that content is not simply uni-directional from the provider to the reader. People can act now on content rather than simply consume it as was the case with websites previously.

Social *Networking* Sites (SNS) are differentiated from social media by the requirement for users to have public profiles which become a person's online identity. For example, Facebook, Instagram, Twitter, Instagram+ and Linked-in require an account to post content, whilst in blogs or user forums, public accounts or profiles this requirement is not always necessary. As a rule, there is a persona or profile behind anything said on social networking sites, which should ideally lead to some form of accountability. Furthermore, these online identities lead people to craft a narrative of themselves, much like they do in real life. This applies to both people, and to brands (Tafasse, 2015).

Understanding why users interact with social media has been of considerable interest to scholars, and is important to marketers who want to reach their audience with relevant, engaging and captivating brand communications. Boyd & Ellison, (2007, p.10) defined Social Networking Sites as a place where individuals can "(1) construct a public or semi-public profile within a bounded system, (2) articulate a list of other users with whom they share a connection, and (3) view and traverse their list of connections and those made by others within the system." Whiting & Williams, (2013); Pöyry, Parvinen & Malmivaara, (2013); and Hsu, Wang, Chih & Lin (2015) have explored in detail how consumers use social networking sites such as Facebook to fulfil personal needs with reference to the Uses and Gratifications theory of personal behavior – essentially, that users engage with content that they enjoy, find informative and fulfils conscious or unconscious needs. Thus, the expectation and requirement for brands to be present on social networks has become apparent as usage of these networks grows and they become places where consumers spend their time. Whilst still relevant to brand building, consumers are spending less time in front of television, print media or cinemas, and more time on their smartphones or other digital devices.

1.2 Social Media Marketing

Scholarship over the past several years has yielded insights that are now commonplace to marketers, but which were once more uncertain in the early days of Facebook. Recent scholarship on Social Media marketing has focused on the perspective of the consumer, and how *consumers* perceive and interact with the presence of brands online (Malhotra, 2013; Hsu et al, 2015; Kite, 2016; Unseok, 2016; Duffett, 2017; Kilgour, 2017). Duffett (2017) focused on Facebook usage by millennials and found that the degree of engagement depended on how compelling the content was from an attentional perspective. Unseok (2016) found that users find emotional benefits from associating with brands on Facebook which gives people an opportunity for self-expression. Kite (2016) studied the effects of junk-food advertising on children, and found higher consumption amongst users of Facebook.

Other scholars have argued that whilst social media communications are effective for driving consumer engagement, they need to be integrated into a broader marketing strategy. Mangold & Faulds, (2009) argued that marketing managers need to incorporate social media marketing with their broader strategic marketing messages to maximize brand value to customers. Smith, Fischer & Yongjian, (2012) have highlighted how social networking communications messages need to be consistent with overall brand image to be perceived as authentic and trustworthy by consumers. Vlachvei & Notta (2015) have studied the marketing effects of Social Networks such as Facebook, LinkedIn, Google+ and Twitter collectively, and found that there has been a lack of attention paid to turning *consumers* (of brand content) into *customers* (who bought products from brands). This definition is worth noting as the users of social networking sites may not actually be purchasers of brand products, but instead simply consumers or sharers of brand content. Social networking communications need to complement offline communications for social networks to have effectiveness as marketing tools. Rarely do established brands succeed or fail purely based on their social media presence alone.

1.3 User Generated Content

The way marketers and consumers interact has changed with the advent of social media. Weinberg & Pehlivan, (2011) and Berthon et al (2012) have found how the shift towards user generated content has displaced the traditional power balance between companies, website owners, page managers and users. (Bruhn, Schoenmueller & Schäfer, 2012) have shown how content created by users is now one of the primary drivers of web traffic overall, which has implications for brand involvement. User-Generated

Content in these instances can mean comments on Facebook, the posting of personal photos, or even more elaborate and creative designs such as memes and games. One of the key developments related to this shift has been the emergence of creative consumers (Gensler, Völckner, Liu-Thompkins, & Wiertz (2013). Peters et al (2013) argue that social media end-users (consumers) are of equal importance to marketers now given that consumers can themselves reach large numbers of peers and make an impression on how brands are perceived through the power of social networks. Content does not need to be professional to be popular – think of cat pictures and entertaining videos. Likewise, review sites such as Tripadvisor impact brand image and the way brands communicate with and respond to customers. The spread and reach of content from users now has the potential to reach millions of people in ways not seen before the emergence of social media. This change is something that is both of benefit and potentially harmful to brands. On social networks such as Facebook, brands are bringing together a community of people who interact with each other in real time about the brand.

1.4 Electronic Word of Mouth

One of the consequences of user generated content has been a proliferation of electronic Word of Mouth (eWOM) ((Hennig-Thurau, Gwinner, Walsh & Gremler, (2004); Cheung, Lee & Rabjohn, (2008); Bruhn et al (2012); Eisingerich, Chun, Liu, Jia & Bell,(2015)). Hennig-Thurau et al (2004, p.39) define eWOM as: "any positive or negative statement made by potential, actual, or former customers about a product or company, which is made available to a multitude of people and institutions via the Internet." Electronic word of mouth on Facebook commonly takes the form of 'sharing' a post, but can also include an endorsement such as a 'like', and indeed a positive 'comment.' Hennig-Thurau et al (2004) developed a typology of why internet users on social media comment, post or share content related to brands and suggest a desire for social interaction, economic incentives, concern for other consumers, and a desire to increase their status. When consumers become loyal towards brands, they are more inclined to pass positive recommendations to their friends (Hutter, 2013). Accordingly, if brands can achieve greater levels of trust, then more positive word of mouth should follow. Electronic word of mouth is thus the goal of many brands online. Brand awareness is increased significantly by eWOM and the authority of a recommendation from a friend or trusted user. Nevertheless, eWOM can be negative, and has spawned entire industries and job titles based on concepts such as social media listening – the monitoring of brand-related communications online.

Stauss (1997) was one of the first scholars to outline the costs and benefits to companies from the transition towards internet communications and argued that firms needed to be wary of their brand management and to actively manage eWOM. In a follow-up study in 2000, Stauss is cited by Kozinets et al (2010) who argued that building effective relationships with consumers online would mitigate the risk of negative reviews. Pereira (2014) found that consumers were willing to follow brands online for information and updates, but were less likely to engage with brands by sharing content perceived as purely promotional in nature. Eisingerich et al (2015) found that consumers were more likely to engage in traditional word of mouth promotion of some brands that they followed online, but were not willing to actively associate themselves online with the brand. He argued this was because social media engagement involved potential social risk due to the inability to differentiate among their friends who would see their brand broadcast. (Facebook users are less able to pinpoint which friends or acquaintances will see their work – in effect, Facebook users cannot segment their broadcast to friends). Rather than simply responding to brand promotions, customers are actively and willingly seek out user generated content around the brand. As this paper will show, much of this content can be orchestrated by brands themselves to manage the brand narrative.

Social Networking/Web 2.0 Boyd & Ellison (2007), Kaplan & Haenlein (2010), Wirtz (2010), Berton (2012), Peters et al (2013), Duffett (2017)
Digital Marketing Strategy Boyd & Ellison (2007), Wiertz (2010), Smith et al (2012), Peters et al (2013), Gamboa & Gonçalves, (2014), Weiger (2014), Killian & McManus (2014), Kim (2015), Kannan (2016)
Branding Hennig-Thurau (2004, Kim (2011), Smith et al (2012), Gamboa & Gonçalves, (2014), Pereira (2014), Eisingerich, Chun, Liu, Jia & Bell (2015)
Brand Equity, Awareness and Brand Loyalty – Keller & Lehman (2003), Halliburton & Beck (2012), Hutter (2013), Gamboa & Gonçalves, (2014), Schivinski, & Dabrowski (2015)
Relationship Marketing Kent (1986), Copulinsky (1990), Grönroos, (1994), Zhou (2012), Laroche et al (2012), Bruhn (2012), Pöyry, Parvinen & Malmivaara (2013), Schultz & Peltier (2013)
Consumer Engagement van Noort, Antheunis & van Reijmersdal, (2012), Pronsinski (2012), (Gamboa & Gonçalves, 2014), Lee et al (2014), Hsu Wang (2014), Hollebeek (2016), Bargar (2016), Halasovich (2017), Pongpaew (2017)
Facebook Studies Gummerus (2012), Poyry (2013, Pereira (2014), Shao & Ross (2015), Hodis (2015), Bargar (2016), Kite (2016), John et al (2017), Bernazzi (2017)
Facebook Strategy Kaske (2012), Nobre (2014), Kabadayi (2014), Vlachvei. A, & Notta, O (2015)
Facebook Metrics: King (2014), Straker (2015), Bushelow (2012), Elliot (2014), Seiter (2012), Crosti (2013), Schivinsky (2015), Beukeboom (2015), Almeida et al (2016), Mochon (2017)
Facebook Content: de Vries, Gensler & Leeflang, (2012), Peters et al (2013), Swani (2013), Huang, Su, Zhou, and Liu (2013), Pletikosa (2013), Sabate (2014), Kim, Spiller, and Hettche, (2015), Koch & Benlian (2015), Tafasse (2015) Cruz (2017), Kilgour (2017),
Brand Content Weinberg (2011), Bruhn (2012), Gensler (2013), Peters et al (2013), Ashley & Tuten (2015), Jakonmaki (2017), Martinez & Navarro (2017),

Figure 1: Key authors categorized by conceptual theme.

Chapter 2 Branding and Brand Equity

The second stream of literature for this study into the uses of Facebook for brand development is a background on concepts related to brand equity itself. Three key concepts will be explored: Brand Awareness, Customer Relationships and Brand Engagement.

2.1 Branding Definition

So far, the term 'brand' has gone undefined. Commonly known examples of brands include Apple, Coca-Cola and Mercedes-Benz. These companies can differentiate themselves from their competitors, create competitive advantages, and extract additional value from customers. A 2012 brand definition literature review by Upendra, & Mishra (2012) outlined 36 potential definitions of brands in the extant literature. The meaning of the term brand can include a) logos or visual differentiators, b) legal entities c) a corporate identity which gives competitive advantage, d) as a value system (for example brand values) e) personality of a company, f) as a relationship between companies and consumers g) added value to customers and finally, h) as an evolving entity that turns a commodity into a differentiated product. For this paper, Brown's (1992) definition of a brand as: "nothing more or less than the sum of all the mental connections people have around [a company]" will be applied. This implies that the power to shape brand perception does not lie only with the company to which it belongs. Gensler et al (2013, p.244) quote Scott Cook, founder of software company Intuit, who said: "A brand is no longer what we tell the consumer it is — it is what consumers tell each other it is." As such, companies themselves are no longer the sole author of brand stories. Whilst brand stories have traditionally been, and still are often told through television and other traditional forms of media, younger consumers are increasingly obtaining their news, product information and social validation from social media (Gensler et al, 2012).

Gensler et al (2012) argues that brands are highly valuable to companies because they allow customers to remember the company through the telling of compelling and memorable narratives. This leads to brand selection at the point of purchase decision. For example, consumers don't necessarily compare informational or rational facts on a product. Instead, they make emotional and lifestyle associations with it based on feelings, celebrity endorsement or envy of their friends. (Nobre & Silva, 2014) highlight that brands are valuable to companies because they encourage a conversation to develop between company and customer, which is the first step in the development of a relationship. Keller (1993) and Ashley & Tuten (2014) have argued that *brand equity* is created when communications from brands create value

for consumers and impact their brand perception in a positive way. Keller (1993) argued at the time that brand perception was completely in the hands of brand managers, who through careful planning and marketing orchestrated the positioning of the brand to consumers. Social Media has changed the nature of brand management, especially in an increasingly crowded online marketplace. Companies must navigate segments of increasingly distracted consumers to build brand awareness, particularly as the platforms on which they operate change in scope, reach and nature.

The aim of positive eWOM for companies is maximal exposure of positive messages about their brand to consumers (Gamboa & Gonçalves, 2014). When social media opinions and content reaches mass-audiences quickly, they are said to have 'gone viral'. Kaplan & Haenlein (2011, p.254) have defined viral marketing as a form of "electronic word-of-mouth whereby some form of marketing message related to a company, brand, or product is transmitted in an exponentially growing way, often through the use of social media applications. " As a result of an entertaining or informative piece of content that going viral, brand awareness is spread by association, whether the user intended it or not. One of the advantages of social networking sites has been that brands are able to bring consumers and brand followers into a central platform where engagement, interaction and reach can be measured in one place. As a result, the desire to cultivate these meeting places as places to develop brand interactions, such as Facebook, has led to the emergence of branded Facebook pages and the communities that exist around them.

2.2 Brand Awareness

For consumer brands, brand awareness is crucial when consumers face a range of choices when purchasing. It is particularly important for brands that do not have their own retail channels. The five brands in this sample rely heavily on distributors and retailers to reach the end user. Hutter, Hautz, Dennhardt, & Füller, (2013, p. 345) defined brand awareness as "the strength of a brand's presence in consumers' minds" at the point of purchase. Brand awareness is important because consumers consider a set of criteria and brands when choosing a product, and the stronger brand in the mind of the consumer will most often be the product purchased (Nobre & Silva 2014). Electronic word of mouth is linked to brand awareness because people generally take a peer reviewed piece of content as more reliable than a piece of brand content (Halaszovich & Nel, 2017). In cases, such as cola, across much of the Western world, the choice consists of just two brands – Coca Cola and Pepsi. Hutter et al (2013, p.346) explain how "brand awareness is created by anything that causes the consumer to experience the brand – advertising, promotion, publicity, public relations." Social networks such as Facebook therefore allow brands to

position themselves in the minds of consumers on an ongoing basis, especially when the format of branding communications adds additional value to consumers such as through entertaining or informative *firm-generated* or user-generated content that the firm has coopted. If consumers choose to follow brands online, they are more likely to develop brand awareness (Hutter et al, 2013). Across all social media, Kaplan & Haenlein (2010) argue that brands must therefore align their various social media profiles and brand messages to make brand recognition as easy as possible for consumers.

The following section highlights how awareness can be developed by building relationships with consumers, and is followed by the key current buzzword in understanding brand to customer interactions on social media - consumer engagement.

2.3 Relationship Marketing

Long before companies began seeking likes and followers on Facebook, scholars were arguing for the importance of developing relationships with customers (Kent, 1986; Copulsky & Wolf, 1990). Kent (1986) points out how relationship marketing involves moving from a transactional based interaction between companies and customers, towards one where the customer relationship was *attracted, built, continued* and *enhanced*. Just like in real life, one member of a relationship might then go on to introduce that person to another later. Social networks make this diffusion quick and commonplace. In addition, additional value is added to customers by belonging to a brand (i.e. the brand experience is heightened), which may also allow the brand itself to charge a premium for its goods or services (Pereira, de Fátima Salgueiro & Mateus, 2014). This feeds on consumer needs that were outlined under the Uses and Gratifications theory. It is no coincidence that Rolex's Facebook profile is so strong (with over 6 million followers) given that user association to *Rolex* increases the status of the brand follower.

According to (Grönroos, 1994), traditional marketing methods have become outdated and been replaced by the new paradigm of relationship marketing. The well-known model of the 'Marketing Mix' traditionally emphasized the four Ps of marketing: Product, Price, Promotion, Place, and which had become the overarching theory of marketing for over 50 years (Copulsky & Wolf, 1990) The development of relationships with customers moves customers beyond brand awareness and occasional purchase, towards a point where they would become loyal or even become brand ambassadors, spreading positive word of mouth. This was observed by Zhou, Zhang, Su & Zhou, (2012), who highlighted the positive relationship between brands that had developed relationships with customers through brand communities. Schultz & Peltier (2013) argue that companies need to develop long-term branding

strategies on social media rather than simply aim for quick short-term sales wins to maximize benefit from their investments. The best way to do this is through developing relationships, they argue. Accordingly, focusing on brand development and relationships with customers is one of the main priorities for brands on platforms such as Facebook.

One way to build customer relationships is through 'brand communities.' Laroche, Habibi, Richard & Sankaranarayanan, (2012, p. 1755) define brand communities as "a series of connections and relationships among people who admire a brand." Essentially, people of different backgrounds and interests come together as they would when they share any common interest such as dogs, yoga or cars. Brand communities can be established by users without the brand being involved, or they can follow a brand directed page on Facebook for instance. For brand communities, the unifying element of the community is the brand itself. Brand communities are important to companies because brands can learn how customers feel about product offerings, offer loyal customers the chance to influence other customers or potential customers, and allow brands to rapidly share information with people who are likely to react positively to a brand's communications (Laroche et al, 2012). Good Facebook marketers have the ability to harness the power of engaging content to tell a compelling brand story that builds the community.

2.4 Consumer Engagement

Once a consumer has been made aware of a brand, the next stage of development is consumer engagement in order to deepen the relationship. Engagement is the ongoing communication, interaction and relationship development between brands and consumers (Bargar, 2016). Van Noort, Antheunis, & Verlegh (2014) define consumer engagement as a phenomenon that extends beyond purchase. Competition, marketing innovations and changing consumer trends mean that *disengaged* consumers will be lost to other brands and will not be as active in promoting brand content to their network. This reduces future sales, but is also a waste of valuable customer acquisition investment. Consumer engagement is the defining characteristic of successful social media marketing and the key to building brand equity and brand loyalty. According to (Gamboa & Gonçalves, 2014) simply having a presence on social media is not enough to drive brand growth. Brands need to 'engage' users to achieve their strategic marketing objectives. They argue that once a brand achieves awareness among customers, it is important that customers become repeat customers given the cost of acquiring the customer. This is done through

achieving customer satisfaction, whereby satisfied customers buy more, and importantly share more positively about the brand (Gamboa & Gonçalves, 2014).

Shen & Bissel (2013) propose that brand messages should not simply be about brand promotions, but about offering suggestions, lifestyle content, trends, thought leadership, humor, industry information and other value adding offerings. This is the essence of the emerging field of 'content marketing'. Content marketing involves "the creation and distribution of educational and/or compelling content in multiple formats to attract and/or retain customers" (Pulizzi, & Barrett, 2008). Particularly successful in the Business to Business (B2B) realm, and increasingly in the (B2C) context, content marketing is the art of selling without *appearing* to be selling. Thus, the variety of useful content provided to the consumer constitutes an important factor in driving brand engagement. It also reflects on a brand in general. Attracting Facebook users to like a brand is competitive and increasingly expensive, especially for smaller brands. Indeed, according to online marketing expert Jeff Bullas "Competence on Facebook is linked to shareholder growth and is a proxy for innovation within an organization." (Bullas, 2017)

Chapter 3 Facebook

Chapter 3 of this paper now turns to the nature of scholarship on the Facebook platform itself. The first part of this section outlines the way 'engagement metrics' have come to comprise the focus of extant academic Facebook studies, before turning to a detailed analysis of what brands have been posting on their brand pages.

3.1 Facebook Metrics

One of the key areas of focus for Facebook marketing literature has been how to optimize brand-consumer engagement. The bulk of these studies have been quantitative studies of Facebook pages analyzing engagement metrics of likes, comments and shares. Studies have highlighted that success can be measured in different ways. Bulhalis & Mamalais (2015) found that there are both financial and non-financial returns from Social Media Marketing and that brand managers were likely to invoke non-financial measures (such as likes or shares) to highlight the success of campaigns given the difficulties of measuring direct return on investment. Vlachvei & Notta (2015) propose a four step 'balanced scorecard' approach which suggests four main objectives to social media marketing; a) brand building, b) community building c) customer relationships, loyalty and satisfaction and d) economic performance. Gilfoil & Jobs (2012) studied Social Media Return on Investment broadly and found that the measurement unit used (whether financial or non-financial) was the most important factor when considering the worthwhileness of social media investment. Vlachvai & Notta (2015) proposed a framework that measures success on social media by dividing customers into three categories based on their level of engagement with the brand. Firstly, consumers (who consume but do not share content), secondly, influencers (who consume and share content), and customers (those who follow through to purchase). Indeed, if consumers within a brand community can be identified and linked to other channels, then success can be measured by the turning of consumers into customers. Significant practitioner literature deals with the subject of Social Media Return on Investment, although most of this is not empirically verified (Seiter, 2012; Crosti, 2013; Gotter, 2015). Seiter (2012) and Crosti (2013) have argued that ROI is almost impossible for firms to measure for most small to medium businesses given the complexity of financial cost allocation, but also the fact that for most organizations social media is a component of the overall marketing budget, rather than an easily measured individual line item.

By contrast, some literature suggests that the focus on metrics has been overstated. Schivinski, Christodoulides, & Dabrowski, (2016) have questioned whether de Vries et al's (2012) definition of engagement success (likes, shares and comments), leads to increased sales or brand engagement in an offline setting, such as consumer goods. Barger, Peltier & Schultz, (2016) argue that measuring consumer engagement on Facebook shouldn't necessarily require a direct increase in sales to justify success. Jaakonmaki (2017) however found that firms which 'boost' their Facebook posts through paid advertising do indeed get a sales benefit from page engagement more so than customers who interact with the page organically. Nevertheless, comparing engagement rates is increasingly problematic due to the unknowable nature of the Facebook algorithm, and the fact that engaging posts lead to even more engagement, a higher position in the algorithm, and hence to stronger performing metrics. Other scholars such as John (2017) have argued that current engagement metrics are too limited because consumers could mention a brand on a different platform, or even in an offline setting. Not all customers engage with the brand in a visible or measurable way on the platform itself, yet are still deemed to be engaged with the brand. This constitutes a limitation to a focus on Facebook platform derived metrics.

Given the current state of inconclusiveness in the measurement of ROI, this paper aims to fill this gap in quantitative studies towards a more qualitative approach to measuring success. In this paper, success will be judged by how social media moderators themselves define it, and the methods they use to try to achieve this definition of success. Success for the purposes of this paper means the ability to grow customer engagement, build relationships and build brand equity, with the focus on the *quality* of content posted from a content, design and media perspective. This is best achieved through qualitative research. Successful brands have qualitative and subjective measures of success when they feel they have achieved customer engagement through likes, comments and shares or with firm generated content that 'goes viral.' It is beyond the scope of this paper to build upon the existing literature on *how* brands allocate financial costs related to the preparation of social networking communications to accurately measure ROI. Rather, as brand moderators are about to post something, what thought process has taken them to where they are, and therefore; what, why and how are they posting in order to build consumer engagement?

3.2 Facebook Content and Posting Strategies

Despite the conjecture about the merits of Facebook and the measurement of success, scholars agree that success on Facebook means 'engagement' (Bargar, 2016). Rather than measuring the quantitative effects of engagement, this paper analyses the nature of what brands post such that they *believe* it will lead to engagement. Brands do not post quantitative inputs which lead to quantitative outputs. Rather, they post photos, videos, ask questions and provide links for users to develop the brand relationship, which are visual, graphic and human. Either brands know what users find engaging and do more of it, or they post to the best of their knowledge what they believe is engaging. The literature gap filled by this paper bring together the *expectations* of social media moderators and what they *actually* post.

From a marketing perspective, most research on Facebook branding has been concerned with the way *consumers* engage with posts, generate UGC, as well as their motivations for networking with each other (Swani, Milne, and Brown (2013); Huang, (2013); Gamboa & Gonçalves, (2014); Kim et al, (2015); Schivinski & Dabrowski (2015); Azar et al (2016); Bargar, (2016). Indeed, understanding user motivations for interacting with Facebook are essential to creating and disseminating engaging content. These studies offer valuable insights into the background behind moderator-customer interactions, and valuable conceptual insights which can help inform the strategies of marketers. Nevertheless, the literature on the motivations, strategies and goals of Facebook marketers *themselves* is limited, given the short time in which Facebook has been used for marketing.

When designing brand posts, understanding the target market is essential, as in any marketing campaign. (Hodis, Sriramachandramurthy & Sashittal, 2015) argued for a four-segment approach to consumers based on their engagement levels, rather than simply demographic criteria. These are attention seekers, devotees, loyalists and lurkers. Hodis et al encourage brands to engage with what they called attention seeking users, who are more likely to post often and directly about brands in their lives. This encourages eWOM. Hodis et al point out that brands are increasingly attracting followers to their pages, but they are less successful at offering enough engaging content to make consumers re-engage regularly or share content extensively with their friends. Engaging and interactive brand community page will lead to a shared ownership of the page, and therefore encourage more engagement and more eWOM. Pointedly, marketers on Facebook should also avoid direct advertising on their online brand communities because users feel intruded upon.

