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**Video-initiated eWOM in Facebook brand
pages: the case of chocolate brands**

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Abstract

Purpose – This dissertation aims to provide a deeper conceptualisation and categorisation of videos and the eWOM initiated by them within the context of brand-hosted Facebook communities.

Design/methodology/approach – A combination of a few statistical measures to discover the largest brand-hosted Facebook communities have been used. Later, videos and video-generated eWOM within these pages were explored adopting a netnographic approach which involved content analysis.

Findings – When analysing video content, the meanings of the visual should derive as a combination with the text descriptions attached. Moreover, the video-initiated eWOM produced two types of engagement – brand and consumer. The former was categorised based on type, volume, and exhibited brand personality traits. Consumers also engaged in eWOM by employing a variety of functions within the online brand community.

Research limitations/implications – Further research may look at consumer motivations to perform certain roles within online communities as well as how these are related to brand loyalty.

Practical implications – Brand managers are advised to continue utilising videos as part of their marketing communication strategies, not to ignore video-initiated eWOM, and participate in consumer conversations in order to be perceived more favourably by brand fans.

Originality/value – No previous research has tried to compile and propose a comprehensive list of categories for content analysis of videos and the post descriptions attached to them. There also has not been a focus on the content of video-initiated eWOM, which should be understood as including both brand responses and consumer engagement.

Keywords: brand communities, video, eWOM, brand engagement, consumer engagement, consumer roles

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Abbreviations

SNSs	Social networking sites
WOM	Word-of-mouth
eWOM	Electronic word-of-mouth
SMM	Social media marketing
CE	Consumer engagement
BHFC	Brand-hosted Facebook community

1. Introduction

Social media has been described as having a “network structure and egalitarian nature” and its widening capabilities have allowed brands to utilise these for their own advertising strategies (Peters et al., 2013, p.281). As such, social media websites are becoming more ubiquitous and pervasive in people’s lives. Many consumers spend a large amount of their time in social networking sites (SNSs) and their online behaviours have become of interest to marketing managers (Halaszovich and Nel, 2017). Further characteristics of SNSs such as accessibility, reach and transparency provide avenues for marketers to develop word-of-mouth (WOM) strategies to generate conversations around their brands and products (Pongpaew et al., 2017). Through such interactions, marketing managers hope to build relationships with individual consumers as the road towards brand loyalty – the ultimate goal of a brand’s social media marketing (SMM) efforts (Habibi et al., 2016; Laroche et al., 2012; Munnukka et al., 2015). Thus, many brands choose to create their own official pages, also known as brand communities, within platforms such as Facebook. These communities provide advantages to both brands and consumers – (1) fostering the abovementioned relationship through the promotion of advertising content and direct communication with consumers (Hollebeek et al., 2017; Gretry et al., 2017; Jang et al, 2008) and (2) community members’ ability to associate and communicate with other like-minded individuals while also directly interacting with the brand (Hollebeek et al., 2017; Ozboluk and Dursun, 2017). These are fundamental to relationship marketing within social media-based brand communities due to the fact that the latter allow for multi-directed conversations, in which consumers may engage with the brand, its marketing signalling and other consumers.

Usually, advertising content within these brand communities includes events promotion, status updates, product promotion, links, photos, and videos (Lee et al., 2016). Each of these may generate different levels (high/low) and types (like/react/share/comment) of consumer engagement (CE). Online interactions that consumers have with each other and with the brand may provide the latter with further information and feedback regarding themselves, their products or even their marketing messages (Brodie et al., 2013; Dwivedi, 2015). Despite the usefulness of consumer participation within the online communications, knowledge on CE has concentrated on

understanding the online advertising content's success through descriptive statistics such as the amount of likes or comments a brand's post generates. Marketing knowledge, however, agrees that image and video posts, which possess high levels of vividness (Tafesse, 2015) and entertainment characteristics (Tafesse, 2015; Lee et al., 2017) have the potential to generate more CE (Rahman et al., 2017; Cvijikj and Michahelles, 2013). Thus, the use of online videos has become an integral part of many SMM communication strategies as they are inexpensive methods to trigger CE in the form of electronic word-of-mouth (eWOM) around the brand (Yang and Wang, 2015).

Some content analysis on brand posts characteristics (Tafesse, 2015; Luarn et al., 2015) and comment content (Tsou et al., 2014; Rosenthal and Brito, 2017) have been previously performed; however, none has specifically focused on videos within brand-hosted Facebook pages (BHFCs) or the type of CE these posts stimulate. The following study will add to this knowledge and investigate the brands' videos more comprehensively within their BHFCs. More specifically, chocolate brands' pages were chosen due to the fact that the retail value of chocolate confectionery has been growing steadily since 2012 (See Appendix 3), meaning chocolate continues to be a popular packaged food product. Within these official pages, brands are expected to send marketing signals by posting advertising content with the intentions of interacting with their fans (Lee et al., 2017; Barcelos et al., 2018), who are capable of reacting and responding to it as per Facebook's technological capabilities. It is thus likely that individuals' engagement with the brand posts will vary due to their own personal characteristics, purposes of interaction with the brand as well as simply differences in interpretations of the brand's marketing signals. Due to the existence of such heterogeneity within brand communities (Ozbuluk and Dursun, 2017), further systematisation of brand content and consumer/brand engagement was seen as necessary. This will involve a categorisation of videos as well as of community members' and brands' reactions as visible through the comment sections (also known as eWOM content) below brand videos.

1.1. Research Objectives

This study has set the following aims and objectives in order to fully understand how brands utilise video posts within their own BHFCs and how consumers react to such marketing communication signals:

- **Aims**
 - Identify the top 5 most popular chocolate brands on Facebook
 - Create a systematic way to analyse branded videos and the engagement they generate within the brand's official Facebook pages with the aim of providing a blueprint for future analyses
 - Categorise brand and consumer engagement within the video-initiated eWOM in order to broaden current perspectives on engagement within brand communities

- **Objectives**
 - Top 5 most popular chocolate brands on Facebook to be discovered through market share statistics and comparison of those to online page likes and followers
 - Use content analysis to explore the content and description of each branded video within a chosen time period
 - Analyse the generated consumer and brand engagement (eWOM) of each video within a time period using netnography and content analysis

2. Literature Review

The following literature review intends to provide the context for understanding CE such as eWOM within online brand communities. To achieve this, the prominence of social media, with specific attention to Facebook, has been explored. Later, the concept of brand communities will be clarified and the types of CE generated through such communities will be further investigated. After this, how online videos may be perceived as marketing communication tools that trigger eWOM will be proposed.

2.1.Social media and marketing communications

New media has been characterised as digital and pro-active (through opportunities for consumer contribution and co-creation) (Hennig-Thurau et al., 2010; Kacaniova, Bacikova, 2016). With these developments, social media has provided a variety of ways for brands to utilise such platforms in order to benefit their own marketing communications efforts in an endeavour to better interact with consumers. Individuals are increasingly using SNSs in their daily lives and hence, managers should consider social media as part of their marketing strategies (Laroche et al., 2012). Moreover, as much as SNSs facilitate user connectivity with one another (Kaplan and Haenlein, 2010), they also allow brands to target consumers inexpensively (Azar et al., 2016) and engage in conversations with them. Thus, one of the most important characteristics of social media is its ability to be used as a platform for brands' direct communication with consumers (Rahman et al., 2017; Pongpaew et al., 2017), which may lead to the development of deeper brand-consumer relationships (Parsons, 2013; Halaszovich and Nel, 2017). Social media websites are mediums, within which individuals can both express themselves and share information (Jang et al., 2008; Kozinets, 2002). In terms of their relationship with brands – consumers' brand-related activities have been discovered to include consuming, contributing, and creating, depending on consumers' motivations to use social media (for entertainment, information, remuneration, self-identity, social interaction and empowerment reasons) (Muntinga et al., 2011). Thus, social media has enabled brands to find newer and progressively more interactive ways to connect with their consumers.

2.1.1. Facebook – platform for SMM

The ever-growing social media use and capabilities have led to the need for brands to create their own fan pages on platforms such as Facebook. These BHFCs not only provide consumers with information regarding the brand but the latter may also promote its products and services (Cvijikj and Michahelles, 2013; Rahman et al., 2017) through brand-controlled marketing communication messages. In this way, both a reciprocal brand-consumer relationship (through posting of brand messages) and a consumer-consumer interaction (through the comment sections below said messages) may be fostered (De Vries et al., 2012; Hudson et al., 2016). The dialogue occurs between the brand and its consumers as well as between the consumers themselves. Thus, duality of CE is achieved (Bowden et al., 2017). Fans and followers of BHFCs can engage with the brand through commenting, liking/reacting to posts, posting on a brand's wall as well as sharing a brand's messages (Cvijikj and Michahelles, 2013). Through these consumer activities, brands can easily follow consumer interests as well as manage and adjust their marketing efforts in response to consumer behaviours. Furthermore, Facebook is under constant development and allows for brands to utilise newer tools to reach, communicate and keep track of consumers' brand-related actions. These marketing communication efforts are part of a new strand known as social media marketing. SMM activities such as entertainment, WOM, interaction, customisation and trendiness have been discovered to improve value equity as they provide a new value, different than that of traditional marketing, to consumers (Kim and Ko, 2012). In this way, Facebook has transformed into a conducive environment to the creation and development of brand communities.

2.2.Brand communities

Social media's design supports the creation and development of brand communities (De Vries et al., 2012). Moreover, as mentioned above and as part of the new wave of interaction with consumers, many brands have created official pages on SNSs such as Facebook. Despite being brand-controlled due to the brand being able to manage both the amount and content of posts (Strand, 2011), these pages still create a community as a variety of relationships are fostered through social media's capabilities. However, some scholars disagree on whether these BHFCs create communities, due to

the fact that within them, members may not develop strong emotional bonds (Zaglia, 2013) and that they possess a commercial nature and mainstream orientation (Breitsohl et al., 2015). Nevertheless, the brand's official Facebook pages still involve a community of individuals with common purposes, traditions as well as certain perceptions around the brand (Laroche et al., 2012).

Multiple studies have explored the nature and characteristics of brand communities. Muniz and O'Guinn (2001, p.412) define the latter as a "specialized, non-geographically bound community, based on a structured set of social relations among admirers of a brand". This prominent definition suggests that communities are constructed of brand 'admirers', but not all consumers within brand fan pages are such (See Table 5). Over the years, Muniz and O'Guinn's (2001) conceptualisation of the consumer-consumer-brand triad has undergone expansion and redevelopment. McAlexander et al. (2002) consider a new model of brand communities within which the focal customer both influences and is affected by the brand, product, marketer and other customers. In this way, community is created not only between consumers, but also the latter's relationship with all relevant parts to a brand. Despite this development, many researchers (Martinez-Lopez et al., 2017; Laroche et al., 2012; Wirtz et al., 2013) still consider Muniz and O'Guinn's definition as foundational in the understanding of brand communities. It has been further argued that within the latter, brands should strive to perform relationship marketing (Laroche et al., 2012; Dessart et al., 2015) as relationships are the basis of communities. Most importantly, however, members of brand communities share common senses of consciousness, traditions, and moral responsibility (Muniz and O'Guinn, 2001). These are also achievable within SNSs, but differences between online and offline brand communities still exist (See Appendix 2 for Wirtz et al.'s (2013) summary of differences).

Multiple researchers have explored the purposes of and benefits to brand communities (Table 1). On one hand, brand communities are vital tools for brands to monitor interactions between consumers and also attract new followers and retain current fans. Additionally, considering social media's ever expanding capabilities, the control over business-to-consumer and consumer-to-consumer communications brings

further opportunities for brand growth. On the other hand, the more consumers are involved in such brand communities, the more their experiences with the brand and its marketing communication strategies will improve. Thus, brand communities irrespective of their management or space of residence (online or offline), are capable of improving communications and adding value to the brand.