Vividness: Berger & Milkman (2012), Peters (2013), Van Noort, et al (2014), Kim, et al (2015)
About (Brand Relevance): de Vries et al, (2012), Pletikosa (2013), Tarfasse (2015)
Involvement: Kilgour (2017)
Call to Action: de Vries et al (2012), Kite (2016), Cruz (2017)
Brand Re-engagement: Unseok (2016)
Content Source: Schivinski & Dabrowski (2015), Martinez-Navarro (2017)
Social Media Marketing Techniques: Pinto (2017)
CSR Promotion: Smith (2011)
Swiss Values: Steinman (2012)

Figure 2: Facebook Post Content Literature Sources

3.3 Facebook Content Analysis

Whilst significant scholarship has studied the effects of user-generated content and its impact on marketing, the nature of *brand-generated content* has been largely ignored on social media. An example is the gap in the literature on how brand-generated content in fact leads to user-generated content. Effective brand pages promote engagement not just between the user and the brand, but between users. The more engaging the *brand-generated* content, the more likely it is to appeal to the needs of consumers. If the content is strategically designed to appeal to users, engagement, eWOM and relationships will develop organically. The detailed Facebook content analysis literature outline below provide the framework to the evaluation criteria for the observations carried out in this study.

Whilst trends change quickly regarding what is considered engaging on Facebook, there has been some scholarship dedicated to the analysis of the methods and process for brand moderators and the posts the place on Facebook. The following literature review section informs the conceptual framework which resulted in the observation grid used for this study ((de Vries et al, (2012); Peters et al, (2013); Swani, (2013); Huang, Su, Zhou, and Liu (2013); Pletikosa Cvijikj & Michahelles, (2013); Sabate, Berbegal-Mirabent, Cañabate & Lebherz, (2014); Kim et al (2015); Koch and Benlian, (2015), Schivinski & Dabrowski, (2015); Tafasse, (2015), Jaakonmaki (2017); Kilgour, (2017) Pinto, (2017)). Schivinski & Dabrowski (2015)

was one of the first studies to distinguish between firm-generated and user generated content from a marketing consistency perspective. Schivinski and Dabrowski (2015) demonstrated that whilst both firm and user generated content improve brand awareness and recognition, user generated content as a result of online community membership leads to an increase in brand loyalty. Nevertheless, the brand plays an important role in directing the ways users talk about a brand to each other online.

Several studies have discussed features of posts and their impact on customer engagement. Huang et al (2013) found that the *type* of content posted was the prime determinant of why customers were inclined to share posts. Peters et al (2013) cite the work of Berger & Milkman (2012) and Van Noort et al (2014) who show that interactive content (i.e. videos) results in higher engagement on social media than text or images. Kim et al (2015) found that posts with *graphic images* were more likely to receive comments, posts and shares than non-graphic posts (brands very rarely post text-only posts these days). Both Peters et al (2013) and Kim et al (2015) point out that educational value and entertainment are the primary drivers for social media post engagement. Berger & Milkman (2012) showed how content that elicits emotions such as fear, awe or anger are more successful which was confirmed by Swani et al (2013), who found that Facebook posts that contain an emotional appeal were more likely to lead to consumer engagement, as were posts that avoided explicit promotional messages and instead offered entertainment, information or other value to consumers. Pletikosa Cvijikj & Michahelles (2013) studied engagement factors specifically from the perspective of content type, type of day and found that the level of *originality* in the post led to increased levels of consumer engagement.

De Vries et al (2012) argued that brand post success and popularity is measured by likes, comments, shares, and found that different types of posts contribute to different consumer reactions. Some posts will encourage users to 'like', whilst other posts encourage users to 'share'. De Vries et al (2012) found that post elements which led to a higher number of *likes* are not always the same as those that lead to higher *comments*. De Vries et al (2012) produced a conceptual framework whereby five factors influenced post success. I) vividness ii) interactivity iii) content purpose (information or entertainment), iv) top position on page v) valence (whether a post is positive or negative). Asking a question leads to less likes, but more comments. Managers who want to increase number of comments should therefore post interactive content such as questions, they argued. De Vries et al (2012) also found that more low-level interactive posts (such as website links as opposed to videos) lead to lower levels of comments because people may leave the Facebook site. Sabate et al (2014) found that the time of day a post was made was insignificant to its success.

3.4 Conceptual Framework

With this broad overview of the literature in place, the variables that brand moderators should consider when posting can be brought together into a framework. This brings together the literature, and forms the basis for the interview questions and the observations.

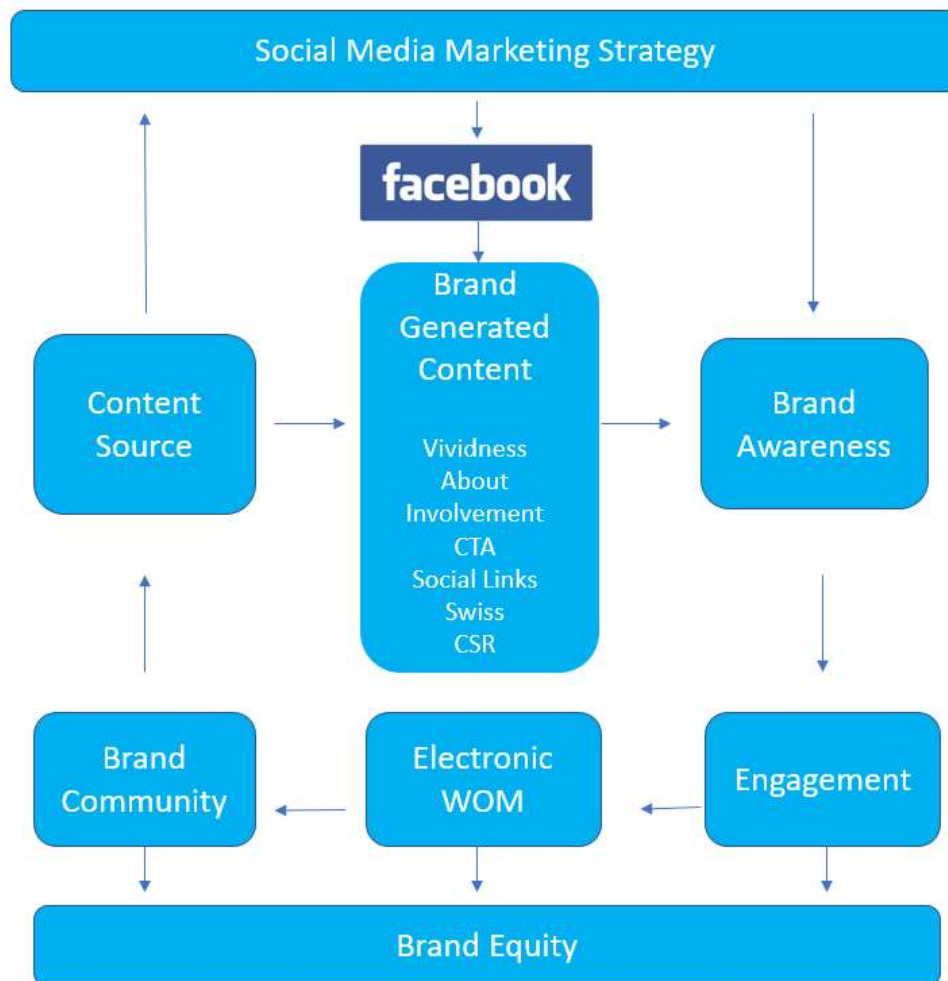


Figure 3: Conceptual Framework

Figure 4: Observation Grid Definitions and Categories

Category	Success Factor	Definition	Categories/Example
1	Vividness	The extent to which a post contains visually engaging graphic content such as video, photos or text.	Text: Yes/No Photo: Yes/No Video: Yes/No
2	About (Brand Relevance)	The extent to which a post is explicitly product focused or not. Non-product posts can be branded related, without explicit mention of product. Not Applicable refers to "digital content" that is not directly brand or product related.	Product post: Yes/No Brand post: Yes/No Not Applicable: Yes/No Example: " <i>Congratulations to Anna Nordqvist on her first Evian Championship victory! #Rolex</i> " would be a brand post because it makes no explicit mention of watch collection or features.
3	Call to Action (CTA)	The format and language of a post to drive <i>social</i> engagement outcomes, such as like comment or share, or <i>brand</i> related such as to click on an external link, buy a product or compete in a contest.	Social CTA: Like, Comment, Share Brand CTA: Click on link, Buy, Compete N/A: Example: " <i>If you could choose, what would you want to be the next Ricola flavour? We can't wait to hear your answers!</i> " would be a social CTA because it invites comments.
4	Involvement	The extent to which a user is encouraged to simply observe a post, respond, or take cognitive action. A contest or quiz is high involvement. Clicking a link or submitting a comment is medium involvement.	Low: Medium: High: " <i>Enjoy the amazing fall weather in style like instagram.com/ patheight Happy weekend everyone!</i> " This would be a low involvement post because there is no question or contest to action.
5	Brand Re-engagement	The extent to which the brand liked shared, or commented on follower comments. Minimum one comment from reader to be applicable.	Yes – Moderator Comments on Comments No – No Moderator Comments on Comments N/A – no comments at all

			<p>Example: User: <i>"How are these shoes called...? Tks!!!"</i> Mammut: <i>"it's the Chamuera Mid WP"</i> [provided with a link to the website].</p>
6	Social Media Techniques	The extent to which other people, brands or pages are linked or credited in the post through social links.	<p>Hashtags: Yes/No Partner Brands: Yes/No Influencers: Yes/No Off Platform Links: Yes/No</p>
7	Content source	Brand has used either Brand Generated Content or User Generated Content for the post	<p>Branded: Yes/No User-Generated: Yes/No Unclear: Yes/No</p>
8	CSR Messaging	Post highlights brand environmental or social corporate citizenship efforts	<p>Yes: No:</p> <p>Example: <i>"Ensuring fair working conditions in our supply chain is a key concern for us at Mammut. Therefore, we are proud to get awarded the leader status of the Fair Wear Foundation for the fourth consecutive year!"</i></p>
9	Swissness	Brand uses Swiss culture, branding or identity to develop brand awareness or promote product.	<p>Yes: No:</p> <p>Example: <i>"Today is Swiss National Day. And our drops are celebrating too"</i></p>

Chapter 4 Methodology

4.1 Outline of Approach

The aim of this study is to examine and understand the strategic motives and Facebook content marketing methods used by a limited sample of Swiss internationally oriented consumer brands on Facebook. Five Swiss consumer brands were selected. Interviews with one social media expert from each brand, as well as content analysis of 250 posts from the 5 companies constituted data collection. The dual approaches allowed a more rigorous approach to ascertain brand development motives and subsequent actions on Facebook posts.

The five companies chosen were outdoor sports and lifestyle brand *Mammut* (690,000 Facebook followers), premium cigar manufacturer *Davidoff* (47,000), prestige watch brand *Vacheron Constantin* (483,000), herb-based throat lozenge producer *Ricola* (1,653,000), and prestige watch brand *Rolex* (6,300,000).

The process of selecting companies was conducted in an ad hoc and purposive way. This can also be described as convenience sampling, and was chosen due to the inherent difficulties in obtaining interviewees for a Masters qualitative study (Miles & Huberman, 1994). Swiss companies with strong *existing* brands known to the author were entered into Facebook, and a more widely researched suitability analysis was conducted according to the following criteria:

- Swiss founded and headquartered (notionally a Swiss cultural context).
- Consumer brands assembling and marketing under a specific brand name.
- Internationally oriented, with sales and marketing channels outside of Switzerland.
- Facebook profiles with at least 10,000 followers.
- Facebook posts have branded communications in English on their International page.

Swiss companies such as Coop, Digitec and Manor were not included as they are more accurately described as retailers with a Swiss domestic focus, whilst financial services and pharmaceutical firms such as UBS or Novartis were similarly excluded from the sample. The analysis was conducted on the official international Facebook pages of each company, rather than private user groups or fan pages of people who admire the brand. The profiles of each company and the posts analyzed were publicly available. Once a 'long-list' of companies were selected, an approach was made via the author's Linked-In Premium license

to social media and digital marketing experts associated with those companies. Potential respondents were informed that they were being asked to participate in a study on the uses of Facebook by Swiss consumer brands and that their responses would be used and analyzed in confidence.

Data was collected and analyzed in a qualitative manner, with some semi-quantitative counts of post categories according to pre-determined categories. Semi-structured interviews were conducted as a way of exploring motivations and knowledge levels of brand moderators in a detailed fashion with strategic motivations and post-content strategy the key topics discussed. Facebook page content data collection and analysis was conducted through a manual high-level analytical description of the brand page's posts over a period of time. An observation grid based on literature was used to define criteria for analysis (see Figure 4). The purpose of observation was to determine the consistency between academic literature on what makes for an engaging Facebook page, and to what extent the observations confirmed or contrasted with the literature and the interviews conducted.

4.2 Choice of Methods

The study design for this paper is an "illustrative qualitative multiple case-study" using "non-participant content analysis observation" and "semi-structured interviews." Qualitative methods tend to yield more insight into the methods, appeals and intentions of participants than quantitative studies which instead observe the presence of a phenomenon rather than describing its nature (Berg & Lune, 2012). Qualitative analysis highlights how observation techniques are useful in situations where "the nature of the research answers a *how* or *what* question...when understanding the meaning of a setting in a detailed way is valuable...and when self-reported data is likely to be different to actual behavior' (RWJF - Qualitative Research Guidelines Project, 2017) Furthermore, qualitative research has been used because, according to Atiento (2009), "Qualitative research is good at simplifying and managing data without destroying complexity and context."

Advantages of the qualitative approach to research include allowing a phenomenon to be studied in depth, interviews can be guided by respondent answers, research design can be altered as new information emerges, and qualitative data and explanation can be more powerful than mere numbers (Miles & Huberman, 1994). Nonetheless, there are disadvantages to this approach which may affect the validity of this paper. These include the potential biases of the researcher, the researcher's skill, data analysis is voluminous and time-consuming, and confidentiality of respondent data is potentially an issue (Pongpaew, Speece & Tiangsoongnern, 2017). The findings are valid for the companies identified, and

those that share similar characteristics. Although this paper is ideally informative for smaller Swiss brands, the degree of resources available for social media within each brand demonstrably affect their ability to post high quality content, and engage with audiences.

Subjective (purposive or convenience) sampling was chosen as the method to find respondents to interviews. Subjective sampling is useful in situations where the sample size is small and where samples are chosen to fit a given criteria (Miles & Huberman, 1994). The interviewees themselves were chosen based on their positive response to a Linked-In appeal from the author to 47 Marketing and Social Media professionals working for or recently for Swiss consumer brands (which fit the sampling criteria). Each was approached in English, and subsequent communication conducted in English. Some respondents may have chosen to not participate for this reason.

A list of Swiss companies was firstly compiled from internet research and their social media manager identified on LinkedIn. The respondents who replied in the affirmative were shortlisted and a choice was made as to the most relevant company being chosen as one of the cases for this study. Each potential interviewee was either a marketing or social media expert and deemed qualified by the author to talk about social media strategy, or specific posting tactics and content used on Facebook. Observation was chosen due to the ability to draw insights from Facebook posts based on *quality*, rather than focusing purely on engagement *metrics*. Semi-structured interviews were chosen to gather additional insights because of the flexibility they offer the interviewer to follow the thought-processes of the interviewee, which leads to a more engaging and intimate conversation.

4.3 Replication Guidelines

The research process was conducted as follows. Firstly, a literature review was conducted using peer-reviewed and academic journal articles as the main sources (things change at such a pace in Social Network marketing that books are very quickly out of date). The literature review involved using Google Scholar, ABI Inform and other academic databases to search for terms such as "Facebook marketing", "Social Media Marketing", "Customer Engagement on Facebook" and "Facebook Branding".

Data collection consisted of two methods: Expert interviews and Facebook brand page observation. To gather data observational data, the Facebook profiles of five Swiss consumer brands were selected, and the 50 most recent Facebook posts (working backwards from October 10th, 2017) were analyzed for content against the criteria in the observation grid (see Figure 4). 50 posts were selected as an arbitrary

figure that included approximately two to three months of posting data for companies. The post period analyzed was selected to be the 50 most recent posts prior to the cut-off date - October 10th, 2017. The choice of selecting several posts rather than a set period of time more adequately accounted for differences in post regularity.

- Mammot Official Brand Page – 50 posts between August 4th and October 9th, 2017
- Davidoff Cigars Official Brand Page – 50 posts between June 10th and October 5th, 2017
- Vacheron Constantin Watches Official Brand Page – 50 posts between July 14th and October 9th, 2017
- Ricola Official Brand Page – 50 posts between May 1st and October 10th, 2017
- Rolex Official Brand Page - 50 posts between April 28th and September 28th, 2017

4.4 Observations

The observations were conducted *following* the interviews between October 10th and October 16th, and the data was entered into pre-categorized Microsoft Excel spreadsheets. Firstly, analysis involved observing the presence of the phenomenon according to the grid, which was then counted in the Excel sheet and used for descriptive counts. Secondly, from the descriptive counts, general observations were obtained as to the categorical extent of the phenomenon in comparison with other the other pages used in the study. Thirdly, interview data was triangulated with the observations which added a degree of depth and expert opinion to the researcher's observations. Fourthly, general themes and key messages were extracted and form the practical framework described at the conclusion of this paper.

In each of the five cases, the default or international official brand Facebook page for each company was selected, with brand-generated content primarily displayed in English. In each instance, Facebook allowed the author to manually double-check the default International page of the brand in question to ensure it fit the selection criteria. To an extent, the geo-targeting of Facebook's algorithm impacts the replicability of this study, however defaults are easily changed. All observations were carried out whilst the researcher was using a computer with English language defaults whilst based physically in Basel, Switzerland.

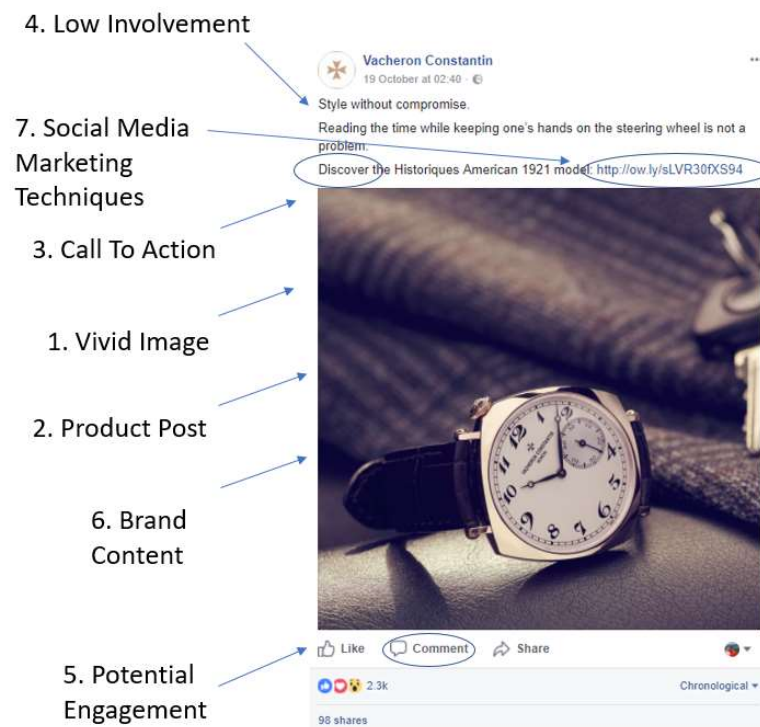
4.5 Interviews

The semi-structured interviews were conducted with one social media or marketing expert who was familiar with the Facebook posts of the companies in question, in most cases with a current or former

marketing or social media representative of the company itself. Names and titles have been removed for the sake of confidentiality. Interviews were conducted in English between September 30th, 2017 and October 10th, 2017 in a combination of face-to-face, Skype and telephone interviews. Interviewees were asked about their confidentiality preferences, and informed that the interview would be recorded for review. The interviews were recorded on a smartphone, and subsequently transcribed for later coding by an assistant. A semi-structured interview was conducted in person in all cases, usually lasting between thirty and forty-five minutes. Each interviewee was previously sent a copy of the four research questions, and advised that the interview would focus on Facebook motivations and post content, rather than analytics and ROI (which would involve more specific answers to which companies are usually quite sensitive). Interviews were subsequently analyzed using Atlas Ti software, and the data organized into a coding framework.

4.6 Example Posts

Figure 5: Annotated Post with Observation Elements Highlighted



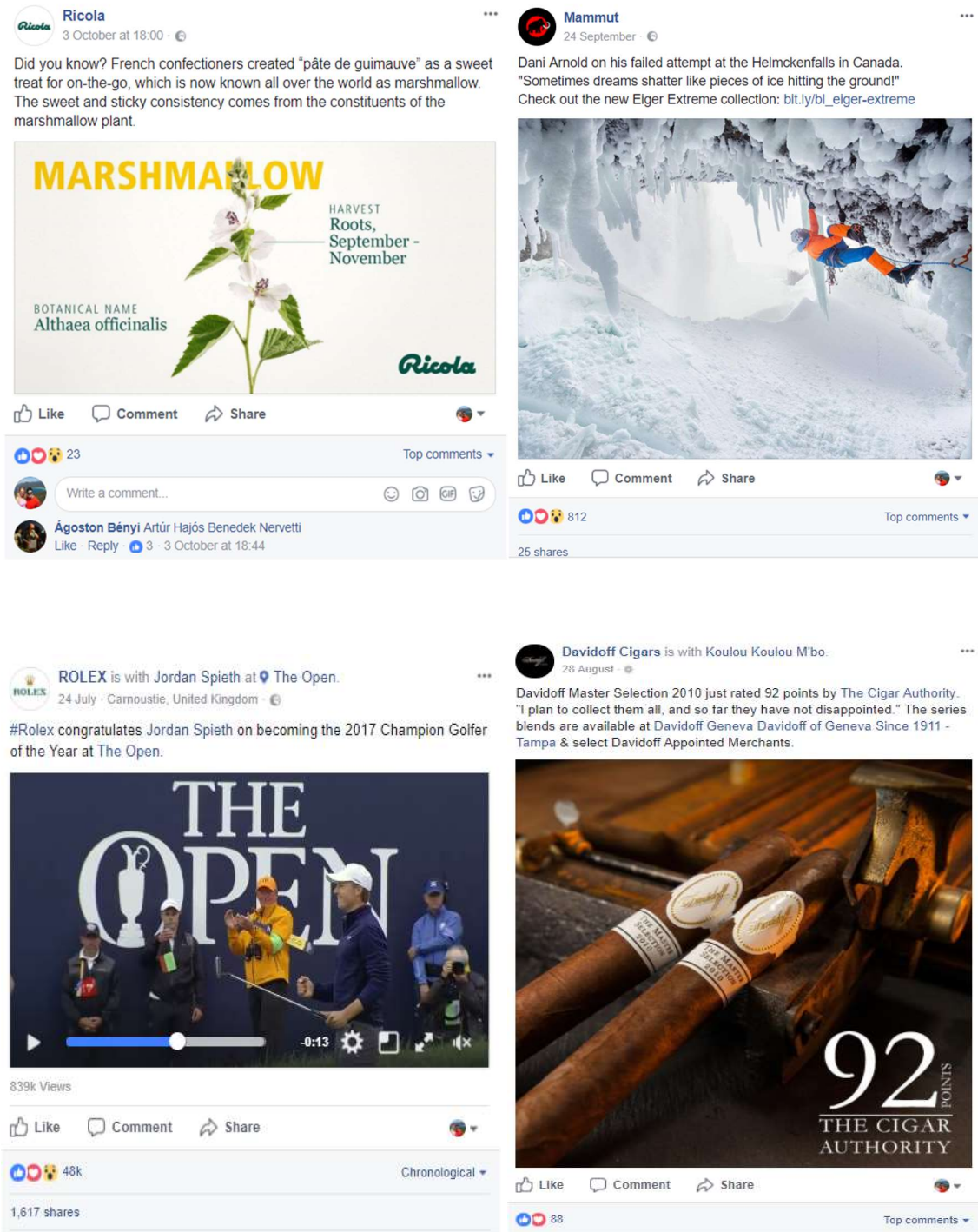


Figure 6: Typical Brand Posts

Chapter 5 Findings and Discussion - Interview Analysis

Chapter 5 now highlights the findings, analysis and discussion from the data collected from the interviews conducted with the five social media experts. The first section highlights the relevant insights from the expert interviews around key elements of the conceptual framework. Key themes in this section include social media strategy and brand motivations, branding, customer engagement and Facebook success factors. This sets the basis for the observations to follow.