Source	Brand community benefits and goals
McAlexander et al. (2002)	Potential to integrate members
Jang et al. (2008)	Sustained interactions and healthy relationship building
Madupu and Cooley (2010)	Consciousness, rituals and traditions, moral responsibility, brand loyalty and recommendation intentions
Laroche et al. (2012)	Brand loyalty, positive effect on value creation practices (such as social networking, community engagement, consumer engagement, brand use), brand trust
Brodie et al. (2013)	Engagement in virtual brand communities may lead to consumer loyalty and satisfaction, commitment, trust, connection consumer empowerment, emotional bonding
Wirtz et al. (2013)	Online brand communities can improve the brand's image
Munnukka et al. (2015)	<ul style="list-style-type: none"> • Commitment to Facebook brand communities has a positive effect on community promotion behaviour • Community promotion behaviour has a positive effect on loyalty, repurchase intention, and WOM • Loyalty is associated to WOM
Habibi et al. (2016)	Consumer behaviour in brand communities based in social media may result in: <ul style="list-style-type: none"> • Consumers' relationship with the brand, the product, and other consumers • Improve brand community markers – consciousness, traditions and obligations (as identified by Muniz and O'Guinn (2001)) • Value creation practices such as social networking, impression management, community engagement, brand use • Brand loyalty and relationship quality
Goellner et al. (2017)	Sense of duty and belonging
Gutiérrez-Cillan et al. (2017)	Firm-hosted brand communities work in favour of the brand in terms of promotion of a consumer-brand relationship; thus, brand posts affect the type and amount of consumer engagement: <ul style="list-style-type: none"> • Information posts (for e.g. the perceived utility of the product) prompt behavioural engagement

	<ul style="list-style-type: none"> • Interaction posts (that encourage consumer participation) drive the most consumer engagement
Martinez-Lopez et al. (2017)	<ul style="list-style-type: none"> • Relationship building • Positive experience in an online brand community (OBC) would lead to greater trust in, engagement and identification with the OBC
Ozbuluk and Dursun (2017)	<p>Brand communities:</p> <ul style="list-style-type: none"> • Make consumers' lives more meaningful as well as provide the members with social ties to similarly minded individuals • Provide members with valuable information • Spaces for communication development

Table 1: Advantages to brand community creation

2.2.1. Brand roles/ brand engagement

Now, this research will seek to add to previous literature by broadening the term of engagement within brand communities and suggest that not only do consumers perform different roles through their eWOM below branded videos, but brands do so as well. Strategies to engage consumers require brands to be present and co-participate in the process (Vivek et al., 2012), but also to “listen, digest the information and respond sensibly” to user’s participation in social media (Peters et al., 2013, p.295). Thus, by being an active part in the engagement of consumers within BHFCs, brands may display anthropomorphic characteristics such as personality traits. Scholars have tried to develop multiple personality dimensions (Table 2); however, just three (sincerity, competence, and status) have recently been reported as the most generic and relevant ones for any context and culture (Davies et al., 2018). Nonetheless, this study will still inspect brand reactions for their display of multiple personality traits. Possessing these has been demonstrated to improve the consumer-brand relationship quality as well as to promote WOM communication (Hudson et al., 2016).

Brand personality trait	Source
Sincerity & agreeableness	Davies and Chun (2002); Braunstein and Ross (2010); Davies et al. (2018)
Competence & reliability	Aaker (1997); Davies and Chun (2002); Malone and Fiske (2013); Portal et al. (2018) ¹ ; Davies et al. (2018)
Informality	Davies and Chun (2002)
Friendly	Davies and Chun (2002)
Trendiness	Sung and Tinkham (2005)

Jester	Mark and Pearson (2001)
Excitement	Aaker et al. (2001)
Warmth	Malone and Fiske (2013); Fournier and Alvarez (2012)
Creativity	Portal et al. (2018)
Responsibility	Geuens, Weijters, and De Wulf (2009)

Table 2: Previously studied brand personality traits¹theoretical paper

Prior research that has similarly explored the dimensions of brand behaviour in their online communities has been limited and quite novel (Table 3). Such exploration seems necessary as creating, managing and sustaining a dialogue with consumers can be beneficial to a brand and how it is perceived by consumers (Hollebeek et al, 2017; Gretry et al., 2017). Thus, this research will seek to further comprehend and classify the strategies that brands undertake to manage the eWOM generated below videos within their brand communities.

Source	Brand behaviour in brand communities
Dineva et al. (2017)	<ul style="list-style-type: none"> • Non-engaging – brand takes no action • Censoring – brand removes comments • Bolstering – reaffirming and positive reinforcement of brand defender behaviour • Informing – brand gives information to rectify misunderstandings and incorrect comments • Pacifying – brand requests consumers to alter their behaviour
Gretry et al. (2017)	<p>Brand communication style (a vital factor for gaining consumer trust in brand-consumer relationship building):</p> <ul style="list-style-type: none"> • Informal style – may impact brand trust positively or negatively depending on how familiar the consumer is with the brand <ul style="list-style-type: none"> ○ Informal style is seen as more suitable for familiar brands and inadequate for non-familiar brands
Barcelos et al. (2018)	<p>Brand's tone of voice (human or corporate) and its effect on hedonic value, purchase intentions:</p> <ul style="list-style-type: none"> • Context dependent • Decision-making on which tone to use: <ul style="list-style-type: none"> ○ Human voice – for hedonic products/services, which have low involvement and risk ○ Corporate voice – for products/services in high involvement and risk contexts

	<ul style="list-style-type: none"> ○ Tone has not effect – for utilitarian products/services, which have low involvement and risk
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Table 3: Previously examined brand behaviour in brand communities

2.2.2. Consumer engagement within brand communities

It has been discovered that brand communities are created with the purpose of generating further CE, facilitated by the capabilities of social media. Research on CE's definition, dimensions, antecedents and consequences has been quite extensive (Table 4). As a multifaceted concept, CE is an interactive and relational experience dependant on context and scope; thus, surpassing simple purchase behaviours. Some studies focus on direct brand interactions (Hollebeek, 2011), while others consider it as willingness to 'like' a brand's Facebook page (Halaszovich and Nel, 2017). Moreover, CE has been defined as strictly consumers' brand-oriented efforts (Vivek et al., 2012), but also dual engagement focus has been applied to include consumer-to-consumer interactions within the brand community (Dessart et al., 2015; Gummerus and Liljander, 2012). Despite the multi-dimensionality of the concept, researchers agree on CE's importance for the brand – it can result in consumer satisfaction, loyalty and co-creation of value, which is vital for brand improvements, reception of feedback as well as relationship building. After all, value to a brand/organisation is not solely about consumer attraction, but also about retention through relationship marketing and brand development on the basis of CE (Dessart et al., 2015; Vivek et al., 2012).

Source	CE antecedents	CE dimensions	Types of CE	CE consequences
Doorn et al. (2010)	<ul style="list-style-type: none"> Customer-based – satisfaction, trust/commitment, identity, consumption goals, resources, perceived costs/benefits Firm-based - brand characteristics, firm reputation, firm size/diversification, firm information usage and processes, industry Context-based – competitive factors, P.E.S.T 	<ul style="list-style-type: none"> Valence - positive or negative Form and modality Scope - temporal and geographic Nature of impact – immediacy, intensity, longevity Customer goals – direction, planned or not, alignment with organisation’s goals 	WOM	<ul style="list-style-type: none"> Customer-based – cognitive, attitudinal, emotional, physical/time, identity Firm-based – financial, reputational, regulatory, competitive, employee, product Others – Consumer welfare, economic surplus, social surplus, regulation, cross-brand, cross-customer
Gummerus and Liljander (2012)		Community and transaction behaviours		Satisfaction and loyalty
Vivek et al. (2012)	Involvement and participation	Cognitive, emotional, behavioural, social		Value, trust, affective commitment, WOM, loyalty, brand community involvement
Brodie et al. (2013)	Context, psychological state; involvement and participation	Cognitive, emotional, and/or behavioural	Sharing, learning, socialising, advocating, co-developing	Loyalty, satisfaction, connection, emotional bonds, trust, commitment, empowerment
Dessart et al. (2015)	<ul style="list-style-type: none"> Brand-related – brand identification, brand satisfaction, brand trust Community-related - OBC identification 	<ul style="list-style-type: none"> Affective – enthusiasm, enjoyment Cognitive – attention, absorption 	Dual engagement focus – community and brand	Loyalty

	<ul style="list-style-type: none"> • Social – information, entertainment, networking, monetary incentives 	<ul style="list-style-type: none"> • Behavioural – learning, endorsing, sharing 		
Dwivedi (2015)	Involvement with category and brand usage experience	<ul style="list-style-type: none"> • Vigour – emotional component • Dedication – behavioural component • Absorption – cognitive component 		Loyalty intentions
Bowden et al. (2017)		<ul style="list-style-type: none"> • Cognitive – thought elaboration • Affective – positive or negative • Behavioural – willingness to devote energy, time, effort 		<p>Spillover effects</p> <ul style="list-style-type: none"> • Positive engagement with OBC increases CE • Negative engagement with OBC decreases CE
Pansari and Kumar (2017)	<ul style="list-style-type: none"> • Satisfaction and emotions • Level of involvement and brand value • Convenience, type of firm, nature of industry 		<ul style="list-style-type: none"> • Direct – buying • Indirect – referring, influencing, feedback 	<ul style="list-style-type: none"> • Tangible - firm performance • Intangible - opt-in, privacy sharing, relevant marketing
Sorensen et al. (2017)	Characteristics of posts that trigger engagement – platform, tone and language		Co-developing, acknowledging, rewarding, sharing, advocating, adding momentum, learning	Potential co-creation of value

Table 4: A holistic view of the concept of consumer engagement (CE)

2.2.3. Electronic word-of-mouth (eWOM)

eWOM has been identified as a type of CE (Doorn et al., 2010), which occurs naturally in brand communities (Kozinets, 2002). Within the latter, consumers are part of a social system and thus, are involved not only with brands and their pages/communities, but also with other like-minded individuals. These natural consumer behaviours can be helpful for brands to better understand their consumers and the generated conversation around the brand itself or its marketing communications. Hennig-Thurau et al. (2004, p.39) define eWOM communication 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”. Thus, online comments below any brand posts within BHFCs fall within this category. Motivations for delivery of such views derive from consumer desires for social interaction, potential economic incentives provided by the brand message (Hennig-Thurau et al., 2004) as well as privacy and self-presentation needs (Pasternak et al., 2017). Thus, eWOM providers may have socially-, economic-, and self-oriented motives to participate in this type of CE.

Furthermore, social media assists not only in the fast spread of comments at low costs but also in the bidirectionality of consumer opinions towards brands and other consumers (Dessart et al., 2015). In this way, comment generation has transformed into an increasingly large scale phenomenon that may affect how others perceive a brand and its messages. It has to be noted that as much as the Internet facilitates the further production of eWOM, consumers are still wary of social risks such as judgement by others within online spaces (Eisingerich et al., 2015). This is due to the fact that dissemination and expression of personal opinions online is often performed within larger groups, members of which the consumer may not know personally.

Thus, insight into CE and its practices leads to a better understanding of consumers, their motivations to get involved in brand community eWOM as well as the different roles they perform within such brand communities.

2.2.4. Consumers within brand communities

As this research aims to develop a typology of consumer profiles, prior knowledge has to be explored (Table 5). Thus far, scholars have not investigated the specific roles consumers play below brand's video content in BHFCs. Additionally, there has not been a comprehensive guide on multiple consumer roles as seen through eWOM engagement. Brand communities comprise of a heterogeneous group of individuals who play different functions and may express both negative and positive eWOM towards the brand and its community (Hollebeek et al., 2017; Ozboluk and Dursun, 2017). Participation in such communities allows consumers to easily reach out to brands, communicate with others, and learn new information around the brand or the product/service offered by it. This is due to consumer needs for social interaction and content (Brodie et al., 2013) as well as their emotions which can promote general recommendation and participation (Ponce and Cordelier, 2015). Other consumers join brand communities because of the possibility for co-creation of value and content for themselves, others, and the brand (Bowden et al., 2017).

Some scholars have tried to provide typologies, but these are quite narrow views on the types of activities any role completes and are mostly developed around how socially involved brand fans are (Table 5). These, however, are general roles within brand communities and do not represent a consumer typology as visible through eWOM generated below brand videos. Therefore, a further investigation into consumer roles and their conceptualisation can provide marketers with vital information on consumer behaviours (Pongpaew et al., 2017).

It is expected that CE within brand communities will follow the patterns studied in prior research; however, new roles may emerge through the video-initiated eWOM.