The second section in Chapter 6 systematically explores the five Swiss companies Facebook posts following the outline of the observation grid. Each of the components of the grid are analyzed and findings presented for each of the five companies. Each discussion point includes a general observation of themes across the 50 posts for each company, typical features, and highlights elements that were particular to each company's page, interview insights from experts familiar with the page, and analysis on the extent to which each post corresponded with extant literature, as well as cross case comparisons.

Not all the conceptual framework and observation grid elements were equally easy to analyze or significant in their findings. Some elements, such as the degree of Corporate Social Responsibility (CSR) content provided very little insight, and are notable in fact for their virtual absence. By contrast, the discussion of video content offers valuable insight to managers. Following these two sections, the practical and managerial implications are addressed in the concluding chapters.

5.1 Advantages of Facebook

The five social media moderators were asked about the strategic advantages, motivations and purposes of being on Facebook.

The most overwhelming advantage of Facebook for the brand respondents was its reach:

"You can reach people. It's not that expensive compared to print" said one moderator (P4, Male)

"The most people are on Facebook – we can reach the most people there. Not everyone is on Instagram or YouTube yet." (P1, Female)

Due to the presence of so many users, its enormous scale and innovation, and the ability for marketers to target, retarget and develop relations with consumers, Facebook has almost become a byword for social media and social media marketing:

"Its 50% Facebook and the rest is 50% together. It's not just the people who are on Facebook. It's the technology – 360-degree video, closed groups, targeting, language." (P2, Male)

Facebook also leads its competitors regarding the features the platform offers such as customer targeting and reach that are currently unmatched:

"You can reach crazy amounts of people with very little effort...The promise of immediacy, the promise of reach, the ability to target like nowhere else" (P2, Male)

"Facebook has a lot of access to its users for brands" said a second (P3, Male)

"Language localization is important. The technology makes targeting really useful (P4, Female)

With over 2 billion users, the attraction for brands to be present on Facebook is strong. How brands serve their customers on Facebook is the key to brand growth and Facebook's effectiveness for brand building.

5.2 Customer Focus

The integration of Facebook into people's daily lives through their mobile devices and the social nature of the platform is another important factor which makes Facebook valuable to marketers. This social aspect encourages sharing and interactive behavior, which is what makes it so engaging for users. Several respondents highlighted the 'social element' of social media marketing on Facebook that brands can sometimes overlook. The opportunity for brands to explicitly encourage social interaction between users within the brand community was one area where the observations and interviews came together.

"Facebook is made for people to relate to each other and to create a community equally. It is difficult for a luxury brand to keep it is authority on Facebook...[Facebook] is a place for fans to communicate with each other, among themselves." (P3, Female)

"What hasn't changed are the fundamental consumer drivers. I do things because I see other people see me doing them. I do things because they give me a kick." (P2, Male)

Literature highlighted the importance of brand-led personal interactions in an effort to develop a relationship, which ideally leads to brand loyalty and brand ambassadorship. This involves brands maximizing consumer interactions, but also encouraging and promoting *consumer to consumer* interactions through shares, comments, and other engagements.

"You have chance to be personal, to be more human, not just a big corporate and a logo. It's interactive, you can build relationships, hopefully long term." (P1, Female)

Another said: *"Use Facebook for what it is. A huge generic, gathering place." (P2, Male)*

"Facebook is made for people to relate to each other and create a community equally." (P3, Female)

Overall, despite the generally high quality of content being posted to the Facebook pages, a lack of resources prevented brands from building such intimate relationships. One respondent believed that the requirement to engage individually with users does actually suit all brands.

"You should not be there [on Facebook] for brand awareness... You should be there for one off events or campaigns." (P3, Female)

This fascinating observation reflects the potential differences between the way prestige brands position themselves compared to smaller brands with a different brand profile. As such this finding was at odds with the literature's consensus.

5.3 Challenges of Facebook

Nevertheless, despite the significant advantages for reaching a wide variety of customers, managers need to be aware of both challenges and risks on the Facebook environment for their brands. The interview respondents were aware that using Facebook carries risks and disadvantages. A lack of strategic direction regarding content, using the wrong social media platform for the wrong message, and the design of the platform's interface were cited as key concerns by respondents. Managers also need to be aware of the growing number of competing social networking sites and their uses – in particular the way consumers use sites such as Instagram, Pinterest and Twitter differently to the way they use Facebook. Particularly for small or brands with limited marketing resources, effective presence on every channel is almost impossible, requiring early strategic decisions about channel presence.

"The biggest challenge is that marketers don't understand Facebook" said one respondent. "Not understanding the dynamics of the channel is important. They post irrelevant content – they think being on Facebook will do the job."

"Facebook...is not made for luxury brands. Instagram has a better answer for luxury brands." (P3, Female)

The literature highlighted that brands that tend to do better on Facebook do so by building relationships with consumers, and offering them content that meets their needs as the basis for success. This contrasts with the temptation to target consumers simply via in-feed advertising, which is another option on the Facebook platform. Overwhelmingly however, the presence of personal relationships through comments was not easily apparent upon observation of each page, whilst moderators admitted that they simply did not have the time or resources to engage with users as much as they would want to.

"Many companies are on Facebook but they don't know why they are on there." Said one respondent. "The management team says to get on Facebook, which leads to the posting of largely irrelevant content, but has no benefit to consumers." (P2, Male)

Much of the sample content observed in the following section centered around *brand* or *product related* posts. This content is evidently engaging to consumers, however the success of Ricola's reach (1.6m followers) suggests that value adding content beyond images and videos about the product itself also leads to successful brand equity.

5.4 Facebook Strategy

One of the implied focuses of the research was whether 'the rules' of operating on Facebook were different to other channels, and indeed to traditional marketing methods. In general, responses from interviewees were that Facebook is a communication channel just like any other, but with significant advantages and peculiarities that need to be mastered for maximum effectiveness. Rather than Facebook being a platform to be used in isolation, the core marketing principles of understanding the customer and meeting their needs remain paramount.

"The most important thing is starting with the customer...what are the needs and drivers of the consumer?" commented one moderator. (P5, Male)

Nevertheless, different brands have different objectives depending on their size, resources, maturity and preferences. This process requires establishing what the principle brand messages are, where the customers are devoting their attention online, which channels they are engaging with, what is the format of the content they desire, and how to build and drive engagement with disparate groups.

"There is not one answer per brand. There are different things you'd like to achieve depending on the moment." (P4, Male)

Such a response requires careful initial planning and review if Facebook posting is not to lead to short-termism and ad hoc posting should key messages not be clearly thought out. Nevertheless, a degree of experimentation is needed and desirable on Facebook to establish what works.

5.5 Facebook and Branding

Despite there being a variety of reasons to be 'on' Facebook, brand awareness and engagement remain the primary concerns of marketers both in the literature and in the sample group.

"Generally, you are there [on Facebook] to establish brand awareness. To establish a positive conversation, you...show your credentials and a positive halo onto the brand." (P2, Male)

One challenge of this study was the survivorship-bias of the brands themselves. What came first, a strong offline brand established prior to social media, or did the social media efforts make the brand what it is? This study was not able to accurately answer this question, yet regardless, once the brand is found on Facebook by users, the relationship still needs nurturing. Two different approaches were suggested by respondents:

"Of course, a strong brand is a pre-requisite of a successful Facebook page. People will actively look for you if you have a strong brand." (P2, Male)

"Identify your hardcore fans and your loyal users, and target them very specifically." (P5, Male)

Regardless of how it is measured, and whether the metrics of engagement or success change over time (as highlighted in the literature review), one thing the literature and respondents agreed upon was that engagement was at the heart of social media. This engagement can take the form of the brand interacting with, or directing communications to the consumer, or even facilitating engagement *between* users themselves on the platform.

"The best measure of success is engagement...what has the user done after the post has been received?" (P2, Male)

One way in which social media platforms have evolved has been as a customer service channel. Recall that much of the power of brands has now moved into the hands of users. Brands do not necessarily control the way in which the platform is being used. Unfulfilled customer needs can create frustration and disillusionment with the brand, and can result in negative word of mouth with damages brand equity.

"Brands are increasingly integrating social media into the customer service area...[we] do not consider it a customer service media." (P3, Female)

By contrast, Rolex for example uses Facebook as a platform among many to showcase two objectives. One, its broader brand ambassadors such as Roger Federer, and secondly, its highlighted product campaign at the time. These two objectives appeared quite clear from the observations, indicating a deliberate strategy of what they post online, which necessarily includes hard choices about what *not* to post online such as customer service content.

5.6 Facebook Content

One of the key focuses of the literature was the nature of user-generated content (UGC). Nevertheless, the nature and tactics of marketers own *brand-generated* content has not had the same level of academic interest. Rather than simply curating and re-posting UGC, brands are increasingly differentiating themselves by developing creative, original and useful content that they believe leads to higher engagement. User generated content may lead to more engagement and followers according to the literature, however the nature of the relationship that subsequently develops depends on the brand attitude customers have towards the brand, as well as their potential to influence other customers. Moderators believe that Facebook is the place for brand-generated content. UGC is often used for 'hard-core' fans, however casual followers enjoy seeing quality branded content.

"A real challenge is Facebook fan growth versus quality editorial content." Said one respondent. (P3, Female)

"Facebook is very good at reaching customers on the fringes. You have a very generic target group....On Facebook you have more simple messages [than] the more targeted platforms." (P2, Male)

"If the content isn't relevant or engaging, they [consumers] just switch off." (P5, Male)

Manager focus on *in-platform* metrics and the desire of marketers to show statistical or data-driven progress to senior management can cloud qualitative analysis on whether content is actually *good*, and how it represents the brand. Instead of something simply 'going viral' (a highly unlikely occurrence), managers should instead have a longer-term plan for developing quality content over time that reflects brand values.

"Only the very best companies who use management by objectives are the best at measuring success. We weren't at that level" said one respondent. (P2, Male)

"In marketing, you need to tell 'who' you are." (P3, Female)

The key focus for managers should be a strategy that achieves brand objectives, but which fulfils the needs and desires customers have on social media – be they social needs, informational needs, or desires leading to purchase.

"Engaging content that solves people's problems or gives people social currency makes all the difference." (P2, Male)

For the moderators interviewed in this sample, Facebook is a valuable tool for reaching customers. It's technology, its targeting ability and the way it promotes engagement are driving brand growth for firms across Switzerland. In many ways, the underlying strategy for building brand equity has not changed, but the platforms themselves have.

Chapter 6 Findings and Discussion – Facebook Brand Page Analysis

The following section now turns to the specific tactics, techniques and Facebook specific devices that brands use to drive engagement, and in turn build brand equity. The following observation grid was formulated using the literature review and is the practical component of the conceptual framework of this study.

Figure 7: Table of Observation Results - Part 1

	Vividness	About (Brand Relevance)	Involvement	CTA
Mammut	Image: 36 Video: 14 GIF: 0 Highly Vivid	Brand: 17 Product: 12 N/A: 21 Balanced with value-adding visuals	Medium	Brand CTA – "Check out" Several posts with no CTA
Davidoff	Image: 39 Video: 4 GIF: 7 Medium Vividness	Brand: 27 Product: 20 N/A: 3 Highly Brand Focused	Low	Brand CTA, some social CTA "Join us" for events Several posts with no CTA
Vacheron Constantin	Image: 41 Video: 8 GIF: 1 Medium Vividness	Brand: 9 Product: 41 N/A: 0 Highly Product Focused	Low	Brand CTA "Discover"- Personal pronouns used. Several posts with no CTA
Ricola	Image: 29 Video: 4 GIF: 17 Medium Vividness	Brand: 15 Product: 15 N/A: 20 Balanced with value-added content	High	Social CTA – "Look here", "Where are you going next?" -Personal pronouns used.
Rolex	Image: 26 Video: 23 GIF: 1 Highly vivid	Brand: 15 Product: 17 N/A: 13 Brand Focused	Low	Social CTA - "Congratulate" Product posts have limited CTAs. Matter of Fact Tone

Figure 8: Table of Observation Results - Part 2

	Brand Re- Engagement	Content Source	Social Media Techniques	CSR	Swiss
Mammut	Moderate engagement Use of 'likes', personal signoffs.	All Brand Generated Content (BGC). No UGC on Facebook.	#: 6 Partner: 7 Influencers: 16 Links: 43	2 Posts	2 Posts
Davidoff	Low engagement, no 'likes' Product focused engagement High use of events, but little follow up.	Mainly BGC. Some amateur video content, and some re-posting of third party content.	#: 2 P: 0 I: 0 Links: 1	0	0
Vacheron Constantin	Moderate engagement. Answering pricing queries. Signed off as VC. Encouraged off channel communications.	All BGC. No UGC.	#: 7 P: 0 I: 1 Links: 43	0	1
Ricola	Medium level engagement. Encouraged off-channel communications. Used for competitions, games. Asked lots of questions, so expecting responses.	Mainly brand produced. Some 3 rd party content, No UGC	#: 0 P: 1 I: 0 Links: 3	0	11
Rolex	Very Low engagement. Brand distance. Broadcast channel.	All BGC. No UGC.	#: 48 P: 5 I: 21 Links: 17	1	0

6.1 Vividness

"We work with videos because they are very successful" (P1, Female)

The first element studied is the likelihood that a post captures the attention of the user through visually stimulating imagery. *Vividness* consists of the extent to which a post uses graphic, visual or (increasingly) video content to drive engagement (Pletikosa Cvijikj & Michahelles, 2013). In line with the expectations from literature, previous studies, and the brand moderators, highly vivid Facebook posts were more prevalent in this study than purely text based posts. In contrast to Sabate's (2014) finding that images create more engagement than video, the respondents believed that video was more engaging than images – a trend that was only going to grow with time. Images remain powerful, with all 250 posts including a visual image of some description.¹ The most commonly used media device used was the still image, however there was a significant level of video content in use, with different degrees of professionalism

¹ Facebook's platform encourages the use of visual imagery with default visuals embedded from any link.

involved in its creation. This was a major difference between brands, and most likely explained by resources available to the broader marketing team.

Interview respondents believed strongly that video was the content-media format that resonated most with followers from an engagement perspective. One respondent said: *"Video, video and more video"* in response to a question about what current trends marketers need to be aware of to gain maximum engagement. Given that Facebook is also increasingly promoting image and video based posts (in order to stay relevant to a younger demographic) and trying to limit the amount of text in posts, moderators were very aware of the requirement to include images with each post.² Managers are encouraged to prioritize the creation of video in order to drive engagement on their pages.

Three brands, Vacheron Constantin, Rolex and Mammut employed the use of video in their 'background image' which makes the page appear more engaging initially, and may encourage more users to follow the page. Rolex was the most prolific video user with 46% of its post videos whilst Ricola was the least prolific with 8%. Rolex could use marketing assets from their other marketing channels (such as sponsorship footage) to use as content for their videos. There was also an untested association between the size of the brand page following and the extent to which they used video. One suspects that the resources available to brands such as Rolex for content creation differ markedly from smaller brands such as Ricola or Davidoff. Notwithstanding, Ricola's page was highly followed despite limited video content, which could be due to the value-adding content eluded to earlier.

Although high-quality still images comprised the majority of posts, the GIF format was popular particularly with Mammut, and especially Davidoff who used GIF in 14% of their posts.³ These posts involve creating a slideshow of still images that blend together to create the illusion of video, but which do not require the professional editing resources required for longer videos. GIFs are easier and less expensive to prepare than full length videos, and may provide a vivid option to managers in addition to their suite of still images. Davidoff's video quality was of lower quality than Mammut's for example, was often user generated, and was posted onto the site from external sources such as Vimeo (a YouTube competitor). It appears GIFs were an attempt to provide compelling content without significant video investment.

The length of videos was also an interesting side-observation, with some videos as short as six seconds, and most around thirty seconds long. Thus, social media has changed video story-telling from the

² Facebook has a 20% rule, whereby a picture is forbidden if it contains more than 20% text.

³ GIF is a form of animated still image that at times can appear like a video – it is essentially a slideshow on Facebook.

punchline at the end of a video to an important first three second grab to gain the users attention. One of the respondents said:

"You need to tell a story in maximum 20 seconds, maybe even 5. What is good is brands that are not preaching to consumers, but educating and engaging with them. (P2, Male)

Videos that entertain or create awe were found to get the best engagement, according to the Mammut moderator, which confirms the findings of the literature.

"The spectacular videos and photos get the best engagement because people are like – wow."

Notwithstanding, videos do not need to be 'spectacular' to be popular. According to the Mammut moderator, one of their highest engaged posts was a simple product focused video.

"We were surprised actually...and we will be doing more of that in future."

Mammut were the most advanced technically of the 5 sample brands by incorporating 360-degree (user directed video) into their posts on several occasions. The adoption of new technologies and formats by brands can be a crucial factor in encouraging engagement and demonstrating innovation to users. Noting the use of videos on mobile devices, one moderator said:

"When I started here we posted a lot of pictures, but now we post a lot of videos. When we have a long video, we post several parts so it makes lots of small videos. Now we use video subtitles because people don't turn on the sound." (P1, Female)

Furthermore, videos with vocal sound were subtitled by Mammut and Rolex, but not by Davidoff.

Ricola's posts used less video than the other four brands, but differed from the still-image focus by using a series of animated 'infographics' in their posts. These are essentially cartoon-like computer-drawn photos with statistics or facts on them. These were mainly used as non-product posts to add value to customers regarding the types of herbs the brand uses in their products. Like Davidoff, Ricola extensively used the GIF format in 34% of their posts. Whilst not as vivid compared to video, they do capture user attention for longer than a standard photo. Managers of brands with limited resources are encouraged to consider GIFs and infographics as an alternative to video.

Video was considered to be an important means of communication and was increasing in popularity given the advances in technology and the degree to which it is a highly shared medium. Most videos posted in the sample were marketer-generated, indicating a degree of sophistication around campaign branding

and resources available. User generated video was almost non-existent except for a couple of posts by Davidoff, presumably because the quality isn't uniform or strong enough. This is an interesting contrast with the literature which suggests that brands should promote user generated content to encourage further user generated content and engagement.

Overall, the five brands were aware of the requirement for vivid content to engage consumer attention. The degree to which video was used depended on broader marketing assets and resources, company culture and target market, with the professionalism of content was apparent with the premium brands. Davidoff used several external sources of User Generated video content, which employs the 'social' element of social media, and allows video to be used without high resource investment, however these lacked the brand consistency that Rolex posts had.

As one respondent said: *"It takes a lot of work. Video costs a lot of money. There are thousands of different formats. YouTube, vertical and Facebook are all different,"* referring to the diversity of channels today through which brands can communicate. (P2, Male)

Important considerations for brands when designing content plans is to incorporate the broader marketing message into strategy first, and then decide the level of vividness required to engage the audience. Facebook is also changing the algorithm to further promote video and adopting competitor technologies through Instagram stories, Facebook Live video and Facebook 360degree video. Brands need to be aware of the format their content is produced in so that it suits the right platform. With the growth of Instagram stories, Snapchat, and Facebook's focus on highlighting the most engaging content, brands need to consider whether their brand messages are best conveyed through video, and then allocate resources appropriately.

6.2 About (Brand Relevance)

The second category in the observation grid was the degree to which posts related to products (such as watches or cigars or jackets) specifically, whether the post was in general about the brand (climbing mountains, going sailing), or were generic value-added content. These were categorized into the following categories built upon the conceptual frameworks of de Vries et al (2012); Shen & Bissel (2013); Pletikosa Cvijikj & Michahelles (2013); and Tafasse (2015). Final categories included:

- Product Specific Posts: Campaigns or production collections (company related)
- Company Branding: General brand name association (company related)

- General Content: Value-adding content, but not explicitly branded (non-company related)

The majority of posts from all five companies were brand or product related, although there were differences regarding non-brand content. Ricola was the most prevalent general content provider, which matches the literature's suggestions to add value to customers through non-branded content. Davidoff and Vacheron Constantin were the two most company-focused posters (both product and branding). Davidoff was the most brand focused with 54% of posts brand related, and another 40% product related for a company total of 94%. 82% of Vacheron Constantin's posts were about specific watch models and campaigns, with 18% related to general branding, and 0% non-brand content. Mammut, Ricola and Rolex had 50%, 50% and 54% of their posts company related respectively. Mammut and Ricola were the most common posters of non-branded content such as how to use herbs, hiking tips, and other non-brand related value-added information. The luxury brands demonstrated the least value-adding non-brand content. This reflects differences in the effect of content on people. People appear to engage with Ricola and Mammut posts because they decide 'this is interesting' and whilst people engage with the luxury brands because 'this makes me look good.'

Mammut and Davidoff were the only two companies in the sample set to include sales channels within some posts, however these were very limited, which reflects the literature that Facebook is used for branding and not sales conversion. Nevertheless, much of the engagement that followed user questions directed people towards boutiques, online stores and physical channels. This suggests that moderators are closely observing UGC, and are quick to seize conversion opportunities when they arise.

Content needs to be relevant to consumers to fulfil their needs otherwise they have little incentive to follow a brand and engage with its content. As one respondent said:

"Users want to be entertained and informed. You don't want to be always pushing sales. Use lots of business related content, then the occasional sales push." (P3, Female)

Mammut's posts varied between detailed product shots of jackets and bags, and an assortment of lifestyle shots of adventurers using Mammut products. Mammut focused on integrating several of their products into an adventurous lifestyle which was a subtle way of positioning products to customers. Davidoff posts by contrast were often linked with drinking Scotch whisky, and revolved around their *Late Hour* Winston Churchill range. Only 6% of Davidoff's posts were *General* showing users how to integrate the product into their lifestyle. The two premium watch brands differed with Vacheron Constantin having an overwhelming product-variety focus (campaigns), whilst Rolex occasionally showed the watch collection,

but instead used brand ambassadors and events more widely. Vacheron Constantin had no broader influencers or brand ambassadors on their page. Davidoff was the main poster relating to offline events (for their US market).

For all five brands, there were very few 'behind the scenes' posts, there were no employee or head office posts, and very limited links to industry updates. The Mammut moderator suggested that such content would be more suited to a local (regional or country based) page than the international page. Accordingly, the standardization required of the global page may reduce the variety of posts available to brands, and could constitute an interesting topic for further research.

"On the country pages, they post more about regional athletes. The quality is not as high...The country specialists are usually doing other marketing too...and...are often are not social media specialists."

None of the companies were overly price and sales channel promotional with their posts by regularly linking them regularly to prices, discounts or special offers, however on occasion there were product links on the Mammut website.

As one respondent summarized:

"Inform, entertain or inspire. But don't do advertising – talk about it softly." (P2, Male)

6.3 Call to Action

The third observation category was the extent to which the content was purposeful in leading to a desired consumer action. This involves a call to action (CTA) which encourages the user to do what the marketer wants to drive engagement. As one respondent said:

"If you want the consumer to do something, you have to ask for it" (P2, Male)

This is divided into two categories. *Social* CTA is designed to promote electronic word of mouth through liking, commenting, or sharing and often involves writing questions, invitations to comment or suggestions to share the post. The alternative category is if the post was designed to produce direct engagement with the brand in order to drive conversion such as through a website link or to click on a

product link. Sometimes a post falls into neither category, and sometimes a post can have characteristics of both.

Both the *Call to Action* categories and the following section 6.4 Involvement Type categories were analyzed in a qualitative manner.

The majority of posts from all brands were still images accompanied by some text where calls to action are situated. The majority of posts that had *did* have calls to action had brand CTAs rather than social CTAs, which is consistent with the majority of posts being *About* the brand as section 6.2 outlined. This suggests that companies are using Facebook to drive interest in the product, and capitalizing on consumer interest in the brand itself, but are not actively using the social element of social media as effectively as possible. Strong social calls to action include: "Tell your friends about this", "What do you think of this?" or direct requests to "share" content if they like it. The approaches used by these brands are subtler, either by design, or because they aren't aware of the power of Calls to Action.

Mammut was strong with Calls to Action in general with a variety of conversational techniques used. Mammut's posts use a combination of questions and statements, with extensive use of exclamation marks to attract user attention. The majority of Mammut's CTAs are *social* by inviting consumers to share content or to "get active" themselves. The tone of the link posts is to 'Check out' more often than to 'Read now' which suggests a more engaging tone than the premium brands which are more instructional. Some product posts do not have a Call to Action at all – instead they invite the user to enjoy the photo or click links. On several posts, Mammut lists a series of instructions for users to get maximal utility from the post such as turning on the sound. This technique acknowledges that Mammut understands that most of their users are using mobile devices. Mammut uses second person pronouns which supports the findings of Cruz (2017) who argued that terms such as 'you' and 'your' lead to higher engagement.

Most Davidoff posts referred to the products themselves, and lacked specific calls to action, unlike Mammut. Limited use of call to action was used Davidoff invited people to events. "Join us..." they would post. Davidoff did not use personal pronouns. Vacheron Constantin's posts regularly contained words such as 'Discover', 'Learn more' or 'Click here' which were very active calls to action, and always in the context of the brand or new product ranges. The majority of Vacheron Constantin posts simply stated something related to the product image and invited the viewer to either click a link or admire the product within the photo. Vacheron Constantin had a formulaic 3-line post structure. Line 1 introduced the post, Line 2

provided content and detail whilst Line 3 encouraged the user to click on an external link. They use the occasional quote used as a question, rather than just making a statement, such as saying "can you guess this classic model"? The posts did not explicitly encourage liking, or sharing, although the occasional question prompted comment responses.

Overall, the premium brands referred to the products and the posts themselves whereas Mammut and Davidoff invited the user to picture themselves involved with the post. This was achieved through higher use of questions and the use of second person pronouns.

6.4 Involvement

User involvement type is the extent to which users need to 'take action' to engage fully with the post (van Noort, Antheunis & van Reijmersdal, 2012, de Vries et al 2012). This means the extent to which a user should simply reflect on a post (low involvement), click on something (medium involvement), or to take further action (high involvement). In marketing psychology traditionally, involvement refers to the extent to which a consumer is required to engage with the media.

A *low involvement* post is a statement about the brand, product or topic with no call to action or requirement to click, respond or act. Common examples include a photograph of a product with a simple description, but no CTA. Many Davidoff posts fell into this category. A *medium involvement* post involves the user confirming attendance at an event, clicking on a link to an external source (such as a website or blog), or being invited to comment on the post. Vacheron Constantin used this a lot. A *high involvement* post involves the user actively participating in the engagement such as answering a quiz, or entering a competition or being requested to produce UGC beyond text comments. Ricola was the strongest at this in the sample.

Vacheron Constantin and Mammut were regular users of medium involvement posts where the Facebook post encouraged the user to click on a link to the corporate blog (in the case of Mammut), or the corporate collection page of the website (in the case of Vacheron Constantin). In some cases, the post directed the attention to the link, in most cases, the link was simply there for further information.

As one respondent said:

"The website is still the best place to present the product collection – no discussion" (P3, Female)

Ricola offered a diverse and high-level user involvement experience and had the highest involvement among the sample group. They use a variety of devices such as competitions, contests and open questions for users to engage with. Competitions encourage engagement between fans from a social perspective, and users are inclined to tell their friends about competitions which are both *original* and *compelling*. This promotes eWOM.

Rolex offered medium involvement overall. The tone of the Rolex site was very authoritative, with no questions, polls or quizzes. Rolex delivered content much like a sports news-desk, which neatly combines content marketing with their brand ambassadors. They external links which directs users to the website, however the bulk of their posts simply invite the user to either enjoy the beauty of one of their products or to join them in congratulating one of their brand ambassadors. This requires information to be simply presented to the user, and discouraged direct engagement and follow-up with the customer.

6.5 Extent of Brand Engagement

The engagement observation category refers to the extent to which the brand moderators engaged with user comments within the platform. Whilst this is not directly related to the marketer generated content posted on Facebook, it is relevant for building relationships. Literature suggested that brands should respond to user comments to develop a 'dialogue' which in turn builds the customer brand relationship. In summary, moderator engagement was not consistent across the sample set (possibly due to time or resource constraints), although it appeared that each page was monitored by moderators. When users expressed direct interest in purchasing, moderators responded quickly with sales channel options. Often this involved taking the user to an online store, redirecting to another platform or engaging with an email address. Clearly, the level of one-to-one engagement for a brand such as Rolex with 6 million followers will be different to a brand such as Davidoff Cigars with 45,000 followers.

Across the sample group, moderators did engage with users, although Rolex was a notable exception. Rolex appears to see Facebook as a one directional messaging platform. Vacheron Constantin's moderators signed off to comments with the VC brand name, whilst Mammut brand moderators signed off with their individual names which was a curious observation. Given the volume of responses (in some cases over 1,000 per post), it was difficult for brands to answer all posts, however the overwhelming impression was that brands were not engaging in *deep dialogue* with fans. Instead, the fans were engaging in dialogue between themselves, but this was not explicitly encouraged by the brand.

Despite the page being about brand awareness and relationship building, it was interesting to note that brands would very quickly provide links to sales channels if a customer asked where they could obtain an item, or if they had a question or complaint about the availability of the channel. The majority of users' posts, which were exclamations about the product were not responded to. Ricola was one of the more re-engaging brands along with Mammut which 'liked' user posts, and interacted with them. It also appears that moderators are consciously on the lookout for factual comments or questions which may have the potential to negatively impact brand equity for various users, and which may signal that specific needs are not being met. Furthermore, brands did not initiate new conversations following user engagement with brand posts. Nevertheless, Mammut and Vacheron Constantin skillfully repurposed blog or other brand content to answer user questions, which was then seen by the users who had commented on the original post.

Davidoff's brand re-engagement was very limited throughout the sample and appears to reflect a lack of resources and post follow-up. For other brands it could also reflect a premium brands desire to keep some level of distance from customers. Exceptions included a situation where a user asked, "Where can I get these?", and the user was re-directed to the online store. Several users asked, 'may I know the price please?' which was promptly replied to by the moderator and links given to email accounts or store links. One of the interesting elements of the re-engaged comments by brands was the ability to track sales leads specifically given the type of link used (i.e. Bit.ly format).⁴ A significant amount of Ricola's re-engagement come from engaging with competition prize winners on the platform, congratulating them, and encouraging them to contact the company directly via email. Ricola doesn't appear to engage significantly with comments when users express their satisfaction with the product or brand, but rather only when negatives or direct questions are posed. On the Vacheron Constantin page, in one instance luxury are criticized, yet moderators decided to stay silent on this topic to avoid being drawn into an argument. Furthermore, Ricola's page has a series of negative reviews 'pinned' to the top of the page which have likewise gone unanswered by moderators.

In summary, the level of brand re-engagement was mixed. Given the scale of the followings, it is difficult for brand moderators to respond to each user individually. Brand engagement which responded to a group of comments *en masse* were not used either. The level of brand to consumer re-engagement was lower than expected in the literature, likely due to the size of the brand followings, but potentially because moderators are unaware of the extent to which relationships require multiple touchpoints. Managers

⁴ bit.ly links are an example of URL shorteners which make a page post URL more manageable.

from smaller brands are encouraged to consider their value proposition and if Facebook is to be a one-way communication channel, or indeed a platform for dialogue. Premium brands should make a strategic decision as to whether they abstain from engagement. Given its brand profile, Rolex may be an outlier in this respect.

6.6 Content Source

The content source category builds upon the Schivinski's (2012) study of the differences between brand and user generated content. Literature suggests that brands should incorporate UGC into their official Facebook posts in order to be social, and because User Generated Content garners more trust from users. However, the results from this study suggest that brands with significant media production resources are focusing their efforts on high-quality brand produced content, rather than giving voice to user generated content on Facebook. As such, the brands in this study are not 'reposting' user generated content or encouraging user generated content for community building. Davidoff was the primary exception, using significant third party social proof from online magazines and cigar experts to promote their product, yet as previously outlined, appears to have the weakest Facebook page of the 5 brands in the sample from a subjective quality perspective.

The links to different platforms on Facebook was an interesting observation. Several brands used repurposed content from Instagram on the Facebook page. It was unclear if this was a convenient way of using the content again (they could have downloaded and reposted nakedly), or whether it was a deliberate decision to cross promote platforms. Mammut and Vacheron Constantin both repurpose Instagram content, in all instances branded influencer or brand product related content⁵.

As the Mammut respondent commented:

"We don't really use pictures from fans. The quality is not good enough. We work with [paid] influencers and we use their high-quality images."

All Vacheron Constantin's post content is brand generated and of high quality. The level of consistency and focus on product related posts leads to a one dimensional yet highly engaging series of posts given the breadth of product range and ability for the brand to invoke its heritage. Vacheron Constantin uses no

⁵ This paper considers officially sanctioned influencer content to be brand content since it meets with branding quality and format guidelines.

user generated content whatsoever. The majority of Ricola's content is brand generated, with significant design investment demonstrated in the use of infographics. Ricola's video is less professional and has less effort put into it than the premium brands, and may reflect brand resources. Nonetheless, the design focus appears to be on their extensive use of infographics. No other brand in the sample group used infographics the way that Ricola did. All of Rolex's content is brand generated and appears to closely fit their broader marketing messages of influencer endorsement and partnership with key events. Some of the content is repurposed from the wider marketing team, and some content is taken from television stations or other media. Nevertheless, every post is branded with Rolex logos and campaign graphics.

In summary, it appears that brands are using Facebook as a catalogue or showcase for their brands and collections. Except for Davidoff, the post content of each brand was limited to product shots, and some lifestyle integration. It appears that Facebook may be evolving to become a platform where quality over quantity is the main approach, with other platforms such as Instagram being used for more volume. Further research could study the first avenue that users visit to learn about a brand – the Facebook page, another social media platform, or the company website.

6.7 Social Media Marketing Techniques

The observations of the social media marketing devices used by the brands was one of the more interesting categories. Four categories of *within-post* 'social and brand links' were analyzed: a) Hashtags, b) Brand partner references, c) Influencer references and d) External website links. For the purposes of data collection and analysis, whilst most of these were hyperlinked (clickable within the platform), not all were hyperlinked, yet were still included. Examples included Rolex referencing Placido Domingo as an influencer, but not including a link to his Facebook page, as they did with Anna Nordquist.

Although not typically a hashtag environment (Twitter and Instagram are more known for this device), there were varied findings from the five brands. Rolex was the most notable hashtag user with 96% of posts including #Rolex and/or a product hashtag. Mammut used hashtags in 12% of posts, focusing on the #EigerExtreme range, whilst Vacheron Constantin used hashtags in 14% of posts, mainly for its #VCoverseas range. This suggests that hashtags are useful for tracking engagement with specific product campaigns.

The extent to which brands encouraged users to stay within the Facebook platform or leave the platform to visit a website was another interesting observation from the study. 84% of Mammut's hashtags had a

bit.ly link to the Mammut blog or online product collection. Some of these links were very subtly hidden behind supposedly 'non-brand' content such as favored hiking routes. Vacheron Constantin was another brand that used external links 84% of the time, mainly directing users to the online collection. Davidoff by contrast used very few external links, and often their links were to non-owned channels such as Vimeo or to third party content review sites. Rolex used links on 34% of occasions. This use of links suggests that brands are aiming to do more than just inform or entertain consumers; rather they are trying to bring them closer to dedicated brand content channels to improve the relationship they have with the brand. As the Facebook algorithm charges brands to reach their own followers, bringing users to brand-owned assets and developing relationships there is crucial for customer retention.

The use of influencers and celebrities (who were also tagged or hyperlinked within the post) was a common feature of the Mammut and Rolex pages, whilst Davidoff, Vacheron Constantin and Ricola made virtually no use of such devices. The Rolex ambassadors (such as Roger Federer) are marketing assets beyond the social media realm, whilst Mammut is embracing the use of micro-influencers, who are very popular in Instagram in their marketing. Mammut use influencers (who sometimes contributed to photo or word-blogs) on 32% of posts. Rolex used influencers in 42% of posts. The use and effectiveness of micro-influencers could be an interesting field of future research to determine if micro-influencers are valuable for building brand awareness and loyalty.

As one respondent said:

"Promote the contextual partners that you are working with. For example, the Golf partners. You should leverage your existing assets and brand ambassadors." (P3, Female)

Finally, external brand partnerships such as *Gore-Tex* for Mammut, and the Golf and Tennis tournaments for Rolex were a key feature of their campaigns. Rolex used partnerships whilst Vacheron Constantin, Ricola or Davidoff did not make use of these. This reflects broader strategic marketing decisions. If a brand is to have partnerships beyond social media, brands should use those assets on social media, and link to them so that cross channel promotion takes place.

These links to influencers, websites or other pages is an important component of post content to consider. Whilst on the one hand brands want to keep post calls to action simple so as to not confuse the consumer, utilizing the social nature of the platform to take advantage of cross promotion is something to be considered. Another consideration is the use of link tracking services such as *bit.ly* to encourage off platform engagement, so that engagement can be tracked from its source.

6.8 Other Observations

Corporate Social Responsibility (CSR) is a key branding and strategic differentiation topic for brands today (Smith, 2011). CSR consists of companies fulfilling perceived social obligations to the environment, diversity and the social good. Somewhat surprisingly, in the sample set emphasis on CSR was minimal to non-existent. From the evidence in this sample, Swiss consumer brands do not use Facebook for communicating CSR messages, preferring other channels for this message or rather avoiding the topic at all. The premium nature of these brands and their global messaging may be the primary reason for this absence.

The author assumed that Facebook would be a useful media for delivering broad content on CSR but was surprised to find that this wasn't of importance on an international scale. This was potentially because the CSR message differs in its acceptance across the world, and in key markets such the Middle East or China may not have resonated as well as high quality images of luxury and lifestyle. Of the five brands, only Ricola made occasional mention of natural growing methods, with 2 posts explicitly CSR related. It was the 'greenest' brand of the 5 studied. Mammut also offered 2 posts with CSR content, whilst Rolex had 1 post with CSR content. Vacheron Constantin and Davidoff had none. There was no mention of climate change, gender equality, gay rights or other potentially controversial CSR topics in any of the 250 posts across the five international brands.

The degree to which brands identified as Swiss was a minor sub-component of this study. It was expected that the 5 Swiss brands would evoke Swiss heritage due to its reputation for quality, precision and status. Ricola was the most explicitly Swiss brand referring to Swiss heritage in 11 posts. For example, Ricola referenced that its herbs were grown in the Swiss Alps (an allusion to quality), referenced the beauty of Swiss mountains and cows. Davidoff's Swiss links were limited with the Davidoff brand-name itself in full being "Davidoff of Genève", however content did not focus on this point. The two premium watch brands used surprisingly few Swiss-links. 3 of the 5 brands (Mammut, Ricola and VC) acknowledged that August 1st was 'our National Day.' Neither explicitly branded themselves as Swiss or invoked Swiss cultural references. Overall however, association with Switzerland was not a key message of the most brands on Facebook. Potentially, the brands do not see Switzerland as a major differentiator or selling point, or because audiences around the world perceive 'brand Switzerland' differently.

In summary, it appears that social media moderators either deliberately don't evoke Swiss heritage, or that they are unaware of the strategic implications of differentiating the company based on its Swiss

identity and heritage. This is something for managers to consider as part of a broader marketing message campaign and brand strategy process.

Chapter 7 Managerial Implications

The follow section comprises a two-page summary questionnaire for brands that have a digital marketing strategy in place, and would like to maximize the effectiveness of their Facebook posts from a branding perspective based on the results of this study.

Post Content Guidelines - Summary for Managers

1. *What is the purpose of Facebook for your brand? – Will it be your primary marketing channel, part of a suite of platforms, to be used for customer service, as a product showcase, or competitor or customer intelligence?*
2. *Do your social media moderators understand the broader strategy of the company and how the company differentiates itself? What are the key messages to be conveyed through Facebook?*
3. *Consider the risks of being on Facebook – the message and media must adapt to the platform and changes in the way users perceive platforms.*
4. *Are you an internationally-oriented brand? How prepared are you for international customers and foreign language brand engagement? Is producing or promoting such content consistent with company strategy?*
5. *Have you considered localized or regional pages with different content for different market segments?*
6. *What resources do you have to produce quality content (such as video) or to invest in 'boosting' content for distribution?*
7. *Are your videos best practice? Do voices have subtitles or is auto-play enabled? Does the first six seconds capture user attention? Are the videos adapted for the platforms they are used on.*
8. *Have you considered GIF or slideshow images to complement still images if production resources are limited?*
9. *What consumer needs do your posts serve? Information needs? Entertainment needs? Both?*
10. *Do you want to measure engagement on the Facebook page itself, company website or another asset? For example, be consistent when posting videos and don't embed from YouTube or Vimeo.*
11. *When posting images or video, are you providing context and giving options for how users can get more information if they want to engage further with the brand or content?*

12. *Brand generated or user generated photos? High resolution branded still images are the industry standard today for premium brands. Image reflects the brand perception.*
13. *Are you posting with the intention to elicit comments? In this case, be present to respond quickly to customer needs with pre-prepared content.*
14. *Is your company's Facebook page social? Are you encouraging user engagement, providing social proof to users, using hashtags, or linking influencers and events?*
15. *Are you providing Calls to Action (CTAs) in your posts? Do you prefer brand engagement or social engagement?*
16. *Are your posts clear? Don't make a post too confusing, with too many links, comments or calls to action.*
17. *When 'boosting' posts, are you waiting for successful organic engagement first before committing money to low-engagement posts? This is a form of A/B testing that drives better engagement and ROI.*
18. *Is your content purely brand related? Actively engaged communities care about their community's problems. How is your brand developing content to add 'extra value' to customers?*
19. *Are you using URL shorteners to 'clean-up' posts and track landing page origin?*
20. *Do you have a viral disaster plan? Do your staff know what to say and what not to say during PR disasters?*
21. *Are you using calendar related information in your posts? Have a calendar of brand related or regional events which you can tie the brand into which adds value to users.*
22. *Are you repurposing old content when responding to user comments?*
23. *Is your Facebook feed up to date? People use social media because they feel it is more 'current' than websites. Post high-quality content consistently.*
24. *Are you taking your consumers off platform for a reason? Are you capturing email addresses with website content and guiding them into a sales funnel?*

Chapter 8 Conclusion

Social Networking Sites such as Facebook have fundamentally changed the marketing landscape. Brands today need to find ever more enterprising ways to reach customers, and then hold their attention. They continue to do so on Facebook, despite the growing popularity of other social networking sites such as Instagram, Snapchat or Medium. This paper has focused on the Facebook content strategies of 5 Swiss consumer brands and found that Facebook remains a highly relevant platform for brands to communicate with their customers to develop brand equity. Brands are devoting considerable marketing and company-wide resources to the platform, with audience engagement still strong, according to the respondents in this study.

This paper proposed the question: **"How do Swiss international consumer brands use Facebook in general to develop brand equity and customer engagement online?"**

The conclusions to be drawn from this study are that brands are ostensibly on Facebook for its remarkable reach and for the ability to engage customers directly all over the world. The brands in this study are indeed using Facebook for brand building rather than as a platform for direct sales, however different brands take different approaches to this objective. *Vacheron Constantin* and *Davidoff* both use Facebook to profile their key products and current campaigns, with an emphasis on content that focuses on the features of products. *Rolex* uses Facebook more as a communication channel, to highlight its broader broadcast marketing objectives, such as its relationships with key events and influencers. *Mammut* endeavours to engage its audience with visually stunning and innovative content, and is increasingly preparing its brand page for conversion to its online store, albeit subtly. *Ricola* has the most diverse approach on its page, actively getting users involved in post content rather than simply broadcasting to them as *Rolex* does. *Ricola* uses Facebook to add value to customers, interact with them, and takes a more conversational tone. Interestingly, *Rolex* does not use a platform such as Twitter, which reflects the importance of platform choice and suitability for brands. It is also relevant to consider the nature of engagement between the brand and its followers. Not all 'engagement' happens on the platform. Consumers may still purchase *Rolex* or *Mammut* products having seen them on Facebook, despite not liking or commenting on posts. Literature has focused on engagement metrics because senior management can see 'definitive' progress with regards to an increasing number of followers, or a certain number of likes. Omni-channel metrics and qualitative success measures are needed for brands to avoid these pitfalls.

Brands are developing high-quality and compelling content to develop relationships because such content meets user needs. The size of the brands following suggests users are responding to quality content with enthusiasm and electronic word of mouth which ultimately leads to greater brand awareness. Brand social media moderators appear aware of these strategic objectives and are posting content in alignment with their stated goals of reaching both casually interested customers and brand aficionados. In line with the recommendations of literature, Facebook is most effectively utilized by brands as a tool to achieve high levels of brand awareness and to grow brand equity rather than as a direct sales platform.

Nevertheless, and given the significant resource constraints of brands, brand re-engagement with fans is piecemeal. Comments are monitored by moderators, but the findings of this study show that brands engage most often when a potential conversion exists. Similarly, brand moderators focus on within-platform measurable engagement such as likes and shares as the key measures of success. The Facebook pages studied in this paper are also being used as a global platform by which firms reach audiences. With English as a commonality, the extent to which content can be engaging for all global users is questionable. Nevertheless, English content allows a degree of segmentation based on education and income. Brands tend to post predominantly about their products and their brand profile, rather than diverting into themes which may vary depending on cultural context such as environmentalism or staff welfare. Appreciation of the power of the brand and its products is the one thing all members of the brand community have in common.

Importantly, Facebook is not a platform used by social media managers in isolation. Despite its importance and ubiquity, large brands are using it as part of a suite of social media applications alongside corporate blogs and Instagram. Capturing user attention and then directing it to electronic word of mouth, or re-directing users to company owned assets (such as websites) shows that brands are using Facebook in concert with other platforms and channels. For luxury brands in particular, Facebook is not being used as a centerpiece for branding, but rather as 'another channel' for key brand messages, with few distinctive 'social' elements to their posts. Building individual relationships with customers when a page has hundreds of thousands of followers is difficult.

Facebook increasingly carries risks for brands. The ability of brands to reach hundreds of thousands of followers has been paid for and earned over a long period. It is important for brands to consider the extent to which they are putting all their marketing 'eggs in one basket' with Facebook. Facebook is now a political football and potentially soon to be subject to regulations on how it reaches certain audiences. Demographic trends are also changing on Facebook with younger users gravitating to newer platforms.

Furthermore, consumer targeting may become so insidious that user behavior changes and a response similar to that of 'pop up ads' and spam takes place. Changes to the algorithm, the presentation of news feeds, and Facebook's financial objectives also have the potential to impact brands.

In the meantime, however, Facebook remains a highly effective force for brands to communicate with followers. The importance of producing quality content, not just in high quantities, has been paramount in the findings of this study. Most of the 5 sample brands posted on average 3-4 times each week, with brand generated high quality video and still images requiring extensive behind the scenes production work and editing. Despite the suggestions of earlier Facebook literature, Swiss consumer brands with large followings are not using Facebook to showcase User Generated Content, but rather to differentiate themselves by the quality and sophistication of their brands. Effectively, Facebook has become a brand showcase, because in many cases rather than moving off platform to 'Google' a brand, they will search for it on Facebook and quickly assess whether it fits their needs.

8.1 Limitations of the Study

There are several limitations to this study that affect its rigor and potential application to a broader context. These fall into both *methodological* and *practical* categories.

This research was qualitative, with semi structured interviews and interviews the two approaches used. The interviews could have been affected by interview bias, and the focusing questions of the interviewer could have impacted responses – indeed there were different topics covered in each interview. Furthermore, all interviews were conducted in English which was the second language of all participants. Detailed insight in some instances may have been lost. Additionally, interviewees were not speaking as representatives of their company in most situations, rather responding in an 'off the record' manner. This potentially impacts the responses given. Likewise, although this was not a quantitative study, access to behind the scenes company strategy and Facebook metrics could have been additionally insightful. Single author research bias in a qualitative study impacts a study of this kind. The author was familiar with each brand and took previous knowledge into the study.