Source	Studied environment/ Source of eWOM	Consumer types and their practices
Kozinets (2002)	Online communities	<ul style="list-style-type: none"> • Tourists – weak social ties and lack of strong interest in any activity • Minglers – stronger social ties, but weak interest in any consumption practices and activities • Devotees – weak ties within the group but strong stronger interest in consumption activities • Insiders – both strong social ties and strong consumption interest
McAlexander et al. (2002)	Offline brand communities	Brand missionaries – manifest emotional investment and willingness to contribute to the brand
Hennig-Thurau et al. (2004)	Online German opinion-platforms	Types of eWOM providers: <ul style="list-style-type: none"> • Self-interested helpers – usually motivated by economic incentives • Multiple-motive consumers • Consumer advocates – care about others • True altruists – highly motivated and aid both the brand and other consumers
Rafaeli et al. (2004)	Online forum communities	Lurkers - bystanders and thus, may not be active participants
Fuller et al. (2008)	Offline car brand community	Members of brand communities as sources of innovation and knowledge for the brand
Gummerus and Liljander (2012)	Facebook brand community of a gaming operator	Most consumers in brand communities use the latter as information resource; those who are active – very few
Colliander and Wien (2013)	Online forums	<ul style="list-style-type: none"> • Brand defenders and aggressors • Defence styles: <ul style="list-style-type: none"> ○ Advocating – arguing favourably for the brand with logic and reason ○ Justifying – arguing favourably for the brand “by emphasising the reciprocity of a customer-company relationship” (p.1741) ○ Trivialising – mute down the aggressor’s comments ○ Stalling – requesting the aggressor to inform themselves before making any judgement on the issues ○ Vouching – defending the brand by expressing favourable comments about it from personal experiences ○ Doubting – questioning aggressor’s credibility

Healy and McDonagh (2013)	Virtual community of football fans	<p>Consumer roles based on their responses to marketing signalling:</p> <ul style="list-style-type: none"> • Exit – consumers who choose not to participate in community and stop any interaction with brand • Voice – communicating a positive/negative emotional reaction on consumption • Loyalty – a sense of attachment to the brand or the community • Twist – consumers using brand’s products/services in a way not intended and suggested by the brand • Entry – new consumers purchasing branded products/services and thus, starting to relate to the community • Re-entry – new consumers choosing not to purchase branded products/services • Non-entry – previously boycotting consumers choose to end the boycott and continue their relations with the brand
Wallace et al. (2014)	Facebook users	Brand activists and advocates – highly engaged consumers
Rauschnabel and Ahuvia (2014)	German Internet users	<p>Consumers who love the brand and exhibit the following characteristics:</p> <ul style="list-style-type: none"> • Positive attitude valence – the object of love is seen positively • Positive emotional connection • Self-brand integration • Passion-driven behaviours • Long-term relationship • Anticipated separation distress
Baldus et al. (2015)	US Internet users	OBC members’ engagement types - brand influence, brand passion, connecting, helping, like-minded discussion, rewards (hedonic and utilitarian), seeking assistance, self-expression, up-to-date information, validation
Azar et al. (2016)	Facebook users	<ul style="list-style-type: none"> • Brand detached – lowest level of online engagement; rarely participate even when prompted to do so • Brand profiteers – spend limited amount of time online; medium level of interaction; the brand page is used mainly for information • Brand companions – spend a large amount of time online; medium level of interaction; interact for personal reasons rather than due to brand’s prompts • Brand reliants – highly engaged; interact with brand and respond to its calls; similar to brand ambassadors
Hassan and Arino (2016)	Facebook brand communities	Consumers that defend the brand – community “member’s behaviour of informing, clarifying, explaining brand’s position by sharing information and real life experiences with

		the intention to protect brand's image and integrity against negative remarks which may adversely affect the brand" (p.975)
Hassan et al. (2016)	Facebook brand communities of car manufacturers	<p>Value creating behaviours:</p> <ul style="list-style-type: none"> • Voice – expression of complaints • Documenting – narrative construction around consumers' personal experience with brand • WOM – informal conversation with other brand community members about use of brand • Display behaviour – communication of attachment to brand through tangible acts • Forgiving behaviour – a community member expresses overcoming of previous feelings of resentment towards brand • Feedback – communication of ideas and recommendations about the product • Competitive information – knowledgeable brand fans providing information about competitive offers • Welcoming – greeting and welcoming new members • Empathizing – sympathising with other members' feelings • Governing – expressing expectations of the brand community • Staking – suggesting community heterogeneity • Milestoning – expressing milestone events • Grooming – taking care of brand and its products • Customizing – optimising brand and its products to personal use • Reassurance – comforting other members' anxiety • Amplification of branded events – promotion of brand events • Reminiscing – recollection of previous use of brand • Daydreaming – imagining ownership before any purchases
Black and Veloutsou (2017)	Offline brand community of Yes Scotland	Working consumers (usually volunteers) – those whose work co-creates brand community identity, brand identity and their individual identities
Hollebeek et al. (2017)	Brand community within an online forum	<p>Virtual brand community engagement practices of members:</p> <ul style="list-style-type: none"> • Procedural (greeting, regulating) • Social (assisting, appreciating, empathizing, mingling) • Achievement-based (celebrating, ranking)
Ozboluk and Dursun (2017)	Online brand community of Apple users	<p>Types of community members:</p> <ul style="list-style-type: none"> • Learner – novice; fleeting interest in brand; join the brand community with information-seeking purpose

		<ul style="list-style-type: none"> • Pragmatist – stronger connection to the brand community; join with expectations their questions will be answered; looking to purchase something after an extensive research; not afraid to share their experiences of product consumption • Activist – greater interest in the brand than the community; join to voice opinions and concerns; criticise the brand freely • Opinion leader – information disseminators and promoters of new ideas; possess a certain level of knowledge and help others; inspirations to other through their abilities to provide advice • Evangelist – devoted brand community members; identify strongly with the brand; inspiration to others due to their high levels of engagement
Pasternak et al. (2017)	Facebook brand pages and semi-structured interviews	Transmitters and generators of information and eWOM; thus sources of innovation
Rosenthal et al. (2017)	eWOM on the brand pages of Nike Run, Mizuno and Jack Daniel's	<p>Fan reactions:</p> <ul style="list-style-type: none"> • Liking and sharing – most basic level of engagement • Self-expression – expressing of one self through the product or the brand • Praise and criticism – depend on the value consumers believe brands deliver to them; expression of attitudes • Doubt and suggestion – communication between fans and the brand as well as between fans; “technical difficulties, information about events, problems with an app, the appropriate product for each person, difficulties in finding a product and places to buy novelties” (p.929)
Veloutsou and Black (2018)	Offline brand community of Yes Scotland	<ul style="list-style-type: none"> • Setting up brand community - pathfinders, corporate liaisons, cultural agents, storekeepers • Management of new members - talent scouts, greeters, catalysts, guides, arbitrators • Management of current members - accountants, mentors, partners, historians/storytellers, heroes, hosts, arbitrators • Management of brand meaning - professional working consumers, strategists, facilities manager, boundary spanners, brand liaison, arbitrators • Management of the relationship with other stakeholders - ambassadors, celebrities, boundary spanners, brand liaison • Personal objectives - performers, entourage, celebrities

Table 5: Prior research on consumer types and roles within brand communities

2.3. Videos as marketing communication tools

Facebook pages enable brands to post marketing communication messages using photos, text and videos (Cvijikj and Michahelles, 2013; Amerini et al., 2017). The latter perform the same role of signalling as any other message on social media. However, due to their high level of vividness (Tafesse, 2015; Luarn et al., 2015), further possibilities for interactivity such as generation of more likes (De Vries et al., 2012) or more shares (Sabate, 2014) have been discovered. Therefore, the visual capabilities of videos are perceived positively by their target audiences. Moreover, as part of the development of new technologies, videos are being utilised more as part of brands' SMM campaigns. This is due to the fact that online advertisements are an inexpensive method to generate eWOM (Yang and Wang, 2015). Research in brand videos is currently lacking, but prior knowledge on TV commercials, YouTube videos and print advertising (See Appendix 9) can be applied to this study. After all, similarly to any other visual content, videos target multiple senses (through their aural, visual, and textual characteristics) and are content-rich, which may lead to higher levels of CE, as suggested above. The latter is also seen to be driven by online materials that include persuasive content through which the brand can present its brand personality traits such as humour or emotionality (Lee et al., 2017).

Despite the videos' potential to engage consumers more effectively, the few studies exploring these visuals have so far focused on analysing descriptive statistics such as the type of CE (comments, likes, reactions) that video posts generate (Rahman et al., 2017; Kim and Yang, 2017; Tafesse, 2015; Luarn et al., 2015). Furthermore, most research has been limited to CE with brand posts, but no specific attention has been paid to a qualitative analysis of either videos or the eWOM (comments) initiated by them within BHFCs. As such, videos should be seen as engaging consumers both with the brand and with other consumers considering they embody the characteristics of social media posts and visual advertisements. Thus arise a few key questions: What kind of videos do brands utilise as part of their marketing strategies in their social media brand pages? What kind of eWOM do videos within these BHFCs generate? The following study addresses these questions through the provision of a novel way beyond descriptive statistics to understand and categorise CE such as eWOM and brand's visual marketing

communication messages within brand communities, which act as a moderator on the relationship between eWOM and brand's video posts.

3. Methodology

3.1. Research Methods

The current research tries to build a bridge between brand posts such as videos and CE (eWOM in the form of comments below the video posts) within Facebook brand pages, which are also known as brand communities. This would be achieved by netnography, which involves content analysis of both videos and comments. Therefore, the study would comprise of mostly qualitative and some quantitative (descriptive statistics) analyses.

3.1.1. Netnography

The overarching research method of this study is netnography as it explores the communicative acts part of an online community (Kozinets, 2002). These communications occur organically between community members; thus, the method at hand is naturalistic (Bryman, 2016). Observations of consumers' naturally occurring behaviours give further insight into consumer preferences, needs and desires within the online space. Kozinets (2002) proposes entry and participation in the communities, but for the purposes of analysing organic CE with branded videos, the researcher will undertake the role of an observer. Therefore, none of the data will have been incited by the researcher, but rather data already present within public brand communities will be collected. As such, the emphasis is upon understanding the types of video-initiated eWOM generated by consumers as well as types of brand responses within BHFCs. Moreover, Kozinets (2002) also notes a potential risk of netnography when publishing sensitive information from communities. However, this will be avoided through employment of full anonymity in data extraction from the Facebook brand pages as well as the use of codes for each comment. In this way, public ostracising for personal opinions (Kozinets, 2002) will not occur. The issue of privacy has been taken seriously and the source of or mention of name in any comment will never be disclosed.

3.1.2. Content analysis

It has been concluded that netnography includes content analysis, semiotic analysis, social network analysis, and interviews (Kozinets, 2015) (here, only the latter will not be utilised). As an unobtrusive, transparent and non-reactive method (Bryman,

2016), content analysis is perceived as a method that best suits the research of communication messages (Lombard et al., 2002). To Neuendorf (2002, p.1), content analysis is “the systematic, objective, quantitative analysis of message characteristics. It [also] includes the careful examination of human interactions” (similarly to Berelson’s (1952) view on content analysis). However, alongside this, qualitative analyses can be performed as well. Krippendorff (2004), for instance, sees content analysis to involve recognition of the meanings within texts (as supplementary to exploration of message characteristics), which are brought onto by the communicator and interpreter of the message. Thus, employment of a more subjective approach to content analysis is possible and would involve a search for patterns, trends, differences between messages with the purpose of discovering consumer and brand engagement behaviours and roles. This type of analysis also seeks to perform rhetorical, narrative, discourse, semiotic, interpretive, conversation, critical and normative analysis (Neuendorf, 2002). The current study will adopt a mixture of these in the exploration of comments as communication messages.

Furthermore, content analysis relies heavily on the correct operationalisation of codes. This includes a strict coding manual of exhaustive, non-mutually exclusive, objective categories within appropriate levels of measurement (Neuendorf, 2002; Krippendorff, 2004). Categories will not solely be applied to collected data, but also new codes may emerge within the process of research analysis. This adds a level of flexibility to the interpretation of results.

Similarly, when applied to the visual, content analysis requires a generation of exhaustive and objective codes; however, researchers should be aware that images may carry multiple meanings (Bock et al., 2011). Images, and videos alike, are polysemous; thus, their valid and replicable interpretation relies on the production of similarly understood codes. Moreover, as the latter’s comprehension is dependent on the researcher’s own perceptions, multiple coders are required to reduce differentiation in data results. This is also known as inter-coder reliability, which necessitates careful selection of codes and coder training in order to generate valid, reliable and replicable results (Lombard et al., 2002; Neuendorf, 2002, Krippendorff, 2004). Inter-coder

reliability will not be applied here as this is an undergraduate dissertation (the implications of not employing multiple coders will be discussed as part of the limitations section).

3.2. Research design

Firstly, overall worldwide and European statistics were explored in order to establish the biggest online chocolate confectionery brands. The 4 confectionery companies with the largest market shares in Europe are Mondelez Inc., Mars Inc., Nestle S.A., Ferrero S.p.A (MarketLine, 2015). Within these companies, the top 5 largest brands were selected based on their retail value in Western Europe (See Appendix 4). Later, the existence of an official BHFC was checked and their page likes/followers were collected (Table 6). Facebook was chosen as a platform due to it being a host to both a large number of users and brand communities (Hassan et al., 2016; Gummerus and Liljander 2012). From this, it was concluded that the largest chocolate brands were the ones with the highest numbers of page likes/followers per company. Those were found to be - Cadbury Dairy Milk, Snickers, KitKat, and Ferrero Rocher. This sampling technique, referred to as purposive, pertains to content analysis, and follows a conceptual hierarchy by lowering the amount of units in order (Bryman, 2016; Krippendorff, 2004). Moreover, a smaller sample of brands was intentionally selected in order to utilise qualitative content analysis for further depth of results. The latter are not meant to represent the whole population of videos/comments, but rather are a population of units relevant for this research (Krippendorff, 2004).

Company	Top 5 chocolate brands of each company	Equivalent Facebook brand page ¹	Page Likes	Page Followers
Mondelez International Inc.	Cadbury	Cadbury Dairy Milk	16 410 651	16 408 918
	Milka	Milka	9 384 199	9 379 954
	Alpen Gold	Alpen Gold ²	0	0
	Marabou	Marabou ³	433 263	409 624
	Cote d'Or	Cote d'Or ³	335 090	334 895
Mars Inc.	M&M's	M&M'S U.S.A.	10 472 430	10 114 282
	Snickers	Snickers	10 499 776	10 204 238
	Galaxy	Galaxy Chocolate	1 952 726	1 901 935
	Mars	Mars Bar	598 656	581 035
	Twix	Twix	7 502 090	7 267 891
Nestle S.A.	KitKat	KitKat	26 371 612	26 341 247
	Garoto	Garoto ³	12 620 303	12 521 747
	Smarties	Smarties (Canada)	798 560	766 473
	Butterfinger	Butterfinger	2 029 164	1 894 880
	Crunch	Crunch ³	1 540 671	1 504 019
Ferrero S.p.A.	Kinder	Kinder (UK & Ireland)	11 867 408	11 857 606
	Ferrero Rocher	Ferrero Rocher	20 698 278	20 639 648
	Raffaello	Raffaello (UK & Ireland)	2 236 352	2 229 197
	Mon Cheri	Mon Cheri ³ (Germany)	378 832	359 196
	Thorntons	Thorntons	93 213	89 390

Table 6: Descriptive statistics of brand pages

¹if more than one page for brand – the ones with largest number of likes and following was chosen

²A Facebook page for Alpen Gold was not found

³Marabou, Cote d'Or, Garoto, Crunch, Mon Cheri were excluded since their Facebook pages were not in English.