Furthermore, the nature of the companies selected could limit the replicability of the study, as does the small sample of companies represented. Despite being a common approach in qualitative research, purposive sampling comprises a potential limitation. Each of these brands were well-known in their own right prior to the emergence of Facebook as a communication platform, and this could impact the

perceived success of the brand online. The strength of Rolex's universal appeal may make it a poor contrast for Davidoff, which has a narrower niche market. Furthermore, the negative esteem in which tobacco brands are held by some people compared with a brand such as Rolex could have impacted the impartiality of the discussion. There was a wide disparity in the number of followers between brands (i.e. 6 million for Rolex and 45,000 for Davidoff) which impacts the scope of the study, and accounts for some of the conclusions about each company. Consequently, the comparability of cases within the study could be questionable. Another factor that may have impacted this study is the business models of the brands in within the sample. The extent to which brands have an online store may affect their Facebook branding strategies. Mammut has a growing online store for Germany, Switzerland and Austria, whilst Ricola has a global online store. Davidoff, Vacheron Constantin and Rolex sell through distributors and boutiques and this affects the brand awareness to sales focus of the brands.

8.2 Originality Claims and Further Research

This study is the first of its kind to focus specifically on the way Swiss consumer brands use Facebook to showcase their content, drive engagement and build brand equity. It is also the first study to use qualitative methods to link Facebook *strategy* with *content objectives*. Furthermore, for the limited authors that do study Facebook content, most have focused on the effect of content on user engagement, rather than take the perspective of what the market was aiming to achieve. This study also provides a unique content conceptual framework for brand managers to consider. Furthermore, this study provides an update to literature by claiming that video is now a more powerful driver of engagement than still images. Another original insight is that for premium brands at least, marketer generated content is the principle content source on Facebook pages, with other channels such as Instagram now being used for User Generated Content.

The extent to which brands are successful *before* being on Facebook could be analyzed with a before and after study aiming to separate cause and effect. This would involve strategic involvement with brands themselves and access that this author was unable to obtain. Further research could focus more specifically how the rise of content marketing in the B2C sector is changing the nature of Facebook brand posts, and more deeply re-categorize the 'About – Brand Relevance' observation. The resources devoted to video and brand-engagement would make a fascinating comparative study, however accessing this data practically could pose a problem. Likewise, advanced analytical tools and quantitative formats could be used to further explore the nature of language used within posts such as question formats, second person

pronouns and post length. Localization appears to be another important factor for internationally oriented brands that is under-researched. Additionally, further research could focus on the differences in marketer use between Facebook and Instagram, especially regarding the format and uses of media such as video and high quality still images, and the nature of tactics such as micro-influencers. Research gaps also exist with regards to what users expect of individual platforms such as Facebook. Survey based research could be conducted on advertising acceptance by users on Facebook to determine if they are becoming accustomed to targeted content on Facebook, and if differences exist compared to traditional banner or pop-up advertising. Further research could also explore the relationship between social networking channels and brand differentiation such as country of origin branding or a focus on CSR.

How do Swiss international consumer brands use Facebook in general to develop brand equity and customer engagement online? They leverage their powerful brand stories, heritage and product collections by creating visually engaging content that their global followers enjoy engaging with, and that users want to share with their friends. They appeal to human desires of social connection, status and take advantage of the unique strengths of the Facebook platform to do so. And they don't try to do everything on Facebook. They focus on strategic objectives without trying to sell explicitly to users, highlighting the 'latest' campaigns that the brand is offering. They acknowledge regional limitations and focus on brand messages that will be the most widely accepted on a global scale. Social media platforms such as Facebook have evolved in how they are used. For Facebook, that purpose is to be a brand showcase and a one-stop-shop for brand information as an alternative and a complement to brand websites.

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Appendices

Interview Transcripts

Interview – Mammut (P1)

Hadleigh: Why does Mammut have a presence on Facebook?

Respondent 1: I think Facebook is a very good platform to reach a lot of people because I think yeah, well everyone is on Facebook these days so it is very easy to reach a lot of people and to reach your target group Ahhmmm... and it's not that expensive ... when you think if you have an Ad in a journal it's very expensive you pay a thousand of Francs, and you don't need a very big budget for Facebook and you can build like a community with all the people who are interested in what you do, and maybe you can make them to paying customers so that's, yeah I mean that's probably the angle, to people buy your stuff and also it's a great platform to engage with your customers or your future customers. It's also kind of a customer service because people reach out to us if they have a problem with the product or a question or anything,

Hadleigh: What do you mean by Engagement? What does that mean to Mammut?

Respondent 1: So we are a loving contact with our customers so with our future customers or a fans so they reach out to us if they have a problem with one of our products or they have a question or they sent us pictures where they out outdoors if one of our products and if they are like a grateful for that so we also have a lot of feedback for our products.

Hadleigh: Great, ok, so you mentioned before that there's a range of reasons to be on Facebook according to my reading of all the, literally you can be on there for different reasons, what is the main reasons for you, is it to yeah keep existing customers happy? To find new customers? To listen to your customers? To solve their problems? What's the main reasons or is it a combination?

Respondent 1: Yeah I think it's a combination it's very hard to tell like there's one main reason because it's good that the platform is a combination of all, of all these things.

Hadleigh: How important is Facebook compared to other platforms in your social media strategy like Youtube, or Instagram, or Twitter?

Respondent 1: It is very important because the most people are in Facebook. So we can reach we can reach the most people there so we can reach everyone on Facebook. There's.. not everyone is in the Instagram or in Youtube yet.

Hadleigh: Cool... And what would.. how would you describe Mammut's social media strategy? What is the strategy here?

Respondent 1: (Laughs) That would be long answer so.... Probably it's.. the goal is brand image.. To build up the brand image. So not really.. to sell products but more.. to build up brand image.

Hadleigh: And what role does social media strategy play in your larger.. marketing.... strategy so.. physical marketing, TV, posters, in store, you know is it.. how important is it and how would you describe it?

Respondent 1: It's ahmm.. quite important we don't do a lot of print anymore, yeah so I think.. becomes important more important over the time because.. years ago we did more of print and now more ahmm.. digital channels are more important.. for us and. with the new web shop and everything.. it's got more important.

Hadleigh Cool. So, you're on Facebook, it's important, It's really important to reach customers

What features of Facebook are important? For you as a marketer? Yeah, I'm talking 'bout things like the brand page, the applications.. Yeah what.. what is it about Facebook that makes it so useful for you to spread your brand image?

Respondent 1: Ahmmm.. so we use the brand page of course

Hadleigh: Yeah and mainly of the brand page also can get obviously before. Is the brand page your main use on Facebook or the other things that you use on there?

Respondent 1 : I think it's the main thing, we also use like applications sometimes to do some raffles

Hadleigh:, And what are the biggest challenges to using Facebook to build your brand? Mention the good things

Respondent 1:.. It's kind of like, I mean Facebook is a very big company and they are doing what they want so, it can be, it can be that they change their algorithm from one day to other and it can be we don't have a lot of reach anymore because they changed their algorithm or they push videos so we have to produce a lot of videos because they are reach a lot of people because of those things and their pushing videos, so, yeah, we have to we have to go.. That sometimes kinda hard when you don't have a lot of reach anymore because they did something.

Respondent 1: Yeah... it was like now its better again there was a time where it goes very low so we had ... like a lot of Ads that we reached, you know people .

So that's the goal also for Facebook of course to pay for Ads so ... a small fans that we have, our reach get go back so we had to pay for it.

Hadleigh: How that your brand try to be different to its competitors on Facebook? What did you do? Did you deliver trying to different or it's a just you, you put up what you wanna put up or how did you try to be different

Respondent 1: I don't think that we try deliberately to be different, we just trying to good content which is interesting for our community

Hadleigh: How did you decide what is good content?

Hadleigh: You already mentioned the video is pretty cool

Respondent 1: Yeah

Hadleigh: and you've got lot of video on your site

Respondent 1: Yeah, yeah

Hadleigh: Compared to Tissot for example who don't use much video

Respondent 1: Yeah, we. I mean we also use pictures it's very easy for Mammut to grab a lot of group pictures so spectacular pictures from outdoors

They were really carried we were tried to work a lot of videos because they are very successful you know we have like them internally and department which is responsible for photos and videos and we work with athletes.

Hadleigh: Okay.. What percentage of your content, just a rough figure, what percentage of your content would you say is brand generated so the video and content team makes it? And what percentage is people sending stuff in, you're taking an instagram picture and using it?

Respondent 1: We don't really use a lot of pictures from our fans yeah because we don't have a high quality and we work with influencers yeah, and we do use pictures from them because they're most very good because they're like yeah kind of professional photographers.. yeah but from fans we don't really use.

Hadleigh: Is there a process in place here to check the quality of what you're putting online? Is there the same management look at it, do they review it later or if you got a, have you got a set of criteria?

Respondent 1: I mean, we have like a department which makes.. like a local film for all the different campaigns that we have.. so.. we use kind of what they say we can use. But there's yeah my, my team mate who maybe looks after the look and feel for each campaign.

Hadleigh: Okay.. Do you know if what you do on Facebook actually leads to more sales?

Respondent 1: That's.. yeah, I mean that's a thing which is.. quite hard to tell because we can't.... it's kind of hard to tell.. someone.. see something you goes to the shop and buys it because in the shop they don't ask where – why they are in the shop.

Respondent 1: what they are in the shop. But now that we have like an online shop you can track it

Hadleigh:.. What do you consider success on Facebook? Is it likes, some shares, comments yeah people going from the Facebook group to the website or clicking on links so why..why do you success? What is it?

Respondent 1: I mean success is for us when we reach a lot of people if we post, when we see that they.. react positive I mean, can be that they react negative... likes as well.. and yeah, of course if they go to our blog or their website, they click on the link.

Hadleigh. To what extent does the brands "Swissness" impact what you post online, yeah mountains outdoors, Red white black, Rivella you know, Swiss values, culture and tradition. To what extent does that impact what you put online?

Respondent 1: It does really impact a lot because.. we have like the International page so we're posting a lot of ahh, our post are like for all our markets or there should be for all our market of course we have a lot of pictures from mountains of Switzerland and so on....We have like all our country pages so there is there's also Mammüt Germany, Mammüt France, Mammüt Italy, Mammüt Japan and so on. So these are like the pages with the regional content. So, we're more like brand image, high quality pictures from the main office and so on and we're, we have fans from all over the world in all our markets and there are just like.. country pages where they post more like fan content or from their regional updates and so on. So the quality on these pages are not that high as our main page.

Hadleigh: Okay, and would you say that you put in more effort to the international page or more effort into this page because this one's got 6,000 fans?

Respondent 1: The responsible marketing person from Switzerland is taking care of this page

Respondent 1: So that's not me I cant take care of all the country pages and I don't speak all the languages

Respondent 1: and so on, so they're all in their own country language

Hadleigh: So that person is not a social media specialist. They're just a marketing specialist?

Respondent 1: Yeah, in some countries. So Switzerland, he is also social media specialist othertimes he also has some other staff. And sometimes it's just marketing specialist who also does social media.

Hadleigh: Cool

Respondent 1: And they don't really have big budget and so on and so that's why.

Hadleigh: Okay. The national page is in English? Why?

Respondent 1: Because we'll reach people all over the world in that's language

Respondent 1: They understand but that's kind of funny because ahmm.. the people who write to us, they write in every language possible. So they write in Italian, in Spanish, in Japanese, in Korean so they reach us so it's kind of funny.

Hadleigh: And how do you engage with that?

Respondent 1: So, yeah Google translate and when I understand what they mean I write back in English or I ask them if they can write in English because I don't understand them or I just say they should write to the regional page.

Hadleigh: How do you find inspiration about what to post whether to videos, whether it's entertainment, contests, polls, links, photos, where do you get your ideas?

Respondent 1:.. We have our big marketing and plan we have to adapt our content from their overall marketing plan now the moment it's like Eiger Extreme and there are a lot of picture from the other departments and videos and so on regarding Eiger Extreme so that's a lot of recons like internally. Yeah, and there's also some stuff from the internet or stuff from our athletes, they do a lot of projects and so on and they send us their pictures

Hadleigh: Cool. Do you have a posting schedule?. and you know.. how far an events to plan, what you gonna put up or is it, will you keep plan a month in advance

Respondent 1: Yeah

Hadleigh: Or it's just everyday

Respondent 1: Yeah, we have like a calendar. I can show you. Here you just a

There's this ahmm.. we have like this Google calendar. So we mostly plan like 2, 3 months ahead so you can see that's like October... we mostly post like 5 times a week so we don't want our, to spam our fans.

Hadleigh: Okay. Ahmm.. would you try and only post one today? Generally or? Something..

Respondent 1: Yeah, yeah

Hadleigh: Per day?

Respondent 1: Yeah

Hadleigh: Does the target market, does the target audience matter to you, yeah coz people on Facebook, you know the younger people using Snapchat and Instagram in their twenties. Facebook is often get of 30's 40's. Or is that a good thing or bad thing? Does it matter how, and any way or does that fit with your target market or does it matter?

Respondent 1: Yeah sure that's why we don't we not only have Facebook so we also have Instagram and Pinterest and Youtube and all the other channels. So, we would like to reach as much people as possible so not only the older people but also the younger. But it differs from channel to channel

Hadleigh: Are there any big platforms that you've decided not to be on because you don't want the way

Respondent 1: Snapchat. Because of Instagram stories... (Laughs)... Yeah So, yeah it needs a lot of work for Snapchat to reach people

Hadleigh: Yeah, we touch on this before but what resources are available to you here to produce cool content. Imagine your..Yeah small business it's just your job to do marketing you've got a make video, buy

pictures and there's no one to do that in the company, what resources do you have with Mammut to do that? Maybe you've got, you said before the videos teams and the photo teams.

Hadleigh: Yeah, what they have do, how they gather, how many people ahmm..

Respondent 1: Ahmm... we have like the video and photo team, they are three people, Yeah, and they like organize photo shootings but were also very brief like external photographs or external video makers.

Hadleigh: And you are going to them and say this is what we want? Or they will come to you and say this is what we have, do you, can you use this?

Respondent 1: Mostly this they come to me and say ahmm... that's what we have but when there's a video planning, I can tell them what I want I can say ah I want a thirty seconds of that or a yeah because that works, I need this this this, so it's a kind of GAP

Hadleigh: You mentioned before that Facebook ahmm is pushing video does that change the way you produce content, do you produce more videos because of that or you just produce the same videos and input in Facebook.

Respondent 1: I think for produce more videos. Coz when I started here there was, there there post a lot of pictures. But now they post a lot of videos, so sometimes, when we have like one long video we make free out of it so we can post like free parts so we have more video content.

Hadleigh: Do you have any categories for what you've like to post so ahmm, what I mean by that is, you know, this is a product based post, it's all about, this product is cool or do you have this product is that can last out a thing, guy hanging out from mountain or this one here has a celebrity influence do you have, like a categories you put 'em in or it is just ideas?

No, I mean, we have like all the athletes' stuff that were doing, with our athletes' stuff we've sponsorSo we have a lot of stories surround them Then we have ahmm yeah sponsors that we worked with

We have like product post specific product post yeah, and of course there's a lot of shootings around new collections also in outdoors before athletes so long

Hadleigh: and what do you think it's more engagement ahmm from your, from your fans, is it furrows that provoke any emotion like fear or that's cool Envy or when you explain that new features of the product

Respondent 1: Yeah, I mean it's definitely ahmm all the spectacular videos and photos and so on which were very good coz people are like wow. and they say or but also videos where we explained products are surprisingly successful I mean some videos are really successful I didn't think that in the beginning because it's a bit boring and peoples just scrolled over it because but surprisingly successful so we post

Hadleigh: What type of Facebook post are you more likely to boost? And pay for?

Respondent 1: So yeah, yeah, almost, every post

Hadleigh Doesn't it crazy, how that was different many years ago

Respondent 1: Yeah, yeah, coz we don't reach a lot of people, because I don't know, I think Facebook has like all this rhythm; they see that we have a lot of fans, and so think that we are big company and we have the money and so they are like, our reach was a lot of better than we had, less fans. so we have more fans but we reached less people than we don't pay so.

Hadleigh: Do you boost by people who like our page and a friends or do you it in a demographic targeting or behavior targeting

Respondent 1: we do demographic ahmm like interests page.

Hadleigh:.. How do you know when to use hash tags celebrities, events or brand partnerships in your post?

Respondent 1: So we don't really use hash tags on Facebook, Coz I don't think that makes lot sense personally

yeah it's just I don't think a lot of people search for hash tags on Facebook, I mean it's very important on Instagram main on Tweeter but we don't really use them on Facebook

Hadleigh: Okay. That's interesting... and what about when to use celebrities or to mention other brand or to mention an event like ahmm asking event tour a climbing event tour or cycling event?

Respondent 1: Yeah, when there's an important event of then we mention it or We post something about one of our athlete; we tag the athlete so I mean we have different activities, so we have like free ride stuffs, so winters like Mack Skiing free ride stuffs that we post and then we also produce products for wall climber hiking and thread running so that's more spring summer

Hadleigh: Yeah, cool... Do you have a check list? Or a framework? That you refer to when you putting up a post to make sure that it's got to hash tags, that its gonna be engaging, that it's, you know mentioning this, do you have a formal

Respondent 1: No, not really, I mean at the beginning maybe when you start a new job, we just tried to keep like simple message, short message, picture or video, link, could like Call to Action yeah but it's also important to try new stuff out because when you have like your checklist, I think you may do the same stuff all over again but on Social Media it's very important to try stuff out and maybe to make a post new, when you see doesnt work you don't make it anymore

Hadleigh: Yeah, what can exactly something you've tried recently that use new that it did and didn't work that you gonna do more or less of, do you think it's happening, they just thought of?

Respondent 1: Just like the positive example is this product video so I didn't thought that day, gain a lot of reach but they actually they were like kind of successful so we post more. Just product videos. Also the Online Shops is also available in like Germany and Switzerland and Austria at the moment and so, and we post like internationally.

Hadleigh: You mentioned core to action before, what cause to action, what best? Buy now, Learn more, click here,.. a statement or a question,.. what works best?

Respondent 1: That's kind of hard to tell, I can't really, I can't really tell in what works best maybe I have to check that better in future?

Hadleigh: Do you like to ask questions in your post or do you like to state something?

Respondent 1: Yeah, we do sometimes ask questions but you can't really do.. yeah I mean that people answered it's not.. What do I want to say.. We do ask questions but not a lot of things.

Hadleigh: I mean you know I am enjoying this. And does it matter what people use PC or mobile phones, do you tell your content to mobile phone use do you think about that?

Respondent 1: Yeah I mean, I think most people are on Facebook on their mobiles so we just have to check if the content looks great on mobiles as well because we work on the PC all day but when you think like when you write something for post on mobiles it looks like only like yeah but it seems like mobile you have like more texts to post

Hadleigh: Would you rather get a like a comment or share, what do you prefer? If you prefer of post

Respondent 1: All three things (laughing)

Hadleigh: You don't, You don't rank them?

Respondent 1: No, not really so which is, yeah I mean if it process a lots of likes that of course great but if it also has a lot of comments but yeah mostly if a post has a lot of likes and it's also has a lot of comments so it goes bit hand in hand

Hadleigh: Yeah, from the reading that I've done it said it's really hard for post to have a lot of likes a lot of comments and a lot of shares

Hadleigh: do you offer your Facebook fans special offers and or coupons?

Respondent 1: No, not at the moment because our target at the moment is brand image and not to sell products. It can be that this will change in a few month because we now have like the online shop and everything so maybe this will change but at the moment it's not really the main target to sell products so we don't do that.

Hadleigh: Would you describe your Facebook marketing strategy as successful?

Respondent 1: Yeah, I hope it so. (Laughs)

Hadleigh: Why, why is it successful?

Respondent 1: Yeah, because we have like when we compared ourself with competitors and everything, we have a lot of engagement, we have a lot of fans, I think we have a great community here. We've got all of the positive feedback on our channels. So, yeah

Hadleigh: Cool,. Do you ever post about your company's corporate social responsibility working how green you how to save the environment or how what you doing is saving the environment, do you ever post about that kind of thing?

Respondent 1: Yeah (Laughing)

Hadleigh: Why?

Respondent 1: Because wants to reach out the people and communicate with them and show them that we are like that we take care about this some so that's also very important for the people coz when they see a check like made in china or something they there's like not the best image for that so we want to show the people that we make our good and we take care of the people.

Hadleigh: Okay, Once a post goes live what happens to it? How do you monitor it, do you come back to it?

Respondent 1: Ahh yeah of course. I look at down again and look how successful they where so, often the next day, and then I do like reporting's every month or if we have like special campaigns, so we had a special campaign for this summer, so I made a reporting where I am report to about all of the post , so I took a look again with all the post and take a look how successful they were.

Hadleigh: If you were to give a small company other than Mammut some advice on how to develop a social media strategy, develop a Facebook Strategy and how to make really good engaging post to build your brand, what are the top three phases of advice you will have for this company, I mean, I think it depends what company's this, because for us it's like very easy to post , because we are an outdoor brand and there is so much good pictures and videos and it's so easy because we have so many spectacular pictures but I mean if you work for, I don't know a financial company or something or I think that's much more difficult to engage people, we just make it easy for people to understand because we have so much stuff in our wall and you have to make it easy for the people to understand because when there's like a complicated message the people don't read it because they have so much more other stuff on their wall and they just over it.

Hadleigh: Do you use subtitles in your Videos?

Respondent 1: Yes, we do I mean at the beginning we didn't input now I think at always because people turn on the sounds

Hadleigh: That's great – thanks so much for your time.

Davidoff Interview (P2)

INT = Interviewer

DAV = Davidoff

- [00:00:03] INT Why should a company, especially a Swiss company, why should a company be on social media these days, and in particular Facebook. Why?
- [00:00:13] DAV You're breaking up again. Can you repeat the question please?
- [00:00:16] INT Yeah, sure. Why should a company, why should a company be on Facebook and social media, and what are the reasons a company would want to go on, on to social media
- 00:00:32] DAV I think, I think it's mainly for, these days, [unint.] you can reach crazy amounts of people with very little effort, and that seems to be what a lot of companies are very much [unint.] There's an [unint] that the promise of immediacy, the promise of reach, the ability for targeting like, nowhere else, especially not in the old media and specifically Facebook as well because of its huge size, and its huge benefits in [unint.] across all forms of digital [unint.] when we get [unint.] Facebook [unint.] and as many brands not only want to be in their specific fields, Facebook has become incredibly relevant and the ability to advertise on top of that can cause a very powerful marketing mix just on that one panel [?] I think that just pulls a lot of people towards Facebook. So it's not only posting your own content and stuff like that to engage and activate your consumer base, it's basically as well very, very, targeted advertising that seems to be one of the, uh, big benefits of Facebook these days.
- [00:01:59] INT Yeah, that's a great answer. That's a great answer, you you've already touched on it a bit, but uh, why is Facebook so much better, or how is important is Facebook compared to other platforms such as Instagram, YouTube, Twitter and Snapchat. You sort of answered it before, but if you can just go into some more detail about why Facebook is so powerful?
- [00:02:24] DAV Yeah, I think Facebook first and for its incredible reach. When it comes to the absolute numbers of people on Facebook or on social media platforms, Facebook is by far the biggest one, so that's your first problem. I think the second one is, it's extremely, well it's built for advertising, isn't it. We all think it is a social media platform [unint.] so uh your consumer is the main thing. You can, for instance, upload your entire customer database and identify every person's profile, I think I would have a look for [unint.] ability to target, it's quite amazing. The other points I would make as well is, it's not very specific in terms of it's audience, while it's vast, it also covers all segments, typically you know, age, gender, geography but it's things like general interest, you'll find all sort of [unint.] on Facebook. Today [unint.] that I think will make it so much more influential. And that can be, of course the fact that Instagram belongs to them, allows you to have such an

incredible advertising platform in terms of advertising reach out. So, I think it's a very powerful package, and generally it's, you know, it's the way you can build advertising on it and manage campaigns which is all very, very user-friendly. And you know, I would assume that most companies looking at digital, if you do a bit of Google Adwords and strategies on Facebook you have your digital marketing sort of covered, you know?

[00:04:26] INT

Interesting. Uh, what are the biggest challenges for companies using Facebook for marketing and brand development? There's, you know, I've done a lot of reading about the different challenges. In your experience, what are the biggest challenges to using Facebook for marketing and brand development? What, what, you've mentioned the good things - what are some of the challenges as time goes on?

[00:04:47] DAV

Well, I think one of the biggest challenges is that marketers don't necessarily understand Facebook, or the social media platforms, first and foremost, you know? So they go on there and just start to post irrelevant content. They think that being on Facebook will do the job, I think one of the biggest challenges these days is that many companies are on Facebook but they actually don't know why they are. They don't have a strategy as such, they don't have objectives. They probably haven't thought of the role of Facebook or digital in general within, you know, their overall marketing mix, so it's, you know it's the whole thinking that 'If it's new, we need to be on TV, but why are we on TV? We don't know' and that's a bit the problem with digital these days. It's the hive, it's the latest thing, everybody should be on there, probably, the management team says, 'We need to be on Facebook' and then everybody runs, and nobody knows what to do, it's a sort of mindless thing of posting wildly irrelevant content that the company thinks is relevant but has no benefit to consumers whatsoever. So I think for me, that is sort of in the big lines in a strategic level. These are the challenges that are the biggest ones, and then there are tactics where people think you can post content instead on the platform, because they don't understand the dynamics of the channel and such like that, a bit of an interaction is different on Twitter than it is on Facebook, on Instagram or Snap. So for me, the big challenges are mainly just when it comes to tactics, the pitfalls are many, yeah?

[00:06:31] INT

Yeah, you, it sounds like, this is a great answer for opening up my research. When you were at Davidoff, when did you overcome that problem of 'Oh shit, we need to be on Facebook, uh, what do we do, how do we make it work? What's the process? What do you think of first so you're not just posting pictures of cigars and you know, pictures of, you know, you know, perfume of what have you. What's the thought process in a place like Davidoff?

[00:07:04] DAV

First and foremost [unint.] Davidoff is a big brand, it has a [unint.] it's the same names, it's the same owning family but in the between [unint.] for obvious tobacco related reasons. I was on the tobacco side of things, but that's just the [unint.]. How do you do things? I think the most important thing is starting with your uh, consumer and your objectives or the consumer drivers are motivation that you want to address. Needs and benefits, stuff like that and then based on

that you have a business opportunity to be saying you know 'we believe there is an opportunity to launch a tall-flavoured double corona cigar to the marketplace for these and these reasons. And once you know that, you'd probably talk about your target audience then you'd finally think about how to reach your target so then you start thing about sales, yeah? That's when for instance, you could say, you know that the, uh, Cigar Aficionado which is a huge cigar relevant publication, they have an [unint.] and that's when you start thinking 'I should target this product with a prelaunch message of my new cigar', which then will be followed up by print, which then will be followed up by in-store events, which will be linked to a promotional mechanism and so-on and so-forth. Basically the idea being, what's the consumer, what do we want to tell him, what sort of an issue do we want to solve? What's the message? What are the channels? How do I build the idea across several channels, that allows me to share my message.

[00:09:15] INT

That's a great answer. Uh, so you mentioned before the different channels have different benefits and different ways of interacting and then you mentioned also that you know, Facebook needs to be part of a bigger campaign. So what should go on Facebook and how do you use Facebook differently to other digital channels, and what should you put on Facebook that shouldn't go on offline channels?

[00:09:49] DAV

Yeah ok, well interesting one. I think, uh, when it comes to Facebook vs other digital channels, I think what makes a lot of sense is using Facebook for what it is, a huge generic, let's say place. Or gathering place of consumers. And uh, you [unint.] lots of people that might be vaguely interested in, specifically, in cigars you have to understand there are the diehard cigar aficionados, like the brand so [unint.] for every occasion, a cigar, and then you have sort of the more generically interested, on the fringes of the contemporary consumer, shall-we-have-a-cigar-for-birth or with a BBQ with their mates, or maybe as a present. You know, stuff like that. Facebook is very good at reaching these consumers on the fringes because their lifestyle [unint.] so these guys love BMWs, they love Davidoff, they love whatever. Then you have a very, very generic target group [unint.] to go more specific, you can find that currently on Instagram [unint.] people who just love to tweet every evening, their favourite cigar, their glass of whiskey and the concept. This is why you can be completely contained. So while Facebook to me is more a generic channel, that sort of targets consumers of the fringes, we're probably more simple messages like 'Considering a nice cigar on a Sunday afternoon? Try this one.' Right? Whereas if you go into the more targeted platforms you have the much higher involvement and there you will change the content, right? You would start talking about the composition of the cigar, you would start talking about the blend you would talk about the [unint.] you would talk the processing or how the rolling has happened. [unint.] for relevant information. For generic, probably more specific information is one of the answers. When it comes to the question regarding what we were forgetting [unint.] video conference, which I think is extremely powerful these days, something you can't do in the traditional media, so you know. Everything, every product is nice, but expressed as a video it's just much, much nicer. Whereas in print, we would probably sort of trying and explain how we have [unint.] these

leaves, a little video on Facebook that shows exactly how we chose the barrels and how we chose what to put into those whiskey barrels and how we treated them for 6 months, it's just much more powerful content. And to be honest with you, the element of interaction is hugely important, how people can react to your tweets or to your post, start a discussion, start an interaction, like that, these are all things that traditional media can achieve, but not as immediate as quick as digital media does.

[00:13:21] INT

Ok, with Davidoff for example, what was the purpose of being on there? Was it brand awareness, was it to drive sales? Was it to get click-through links? What was the main objective?

[00:13:37] DAV

Well, it's interesting. Frankly, I think it's been, it's a good one. I would say generally being on Facebook for Davidoff is, we had to be there because we were everywhere these days, right? It's a bit like, it's a bit bad. I would have, then depending on the campaign, obviously the objectives were different, right? so let's assume you launch a new cigar, then there's obviously clearly creation of awareness of the new cigar, telling people where to get it, i.e. creating a trail and eventually in the case of the US where we have an online source, you link it right to where your online source is, so you've got all the trails, right? That probably is the objectives of a campaign linked to a new product launch. In terms of generally as a brand, on Facebook is the tool to establish brand awareness, right? I think what's really important is the ability to establish a [unint.] awareness or a positive contest towards the brand, because you have the ability to engage consumers and you know, to basically show your ability, your credentials. Create a positive halo to the brand, I would say.

[00:15:06] INT

Yeah, yeah cool. Uh, to what extent do you measure or track whether your investments in Facebook affect the bottom line? How do you track success, how do you track whether it leads to sales or whether a campaign is working? Because from my, from my reading of the literature, that's still very unclear

[00:15:32] DAV

Yeah. It's a very difficult one. I think I have to be very honest. I think only the very professional companies that use digital marketing in a very integrated and uh, holistic way and that have, that have a culture of management and managing our objectives, i.e. British American Tobacco, who I worked for beforehand, I think these guys are probably there when it comes to you know, measuring success and something even attributing returns on investment too. Uh, with Davidoff, I have to be honest, we were not that professional in that area. We, it's a bit of a wet finger in the air. You obviously have KPI, you look at budgeting, you look at the quality replies to your post, you look at clickthrough rates, you would look at conversions to your web shop. Look at stuff like that. But I would say even more like top line KPIs you would, you know, in the last campaign we had a 2% clickthrough rate and now we have 5 and that's much better than the first one, and now we know that from our Facebook posts, we are gaining people who will order the cigar on the website. Stuff like that. A fully integrated management would [unint.]

- [00:16:55] INT Yeah, yeah. One of the things that I find really interesting, just to follow up on what you said is, when content gets more advanced and more complicated, and even video content, if you're not using user content, if you're using brand content, putting it together, editing it, the resources that go into it, it's not just the media managers salary or how much you pay Facebook for adds, it's all these other costs that don't seem like they're being tracked. What are your thoughts on that?
- [00:17:27] DAV What was the last bit of your question?
- [00:17:31] INT Ah, I was just saying that there's these other costs like video and content production that might get counted by the business, but they don't come under the social media costs because it's quite indirect.
- [00:17:46] DAV Correct. Yeah, that's a huge problem, absolutely. "It takes a lot of work. Video costs a lot of money. There are thousands of different formats. YouTube, vertical and Facebook are all different, But you know that then, is a cost of how you budget and how you allocate your resources, but I fully agree. You know, when looking at social media most other companies look at 'Well, you know, these are the human resources, now we have the agencies that are taking care of you [unint.] you have the management of them, you have the content creation but then the hours of allocation, the hours of taking existing generic content from let's say, you know, brand bibles or stuff like that [unint.] That just get lost in translation. You know, that's somewhere in the agents budget but mostly, its not particularly attributed to social media. And uh, you know, and financial measurement of social media can be very blurred. The second thing is [unint.] a much greater, bigger issue. In companies that are not, let's say, online native companies or historically have been billed as multi-channel organisations or omni-channel organisations, the budget side at first, the social media manager sits on a budget, the brand marketing guy sits on a budget, let's say a brand manger sits on a budget. The retail guy sits on a budget. The events guy sits on a budget. And everybody just sort of [unint.] right? SO you start saying this and then it all gets a bit muddled up and then nobody exactly knows so you know, I have this strategy of an integrated marketing department isn't yet fully endorsed, then the strategy does not follow either. So you still have these departments that you know, do of a multi-channel marketing are forced to work together but are not completely set up to do that, you have a budget that is sitting all over the places. So having a view of [unint.] is one issue then the other this, what are the upsides? Is the other. So really, I know a few companies who are set up, they are set up as omni-channel companies and these marketing budgets are all clearly sitting in the same place. There it's much easier. But historically companies that have grown historically? Very difficult to measure.
- [00:20:28] INT That's, that's a very interesting point. Uh, very interesting. Hey, what are some of the common, if you just think broadly about Facebook, think broadly about Facebook, what are the common features of successful consumer brand Facebook strategies. What are they doing? You've already mentioned video, you've already mentioned having the right strategy, but if you think more about what they're actually putting online and the campaigns and that kind of thing,

what works? What get engagement? What makes a good Facebook page for a consumer brand?

00:21:05] DAV

Ok, I think it's very simple things, like good visuals, right? Engaging visuals. Good photography. And that's not you know, post-related, that already starts with your top design and things like that. That's very important, so it has to be looking good, it has to be [unint.], these Facebook pages don't get a lot of time or eyeball time before consumers decide if they'd rather [unint.] So of course, the impression, like with people, super important. Then I think it's all about what type of content, and if the content isn't engaging or relevant to consumers, people switch off, yeah? So ideally you know, you want to solve a continuous problem, the consumer wants to go around and say 'wow, that was cool. Now I know how to properly cut a cigar. I never knew that!' right? Things like that. That might not be an aficionado, but the aficionado might actually finally understand what temperature it takes in the southern Chibao valley to grow a tobacco leaf that fulfils the requirement. Yeah? So there's always that level of wanting to make people [unint.] but generally, if you have engaging, interesting content that solves people's problems, or gives people social currency, that I think is super, super important. Assets yeah? Good, good assets. Assets. Engaging, good photography, video that makes sense, video that is not some lengthy, boring 'this is how we roll a cigar' but nicely animated, quick. You need to tell a story in maximum 20 seconds, I would say these days, but ideally you do it in 5. So that sort of thing is [unint.] but I think is really cool are you know, brands that have understood that it's not preaching and preaching to consumers but are starting engage in a discussion, at Davidoff we had a Twitter account that people would twitter and we'd never reply and that's terrible. So what we started to do was put somebody on Twitter, basically the brief was 'Please start replying, please start reacting' you know? Do react to every mention or hashtag Davidoff anywhere on Twitter. You know, the reactions are amazing, it's like somebody's trying to call you and you haven't answered the phone. People are just frustrated, right? So on the other hand you start engaging, you do and that's the risk of having as well, a lot of negatives coming the other way, so that's the risk of, of starting to engage. But being there, engaging with consumers, sending them the odd little gift that makes them happy, just the nice gestures, that's worked really well, so I think it's sort of these elements, a strong brand isn't directly successful on Facebook but that is a prerequisite to any brand so it's not, it's not something that specifically belongs to how you do Facebook well.

[00:24:28] INT

You, you, you just mentioned that a strong brand is a prerequisite to a good Facebook profile, uh, I find that really interesting. What about for a brand that's trying to build their brand on Facebook, does that then make it really hard? What would you say about a smaller company or a, like, yeah, how would you talk about that?

[00:24:51] DAV

Yeah, that's a good one. Uh, so the strong brand obviously, why i make that comment is people will actively look for you. So if you're a Davidoff, you're a known entity, it helps you stand out on Facebook. If you want to build a brand in social, I think the strategy is a completely different one. Uh, the brand building

via Facebook strategy to me, should mostly be identifying your hard-core fans, and your most loyal users which will be very little, but very, very relevant. And then starting to pass these very specifically over the social media channels. Go from there. Helping while engaging with your biggest advocate that you will through reaching and sharing and posting that you will create the reach of your brand and then you will [unint.] So you know, I think starting something from zero is probably pretty difficult, but if you were to launch a brand, purely on the back of Facebook, I think what you need to think about is 'What am I offering?' you know, 'What is my brand doing? What is my target group and where do I find these guys? If I am a new brand in the skiing or snowboarding domain, where do I find the hardcore snowboarders that will uh, like what we do and therefore allow us to, via the multiplying effect of social media to get the initial awareness, and then start building people and build from there' Yeah?

[00:26:42] INT That's a great answer. And so to follow up from that, uh, to what extent do hashtags or celebrity partnerships, or hard-core people, or celebrity partnerships or brand partnerships or events, these little tactics within Facebook, to what extent are they used in terms of building brands?

[00:27:07] DAV Yeah, difficult one, I think, I think you know, affiliating yourself to, to celebrities exists and marketing exists, right? That's always been the case. I think it gives you [unint.] gives you new ways of doing that, but for me it hasn't change, so it doesn't really matter if Lewis Hamilton is endorsing me on an ad or endorsing me on Facebook, [unint.] it's just the channel that has changed, that doesn't really make a huge difference. I don't know, frankly I think, the cool things about social media now is that you can disseminate content over very [unint.] bands and make it available to people who were not there. That's probably, to me, the bigger benefit, so you can spend 20 grand, or a million on something grand in the paper or whatever and you have a hundred VIPs there and that's a bit, a bit, you know, a lot of money for your attendees so if you manage through social media like, for example, Burberry have done very well, we have a lot of people, a nice Facebook following, that obviously multiplies the reach, and makes your event much more efficient. It allows you as well to promote events and make people aware that events are happening in the first place, so to me social media is really a [unint.] PR, allows you just to spread the reach of events and maybe a VIP endorsement would be a handy, can be as well. That could be another mechanism, that could be another advantage as well, an endorsement, you just have much more reach, and that becomes a bit more apparent.

[00:29:06] INT Ok

[00:29:09] DAV On the other hand, I have to say [unint.] it's a bit unfortunately how many people call themselves 'celebrities' in their work, you know, if you thought about cigars and you have [unint.] then start calling up and saying 'I want you to [unint.] I'm now being followed' that can be a downside of all these developments, I have to say.

- [00:29:29] INT Yeah, ok, so you said before nothing's changed, does that mean the principles of the marketing mix haven't changed, just the channels, the principles of engaging with your customers haven't changed, just the channel? Or would you say that digital marketing, social media marketing and Facebook marketing in particular, has it changed? Is it a new world? Or is it just the same thing, different form?
- [00:30:00] DAV [unint.] So why people do things hasn't changed, you know, I do think people [unint.] doing it and liking it, I do think because it gives them a kick or [unint.] I think there's a fundamental consumer driver in people that are looking for, to me hasn't necessarily changed. I think what has changed is the ability to address these things from a marketing point of view, yeah? So you know, it's, in the end, you are right, there's an [unint.] new channel in a marketing world that looks to make people like a product they like, eventually, and you know, make people talk about the product and if they like it, you know, tell their friends. I think that the message of the channel just allows you to do much more things, but fundamentally, the drivers remain the same. Now obviously you cannot say that TV is like Facebook because they are many, many, many differences between TV and Facebook in terms of the channels, [unint.] the ability to target and the cost of all that. But essentially, it still remains a means of talking to people. So while I, I, I ascribe to the fact that digital revolution has revolutionised the marketing world, on the other hand, I think if you really look at the fundamental driver of why we're all in it, you see that it hasn't fundamentally changed, it's still about making people aware of a product, ideally selling them to them and if they're happy then it's ok. So, but that, you know, as I told you, I've been in this for about 15-16 years now so I can view, the sort of the view of a guy who's in the analogue world and now analogue and digital, and obviously there are many players who have a vested interest in telling you that digital is the new world and it's beaten all the analogue shit [?], but I don't subscribe to that.
- [00:32:07] INT Ok, interesting. Would you say that the Davidoff Facebook marketing strategy was successful, in your time there?
- [00:32:14] DAV Can you repeat that, sorry, you broke up again
- [00:32:18] INT Would you say that the Facebook marketing strategy was successful in your time there? and if not, what would you do differently?
- [00:32:24] DAV Interesting one. Uh, I would say, I would say [laughs], well, let's define success. First of all, I don't think we had, we had clear KPIs set against our Facebook activities, it was basically one guy who was really keen on doing it who got the mandate to do it. So very organically grown, as you can imagine, I just think that generally it is a success because it allowed us to share a lot of relevant Davidoff content, with a lot of very interested Davidoff consumers so in that area it is a success, officially knowing that, you know, cigar people are a very specific breed and uh, they are in a niche and back to what we discussed earlier, if you have to find people in a niche [unint.] nowhere else. In essence, I think it's been a success. I think it could have, and I think the guys are working on that now but, you know, by holistically integrating the strategy from the very beginning, you can probably

make it much more successful, even much more successful. But you know, [unint.] in this area for saying you have to be [unint.] and if you don't have, you know, there are many companies who will not go onto Facebook page, before they haven't fully evolved their digital marketing strategy, which means they will probably never go there. So I would rather start with something then learn incremental [unint.] essential. So in the end, I would say yes, we learned a lot. I think we reached a lot of consumers, we were able to communicate a lot of things that we would not have been able to otherwise, but probably there is still a lot of ability to improve, especially when it comes to the integration with other channels.

[00:34:24] INT OK, good answer. And to what extend did being Swiss, to being an international brand and you know, posting in English, your international pages in English, did that change the way the brand did anything? Did you ever try to appeal to Swiss values or Swiss lifestyle or Swiss quality or, uh, does the fact that, did you ever think of making it in German or in French or you know, or English only. How does that, the geographical nature of the brand, uh, affect what goes online?

[00:35:01] DAV Yeah, I think that's a good one. I think that's something that is really complex matter. I think first and foremost you need to ask yourself, is my Facebook account global or am I actually looking only to the Swiss market and if it's the former you're obviously going there with English as the first language. And then the Swiss users will reply either in Swiss German or in Italian, so you need to have a language [unint.] Even if you're only doing it Switzerland you presumably, you need to have to communicate that [unint.] and German from that market. I think when it comes to specific questions around Swiss brands, what I tend to see is that Swiss brands own their international [unint.] Right? so while everyone knows that Callier is a Swiss chocolate brand in Switzerland, that's a bad example because they're not sold abroad, but you know, uh, Lindt chocolates for instance, good example, if you buy them in Switzerland, [unint.] but as soon as you look at how Lindt communicates abroad, and hence internationally, and hence on social media, you will start selling the fact that you're Swiss. Yeah? Because, it's like you know, it's like in the UK, if you have the Royal Warrant, not a big thing for UK people, but sort of for the foreign maybe, these guys have Queen Elizabeth's warrant on, so must be special. So I think big brands tend to really push their Swiss origins and matters of quality and stuff and all of that in communication to international customers and on social media we do that as well. That's next to the obvious language barriers between them, it, uh, I don't think there are massive differences between Swiss brands and brands from other countries, I don't.

[00:37:13] INT Ok, and one final question, you've been amazing, one final question. Uh, obviously things change every day on Facebook. You've got the algorithm changing, you've got the pushing of video you've got the decline in organic reach, you've got live feeds, you've got all the things that they're stealing from other platforms, what are the big trends in Facebook now that marketers need to know and start thinking about over the next year, the next three years, especially on Facebook, you know, we're talking about Facebook here. What do they need to catch up on? There's two questions, what do they need to catch up on that they

may have missed over the last year or two, and I think I might have mentioned a couple of those things, uh, but secondly, what are the, the uh, trends they need to be aware of going forward?

[00:38:13] INT

Well I think, I think you mentioned, I think the most important one is the loss of reach. The loss of organic reach that's a big one. And nobody really understands that, I mean even if you talk to die hard Facebook specialists, they have hunches on how their algorithm works, who decides what, but that's something that while being the marketing community, people thing 'I post and everybody will see it' and I think that's [unint.] and that's one thing that people need to be absolutely aware of. Uh, to me that's number 1 and then I think Facebook is deft enough these days about meddling in political decisions, processes, the Russian influence over the American election and all that. So I think generally people are getting aware that Facebook is only [unint.] of the future but Facebook is, has become uh, a dangerously powerful entity itself I think. And uh, putting my entire marketing budget into the hands of somebody I do not really trust, is probably something that uh, marketers have to think about because it's now becoming an ethical question as well. You know, it's like, you know [unint.] you know, that would support racist views, people would probably not do that. So to me it's getting a bit tricky [unint.] [long loss of audio] changing, the changing demographic [unint.] the scary, the scary drop-off rates uh, of Facebook usage when it comes to youngsters, so you know, people just assume that Facebook is the right tool for me to trust, you know, generically, if you have a product that wants to reach a generic large market, that's all cool, but when it comes to [unint.] I think it's not relevant anymore and I think people need to be very clear about 'What can Facebook do for me?' 'What are the risks if I do, do work with Facebook?' and 'What are the risks if I focus my efforts on Facebook only and if I don't have a portfolio approach?' uh, yeah, you know, the problem is that, that to me is largely homework that needs to be done as well by the digital media agencies like yours, in former years your media agency would select your media advertising campaign or the titles within those, I think that's something where the people close to the [unint.] need to do their homework and make the businesses aware that things are changing, and changing massively quickly, like the readership of an established newspaper wouldn't change that quickly, uh, but with digital media, I think things go much, much more quickly. I think that's really important. But to me, I think it's the ability that the issue with organic reach, that to me is the number one topic that people just don't get.

[00:41:50] INT

Ok, that's a great answer, I guess one more very quick follow up question; What is, and in your opinion, what should the relationship be between internal social media staff and agencies, because a lot of companies have a 'Social Media Manager' when in fact that person might be fresh out of University and only be 23, uh, and what role should they play in interaction with the marketing agency, and I guess secondly to that, what role should the head of marketing play in, uh, you know, in knowing what channels to be on, when it goes beyond just talking about the strategies? So again, another two part question, another two part question for you.

[00:42:38] INT

Good, good, getting used to them. Listen uh, to me, the way you set up your entire uh, marketing team is a big one right? I worked in models where the whole social media management has been completely outsourced to an agency. That works to a certain extent, as in, if your agency is well briefed on your brand and if they have people who know exactly, I mean, especially if your level of [unint.] isn't quite that high, it's probably more efficient to outsource the whole thing you know? I always did sort of the calculation as of 5-8 large scale social media campaigns in sourcing the social media management becomes a, a, a break even for [unint.] in Switzerland to me, the question is really, to I have an in-sourced team, and if yes, I do have a team, it becomes, to me, it sort of becomes one key element of the marketing team, so ideally I would, I'd run large scale marketing teams, marketing brands, and obviously then you start with your-- in an ideal world, every brand team has it's social media manager, right? I think because you want the brand marketing people that live the brand, who are very close to the brand, to represent your team online as well. Because you know, it's like, having multiple -- if you were a social media manager for lets say, the Volkswagen group and one, one tweet you need to have the tone of voice of Audi and your next tweet should be in a Seat tone of voice, uh, then inbetween you need a Volkswagen post, this doesn't work, yeah? All social media brands become personalities, hence you need to have dedicated staff that live the brand, that feel the brand that have the tone of voice, and the look and feel in their, in their genes so they can talk that brand right? And then when it comes to what the Marketing Director should do, I think, the Marketing Directors role in all of this is basically getting up a viable strategy that is uh, a set of objectives as we discussed before, and then we should largely not involve himself too much when it comes to tactics. So I think a senior voice tends to not [unint.] so maybe do not understand audiences on a different channel. But I think, you know, you get strategic pipeline, you discuss plans on how to achieve that and once the plans are in execution mode, take your bloody hands off and let these people do what they know best. I think that's sort of my approach, but I see different. I've seen Marketing Directors signing off every single tweet, so that's obviously micromanagement at its best. But that's just a question of style, right?

[00:45:51] INT

You've been very helpful – thank you very much.

Vacheron Constantin Interview (P3)

Hadleigh: First of all why should a company be on Facebook? Why should any company be on Facebook?