The period 01/10/2017 – 15/12/2017 was chosen for this research as it includes holidays such as Halloween, Thanksgiving, Guy Fawkes Night and St. Andrews Day, as well as the first 2 weeks from December leading to Christmas. After this, during the second week of January 2018, the data (brand pages' information, videos and comments below them as well as statistical information for these) was collected.

3.2.1. Video analysis

The videos were downloaded from Facebook for ease of access and analysis. This poses no issues of confidentiality as the videos were both public and produced by the brands themselves. Code names were given to each video in the format Brand_Name_Day_Month_Year (where the date stands for the date of posting). Firstly, descriptive statistics were collected for two reasons: (1) to position the videos within the brand's marketing communication messages on their official Facebook page, and (2) to statistically contextualise the videos in terms of their basic characteristics and CE. After this, categories for the content analysis of videos and their text descriptions were developed based on research on TV commercials, YouTube videos, music videos, print advertising as well as typologies of SMM messages (Appendix 9) as well as on emerging data. Combining both types of research (visual and social media content) will allow for a wider, more general, and comprehensive guide on relevant aspects for brand videos on their social media brand communities. Other potentially relevant codes such as appeals stemming from Maslow's hierarchy of needs (Maslow, 1970) were also added to the criteria. It was discovered that such an exhaustive list has not been compiled before.

Moreover, many researchers do not solely focus on a single sensory characteristic but rather see the importance to use aural, textual and visual characteristics of videos (Waters and Jones, 2011), the combination of which not only "create[s] deeper semantic meanings" (Huang et al., 2010, p.892) but also leads to a full comprehension of the cohesive story and message communicated by the brand (Eagar and Dann, 2016). Therefore, similarly to the video content analysis, the posts accompanying the videos were also explored for their level of interactivity (Rahman et al., 2016), entertainment (De Vries et al., 2012) as well as general message content and appeal.

3.2.2. Comment analysis

Comments were collected using Facebook's own developers' tool – Graph API (Facebook for Developers, 2018). A Facebook profile was created and later, comments below each video were extracted by entering codes. This resulted in a JSON version of

the data, for which an online JSON to Excel converter was used in order to obtain the comments in an easily readable format. Twenty different files for the 21 videos (Ferrero Rocher_07_12_17 did not have any comments) were produced. Later, content analysis of only English comments was performed.

As mentioned above, comments are a type of CE behaviour. Furthermore, brand fans within communities influence each other (De Vries et al., 2012). As a result, comments and interactions between the community members will be explored. The researcher has taken the role of a non-participating observer of the conversations below branded videos as part of the netnography research method. Patterns and differences in brand and fan responses within these conversations were recorded in order to further categorise these behaviours. Identification of brand and consumer roles emerging from their engagement patterns broadens the idea of engagement within brand communities. Moreover, the direction of the comments was explored similarly to other researchers (Tsou et al., 2014; Luarn et al., 2015) and to Berelson's (1952) view of characteristics of the audience as represented by commenters (See Appendix 11). This was followed by an exploration of likes, reactions, and origins of these in order to determine popularity and affective responses to different types of comments. It has been discovered that emotions are a vital part of content analysis and thus, the exploration included sentiment analysis (Ponce and Cordelier, 2015; Kacaniova and Bacikova, 2016) as well.

3.3. Research Philosophy

Research suggests that content analysis lies within an objectivist ontology and positivist epistemology due to implications of the existence and ascription of single meaning codes to any message (Neuendorf, 2002). This pertains to the analysis of brand videos, but not to that of comments. To explore the latter requires a more interpretivist approach to data analysis. Furthermore, as the current study uses some theory-testing, but mostly theory-developing approaches to category generation for the analysis of brand videos on Facebook and the comments below them, inductive and deductive strategies are combined. Nevertheless, this research strives to add to extant literature on CE and videos as marketing messages within BHFCs, to provide a novel way for the exploration of video content as well as to further categorise consumer and brand roles as

visible through the video-initiated eWOM. Thus, the study possesses more of an exploratory nature.

4. Research Results

4.1. Video content analysis

The descriptive statistics collected for each video (Appendix 6) are only capable of contextualising the videos and providing superficial information on the popularity of each video post. As can be seen (Appendix 6), brands not only utilised more videos than any other type of post such as text or image, but also the videos generated larger amount of CE. This prompted further research into the video content.

Knowledge thus far has focused on the exploration of all types of posts within brand communities (Rahman et al., 2017; Kim and Yang, 2017; Cvijikj and Michahelles, 2013; De Vries, 2012) or even only textual posts (Kacaniova and Bacikova, 2016), but none has emphasised brand videos, nor has provided any categorisation of their content. To achieve the latter, as already mentioned, categories from previous visual and social media post research was utilised alongside the addition of new categories per data needs. Table 7 summarises this study's proposal for future video content analysis, specifically within BHFCs. It has to be noted, however, that the categories are not mutually exclusive – one video may involve multiple characteristics from the same larger category. Moreover, this holistic view enables researchers to further comprehend how brands utilise their online brand communities.

A more general perspective on the purposes for use of videos per branded video can be found in Table 8, while all results are provided in Appendix 8. The most striking fact is that all videos are brand-generated; no brand has utilised user-generated content or partnerships with other brands within the chosen time period. Most videos either prompt consumption of the product or tease consumer desire for chocolate through the video imagery or the post description. In this way, the majority of the videos involve physiological appeals (Maslow, 1970). Many also rely on the entertainment or informational factor within the content of their videos. The informational content was the most utilised one and it comprised of details on new products, flavours and events as part of the brand's marketing efforts. This was surprising as previous research has claimed that informative social media content leads to lower levels of consumer engagement (Lee et al., 2017).

Initial video content categories		Added video content categories
<ul style="list-style-type: none"> • Video origin <ul style="list-style-type: none"> ○ Brand ○ User-generated ○ Another brand • Co-partnership • Brand/logo visibility <ul style="list-style-type: none"> ○ Part of video imagery ○ Spoken ○ Not part of video • Product visibility <ul style="list-style-type: none"> ○ Consumed ○ At background ○ Shown ○ Not shown as part of video • Music <ul style="list-style-type: none"> ○ Popular ○ Jingle ○ Background/no lyrics/ ○ Silence before speech ○ Silence/ no music • Speech <ul style="list-style-type: none"> ○ Dialogue ○ Monologue ○ Narrated ○ No speech • Speech tone <ul style="list-style-type: none"> ○ Positive ○ Negative ○ Neutral 	<ul style="list-style-type: none"> • Product characteristics <ul style="list-style-type: none"> ○ Smell ○ Taste ○ Quality ○ Comparison to other products ○ Demonstration ○ No such shown • Communicators/presenting characters <ul style="list-style-type: none"> ○ Ordinary individuals/celebrities ○ Animated characters ○ Animals ○ Female/male ○ Adult/child ○ Humans/animals ○ No people ○ Scenery - nature • Interactivity/Call-to-action within video imagery <ul style="list-style-type: none"> ○ Like/other reactions ○ Share ○ Comment ○ Tag ○ Quiz/question • Themes <ul style="list-style-type: none"> ○ Magic ○ Fantasy ○ Violence 	<ul style="list-style-type: none"> • From Cadbury_09_10_17 <ul style="list-style-type: none"> ○ Logo visibility: Seen on the product or not ○ Presenting characters: Suggestion of people ○ Interactivity: Request for consumption/trying out ○ Themes: Product presentation • From Snickers_17_10_17 <ul style="list-style-type: none"> ○ Format: Product presentation • From Snickers_13_10_17 <ul style="list-style-type: none"> ○ Format: Product teaser • From KitKat_31_10_17 <ul style="list-style-type: none"> ○ Presenting characters: Other beings ○ Themes: Fiction ○ Themes: Satire • From KitKat_30_10_17 <ul style="list-style-type: none"> ○ Music: Music to lead video content ○ Message appeal: Non-social/Selfish • From KitKat_23_10_17 <ul style="list-style-type: none"> ○ Message content: Reliance on consumer imagination • From KitKat_21_10_17 <ul style="list-style-type: none"> ○ Format: Part of a series/larger marketing campaign ○ Format: Campaign teaser

<ul style="list-style-type: none"> • Special effects used (Message sensation value) <ul style="list-style-type: none"> ○ Video/editing/ ○ Sound • Message appeal/ Message content type <ul style="list-style-type: none"> ○ Social ○ Entertainment ○ Humour ○ Fear ○ Emotional ○ Promotional - offers/discounts ○ Informational - product qualities, performance, taste, etc. ○ Sexual 	<ul style="list-style-type: none"> ○ Seasonal - holidays, game days, etc. ○ Humour ○ Comparison to other brands • Format <ul style="list-style-type: none"> ○ Story ○ Drama ○ Slice of life ○ Problem and solution ○ Analogy ○ Surprise ending • Virality 	<ul style="list-style-type: none"> • From Ferrero Rocher_30_10_17 <ul style="list-style-type: none"> ○ Themes: Mystery • From Ferrero Rocher_21_11_17 <ul style="list-style-type: none"> ○ Format: Multiple visuals one after another • From Ferrero Rocher_17_11_17 <ul style="list-style-type: none"> ○ Message appeal: Physiological, Safety, Love, Esteem, Self-actualisation (From Maslow's (1970) hierarchy of needs) • From Ferrero Rocher_25_10_17 <ul style="list-style-type: none"> ○ Themes: Teasing consumer desire for chocolate
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Table 7: Video content analysis categories

Video	Product presentation	Prompting product consumption	Consumer entertainment	Storytelling	Teaser (product/campaign/event)	Consumer engagement	Informing consumers	Teasing consumer desire for chocolate
Cadbury_09_10_17	X	X						
Snickers_17_10_17	X	X					X	X
Snickers_13_10_17					X		X	
KitKat_31_10_17		X	X	X		X		X
KitKat_30_10_17			X	X				X
KitKat_27_10_17		X	X	X				X
KitKat_23_10_17			X	X	X	X		
KitKat_21_10_17		X	X	X				X
KitKat_21_10_17_2	X	X					X	X
Ferrero Rocher_07_12_17		X					X	
Ferrero Rocher_01_12_17					X		X	
Ferrero Rocher_30_11_17		X	X		X			X
Ferrero Rocher_27_11_17			X		X	X	X	X

Ferrero Rocher_21 _11_17	X	X			X		X	X
Ferrero Rocher_17 _11_17		X					X	X
Ferrero Rocher_16 _11_17	X	X			X		X	X
Ferrero Rocher_09 _11_17		X					X	X
Ferrero Rocher_08 _11_17					X		X	X
Ferrero Rocher_05 _11_17		X					X	
Ferrero Rocher_25 _10_17		X				X		X
Ferrero Rocher_03 _10_17	X						X	X
% of total videos	28.6%	66.7%	33.3%	23.8%	38.1%	19%	61.9%	71.4%

Table 8: Purposes of analysed videos through a holistic view of both video content and post descriptions

4.2. Post description analysis

Results from the content analysis of the video post descriptions can be seen in Appendix 7. Overall, it was identified that the post description and the visuals from the video are often seen by the brand as one whole part of a marketing communication signal. This is in line with previous research (Huang et al., 2010; Waters and Jones, 2011; Eagar and Dann, 2016) that suggests visual, aural and textual characteristics should be comprehended together.

The most prominent categories of video post descriptions were neutral text emotionality, quiz/question type of call-to-action, impersonal message content as well as informal text characteristics with mention of both a brand name and a reference to the brand's slogan (hashtags and emojis were also utilised). These signify the brands' aim to be seen as more humane, relatable, and memorable by its brand community members. Nevertheless, very few videos included any brand prompts for CE; hence, most consumers reacted or commented of their own accord. Additionally, the majority of messages were related to the products or the video content, which strengthens the idea of considering the post description jointly with the video content.

4.3.Generated eWOM categorisation

Having a variety of videos as visible from the last section has led towards different comment sections and thus, a broader categorisation of brand and consumer responses was possible. For instance, it was expected that Ferrero Rocher's video (Ferrero Rocher_27_11_17), which involved the brand asking its consumers who they would take to the brand's Behind the Layers event (as a promotional tool for the event), would produce more comments of community members referring to their friends and family in comparison to Snickers's video (Snickers_17_10_17) where they introduce new product flavours to the market, which would generate more conversation around the product.

4.3.1. Brand engagement within the community

	Low volume	High volume
Likes/reactions	Cadbury, Snickers	KitKat, Ferrero Rocher
Comments		

Table 9: Brand engagement types

In Table 9 above, a categorisation of how the selected brands have engaged in the comment sections below their videos has been suggested. This table can be implemented for future analyses of brand engagement within their own BHFCs. In this case, Cadbury and Snickers show low volumes of both likes/reactions and comments; whereas KitKat and Ferrero Rocher demonstrated higher levels of engagement with the consumers' eWOM. However, the tactics employed by the brands at hand did not vary in the type of responses, but other brands in future research may utilise different strategies for communication with their consumers.

4.3.1.1.Brand silence

Despite these brands displaying a certain level of interest in the video-initiated communications, in some instances, brands have chosen to remain silent and not respond to consumer accusations. This strategy has been named as *non-engaging* in times the brand experiences episodes of conflict (Dineva et al., 2017). For example, Cadbury is consistently being asked to respond to multiple accusations for its use of palm oil (despite responding a single time to a comment when it uses the occasion to inform other consumers on the situation, but even this has not helped to recover its

brand image or satisfy consumer desire for further information) but has remained silent. Thus, brand fans have inquired on the brand's silence – *“Cadbury Dairy Milk any response to the above yet?”*; *“What's more annoying is that they obviously read these comments, but refuse to actually sort things out. Idiots!!”* (from Cadbury_09_10_17), which has increased the brand community members' frustrations. Thus, eWOM participants are not fans of a brand's silence. The latter also suggests that the brand has not become an integral part of the dialogue with its consumers (as some researchers have proposed (Peters et al., 2013; Hollebeek et al., 2017) brands to do so), so the engagement is not bifocal.

Alternatively, when the brands chose to get involved in consumer conversations, many fans expressed their feelings of appreciation towards the brand for getting noticed (Table 10). Sometimes, however, consumers have just liked the brand's comments in response to theirs, but this is still a form appreciation. Furthermore, consumers perceive brand responses positively, which may also generate further eWOM as can be seen in the example from KitKat_21_10_17.

Video comment section	Consumer comments that show appreciation for being noticed by brand
KitKat_23_10_17	<p>Consumer: <i>“Never mind trump/nkorea , brexit , global warming, worryingly low insect numbers , immigration, polar bears without ice , rhino horn trade , lack of rain in Ethiopia, global terrorism, Asteroids and the death of the sun in 4 billion years time..... // Does this come in dark chocolate??? // If not why not!!! // #sort it please... thanks..”</i> [plus attached photo of product]</p> <p>KitKaT: <i>“Hey [name], we don't have a dark chocolate KitKat Chunky, but fear not! We do them in both the 2 finger + 4 finger bars 😊”</i></p> <p>Consumer: <i>“Hi Kitkat.... thats great , and i do love them but.... the stresses of everyday life call for some darker and larger than the finger variety.... maybe you could release a special edition.... fingers crossed....”</i></p> <p>KitKat: <i>“Thanks for your suggestion [name]! We have a team of very creative people working on new ideas all the time, so usually the team have already had the same idea but we'll pass your comments on to them. :)”</i></p> <p>Consumer: <i>“Very kind..... Thanks....”</i></p>

KitKat_21_10_17	<p>Consumer: “Me at 2am in a morning when I need chocolate 🍫😁 [name] xx”</p> <p>Tagged person: “Omg 😁. Thats me this week. So bloody greedy haha xx”</p> <p>KitKat: “[name] 😁 this is frightful to read, what have we done!!?”</p> <p>Tagged person: “Ask [name] as he bought a box of cheesecake flavour ones and i am sure hes demolished them all havent you david haha xx”</p> <p>KitKat: “It sounds to us like [name] is a man with fangtastic taste! Mwahahahahahaha! 😁😁🍫”</p> <p>Consumer: “KitKat yup 32 New York cheesecake ones in just over a week! Easily done too! Although I do think you need to bring back the white chocolate chunky KitKat! Them and the peanut butter ones are just the best! Lol”</p> <p>KitKat: “We're chuffed to bits to hear you're a fan [name]! :) We've noted your comments”</p>
Ferrero Rocher_27_11_17	<p>Consumer A: “[name]”</p> <p>Consumer B: “I would actually die happy if this were to happen lol!!”</p> <p>Consumer A: “I don't think it will because I've tagged everyone and anyone”</p> <p>Consumer A: “👁️👁️ they liked my comment.”</p> <p>Consumer B: “[name] and mine... I wouldn't get too carried away..... we are not lucky people lol!!”</p>

Table 10: Consumers showing appreciation for being noticed by brand

4.3.1.2.Brand personification

From the brand’s responses to consumers’ eWOM, it was visible that they display human characteristics as has been previously researched (Aaker, 1997). Using the brand personality trait analyses mentioned in Section 2.2.1., the characteristics that the brands have demonstrated are summarised in Table 11 with examples. In line with prior studies on brand personalities, the brands here exhibit capabilities to be friendly and responsible through their comment styles. Brands do not fear to show excitement and informality at times of positive CE, and competence and responsibility when required to ensure the prevention of misunderstandings. However, informality and joking manner of communication has not proven as a successful one-fits-all strategy. For instance, KitKat has shown high levels of informality in their responses to brand fan comments, but their videos have generated fewer comments and overall engagement than the videos of the other brands (Appendix 6).

Moreover, the selected brands often use the pronoun “we” and never provide a single employee’s name as the communicator in their responses to community members’ eWOM. This collective response shows the brands’ possession of team spirit. Furthermore, many of the brands’ comments included emojis and GIFs (most of which used in a joking or admiring manner), similarly to consumers’ responses; thus, showing that brands possess a level of familiarity and comfort with their community members. Despite utilising informality in some of their comments, brands still employ serious tone of voice in instances of consumer accusations, suggestions, and disappointments with product quality (for e.g. Cadbury_09_10_17 and KitKat_23_10_17 from Table 11).

A new category of brand personality traits emerged from data - ‘support of brand fans’ as three brands (Snickers, KitKat, and Ferrero Rocher) displayed such behaviour. This type of consumer (community member) encouragement can be considered to be part of relationship marketing and retention of loyal consumers that brands aim to achieve within brand communities (Martinez-Lopez et al., 2017). Such marketing strategies are further strengthened through instances when brands turn directly to their fans by mentioning the latter’s names. By utilising these conversation tactics, brands develop a sense of connectedness to their loyal consumers (Habibi et al., 2016).

Example brand response	Sincerity & agreeableness	Competence & reliability	Informality	Friendly	Trendiness	Jester	Excitement	Warmth	Creativity	Responsibility	Support of brand fans/ loyal consumers
<p><i>“Hi [name]! We use 100% sustainably produced palm oil in our products and we will continue to do so. WWF published a Palm Oil Scorecard in September 2016, and gave us their highest rating. You can read their assessment here http://palmoilscorecard.panda.org/check-the-scores/manufacturers/mondelez”</i> (Cadbury_09_10_17)</p>	X	X		X						X	
<p><i>“[name] We can't wait for our three bold new flavors to hit store shelves next summer. Want a chance to try the flavors NOW? DM us with your contact info”</i> (Snickers_17_10_17)</p>				X			X				X
<p><i>“Thank you for sharing the love, we are chuffed to bits to hear you are a fan, [name]! ☺”</i> (KitKat_31_10_17)</p>	X		X	X			X	X			X

<p><i>“Thanks for your suggestion [name]! We have a team of very creative people working on new ideas all the time, so usually the team have already had the same idea but we'll pass your comments on to them. :)”</i> (KitKat_23_10_17)</p>	X	X		X							X	
<p><i>“Sorry to hear that [name], if you PM us with the BB Date & numbers around it we'll look into this for you.”</i> (KitKat_23_10_17)</p>	X	X									X	
<p><i>“Would you chase a zombie for a KitKat [name]?”</i> (KitKat_23_10_17)</p>				X	X	X				X		
<p><i>“[name] 😬 this is frightful to read, what have we done!?”</i> (KitKat_21_10_17)</p>				X	X	X				X		
<p><i>“Bbrrraaiinnnzzzzz ... wait ... KKKIIITTTTkkAA ATTTZZZZZ ♡”</i> (KitKat_21_10_17)</p>				X	X	X	X			X		
<p><i>“Hi [name], This is a brand new event , bigger and better than last year :) Behind the Layers is an immersive 360 tasting experience,</i></p>		X		X								

<i>with light and sound projections. There will also be a lounge with a variety of bespoke cocktails and mocktails, as well as a Ferrero Rocher shop to kickstart your Christmas shopping.”</i> (Ferrero Rocher_16_11_17)											
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Table 11: Example brand comments and their personality traits

4.3.1.3.Brand reaction strategies

The selected brands employed a variety of reaction strategies through commenting on (Table 12) or liking (Table 13) consumers' eWOM. As discussed in the section above, three brands demonstrate support or encouragement towards brand fans and those consumers that show high levels of engagement (example from Ferrero Rocher_27_11_17 in Table 12) through historical consumption and enjoyment of brand's product. Moreover, some brands do not fear interrupting consumer conversations and comment threads as seen in the examples from Ferrero Rocher_16_11_17 and Ferrero Rocher_27_11_17. The brands, however, do not get involved in any conflicts and employ mostly *non-engaging* strategies (Dineva et al., 2017).

In terms of reacting to consumer comments, no brand has done so towards negative or accusing consumer eWOM. Brands are solely liking comments with positive eWOM towards the brand, product or the video; thus, they show support only towards those that are being positive towards them. In this way, the positive eWOM generating consumers' satisfaction and loyalty is further improved through their active engagement with the brand community (Brodie et al., 2013); thus, generating value for the brand (Laroche et al., 2012; Hassan et al., 2016).

Consumer comment example	Consumer comment type	Brand reaction example	Brand reaction type/ strategy
"[name] 😊😊😊"	<ul style="list-style-type: none"> • Tagging a Facebook friend • Expressing feelings of admiration towards the products/new flavours 	"Thanks for being a big SNICKERS fan! We're excited about our three bold new flavors coming out next year and want to give YOU a chance to try the flavors before they're on shelves! DM us with your contact information." (Snickers)	<ul style="list-style-type: none"> • Supporting brand fans • Giving them an exclusive sneak peek at the new flavours
"Whats happened to them, they taste different ?" (from KitKat_21_10_17)	<ul style="list-style-type: none"> • Questioning brand and seeking dialogue • Changing product quality and characteristics are of high importance 	"Hi [name]. It's the same KITKAT you know and love, only we've added extra milk and cocoa, which we think you'll love just as much! :)" (KitKat)	<ul style="list-style-type: none"> • Defensive - brand choices for product change have considered the consumer • Informational • Clarifying
"so are they opening the doors or shutting them?" (from Ferrero Rocher_01_12_17)	<ul style="list-style-type: none"> • Questioning brand and seeking dialogue 	"Opening them [name], as we are now open for business 😊" (Ferrero Rocher)	<ul style="list-style-type: none"> • Clarifying • Joking manner • Friendliness
"That would HAVE to be [name], the Ferrero Rocher King. :D" (from Ferrero Rocher_27_11_17)	<ul style="list-style-type: none"> • A commenter shares who they think the biggest brand fan is 	"What a title [name]! 😊 We like the sound of that!" (Ferrero Rocher)	<ul style="list-style-type: none"> • Encouraging brand fans and their loyalty • Friendliness and informality
"It would have to be my husband [name] he absolutely loves Ferrero Rocher, its what he gets every birthday and Christmas! I even made him a Ferrero Rocher cake for his 40th this year!" (from	<ul style="list-style-type: none"> • Sharing personal information regarding both themselves and product consumption practices • Showing use of product => suggestion of loyalty and admiration for brand 	"Wow - this is stunning [name] 😊" (Ferrero Rocher)	<ul style="list-style-type: none"> • Supporting fans • Acknowledging fan's efforts to use the product within their cake

<p>Ferrero Rocher_27_11_17) plus attached photo of said cake</p>			
<p>“Has anyone been and can recommend? Is it worth it lol” (from Ferrero Rocher_16_11_17)</p>	<ul style="list-style-type: none"> • Consumer is seeking for advice 	<p>“Last year we had Dolce by Ferrero Rocher, which was also a tasting experience but very different to Behind the Layers. This year's Ferrero Rocher: Behind the Layers event will be much bigger and better: it is an immersive 360 tasting experience, with light and sound projections. There will also be a lounge where you can try a variety of bespoke cocktails and mocktails, and a shop where visitors can buy a selection of Ferrero Rocher products (perfect for Christmastime).” (Ferrero Rocher) (from Ferrero Rocher)</p>	<ul style="list-style-type: none"> • Brand explains the experience in detail => not shy of providing in-depth information • Does not just refer the consumer to a link but rather makes an effort to respond • Friendliness and quite a human tone of voice