Respondent 1: Well, very generally and not specifically but Facebook has a one of the biggest audience that you can possibly imagine. So yeah, I mean depending on who you are targeting but probably there will be a big chance that your target will be somehow spending some time on Facebook. Also, more generally I mean you're probably already aware that people are spending more more time on social channels as a whole versus traditional media so then any brands that had communication budget more likely be switching at least partially on social networks and Facebook being one of the biggest that investing at least some time with that specific networks. And also as one of the largest and one of the one

things used the most it has access to a lot of data on its users so if you are planning on any type of advertising campaign. The targeted campaign you can be very effective.

Hadleigh: Okay, when a brand you know any example is Vacheron Constantin or Rolex, when a brand like that is on Facebook, what are they trying to achieve?

Respondent 1: Okay, I guess there's not one single and super brand and also even for one specific brand there are different types of things you would like to achieve depending on the moment you are doing it so basically I would say there are different categories. There is a, first of all I would say reach, so you want to reach to your audience. You know your existing audience are another one you would like to reach out to. Then you would like to engage with your audience in order that, I mean, to create a connection between your, the audience and your brand and your products. And lastly I would say another set would be conversion so this will really depends on the brand, some..some premium brands aren't, don't have any e-commerce website so conversion would be probably something more like visiting a boutique or doing a catalogue or giving a phone call to a sales advisors or something like this. While other boutique, I mean other brands depending on the, if they are e-commerce or not, or their price point and so on their strategy. Sometimes conversion would be a direct sales.

Hadleigh: Okay, Comparing Facebook to other platforms, like Instagram or Twitter or Snapchat, you already mentioned some of the advantages of Facebook. Compared to the other platforms, which, some of them, some of them are growing like Instagram, you know, what are the main advantages for Facebook from a marketer's point of view, you know, in terms of using it. You, you talked about why you're on Facebook now, but in terms of actually using it each day, what are some of the good things about Facebook in terms of how you use it?

Respondent 1: Okay, so I think there are 2 things to consider. One would be the natural usage of the platform, meaning the way people are naturally using it because, I mean this is a personal view that now communication goes also to the usages of their platform and it's not always the brand dictating how the platform must behave but rather more of the brand adapting itself to and it's message to the platform so that it's relevant to the people that are using the platform. So, there's part of Facebook usage that is being driven by, by the users of the platform and, I mean, so I see I mean the different, the social networks are, have, all different in how are being used in different ways and this is the users that are deciding it. In a way, so I would say that Facebook is being used a bit more like a, I would say more of a formal social network maybe also because it's one of the, the oldest one, so the users, you will have the, obviously different than a Snapchat that you mentioned and also something we usually see sometimes is that Twitter for example is being used more for customer support. So this is not really something that a brand decides, it's more the way that the platform has evolved and the usage and, so yeah, I think those are the things that are, a bit driving the way that brands are using those networks. And I, I think it's important to respect that in order to stay relevant on the network you are using and then just adopt it to your message, your product, your values so that it doesn't hurt your brand.

Hadleigh: Ohh sorry, its okay. I'll try again. When you are putting up a post on Facebook, how do you know which objective you are trying to achieve? Whether it's reach, engagement or conversion? Is there a chance that you can confuse the user?

Respondent 1: Okay, so yes sometimes they are posting just to get the conversion so it gets a bit abusive because the users want to be entertained, want to be informed. So it's more I would say balance of your communication as a whole. You don't want to be always pushing sales, pushing sales, pushing sales. Discover that product, that, that, that, buy, buy, buy, buy, buy. It's too, it's too commercial for, as a message and I guess users a bit bored and so, it also comes back at what I was saying is you need to adapt

to, to the platform so some platforms would be more informative. I would say, suppose you would be taking LinkedIn, you will post a lot of corporate content, business-related content and then once in a while you would have more tactical and more sales push so this is a bit how you should see things you should try to balance with the content that is not always commercial but that can reach to your audience and make them engage with you and then what can be done and that can be nice is that you can retarget the audience that has previously engaged with your content and then push the specific GAP more commercial push directly to those users.

Hadleigh: Yup, that's a really good answer. In terms of the type of content you put online, you said informative content, entertaining content, or content that creates an emotion, in terms of driving brand engagement which one usually works the best?

Respondent 1: I think, there's no general way to answer for this, it's really up to your content and your brand and it's also up to your users. This is field work, there's a lot of test and work that it's involved, so they say they would test the different scenarios but push out several content and see which one generates more audiences and which one resonates more with your audience and then go a bit more only in direction.

Hadleigh: Okay, cool. How does a brand like Vacheron Constantin try to be different from its competitors on Facebook, what's on side top, you know, really good. Really good pictures, great videos, how do you try different?

Respondent 1: Big questions obviously, I would say our brand is already in a big difference in a way that were already very rich brand, we don't produce a lots of products. We are a very premium brand as well. So from the starting we are a bit different and what we are trying to do is really stick to our standards of high level to get the best level of service possible so this can go with the way we engage with our users, the way we treat them, they way we answer any questions they might have. So, it's really up to keeping that, the highest level of service possible and for us this would be, I guess one of the best way to be differentiate ourselves.

Hadleigh: What are the biggest challenges to using Facebook? You know, what is hard about using Facebook?

Respondent 1: So, I would, I would say this is more of a specific challenges for us is that we are like a international brand with international teams so one of the challenges we have is how we can communicate our message across all the world and all the languages and all the different localities so it's being able to collaborate as a global company and reach out in a very specific way to each and every of our customers in all possible languages across all time zones and yeah, this could be a challenge, also how you can keep your message consistent across all countries because obviously we're not gonna going to communicate the same way to European customers. Then for a, let's say Asian customers.

Hadleigh: Okay, and so did you do that by having you know, local brand managers or specialist in each country or did those things get done from head office, or what?

Respondent 1: It depends on the maturity level of the of the country.

Hadleigh: Okay, how does the fact that the brand is Swiss, and you've already answered the international part of the question. How does the nature of being Swiss change or affect the way you present on Facebook? You know, Swiss values like quality and heritage and those things, how do you, do you try and link to being Swiss or do you trying to avoid it, end to end?

Respondent 1: I don't think this is something we give much reflection about GAP the brand of course is Swiss but the industry itself is international in the way that, I mean, if you go back really at the origins of watch making it was mostly done in France and even the Swiss guy used to be French people that came then to Swiss so I think we don't, we don't interact as a Swiss brand. We just interact as a Vacheron Constantin; we have been serving customers globally since the beginning. We've been one of the earliest brand that has gone abroad so, I mean of course our, Swiss is kind of my identity but this is not something that we are pushing a lot in our communication.

Hadleigh: Now that's ok. How do you, how do you know you have success on Facebook? How do you know that you are successful?

Respondent 1: Depends on what's on the metrics you are following and also those metrics will be different depending on the, on the type of objectives you have. For example if you are looking, I mean if you are in a more of a reach objective for a specific post then success would be measured by the numbers of impressions you got in your post and if you are looking more of an engagement then of course the metric will be, will be more your engagement, engagement rate. For example, the positivity of the comments that people have left because if people are leaving bad reviews, they are engaging of course but it's not maybe the best type of engagement you could dream of. And if you're looking for conversion then you will be more specific to the conversion you are looking for so I don't know if it's an e-commerce then it will be the numbers of sales that you got. If it would be a, I don't know, catalogue orders then it would be the numbers of catalogue you ordered and if you can go for one step further, suppose your post was linking to an editorial content so one way of knowing would be to know for that specific content and how usually, how much time does the regular website visitor spend on this page and if, and compared this to the amount spent on the page for users that are coming from Facebook.

Hadleigh: Okay, yeah that's a good one. That's good. So, talking about content, where do you get the ideas about what you post online? Where are those ideas come from?

Respondent 1: It depends on a lot of things so, I mean, you know so it starts from the knowledge that you have of your users, of I mean, since we've been engaging with them for years we GAP kind of have already a feeling of content will work and also it depends on the news that we are having right now, I'm saying for example if you are launching a sports watch then obviously the content would be more related to sports then a more classical watch for example, so it's a bit of a mix of your personal experience, your past experiences that you have already measured and also the global news and marketing activities that achievement.

Hadleigh: Okay. Does the nature of this, does the age of audience or the segmenting of the audience matter on Facebook? So, you know that people of that older people in you know 30, 35, 40, 50 are using Facebook but people in their teenage years or 20's are using Instagram or, do you, does that matter for a brand like Vacheron Constantin?

Respondent 1: To be honest we are not at that level of targeting. We don't have real segmented content for a, for age so, I would say we, we had the content that applies to all our audience and sometimes yes we know that this type of content would resonate a bit more with younger audience while this type of content would resonate a bit more with another type of audience but this is not something that we are giving that much attention right now.

Hadleigh: Okay, and what types of posts get the most engagement? Are they videos, photos, texts, one with celebrities,

Respondent 1: I mean, this also depends on your brand and goals that's what we know when as a whole is that usually the content with, the product will work well because I mean we're in a luxury industry so yeah the product is really really important. People are following our brands like ours because they loved the product. So this is something that we will resonate with them and it's also industry of fashion brand so I mean someone who would be, around like a let's say Louis Vuitton it's not necessary for one specific type of item or because they're really passionate about something. They will, they like Louis Vuitton as a national brand or someone who is following a brand like ours and most of our customers are really passionate about our products resonate most. And then you mention celebrities, I mean celebrities can work of course that's why, it will depend on the type of celebrity because obviously if we took the biggest celebrity in the world with the biggest audience for sure it will work in terms of reach but that's not us I would say.

Hadleigh: Yeah, okay. In terms of that language that you use in a post, in terms of call to action, what types of call to action work best? Is it social call to action like, like this, comment on this, share this or more brand call to action like buy now, compete, click here, that kind of thing?

Respondent 1: We haven't studied that a lot as something that they can say though is usually when we engage our audience and ask them to express their self and to comment it suppose if they, if we would be showing a picture of too much you can say, we would ask, which one would you like most? Then we know we would get answers out of it so yeah, that's not something that we really give a lot of but I know that If I ask you a question like this for sure I'm gonna have a people P who are preferred answer.

Hadleigh: And do you think post with questions in them do better than post that don't have questions in them?

Respondent 1: A general rule of it say is that if you want something, you need to ask for it. You, you can't always expect that people would be doing what you want them to do without you even asking for it. So, I mean if you want people to share content then most likely you gently ask them to share, you're getting better success than if you don't, so yeah, this would be a general rule but that doesn't mean that we're doing it a lot either because I mean we're not, we're not really looking for a, I mean we're not looking for engagement just for the sake of it or for rather want to have a good content and good quality content with a natural engagement.

Hadleigh: Cool, would you say that your Facebook page is successful? Your Facebook marketing strategy is successful? And why and why not?

Respondent 1: Yeah, I mean we have some one metric that is to put the trust is engagement. As you can imagine we have all the, include the results regarding engagement so yeah, I would say it's a, we're quite successful on that matter for sure.

Hadleigh: Okay, what will, what type of post do you find more useful? Products that, sorry, posts that talk about the product itself and its features or post that talk about the product being used in a lifestyle ways? So, you know, I guess the difference is technical versus lifestyle, which post do you think work better?

Respondent 1: It depends also on the product because we have some product that are more targeted to really educate it in and so I mean sometimes we have product that really technical, there are really for collectors so give them more insight on the specificities of the product, its origin, its technicity. Sometimes it will resonates better for this type of product while sometimes it also has product that are more suited for a lifestyle content so it's also a question of a between your product and the way you have communicate on it.

Hadleigh: Okay, good answer. So, do you use user generated content on your Facebook page or do you prefer to use professional brand generated content?

Respondent 1: Well, so I think this is something we do more on another social networks so, this also comes back at what I was saying with the usages of the platforms. I would say that Facebook is not the more UGC and, how'd you say, high UGC platform. Platforms like Twitter or Instagram are much more UGC friendly, we can do it on Instagram for example. So have a, we have 2 Instagram accounts here with different ways of communicating for each of them. So, and on one of those accounts, we do quite a lot of UGC, so yeah for me this is more a question of usage per platform because UGC as a whole we do it like I said on Instagram but on Facebook this is not GAP really something that we do.

Hadleigh: And I guess the obvious question is, why not?

Respondent 1: I mean it's simply the, the way the platform is being used and I see more Facebook as an institutional way of communicating. So, those type of content are not to be GAP of UGC I mean, UGC is really more product oriented and it will be users that would be sharing their great shots and everything and users are doing these or usually doing it more on the platforms like Instagram so the type of content we are producing on Facebook isn't the type of content that users are generating.

Hadleigh: Yeah, okay, cool. That's a good answer. Do you, when you're putting up a post, do you have a checklist, I mean, the people who are putting up the post, do you have a checklist or a criteria or a list of instructions that you give people when they're putting up a post? So, that you know, it matches the brand quality that you need?

Respondent 1: We have guidelines for social media usage so I know the platforms we are operating so yeah, we have guidelines for everything.

Hadleigh: Ok, Cool. Just 1 or 2 more questions then I'll let you go to your dinner. What is the relationship between the internal social media coordinators and external marketing agencies or consultants when it comes to deciding what you post and how you post it?

Respondent 1: To be honest, we don't really work with the agencies when it comes to what we should be posting. So, this is really something that would be done internally. I'm not saying we've, we never work with the agencies but for, I mean since I join the company, I mean all the strategic work has been done internally. So, agencies will more likely come whenever we need to produce some content so sometimes we will work with agencies just to introduce it for example but we need the type of content the way we, I mean our basic in global social media strategy is being done internally.

Hadleigh: Cool, what do you see as the future of Facebook marketing? What trends you see growing and how do you imagine that Vacheron Constantine will adapt to those, I guess it's about you know adapting to the changes and the future, what trends do you see?

Respondent 1: I would say there are 2 big one that I can see right now. So the first one is also linked to the localization of content as I was saying so Facebook has rolled out from tools to local pages and everything so this is something that we need to work on or already working on to really being able to localize more and more all our messages and some a normal but something that we need to focus on the future is that always engagement because as you know there was a time that Facebook when you would post a message on your page and you would be sure that hundred percent of your audience will see the message but now this is not the case so, and this is also to the performance of your post so the more your post like be engage and then a quality post, the more you will have some organic reach so it's also important for any brand to make sure that the best organic reach possible because it's free if we can say,

reach and I guess, I mean being sure that we keep our standards of quality and engagement is really important that you want to make sure that you will continue performing well as ease organically.

Hadleigh: Cool. Does the change to people spending more time on their mobile phones compared to PC change the way you post on Facebook at all?

Respondent 1: Let's say I would posting a video, you know that if you don't capture the attention of your users from the first second and so something that we can see for example is we saw that a lot of brands that was 3 years ago, if a brand was posting a video, it would be a video of 2 minutes it was hard with a big logo, with a cool music and will get more and more dynamic whereas right now in the content is being consumed much more quickly. Videos are only a few seconds short so, and you don't want to lose those seconds with a logo of the brand at the beginning so yeah, this would definitely change the way, the way you could reach your content.

Hadleigh: Cool. And this is been really good. And what about things like hashtags or links or post of those sort of things, do you think they're effective tools for posts?

Respondent 1: Honestly, I don't see hashtags on Facebook being really effective. It comes back to what I was saying about the platform usages so you see that hashtags are not really effective on Facebook but on another platform like Instagram, they're working very well, so I mean, it's not really effective so this is not something we investing a lot of time on and you're mentioning post and everything, they can work but if you don't have any content that is, that then you shouldn't do at all just for the sake of doing it. So, yeah I mean you should focus more on the quality of the content itself rather than trying to look for, for some quick links with some hashtags or some posts.

Hadleigh: Cool. And my final question, what is your advice for a smaller Swiss consumer brand that thinks it should be on Facebook but doesn't really know where to start? What's the best advice you can give a small brand that may not have the same resources that you have?

Respondent 1: So, there's an advice that I can give, small brand has an advantage versus a really big brand, it's that they can afford to engage with each of their customers and each of their audience. Brand like Google for example, being used by millions of people, I mean no one, none a team at Google could interact with each and every one of their customers, this isn't just possible so for a small brand you actually have an opportunity of being a brand that really have specific, personalized at targeting GAP so this is actually the strength that GAP have when they are small and that should be used.

Hadleigh: Awesome! Hey, thank you so much for your time. You've been really helpful. I really appreciate you know a lot about your area so congratulations. What I'll do, I'd love to send you a copy of the research that I come up with and you can have a look at that and maybe use it, you know, yourself. It's some interesting observations that people have made about Facebook recently and you know I really appreciate your time.

Rolex Interview (P4)

VOI = Voice

INT = Interviewer

[00:00:07] INT Absolutely, absolutely, that's right. So uh, first of all, why, why, why should a company be on Facebook for marketing? Why should they be on Facebook at all?

[00:00:20] VOI That's a good question, because actually, I'm a really anti-Facebook, so I will answer you the way I think. Uh, yeah, for me Facebook is really made to uh, for people to relay to each other and to create community on the, on the equal parts I would say, everyone should be equal and everyone can discuss in an open way there's no, and it's difficult for a brand to really take this position, because there's the idea of keeping your authority, I mean, for a luxury brand. I won't talk about any other brand because I think for L'Oreal or any other fast moving consumer brand it makes sense to be on Facebook, but for a luxury brand, if you want to keep your authority, you have to be in a position where you send messages and people receive them, and on Facebook it doesn't really make sense if you go there and do not answer your customer. But on Facebook you are on kind of an equal level and it means you have to be in a position where you send messages and people receive them, and on Facebook it doesn't really make sense if you go there and do not answer your customer. But if you do, if you do answer, you are on kind of an equal level and it means you Facebook becomes only a channel for your customer service operations which is not exactly where brands wanted to be first when they came on Facebook. So for, for what I know, and this is quite an open, this is not confidential, but for, if you look at Rolex accounts, for instance, Rolex Instagram accounts that was opened only 2 years ago in November 2015 and Facebook more than 4 years ago, you see that Instagram is almost at the same level of community, uh, to Facebook so, I think it's 5.2 million followers, something like that, and the questions they will have to ask themselves is 'Do we keen Facebook?' because they look and feel of the platform and the fact that they are really mixed up with, uh, something that is not really nice, the look and feel of the platform is not nice, the advertising, the, everything is not really made for luxury brands, so it's, it was really not the best way to be on the social media, and now Instagram, in a way, has a better answer for luxury brands and they prefer for most of the brands they're working with, they prefer working with Instagram, it's closer to their [unint.]

[00:02:50] INT Ok, so that leads me to my next question. That's a great answer. I was going to say, how important is Facebook compared to other platforms, such as Instagram, YouTube and Twitter, and you're saying that it is declining in importance. Is that just for luxury brands do you think? Or for consumer brands in general, what do you think about Facebook compared to others?

[00:03:15] VOI Uh, I can't tell you because I'm not working at home on other brands, I would answer you on uh, consumer point of view and well, I think it's still, for instance, in Switzerland, what I think is L'Oreal is that you can locate, you can localise the

language, so you can now for instance have a direct discussion in German in the north of Switzerland with L'Oreal brands, and you can have a French discussion with your consumer in the south, so the fact that you can really localise the language and have different kind of presence that really can make a dialog possible because of the language, makes Facebook still relevant. But for luxury brands, the website is still really the best, relevant place to present your collection in different languages, but you do not start really a discussion ,you don't need to be on a platform, you do not need to be on a social media for a luxury brand.

- [00:04:25] INT Ok
- [00:04:26] VOI Not necessary.
- [00:04:28] INT Ok, so in terms of the reasons why a brand might be on Facebook, branding, to drive sales to the website, to the e-commerce site, what is the most, uh, useful of, uh, those for Facebook? Is it just to build brand awareness or is it to drive sales, or is there another reason why Facebook is good?
- [00:04:51] VO I I would say is that the closest you are for the, from the sales on Facebook is that you shouldn't really have in mind brand awareness, because it's, how can I say? The brands have started being on Facebook too early, uh, can't build a real editorial strategy because very fast, they want to have more fans. So there's something, I can say bad in the way Facebook shows to the rest of, to anyone who connects to Facebook how many followers, how many fans a brand has and that's something that doesn't really drive quality, because brand marketing manager or brand COs they forget why they come on Facebook and what the target is more and more fans which is not true to their brand because quantity has never been a driver for luxury brands, so they should actually, uh, be on Facebook more for quality reason, and because Facebook is really an open market you shouldn't be there for brand awareness, because your brand is really mixed up with many other universe that are not luxury. We said you should really be on Facebook as a luxury brand for driving sales, like new models of for a special uh, short limited edition for instance. Something that is really specific to, to a one-off event, something like that.
- [00:06:37] INT Ok, great answer. Uh, what would be the effect, if Rolex just stopped posting on Facebook tomorrow, what would that do? What would that do to it's brand? Would it matter?
- [00:06:51] VOI I think nothing. Really. Uh, it would be because there would be an explanation like uh, we, the authority is really kept on the side of the brand, they can be, do things that their fans understand and follow because there's always a choice that is on the brand whether they post on their social media or they buy advertising page on a magazine, so you can just explain or just prepare so your fans, a few weeks, just tell them that uh 'New emphasis with special stories daily on Instagram' or anything that would explain why they've changed, for instance their

editorial strategy on Instagram that would explain better why they stop on Facebook.

[00:07:55] INT

Ok, ok, ok.

[00:07:58] VOI

Another way of explaining would be probably that uh, you can really tell that [mic off] Facebook really is a place for fans to communicate for each other among themselves and that as a brand you, you saw that because you're working with retailers. Actually Rolex, Rolex work only with retailers. They do not sell via on their own network. They do not have any own boutique, any own retail, so it's easy for them to say it is 'Our retailer online, our retailer on Facebook can deal with your after sales service directly' on Facebook we can't so, you will still have a fan page and the retailer pages, I mean, this is something possible.

[00:08:56] INT

Ok, right. You're talking about content before. What kind of content would you say, Rolex as an example. What kind of content do you find is engaging? Uh, and popular for a brand like Rolex online. I'm talking about the media in which it is done, uh, video vs. text, you know, lifestyle choices. Just generally, what kind of content works uh, for a brand like Rolex?

[00:09:28] VOI

Uh, well, uh, it's really moving from uh, one year to another. It's not really always the same. It depends on many things. I mean it's like a magazine. You have to be there on a specific event like uh, Christmas for instance. it's better if in December you start to publish very festive content, because people are in the mind of buying things for their friends and family so, be relevant to what people are waiting for. That's the first thing, and be there when people, the closest community is really searching for information regarding your new model, new collection's always really important, because people are really waiting for them. And in the watch industry, it's really, uh, well organised because there are only 2 moments when watch makers are launching new models. it's January for Richemont brands, it's SEHH in the end of January, it's in Geneva. They present all the brands like Cartier, Vacheron Constantin, uh, Baume & Mercier, uh Panerai and etc. all Richemont brands present their collection once a year in January and all the brands like Rolex, Patek, Tag Heuer and all the other image brands present their watches in Basel Royale in March, end of March so really, it's product driven, so that's really important you are selling watches, you should be really product driven at the right moment so when you're launching your products and when it's the festive period. Second kind of content I would say promote all the contextual partners that you are working with, for instance, Rolex is the Golf partner of the major golf partner, the major tennis partner and uh, you attract the fans of tennis, you attract the fans of golf, so you have to be relevant also for these people because they will for sure see your watches when there's a major event, so last week there was a President Cup, for instance, for the golf and uh, there's a logo, there is some branding everywhere and uh, on the golf course so you, it's relevant that is one person is looking at the President Cup on TV during 3 hours you can imagine that it can have a second screen and open the website of Instagram account during the 3 hours and see the collection of the brands on the homepage. So it could be relevant that the homepage of Rolex.com be promoting a day-date for instance,

which is the collection that is related to golf. So yeah, product and links to contextual partnerships, I would say.

[00:12:43] INT Yeah, great. That's a great answer. What are the challenges that brands face on Facebook these days? You've already mentioned a few, but things like the constant changes ,the move to video, you know, there's a lot of resources required to go into making good video and image content. How do you measure success on Facebook then? How do you know that what you are doing is actually, works?