Table 12: Brand reaction strategies with examples and explanations

Brand	Example comments that the brand has liked
Cadbury Dairy Milk	No such
Snickers	No such
	<ul style="list-style-type: none"> • “Peanut butter Kitkats are the best” (from KitKat_23_10_17) • “Love it Zombie have a break have a Kit-kat! 😊 🍷 🍷 🍷” (KitKat_21_10_17)
Ferrero Rocher	<ul style="list-style-type: none"> • “Went there last Friday. Awesome Beyond The Layers experience!! Visually amazing and everything tasted so good! Totally recommended” (from Ferrero Rocher_01_12_17) • “Ferrero Rocher.// We did went there today for the blimey hot chocolate this time !! It better bigger store than last year. Don’t try temper us back again next year 😊🍷” (from Ferrero Rocher_30_11_17) • “ferrero Rochers is the most amazing chocolate and i do eat a whole box in a sitting. it's not about faking but this chocolate is simply heaven. it would be my husband if bring as he works hard for us. since i've been here i've pays all the bills and does all needed for me and i would want to be able to give a special surprise back”(from Ferrero Rocher_27_11_17) • “I’d bring my mum [name] because despite everything she’s going through in her life, the simple things like a Ferrero Rocher cheers her up. Love you mums. 😊😊😊” (from Ferrero Rocher_27_11_17) • “[name] & [name] this looks amazing”(from Ferrero Rocher_21_11_17) • “Can't make it going to Caribbean 2 weeks but definately take a box with me mmmmm” (from Ferrero Rocher_16_11_17) • “still my no 1 fav” (from Ferrero Rocher_16_11_17) • “Hot chocolate Ferrero Rocher pls!!” (from Ferrero Rocher_09_11_17) • “Omg you really know how to tease”(from Ferrero Rocher_08_11_17) • “Is it new flavour mmmmmmm” (from Ferrero Rocher_08_11_17) • “[name] need numerous reminders”(from Ferrero Rocher_25_10_17)

Table 13: Example comments that brands have liked

4.3.2. Consumer engagement

Summary and examples of the consumer roles within BHFCs as visible through the video-initiated eWOM can be found in Table 14 and Appendix 10, respectively. As social media posts and comments involve a level of emotionality (Ponce and Cordelier, 2015; Kacaniova and Bacikova, 2016), the analysis of consumer comments' positivity, negativity or neutrality was vital for the understanding of consumer roles within brand communities. The generated CE involved polar perceptions towards the brand, the product, the video or the community. It was also discovered that one consumer role may be involved in multiple types of CE – for instance, a joker may joke about themselves, the brand, others, the product, etc.

Previously, most research has focused on consumers providing positive eWOM and displaying high levels of engagement (referred to as insiders (Kozinets, 2002), missionaries (McAlexander et al., 2002), activists (Hennig-Thurau et al., 2004; Ozboluk and Dursun, 2017), admirers (Rauschnabel and Ahuvia, 2014), advocates (Wallace et al., 2014), brand reliants (Azar et al., 2016), defenders (Colliander and Wien, 2013)). The roles of Brand Defenders and Brand Admirers arising from this study find their grounding in the aforementioned research; however, it was necessary to add to existing literature by exploring consumer functions within brand communities further than high-levelled positive engagement.

The following consumer functions, according to the eWOM they have provided below brand videos, were found:

Brand Defenders

Brand Defenders' use of eWOM is mostly in the form of defence strategies. Their strong feelings towards the brand and the type of information they share about the brand, provide them with the capabilities to uphold the brand's image, reputation and integrity against accusers (Hassan and Arino, 2016). As such, Brand Defenders not only are *true activists*, because they help the brand (Hennig-Thurau et al., 2004; Wallace et al., 2014), but they also employ multiple defence tactics against the brand's aggressors (Colliander and Wien, 2013). Furthermore, Defenders may express negative comments towards brand's accusers by employing a *doubting* defence tactic, in which, the accuser's credibility is questioned (Colliander and Wien, 2013). These consumers are

vital for the brand community as they exhibit high level of engagement with and loyalty to the brand and other community members.

Brand Accusers

Brand Accusers stand on the opposite side of Brand Defenders and accuse the brand or its products. These consumers' comments are formed on the basis of company practices or product characteristics that they perceive as negative for the environment, community or themselves. Moreover, Accusers do not fear to express their dissatisfaction and negative opinions about the brand, its product or videos. Prior research has referred to them as aggressors (Colliander and Wien, 2013).

Jokers

Jokers are one of the three types of consumers that utilise Facebook's visual capabilities the most through the use of emojis, GIFs and photos to imply humour. These informalities display the Jokers' sense of comfort with the brand and its community. Most of all, these consumers expect some form of appreciation from others such as likes and comments, but do not always receive it.

Narcissists

All comments posted by Narcissists are related to themselves and can involve their consumption practices or even personal experience with the brand. This is mostly achieved in a boasting manner. They still show a high level of loyalty to the brand, but do not interact with other community members.

Product Consumers

Similarly to the Narcissists, Product Consumers often talk about their consumption patterns, but also involve others in the conversation which may be positive or negative towards the product. The latter is the central point of conversation for this consumer type. Furthermore, Product Consumers also sometimes declare their decision to continue their consumption of 'original' flavours.

Rejecters

Rejecters use the comment section to inform others and the brand on their non-purchase decisions. Some present the brand with an ultimatum before choosing to completely reject it; while others directly share their boycott decisions. In the future, these consumers may employ an *exit* strategy through complete halt of interaction with

the brand (Healy and McDonagh, 2013). Despite the fact that Rejecters do not display a high level of interest in and love for the brand and its product, they are still engaging in eWOM practices.

Brand Admirers

Brand Admirers exhibit similar behaviours to those of Brand Defenders and the positive eWOM of Product Consumers. They show typical fan behaviour and true passion for the brand, its products and videos. These consumers' love for the brand is embodied through their positive view of and emotional connection to the product and the brand itself (Rauschnabel and Ahuvia, 2016). Many have referred to their interest in chocolate as an addiction; thus, displaying a high level of passion (Rauschnabel and Ahuvia, 2016). Admirers are just as passionate for past discontinued products as much as the brand's current products. Moreover, Brand Admirers' behaviours exhibit a strong sense of attachment and loyalty to the brand (Healy and McDonagh, 2013). Therefore, they are vital community members due to their high levels of engagement and interest in the brand and its products.

Co-creators

Co-creators are consumers who give suggestions about new product flavours, brand strategies as well as requests for return of past flavours. As visible in Table 11 from Section 4.3.1.2., KitKat is able to respond to a Co-creator's suggestions and show willingness to improve. Thus, these members of the BHFC, as providers of feedback and suggestions, are sources of information and future innovation for the brand (Fuller et al., 2008) and their behaviour is considered to be value creating (Hassan et al., 2016).

Oversharers

Similarly, to the Narcissists, Oversharers comment in a boasting fashion; however, unlike the Narcissists, they may share personal information not only regarding themselves but also regarding their friends and family. Previous research has suggested the existence of brand companions who engage and interact with others and the brand for personal reasons (Azar et al., 2016) corresponding to an extent to Oversharers' behaviour. Nevertheless, as much as some consumers may be concerned with considerations on self-presentation and privacy before engaging in eWOM (Pasternak et

al., 2017), this particular consumer type expresses no fear in revealing personal stories about themselves and other individuals.

Engagers

Engagers use the comment sections to show their high level of engagement with the brand and other community members in a way that they respond to brands' videos. They display commitment to the BHFC through their willingness to start conversations within the community. Furthermore, Engagers may also repurpose and transform the brand's tagline to prove a point; thus, expressing their knowledge of the brand. In this way, they create value for the latter through the production of such informal eWOM (Hassan et al., 2016).

Inquirers

These consumers are looking to learn something new from the brand or other community members in relation to the brand, its products and/or video content. Through this information-seeking, Inquirers express their lack of knowledge and readiness to ask questions; however, their inquiries may possess any type of emotionality. Furthermore, some of these consumers expect the brand's marketing efforts to transform them into brand fans and are willing to *learn* how to do so. Therefore, the Inquirers' role within this research resembles typologies from prior studies on consumers, who utilise the brand community for its information providing capabilities (Gummerus and Liljander, 2012; Ozboluk and Dursun, 2017). In this way, Inquirers also engage with the community, which may bring positive consequences for the brand (Laroche et al., 2012; Ozboluk and Dursun, 2017).

Socialisers

Socialisers differ from Engagers in the fact that they solely communicate with other consumers (who may or may not be brand community fans) through tagging behaviour (Table 15). Tagging was introduced by Facebook (2009) (cited in Adweek (2009)) with the purpose of increasing members' engagement and has since become a prominent way for users to interact and share stories and in this case – sharing online videos. The latter action has been found to be a better signifier of engagement with and effectiveness of visual advertising content as it aids in the fast propagation of eWOM (Yang and Wang, 2015). Furthermore, Socialisers' tagging behaviour was mostly never

prompted by the brand, but rather they utilise the SNSs capabilities to engage in conversations and provide pieces of information to each other (Ozboluk and Dursun, 2017) of their own accord. Socialisers use the tagging function to initiate conversations as well as introduce their Facebook friends to the product or the brand community or even suggest product consumption to their friends. As such, Socialisers play a similar role to *talent scouts* and *ambassadors* (Veloutsou and Black, 2018) by engaging with external stakeholders who may be interested in the brand and its community. Thus, this consumer type expands the spread of the brand community to the outside world through their connecting engagement behaviours (Baldus et al., 2015).

Informants

This type of consumers provide community members with video- and product-related information in a style similar to that of Rejecters; however, the valence of their eWOM can be both positive and negative as they are not concerned with the implications of their comments to the brand. Informants display similar levels of brand knowledge as Engagers, but also use the comment sections to selflessly share gathered information with other consumers. They resemble *consumer advocates* (Hennig-Thurau et al., 2004) through their negative remarks on the brand due to concern about others' health or the environment. Additionally, Informants may also recommend experiences that brands promote within their videos (for instance, Ferrero Rocher_01_12_17). In this way, these consumers react to the brand with both *praise and criticism* as well as *doubt and suggestion* (Rosenthal et al., 2017).

Spammers

As their name implies, Spammers' comments are not related to anyone else's, neither are they in response to the brand's video. Their eWOM may involve random visuals such as emojis and photos that have no connection to the brand, the product or other consumers. Spammers' role is not complementary to the brand community; they neither promote a sense of consciousness (Muniz and O'Guinn, 2001; Madupu and Cooley, 2010) nor do they sustain relationships within the community (Martinez-Lopez et al., 2017). As such, spammers' role was not seen as beneficial for the BHFCs.

Gate-crashers

These consumers were not included in Table 14 due to their role not fitting the table parameters. Similarly to *lurkers*, Gate-crashers do not post any content (Rafaeli et al., 2004), but unlike *lurkers*, they continuously like or react to others' (either community members' or brands') comments. Gate-crashers may also be referred to as *tourists*, who have weak social ties and do not exhibit high levels of engagement (Kozinets, 2002). Furthermore, their role is more of a supportive one to the brand community.

Consumer types	Positive	Negative	Neutral	At brand	At product	At video	Self-related	Other community members	Use of visuals ¹
Defenders	X	X		X	X			X	
Accusers		X		X	X	X			
Jokers	X			X	X	X	X	X	X
Narcissists	X						X		
Product consumers	X	X			X			X	X
Rejecters		X		X	X				
Admirers	X			X	X	X			X
Co-creators			X	X	X	X			
Oversharers			X				X	X	X
Engagers	X		X	X		X		X	
Inquirers	X	X	X	X	X	X		X	
Socialisers	X							X	
Informants	X	X			X	X			
Spammers			X						X

Table 14: Type of engagement generated by each consumer role

¹Visuals can include personal photos, non-personal photos, emojis, GIFs, etc.

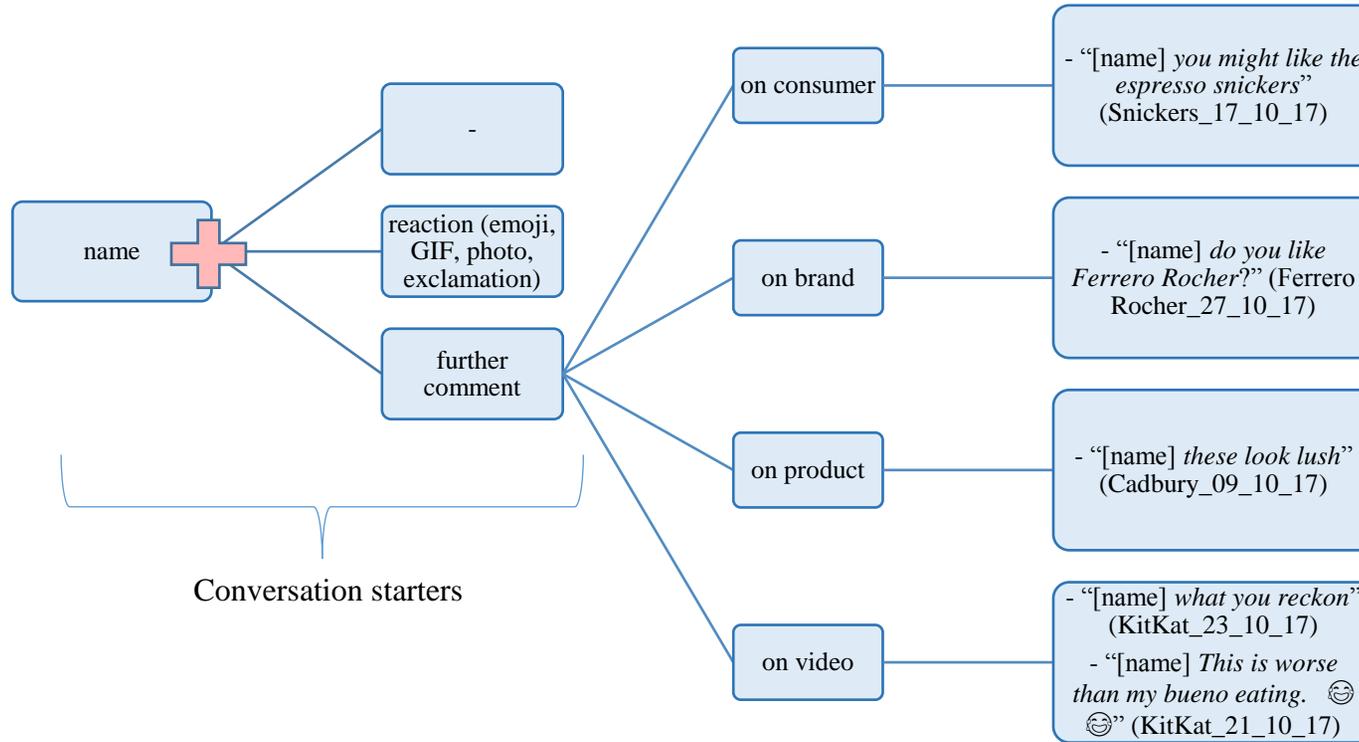


Table 15: Classification of tagging behaviour

5. Discussion and conclusions

5.1. Summary of findings

5.1.1. Video analysis

It was discovered that in video analysis, the text post attached to the video should never be separated from the video content. Furthermore, as part of their marketing communications, brands utilise different visual techniques. Most videos, however, focused on prompting product consumption and teasing consumers' desires for chocolate by positioning the product within visuals. Having in mind that much of the eWOM involved consumers sharing their feelings of addiction towards the chocolate products, it can be concluded that brands displayed knowledge on their consumers by capitalising on chocolate's attractiveness.

5.1.2. Brand engagement

Brands chose different strategies (varying amount and types) to engage with consumers' eWOM generated below their videos on Facebook. Brand presence in the comment sections suggests that brands are part of the dialogue (Hollebeek et al., 2017), rather than leaving consumers' conversations to remain one-sided. Moreover, brands may sometimes defend their brand and product choices, but still rarely get involved in conflicts even in cases of brand community members' accusations over product quality, taste and characteristics. Nevertheless, in instances of brand responses, brands showed support or encouragement of current brand fans to ensure their loyalty as well as to aid the generation of further positive eWOM. All four brands were mostly interacting with positive eWOM; hence, adopting consumer retention strategies (Hennig-Thurau et al., 2010; Dessart et al., 2015) rather than seeking to gain new loyal consumers.

Through these interactions, brands exhibited human-like personality characteristics (Aaker, 1997). The adoption of such human tone of voice has also been found beneficial for hedonic products with low involvement (Barcelos et al., 2018) such as chocolate. Furthermore, the currently explored brands utilised informal personality traits (Davies and Chun, 2002) due to the beneficial effects that such communication styles possess for well-known brands (Gretry et al., 2017).

5.1.3. Consumer engagement

The video-initiated comment sections provided a wide range of CE highlighting the brand communities' capability to generate eWOM (Munnukka et al., 2015), which was directed not only at the brand, but also at other community members (Dessart et al., 2015). Thus, consumers' active participation implies the online community's success in relationship building through the integration of its members (Ozboluk and Dursun, 2017; Martinez-Lopez, 2017). The generated eWOM also acted as a source of feedback on consumption patterns, opinions on new and old product characteristics, and proposals for future products (Doorn et al., 2010); thus, the brands received information regarding their past, present and future product decisions. Moreover, the eWOM revealed that consumers employ different roles – from display of affection or accusation towards the brand to engaging other community members in conversations as well as sharing personal opinions and stories. However, irrespective of the valence of consumer comments, any consumer-brand interaction has the potential to provide the brand with a deeper understanding of their consumers (Pansari and Kumar, 2017) and of current community trends.

5.2. Implications for theory

On video content

The findings of this research agree with prior knowledge on the ability of visual content to stimulate consumers' senses and produce higher amounts of likes (De Vries et al., 2012) and shares (Sabate, 2014; Kim and Yang, 2017). Moreover, the content of the videos was decipherable on the basis of previously created categories visual and social media advertising content (Appendix 9). Despite this, new categories emerged from the collected data; thus expanding on earlier classifications through the development of further categories of analysis which may be utilised to compare and contrast visual marketing efforts. Nevertheless, researchers may also approach their data inductively and contribute to the hitherto suggested categories. In this way, as much as brand videos within BHFCs find their grounding within the realms of both visual and social media content, they should be considered as their own category of marketing communication signalling. Moreover, earlier investigations aimed at producing a narrow typology of video posts within brand communities (Luarn et al., 2015; Rahman et al., 2017) and

focused on generalising what type of post content leads to higher and more effective engagement (Lee et al., 2017; Kim and Yang, 2017; Tafesse, 2015). However, these seem redundant as it was discovered that creative marketing strategies differ not only among brands but also within a BHFC. Thus, scholars should recognise this variability, especially in cases of objective analysis of video content.

On video-initiated eWOM within BHFCs

Video-initiated eWOM, as a form of CE, was found to resemble any other type of eWOM as it possessed positive, negative or neutral emotionality and a multi-directional nature (Hennig-Thurau et al., 2004) by being aimed at the brand, the video, the eWOM initiator or other community members. Moreover, this study also supports earlier comprehensions of engagement's duality (Dessart et al., 2015; Gummerus and Liljander, 2012). In terms of CE, through the functions that consumers undertook within the currently studied BHFCs, the community members were indeed "consumers, generators and transmitters of brand-related eWOM" (Pasternak et al., 2017, p.420). Moreover, some of the consumer roles (Brand Defenders, Brand Accusers, and Brand Admirers) resembled previously explored consumer types. Brands showed engagement within eWOM as well; therefore, in line with previous research, they exhibited most of the personality traits summarised in Table 2.

This research makes two conclusions that are in contradiction to knowledge on brand communities and consumer behaviours within those. Some scholars have been cautious of referring to BHFCs as brand communities as they may not generate bonds between the individuals involved (Zaglia, 2013; Breitsohl et al., 2015). However, many of the proposed consumer roles (for e.g. Socialisers and Engagers) involved intense interaction and bonding of consumers. Additionally, roles such as those of the Oversharers and Product Consumers disprove Eisingerich et al.'s (2015) assumption that consumers may be less willing to produce eWOM due to social risks and fear of sharing personal information. Other consumers within this study even engaged in eWOM with intentions of personal gain (Narcissists) or harm of the brand (Brand Accusers).

Furthermore, multiple novel ideas on eWOM emerged from this study. Previously, scholars focused on defining CE (Doorn et al., 2010; Pansari and Kumar,

2017) or providing narrow descriptive vision of it within brand communities (Kim and Yang, 2017; Tafesse, 2015; Luarn et al., 2015) and there was not a specific focus on video-initiated eWOM. The aim of this research was to propose a qualitative content analysis by categorising eWOM that future research should perceive as involving both brands and consumers. Literature so far may have emphasised the importance of online dialogue between consumers and brands (Dessart et al., 2015; Bowden et al., 2017), but brand engagement has not been fully theorised yet. Thus, the current dissertation contributes to this knowledge by proposing an overview of brand reaction strategies as well as participation in consumer conversations. In terms of CE, new consumer roles emerging from video-initiated eWOM have been identified unlike prior analysis of general online and offline consumer actions within brand communities (as seen in Table 5). Jokers, Narcissists, Product Consumers, Rejecters, Co-creators, Oversharers, Engagers, Inquirers, Socialisers, Informants, Spammers, and Gate-crashers are all novel names for consumer types within BHFCs. Some of their functions find their grounds within existing knowledge; however, this study has developed these new labels in an endeavour to contribute to the formulation of an extensive consumer typology within BHFCs. Furthermore, the current research also proposes a classification of tagging behaviour – a novelty within marketing literature. Tagging functions as both a conversation starter and a sharing tool among consumers (who may or may not be community members). The motivations for tagging have to be further investigated, but here it is assumed that this consumer action has increased in prominence partially due to Facebook’s introduction of the feature as well as due to consumers’ desire to share content with others.

5.3. Implications for industry

On video content

Through the descriptive statistics (Appendix 6), video advertising content produced more positive and higher amount of CE than pictorial or text posts within the BHFCs. The studied brands seem to be aware of this due to the chosen period of research involving more video posts than any other type. Therefore, this research proposes marketing managers to continue utilising videos as part of their marketing communication strategies. Moreover, brand fans have often equated chocolate

consumption to an addiction (Appendix 10), which would suggest that visual content that presents the product's qualities and taste has the potential to be an effective tactic in the generation of eWOM. Marketers also do not need to ask for CE through their post descriptions or visuals as consumers' engage in eWOM voluntarily, but inclusion of any such prompts would not prevent eWOM production. Moreover, if brands were to utilise informal tactics within their post descriptions (for e.g. emojis, hashtags), community members are expected to respond in a similar fashion. Thus, the videos and their descriptions can be signifiers of a brand's image, the feeling the brand wants to create within their BHFC, and the way they want to interact with fans. Brands may also seek to include their brand name, main slogan or tagline of current marketing campaign within their post descriptions to benefit their current brand awareness marketing efforts. Furthermore, having in mind the pervasiveness of tagging behaviour within the video-initiated eWOM (arising as a result from the current research), marketing managers may look to create interesting video content that triggers tagging due to the beneficial effects of online visual content sharing to a brand and the further stimulation of eWOM (Yang and Wang, 2015).

On video-initiated eWOM in BHFCs

Brands should not miss opportunities to become participants in or generate consumer conversations, especially since SNSs such as Facebook allow individuals to interact and connect with each other. The brand can try to intercept conversations in order to be seen more positively by stakeholders – consumers, brand fans, and non-fans. Some recommendations on consumer role management have been made in Table 16 (similarly to Azar et al.'s (2016) and Healy and McDonagh's (2013) suggestions on managing different consumers) as deeper understanding of CE behaviours would aid in the brand's comprehension of its consumers. Positive eWOM should always be encouraged either by liking or responding to it. Furthermore, brands should not ignore negative eWOM, but rather ensure that such engagement does not develop further misunderstandings (also referred to as *informing* strategy (Dineva et al., 2017)). It is vital for marketing managers to be aware of the multitude functions that consumers may undertake not only to be able to respond to them but also to create an attractive online

community. Through the support of consumer roles that contribute to the sense of a brand community (for e.g. Socialisers and Engagers), brands may improve the relationship quality with their consumers and stimulate positive feelings towards and within the BHFC. By encouraging the further development of the latter, perceptions towards the brand's image may also be improved (Wirtz et al., 2013). For instance, interactions with Brand Accusers may increase other community members' trust in the brand and improve its credibility. It is also recommended to keep supporting Brand Admirers as this is an effective tactic for deepening the brand-consumer relationship. Additionally, responding to Co-Creators and Engagers may only stimulate brand innovation and consumer creativity. The only online consumer behaviour that brands may choose to ignore is that of Narcissists and Spammers as neither role adds any value to the brand or its community.

Moreover, it is important for brands to avoid silence as it is not perceived well by community members and seek to respond to more comments by brand fans as the latter appreciate being recognised (Table 10). Brands can also display personality traits and relate to their consumers to improve their connection with the latter. This may help with relationship marketing and improvement of brand loyalty as part of the brand's SMM strategies.

Consumer types	Strategic brand response proposals
Defenders	Like/React/Respond
Accusers	Inquire or React/Respond
Jokers	Like/React (if at others) Respond (if at brand/video)
Narcissists	Ignore
Product consumers	Like/React/Respond
Rejecters	Inquire or React/Respond
Admirers	Like/React/Respond
Co-creators	Like/React/Respond

Oversharers	Like/React
Engagers	Like/React
Inquirers	Like/React and Encourage
Socialisers	Like/React/Respond
Informants	Like/React/Respond
Spammers	Ignore
Gate-crashers	Production of visual advertising content that these consumers may support

Table 16: Brand strategies to manage consumer roles within BHFCs

5.4. Limitations

Various limitations have been identified in regards to the research results. First, the focus was on a single SNS (Facebook), which provides video-sharing features. Engagement types of both brands and consumers may differ across social media platforms. The study analysed data comprised of a small amount of brands (4) and videos (21). This means that results are not completely generalizable as they are valid only for the sample of online communities (Kozinets, 2002). Additionally, as the aim of this research was to develop categories for future video content analysis, a single view of chocolate brands' videos (for which a larger number of videos would be required) was not developed. Moreover, brand reaction strategies and consumer roles may vary from one BHFC to another. Some of consumers' eWOM direction was limited to just the brand or other community members; thus, consumers' roles have the potential to expand in other BHFCs. The communities selected for this dissertation are public; hence, the video-initiated eWOM may originate from individuals who do not consider themselves as brand community members. Moreover, consumer perspectives and motivations to engage in eWOM were not included in this research. Lastly, as this is an undergraduate dissertation, no other coders were utilised during content analysis. Therefore, some objectivity may have been lost (despite agreement on the coding with a supervisor) due to failure to achieve inter-coder reliability (Lombard et al., 2002; Neuendorf, 2002, Krippendorff, 2004).