[00:13:16] VOI Yeah, the best measure of success for luxury brands is uh, I mean also for other also is engagement, so you're really not have to consider, I mean from the marketing strategy you shouldn't consider how many fans you have, but you, how many viewers you have, but really, how many people viewed the video from the beginning to the end, how many have shared, how many have commented, really, it's the second step. The first step I mean is fast conception, in a way you will never know if a user, if a viewer had an intention to see you content, of if it was just by accident so in order to really be sure that it was not by accident, you just have to really measure a success considering the engagements of the second step, but as the user done after the first action in a way, which was to play the video. Uh, or see the picture, release the comment and sharing.

[00:14:25] INT OK, great, Uh, to what extent does a brand being Swiss and associating with Swiss values like quality and Swiss lifestyle, and a brand being international in orientation, how does that affect the way you present your content on Facebook? Does that matter? I mean, you talked about English and targeting before, uh, to what extent does using English for an international view, and to what extent does being Swiss matter?

[00:15:00] VOI Uh, can you just maybe rephrase it, is it just question of language, or is it larger?

[00:15:06] INT Well, uh, I'll rephrase. It's a long question. Does a brand, does a brand being Swiss, should that brand link some of it's post to Swiss values or Swiss qualities, or is it irrelevant. That's the first part of the question And the second part is, uh, does the fact that most international brand pages are in English, does that matter? Does that change the way a company uh, delivers content and engages?

[00:15:43] VOI Uh, first, uh, first part of the question, Swiss values, I mean definitely wherever you are and wherever you communicate, you should really tell people who are you are. It's really, for luxury brands, for luxury brands it's really, uh, it really makes a difference because there is so much competition that you would never be different, you would never difference yourself if you present pictures at an event of instance, for the last 5 years many luxury brands promoted a party where you see the uh, influences or celebrities with a picture in front of a photocall. For me, that's completely empty. It doesn't really, it doesn't say anything about who you are. I think what is really strong is major brands like Chanel, Hoxex, Dior, they always try to say who they are in any capacity. Thy try to make sure that if only this post was the last post, uh, that you could reach, if you do not know the brand,

you should understand the brand at a glance, in a way. Whatever post you do, so it really shows your value, so the brands that are very superior quality, very high precision, the kind of pictures should be made really high resolution for instance, the way the picture is made. For me, it shouldn't be these kind of photocall pictures because you do not know which photograph made this kind of picture. There's no look and feel, there's no creation behind, it's just, anybody can make this kind of picture so the superior quality can really be felt when you look at the picture at a glance, and of course any kind of your values and Swissness in a way is one of your values, so it can talk the picture, the picture can talk also of uh, other stuff and timelessness which is really important for Swiss brands also, so you can also for instance morph an old watch that was created 50 years ago into the modern, new model which is, which captured the heritage of the watch that was created 50 years ago, because that's about timelessness and that about the watch and the Swiss watch industry, for instance. So, definitely the content should speak about your values. The second part of the question, most of, English is a way of segmenting for sure. You could not reach anyone, for instance in China 5 years ago, you could not, you couldn't target the richest part of the Chinese population, with English because definitely they would not understand. Today if you want to target a young audience in China, for instance the young audience that travel, uh, maybe you saw some Chinese people studying with you in Basel, if you want to target this very young target that is Chinese but really wealthy, then definite it's probably during their studies in English, because they would also be connected to international social networks. You can definitely communicate with them in English and that's a kind of choice or targeting. But also the place where you really communicate with your target is your website, and your website is always translated now, for a luxury brands in minimum 8 language, and usually best practice is being translated into 12 languages.

[00:19:53] INT

Ok, wow, that's a great bit of feedback. I know we're pushing time, so I'll just ask one or two more. What kind of post do you find gets more engagement? A post that shows the features of brand, such as, like a watch, it has technical specifications, for example. So does giving out information about the product work better, or do emotion posts work better, where you link it to a lifestyle or something like that. Which one do you think works best?

[00:20:28] VOU

Uh, first of all, for me, lifestyle doesn't necessarily bring emotion, and sometimes technical specs do bring emotion. It really depends of the kind of user you are, if you really are in love with Swiss watches, you really understand that any detail of the, of a technical part of the watch really is magical. So that's really, from what I saw in the result of all posts, I've seen more, more, the most engagement you get are from pictures of your watches that are made with a special touch of uh, a special touch. It's not a hero shot for sure, you know, the kind of shot that are made for catalogues. They are too similar from each other because they are made for that. But when you post a picture of a watch that has a special lighting, that is really unique but really shows for instance, what makes a difference of a watch, for instance if we take the Daytona Rolex it's chronograph, so if you show for instance, the second counter, the counter on the dial actually show the counting when you're measuring seconds, when you show it moving and when you make

a close out to see the whole watch, and you see for instance, finish with one of the crown, you come from one detail you see the full picture and you finish to another detail that speak about the functionality of the watch, that are the kind of assets that really works well.

[00:22:29] INT Ok, one more I guess. Uh, what kind of co-ordination does social media, or the Facebook part of a brand like Rolex have with other kinds of marketing? Does Facebook sort of work in it's own little area, or do the take direction from the Marketing Director, the Social Media Manager, so where does, if you could describe how Facebook fits in to the broader marketing mix, that would be great.

[00:23:01] VOI Uh, it's really simple. From if I compare to brands who only make watches, are dealing with Facebook as one of the communication, as one of the media they have among others, it's not, there's no specific team that are related on Facebook for us, for luxury watches because they do not consider it as a customer service media. When you talk with brands who are selling perfumes for instance, or makeups, you can have allergies, you can have skin problems, then Facebook is almost a hotline for a customer so they and the brands are integrated Facebook like Twitter in their customer service area, so there's a special policy with lots of guidelines or whatever. In for a for the, the Facebook pages, for Swiss Watches usually the management, the daily management is given to the translation team who have tools of listening, so tools like Sprinklr or for instance, I forget the other one. You give for instance to the Russian translator of one brand Sprinklr and they look, they have, they look if there are some alerts about someone who is aggressive in his comments and there are some guidelines to answer on another channel for instance. So there's always this kind of uh, prevention, but the Russian translator who would deal with that is also the Russian translator who would deal with all Russian translation of the brand, so it's the same marketing team and it's not related to our customer service.

[00:25:21] INT Ok, yeah. Two very quick questions to finish off. It's been an amazing interview. To what extent does a brand like Rolex insource or outsource what they would put on Facebook. Is it agency done or is it done in house normally?

[00:25:39] VOI Uh, let me see. Uh, well it depends on the budget. Usually for, uh, let's say [unint.] for example, the biggest brand is usually the more internal, it's more insource contents. Outside photographers, but that are driven by inside teams. And the smaller companies, the more they outsource and they ask agency, 'Can we have this product launch, we would like to, we have only 3 assets, for instance, so how much would it be for us to be reactive and be very present online during 2 months' and then the agency answers with just a quotation, one new asset every 4 days and how much it will be for the brand.

[00:26:50] INT Great. Final question. What's next for marketers as they think about Facebook and what they do on there. There's all the political talk and it's a powerful organisation and it owns Instagram. What do marketers need to think about over the next year? The next 3 years as they incorporate Facebook into their marketing

strategies? What's the future do you see, and what advice do you give out about Facebook?

[00:27:20] VOI Well, that may be close to my first answer because uh, I really think that Facebook is not the right place for a luxury brand to be. You are not being so much able to tell people who you are. It takes time really to express what a luxury brand is, what it's background is, what the values are and I mean, a short post among 10 other thousand posts that are talking about anything else but cinema, about your daily life with your friends, it doesn't really give the space for a luxury brand to express itself, so uh, I don't think for me, the best way is to work with your retainer the closest to your customer and really try to listen of course, to keep listening, what's your reputation on social media, but not to be left, just it's really different for me, you can really use what people are saying about your brand. It helps of course uh, learning what your curve is. Is your reputation fine? How people are feeling about your last collection and so on, but you just may be better trust your partners. If we talk about Rolex it's better to trust Federer, for instance, who is an ambassador to be there at his own pace and promote regularly, let's say 10 times a year, your brand because it's a person and Facebook is really related about faces, about person and really organise better your influences where and when they post at Facebook so really guideline on your partners but not really have an official page as a brand.

[00:29:24] INT That's a great answer. Great way to finish. Look, I really appreciate your time. What I'll do is, I'm uh, going to conduct 2 more interviews with people, put it all together, do my analysis then I'll have a document written by December, so I'd love to send you a copy. It's all confidential, anonymised, so you can read what I've found. Some of your answers were very, very interesting uh, and then putting that together with the other brands I'm looking at and other people, should make a really interesting tool for people who want to understand. You know?

[00:30:06] VOI Cool, great. That would be nice if you send it to me in December.

[00:30:10] INT Wonderful. Well, all the best, uh and look, I'll send you an email to follow up now and say thanks, have a lovely day. I really appreciate your time

[00:30:19] VOI Yeah, thank you and have a lovely day and thank you for your interesting questions.

Ricola Interview (P5)

Hadleigh: Wo what does digital strategy, digital marketing strategy mean to you? When I said the words digital marketing strategy, what is that mean?

Respondent 1: Yeah, of course you know it's a little bit complicated because I was the one in charge of, of the sales and of the marketing into different markets. And of course, digital marketing came really in a bigger way let's say about 10 years ago and, but I discuss a lot with my son who works in London, this IP doctrine in IT GAP in a startup which works a lot with the, with digital marketing so I discussed a lot with him on the possibilities you have in these days but for Ricola let's say, it's a mass market product and what is very important of course is the visibility in the stores. That's still the key to, to the success. As long as you do not get in to, first in to the stores, and then at the right spot, it's, it's difficult. And, so this is the first thing and all the years of course TV advertising was almost a must to reach, to reach a certain number of people who started to become interested to buy the brand because once you are in the stores they also want you to have rotation and the check out costs money so you need to make turnover so it's in a way a catch-22 and if you do not reach one of the element, they have or you have to pay even more to be in the stores. So over and, let's say If I say about 10 years ago we started, I at least until I left we noticed that the advertising was still very important to us. And, but more, more of course and also I mean, you know that alot of money was wasted with the digital marketing at the beginning or people got afraid when they were interrupted reading the paper, also on the Ipad. But of course, now you can do much more digital marketing in the way, in a more specific way. We have, for example we have, had some contest where you started to grow herbs in a game you know and this of course is a very useful way to help people that Ricola is make herbs, that you are quote on the fact and then you get more information all on, for example on the farmer who works to get these herbs for this product. So, it's much more specific things which we started to do but that's why at the beginning I said I'm probably the wrong person for you because I'm, you know I've been away for 3 years now and in the last couple of years we had so much more.

Hadleigh: No, I completely understand it. In fact what you've said already is really helpful. So I think, I think it will be useful. So, when it comes to marketing generally, did, how does Ricola build a brand, a brand profile? How do people know when they go in to top, they should reach for Ricola and not a different brand? What, what work has to happen before that to build the brand?

Respondent 1: Of course, what is, what is very important with a brand like Ricola is emotional part and the rational part. It's, I mean even if you buy a BMW it's a lot of emotion which makes you pay more for a BM than for Volkswagen, for example, I mean you know that there is but if in the case of Ricola it's all that, of course the product has to offer a good taste and benefit. That's key, if, you know even if you have the Swiss herbs and all the story around the herbs, if the product doesn't taste well, you fail. Plus, if the content isn't relevant or engaging, they [consumers] just switch off I mean, it's not a medicine you know, which you paid because you have headache and you want to get rid of this bloody headache then you say whatever it takes to get rid of it but a Ricola is for soothe in the throat as we say you know. And therefore, it has to taste well and it has to in a way work. You have to feel comfortable or more comfortable once you take a Ricola and then it comes the herbs and this was, this is again, it's rational and emotional. We started to calculate herbs about 30, 40 years ago so, you know when you see herb product, you see a lot of herb candies and herb cough drops in the world and they all, they buy the liquid to do the product. Ricola is the only country as far as I know and we know in the world which really ask farmers to calculate the herbs according to their guidelines and, and then we use these herbs, we get them delivered and we make the liquid and then we make the candy out of the, of this product or of the herbs. And, so there and a lot of people even from the countries have advertising agencies working for us and when we took them to GAP to the factories they feel "Oh, you're actually really do that" you know they all, even they thought it was small like a marketing GAP than a real thing. So, its credibility and it's at the same time emotion with the herbs, you buy, you sell the herb or feel the fresh mountain air and used to be there in the scenery, so it's rational and emotional. And, that's why I'm saying whatever product you have long term you have to have this credibility, an emotional and the rational credibility. And then, of course you cannot

start in a country, you cannot start in anyway to start TV advertising for millions of Francs, it's still a privately owned company. So we have to go step by step and at the right moment, you start to do mass advertising and before that what we usually do first in to pharmacies, and to pharmacy. You know they give you more time when you, when you sell the product you can explain to them what it is and then they also explain it to the consumers. So that's how we start to drive a base in the market and once this market was ready we started to do bigger advertising usually it was advertising on TV or a combination of billboard, TV and then later digital advertising and of course in digital advertising you can also get much more specific target group. Identify your hardcore fans and your loyal users, and target them very specifically. We started to do this also with TV, when he had specific programs or even specific stations in specific hours of course the big advantage with digital advertising you can be much more specific when it comes to the target group.

Hadleigh: Okay, great answer. So, when you're building a brand whether its digital marketing or traditional marketing and you are explaining the new markets for example, Ricola, I was in Hong Kong 2 weeks ago when I saw Ricola in Hong Kong and you obviously worked in Singapore, is Ricola a global brand, that, you know, says the same message everywhere? Or they have regional variations and how does, how does a brand, how do you build a brand, how would you advise a company to build a brand between being global and regionally specific?

Respondent 1: Is it cheaper if it's digital or whether it's traditional and you think it's cheaper to do it this way and I always believe the key messages they should be the same which is Ricola is from Switzerland, it's a lozenge with herbs and it's soothing and refreshing, I mean, I'm not going in to details but should be the key elements, it should be the same. But, then of course even make a difference when it comes to humor, the German humor and the French humor are totally different and do you know our campaign who invented it and probably you trial for a year, we have a very very successful campaign who invented it? Maybe your girlfriend can tell you about it, you know, basically everybody knows about this but the humor was really well, extremely well accepted in Germany, Austria, Switzerland maybe Italy but let's go for example in France, they said we were Africans during this, you know, so it's that the humor is very different and also I remember when I was in Singapore we have Procter and Gamble, they they introduce the new shampoo in Malaysia with a big big TV advertising campaign and there was the beautiful girl as usual of course and standing below a waterfall and using of course this shampoo and it was a completely flop because whatever they, you know these people, they always have waterfalls what they wanted is a beautiful bathroom, so the image they want to try to convey was completely wrong for these consumers. And therefore, I'm very skeptical, only a few brands are to have that success and I feel, I always said the elements; they have to be the same but the execution can be different from one let's say not from one country to another that's too much but from one region to another.

Hadleigh: Okay, the next question I was going to ask you've already spoken about it a bit. What does a brands Swissness impact the choices it makes regarding its brand communications? Obviously the Swiss market is not big enough for most of the companies so, the watch brands talk about the Swiss quality but other brands don't mention being Swiss, you've already mentioned that Ricola like talking about being Swiss? So totally through, totally through what it's like to sell Switzerland thru a brand?

Respondent 1: Well, but that's also something we, you know it's differ of course to the watch industry, they really until at least they create a new watches came up from Apple and so on. Swiss traditions with quality was, was really tough and therefore they had to have Switzerland in their advertising. Ricola also has Switzerland quite a lot in, whether it's digital or whether it's traditional because of the herbs and of course we always said Switzerland is there for quality as you said and but for the freshness and the alps

but we did not want to over emphasize it. We wanted the Swiss herbs to stand out and not necessarily the country, that's probably you feel the difference.

Hadleigh: Yeah, what is so special, I mean what is so special about Swiss herbs? How do you sell the Swiss herbs as special?

Respondent 1: Well, that's to some degree of course its marketing but it is our herbs are grown in usually I mean 80 to 90 percent is in the Swiss Alp, a little bit is in the outside but most of it is in the Swiss Alps and of course we control the quality so whenever you buy herbs from abroad you can still of course know the herbs are there or here you can, you can make a check and everything but we really, we work together with the farmers to get the quality we want. And for, we tried to get this credibility through the work we do with our farmers. Of course you can make herbs in in New Zealand, in Australia you can, you can also cultivate herbs with that's of the same quality but we are, what I'm trying to say is Ricola is a Swiss company, it's based in Switzerland and wants to know exactly what kind of herbs they get for the combination of these products and location and the location of the herb makes it interesting and of course in many countries nowadays you have this the problem of environmental pollution and for example in China and so on, And therefore, even that sells a lot of products from China now because they believe that we have a strict control on the quality of our product.

Hadleigh: Yeah, what do you think of a brand Switzerland at the moment and into the future? Do you think linking yourself with brand Switzerland is a good idea or is this for any other company? Any up and coming consumer brand or is brand Switzerland something from the past?

Respondent 1: It's a difficult question. I think it is not necessarily important that you promote Switzerland. You, you can always, say a Swiss product but to have elements like GAP or like Ricola in some advertising, where we emphasize Switzerland, I don't, I'm not sure if this is a good idea for a product in general. I have, I have always I have hesitations even with chocolates you know, because Switzerland, Ricola at least the herbs or the basics are from Switzerland. When you go to Africa or whatever brand South America or whatever, you know their cocoa bean, it's a, it doesn't come from Switzerland so it's quite a different game. So, if you have like, I believe that Swiss quality and the cleanliness and so on, if these are values which we can always promote but to generally say, you have to have a Swiss advertising, no I don't think so.

Hadleigh: No, alright. I know you said that digital marketing was not your specialized area but do you think digital marketing has reinvented the wheel and totally change marketing or is it the same concept some of same ideas are important just with new platforms? Which one do you value more?

Respondent 1: I think it's the same.

Hadleigh: You think it's still the same thing but with new platforms? Can you explain why you think it's not totally new?

Respondent 1: Yeah, because at the end of the day, look I have no more newspapers, I read everything through the Ipad. But at the end of the day, it's exactly the same newspaper I read it's just the tool which is different and in digital advertising, you promote your product, you make promotions, you make advertising, you make specific contact but at the end what is the difference of digital advertising and the mailing, specific mailing to consumers, it's just the tool which is different but the message and the goal are the same.

Hadleigh: Okay, interesting you say that because one of the things I've been reading and hearing a lot about is a lot of talk about content marketing, and engagement. So, with content marketing, instead of

just promoting to consumers now you inform them, you entertain them, you don't just sell. That's the first point and the second point is with engagement, whereas a TV ad is very passive, now you know, you can put up something back to you, the company writes back, you start a conversation, you can share. What do you think of those 2 elements when it comes to the point you made just before?

Respondent 1: Yes, it's probably easier and I would say maybe even more efficient to do it with digital advertising. Now the content and the involvement but you know that's why I'm saying the tools are different and as I say that perhaps its easier to engage more people but at the end of the day, it's still the same. For example we have herb garden across Switzerland about 5 or 6 and we make a promotions and invite people to these herb gardens so you know as I said at the beginning I told you that we had a game on the digital marketing where you could start cultivating herbs and then of course you had some box or you had a cold weather coming and there were difficulties, you had to restart and so on. And at the end of the day if you finish this game, you got the prize and, but so this is through the new media but in the old days the herb field's the real ones, you had all also engagement and for example as of some time ago that was a competitor in Switzerland, they, they never went on TV, what they did they send samples to the people. One here this reach and another with that reach and then again and so on and with games so that was exactly the same engagement. It is just the tool which changes and as I said the herb field is in your style, it's real and in the new style, it's on, on the IPad. Maybe I'm wrong but as I said and you can more easily reach people on the IPad than to get them on the herb field, that's the reason my opinion is always the same.

Hadleigh: Yeah, Okay. When digital marketing first came in 10 years ago and people started asking you, you know, can we spend money on social media managers than Facebook teams and that, do you remember what your reaction was? Do you remember thinking this is a passing trend or you think this is going to change the way you do things? Do you remember how, how things work 10 years ago when no one knew what was happening?

Respondent 1: That's why I said some time ago I'm maybe a little bit different because I have my son who is in this business and for me it was very clae that this is an important part of future marketing. It was always clear that this was a, you know, this was like a revolution, the whole thing which is going to happen of course I have for example I have a Amazon Alexa, you know from Amazon which is not available in Switzerland but my son take it to me from London so I have a lot of this things but, I now because I said the word Alexa (laughs). So, I understand totally that there is a big big change but my opinion is always to say, yes the tool is different but the basics, the values, the, all these elements remain the same and you have to communicate these elements.

Hadleigh: Okay, what is your advice for a company that might be, maybe a bit smaller than Ricola, a Swiss company bit smaller than Ricola, that wants to, you know, grow its brand, its digital marketing that you should be on digital media or you should be on social media and you know this is the future? What does this brand who doesn't, you know, the brand is a bit confused at the moment? What would be your advice, what they need to know, what should they be thinking about?

Respondent 1: Well they should know first of all if they have a good product, they have a product which the customer needs or helps to deliver a service and they have to get, they have to know their consumer and then they have to speak to their consumers to the new media. And, you know if it's consumer products, they still have to do something for example, again you're here with new tools and at the same time be there to advertise, for consumer products you still have to get them the product to taste it, to make sure that they understand what it is and that it taste good for example.

Hadleigh: Okay, so for example I'm looking at the Ricola Facebook page now and the most recent post is a photograph of a herb garden, how do you know that your customers care about the gardens? How do you know that?

Respondent 1: If they care about the, our, about the garden?

Hadleigh: Yeah, you know, it's just a thought. You know, how do you know, that's what they're interested rather than the scientific formula of the drops or, you know, the way the flavor tastes

Respondent 1: Yeah, well I think, you know, of course first of all you have a category and our category is sore throat, sore drop or cough drops and so it's not really a medicine but it's not a candy either or I mean you don't say candy in a drop but, so it is something with a medicinal aspect and there are many many sore drops in the world and the only difference we have in fact is the herbs. And you reach the consumer who cares about let's say natural product and if you start to find these consumers then you also have to tell them that, you know, it's actually real, look this is the herb field where we cultivate our herbs.

Hadleigh: Yeah, when, you give me your thoughts on traditional marketing and digital marketing and word of mouth, what are the things I talked about electronic word of mouths, Facebook sharing, you know, you share something and you like it and tell people, how do you think word of mouth has changed between the traditional marketing and digital marketing?

Respondent 1: I, it's very simple like and it's the, you know, the speed that which you can reach people through Facebook or whatever. It's that the speed you reach many and that's also why in today's world a so called much is much more dangerous than in the old days because you reach many many more people at the same time. Then you reach with the old tools.

Hadleigh: Alright, what would be your advice for a brand that has never been social media before on digital media? How could they manage that? What should I do to prevent it and what process you should have in place to manage it?

Respondent 1: That's a difficult question, I mean, we were getting going just before we left, we have people who watch all the posts to make sure that they answered questions when they came after and so on. So you have to be very active in the communication otherwise it's a, it can become very negative and you know a shitstorm it can be again, it's I think the tool is exactly the same as before but the impact is much bigger, you have to really communicate openly and very clear what happened if something happened and think the consumer very serious, that's the best to, you know, to eliminate the risk or to get rid of it.

Hadleigh: Okay, I think that's very very helpful. I know you thought you wouldn't be helpful but I knew you would be. Okay, what else. Do you think with digital marketing and social media that these things are better handled internally by companies or by agencies or a closer to the, the new development on the ground? What would your advice for strategy for a company there?

Respondent 1: You know, I think. You know, what I think oft this question in a minute. I, you know what in the last few years even when it comes to research, you know, research in the tools have become much better in the last let's say `10 years. When we did research be it for the launch of a product or be it for a launch in a new country, I mean, I really noticed the change within the couple of years because they have more specific questions, more better tools to interpret the answers and so on. So, this is something which has changed and also it has changed in marketing and I think in lot of things it has always been key but the longer the more to know the consumer has, is extremely important and to know why somebody wants your product and, or how you can, like, convince the consumer to buy your product and, so these things

have the, have become very important and that, the marketing have allows you to reach consumers more specifically as in this is a, and a special ways to new media, it helps you to reach a specific target group or specific consumer. At the same time, I believe that for something like Ricola, as I said at the beginning because you have to have a rotation within 6 months otherwise they kick you out of them. So, you also have to have that kind of mass advertising, of course I know that even myself.

Hadleigh: Okay, I really appreciate your time, you've been super helpful.

Respondent 1: Thank you, bye bye