Despite the aforementioned limitations, this study has tried to explore the two dimensional nature of engagement (brand-to-consumer and consumer-to-consumer) by providing further insight into brand and consumer response strategies through video-initiated eWOM. Video content was also categorised with future research in mind. As such, it is considered that this dissertation is the beginning to further knowledge on brand and consumer behaviours in BHFCs.

5.5. Future research

This research has focused on investigating what type of videos chocolate brands utilise as part of their marketing strategies within a timeframe covering a few months filled with holidays. The type of CE generated from these videos in particular comments was also analysed. For further research, scholars and marketers may explore how videos affect brand loyalty, image, recall, and recognition based on the video content categories developed here. Additionally, as this research was mostly exploratory in nature – a first in the research of the eWOM generated by brand videos within official BHFCs, no further connections between video content and brand/consumer engagement have been examined. This opens opportunities for future research to investigate correlations and connections between these.

In terms of antecedents to consumer production of eWOM, interviews with consumers and their neurophysiological responses to videos (through eye-tracking) may be beneficial for an understanding of community members' motivations to perform certain roles and of consumer perceptions of video content. Moreover, strategies to manage consumer types can also be further explored (here, only a few have been proposed in the previous section).

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Appendix 1: Ethics approval



Ethics Committee for Non Clinical Research Involving Human Subjects

NOTIFICATION OF ETHICS APPLICATION OUTCOME – UG and PGT Applications

Application Type: New
CSS/BS/UG/2017-2018/074

Application Number:

(select as appropriate)

Applicant's Name: - **Project Title:** Video-sharing on official Facebook brand communities: an exploration of the most popular chocolate brands

Date Application Reviewed: 22/12/17

APPLICATION OUTCOME

(A) Approved Subject to Amendments (criteria below)

(select from drop down as appropriate)

Start Date of Approval: 22/12/2017 End Date of Approval: 30/06/2017

Adam Smith Business School Students to be recruited Select Option

If the applicant has been given approval subject to amendments this means they can proceed with their data collection with effect from the date of approval, however they should note the following applies to their application:

Approved Subject to Amendments without the need to submit amendments to the Supervisor <input type="checkbox"/>

<p>Approved Subject to Amendments made to the satisfaction of the applicant's Supervisor</p> <p><input checked="" type="checkbox"/></p> <p>Approved Subject to Amendments made to the satisfaction of the School Ethics Forum (SEF)</p> <p><input type="checkbox"/></p>

The College Ethics Committee expects the applicant to act responsibly in addressing the recommended amendments.

(B) Application is Not Approved at this Time

Select Option

(select from drop down as appropriate)

Please note the comments in the section below and provide further information where requested.

If you have been asked to resubmit your application in full then please send this to your local School Ethics Forum admin support staff.

Some resubmissions only need to be submitted to an applicant's supervisor. This will apply to essential items that an applicant must address prior to ethical approval being granted, however as the associated research ethics risks are considered to be low, consequently the applicant's response need only be reviewed and cleared by the applicant's supervisor before the research can properly begin. If any application is processed under this outcome the Supervisor will need to inform the School ethics admin support staff that the application has been re-submitted (and include the final outcome).

The following section is only for completion for applications that required amendments to go to SEF

(C) Select Option

(select as appropriate)

This section only applies to applicants whose original application was approved but required amendments.

APPLICATION COMMENTS

Major Recommendations:

I am not sure about the consent in social media. I did some research about that and it seems to exist a huge debate on whether the data are considered public or private. I will raise some issues/thoughts and you can decide how to proceed. My recommendations, which is of the supervisor to decide are some of the following:

- Do you think there is a need to consult facebook about the use of those data?
- Anonymity seems important, as a lot of people do not know exactly the terms of use that they sign in facebook. Also some people might want their quotes to be publiced. Some ways to go around is to keep anonymity and also paraphrase some comments or posts in order not to be able to trace them back.
- Data aggregation, to give general results.

Minor Recommendations:

1. Change the proposed end date in section 5 till the end of the semester, because it is till then when the ethical approval holds.

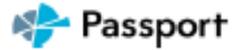
Please retain this notification for future reference. If you have any queries please do not hesitate to contact your School Ethics forum admin support staff.

Appendix 2: Summary of differences between offline and online brand communities

Dimension	Offline brand community	Online brand community	Online brand communities
Main mode of interaction	Face-to-face Has social implications and members bring their true identity to the community and to the consciousness of kind and moral responsibility Formal organizational structures are beneficial and roles such as president, treasurer, secretary often become necessary	Virtual Virtual identity possible, anonymity possible, possibly with less consciousness of kind, and less moral responsibility Informal, less hierarchical structures are common, allowing for a variety of designs and modes of interaction Interaction is unconstrained by location and time Community can be structured along any dimension besides geography	227
Geography and time dimensions	Geographically and time constrained; members typically have to be present at the same location and same time to interact Community can be global but requires a local chapter structure to facilitate face-to-face interaction where value creation takes place		
Costs to community members (time, effort and expenses)	Time and location constraints impose time and effort costs; location and hospitality requirements incur (financial) costs Threshold costs cut off low involvement members from participating in the community	Low cost of joining and being part of the community Low threshold and hence a wider range of engagement levels and forms of the members, possibly affecting consciousness of kind and moral responsibility Involvement can range from very low to very high	
Involvement with brand, firm and community	Brand often elicits high levels of involvement, loyalty and emotion among members; members are frequently motivated to help others Intrinsic benefits (e.g. wanting to feel connected) tend to prevail	Many members may seek primarily functional benefits from an OBC (e.g. getting help with using, maintaining and repairing a product) Many members may be passive and only access content but do not contribute to the OBC Firms may use extrinsic benefits (e.g. discounts, lucky draws, loyalty points) to engage OBC members and motivate desired behaviors (e.g. post contributions, recruit new members, provide word-of-mouth, or give feedback to the firm)	Table I. Key differences between offline and online brand communities

Wirtz et al.'s (2013) differentiating dimensions between offline and online brand communities

Appendix 3: Sizes and growth of packaged food industries



Market Sizes | Historical

Geography	Category	Data Type	Unit	Currency Conversion	Current Constant	2012	2013	2014	2015	2016	2017
World	Drinking Milk Products	Retail Value RSP	USD million	Fixed 2017 ex rates	Current Prices	136,447.3	145,619.1	154,025.9	156,694.8	159,255.3	165,354.3
World	Cheese	Retail Value RSP	USD million	Fixed 2017 ex rates	Current Prices	100,391.2	104,685.4	109,729.6	114,438.0	119,179.2	124,964.1
World	Chocolate Confectionery	Retail Value RSP	USD million	Fixed 2017 ex rates	Current Prices	82,700.4	86,800.7	91,163.5	95,449.4	98,622.9	102,315.6
World	Yoghurt and Sour Milk Products	Retail Value RSP	USD million	Fixed 2017 ex rates	Current Prices	63,941.8	68,425.4	73,151.5	78,372.8	83,470.8	89,176.0
World	Sugar Confectionery	Retail Value RSP	USD million	Fixed 2017 ex rates	Current Prices	50,488.7	52,681.8	55,049.5	56,662.3	58,776.4	61,048.8
World	Other Dairy	Retail Value RSP	USD million	Fixed 2017 ex rates	Current Prices	42,933.1	44,632.7	46,664.9	48,700.4	50,257.7	52,304.9
World	Gum	Retail Value RSP	USD million	Fixed 2017 ex rates	Current Prices	19,932.1	20,257.9	20,889.7	21,040.8	21,343.3	21,788.8

Research Sources:

Packaged Food: Euromonitor from trade sources/national statistics

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Appendix 4: Euromonitor/ Passport statistics of brand retail values

*The top 5 chocolate brands per company are highlighted in yellow



Brand Shares | Umbrella - Historical Owner | Historical | % breakdown

Geography	Category	Brand Name	Company Name (GBO)	Data Type	2017
World	Chocolate Confectionery	Cadbury	Mondelez International Inc	Retail Value RSP	5.1
World	Chocolate Confectionery	Kinder	Ferrero Group	Retail Value RSP	4.8
World	Chocolate Confectionery	M&M's	Mars Inc	Retail Value RSP	3.7
World	Chocolate Confectionery	Hershey's	Hershey Co, The	Retail Value RSP	2.6
World	Chocolate Confectionery	Snickers	Mars Inc	Retail Value RSP	2.6
World	Chocolate Confectionery	Kit Kat	Nestlé SA	Retail Value RSP	2.5
World	Chocolate Confectionery	Milka	Mondelez International Inc	Retail Value RSP	2.5
World	Chocolate Confectionery	Reese's	Hershey Co, The	Retail Value RSP	2.4
World	Chocolate Confectionery	Lindt	Chocoladefabriken Lindt & Sprüngli AG	Retail Value RSP	2.2
World	Chocolate Confectionery	Galaxy/Dove	Mars Inc	Retail Value RSP	2.1
World	Chocolate Confectionery	Ferrero Rocher	Ferrero Group	Retail Value RSP	2.0
World	Chocolate Confectionery	Mars	Mars Inc	Retail Value RSP	1.3
World	Chocolate Confectionery	Twix	Mars Inc	Retail Value RSP	1.2
World	Chocolate Confectionery	Lindor	Chocoladefabriken Lindt & Sprüngli AG	Retail Value RSP	1.0
World	Chocolate Confectionery	Godiva	Pladis Ltd	Retail Value RSP	0.8
World	Chocolate Confectionery	Ritter Sport	Ritter GmbH & Co KG, Alfred	Retail Value RSP	0.8
World	Chocolate Confectionery	Nestlé	Nestlé SA	Retail Value RSP	0.7
World	Chocolate Confectionery	Alpen Gold	Mondelez International Inc	Retail Value RSP	0.7
World	Chocolate Confectionery	Marabou	Mondelez International Inc	Retail Value RSP	0.6
World	Chocolate Confectionery	Raffaello	Ferrero Group	Retail Value RSP	0.5
World	Chocolate Confectionery	Ghirardelli	Chocoladefabriken Lindt & Sprüngli AG	Retail Value RSP	0.5
World	Chocolate Confectionery	Merit	August Storck KG	Retail Value RSP	0.5
World	Chocolate Confectionery	Maltesers	Mars Inc	Retail Value RSP	0.5
World	Chocolate Confectionery	Ulker	Pladis Ltd	Retail Value RSP	0.5
World	Chocolate Confectionery	Milky Way	Mars Inc	Retail Value RSP	0.5
World	Chocolate Confectionery	Russel Stover	Chocoladefabriken Lindt & Sprüngli AG	Retail Value RSP	0.5
World	Chocolate Confectionery	Mon Chéri	Ferrero Group	Retail Value RSP	0.5
World	Chocolate Confectionery	Lacta	Mondelez International Inc	Retail Value RSP	0.4
World	Chocolate Confectionery	Côte d'Or	Mondelez International Inc	Retail Value RSP	0.4
World	Chocolate Confectionery	Toblerone	Mondelez International Inc	Retail Value RSP	0.4
World	Chocolate Confectionery	Garoto	Nestlé SA	Retail Value RSP	0.4
World	Chocolate Confectionery	See's	See's Candies Inc	Retail Value RSP	0.4
World	Chocolate Confectionery	Meiji	Meiji Holdings Co Ltd	Retail Value RSP	0.4
World	Chocolate Confectionery	Cacau Show	IBAC Indústria Brasileira de Alimentos e Chocolates Ltda	Retail Value RSP	0.4
World	Chocolate Confectionery	Bounty	Mars Inc	Retail Value RSP	0.4
World	Chocolate Confectionery	Smarties	Nestlé SA	Retail Value RSP	0.4
World	Chocolate Confectionery	Aienka	Obyednennye Konditery UK OOO	Retail Value RSP	0.3
World	Chocolate Confectionery	Celebrations	Mars Inc	Retail Value RSP	0.3
World	Chocolate Confectionery	Freia	Mondelez International Inc	Retail Value RSP	0.3
World	Chocolate Confectionery	Lacta Brazil	Mondelez International Inc	Retail Value RSP	0.3
World	Chocolate Confectionery	Krasny Oktyabr	Obyednennye Konditery UK OOO	Retail Value RSP	0.3
World	Chocolate Confectionery	Babayevskiy	Obyednennye Konditery UK OOO	Retail Value RSP	0.3
World	Chocolate Confectionery	Thorntons	Ferrero Group	Retail Value RSP	0.3
World	Chocolate Confectionery	Butterfinger	Nestlé SA	Retail Value RSP	0.3
World	Chocolate Confectionery	Toffee	August Storck KG	Retail Value RSP	0.3

World	Chocolate Confectionery	Kontl	Kontl Group	Retail Value RSP	0.3
World	Chocolate Confectionery	Crunch	Nestlé SA	Retail Value RSP	0.2
World	Chocolate Confectionery	Excellence	Chocoladefabriken Lindt & Sprüngli AG	Retail Value RSP	0.2
World	Chocolate Confectionery	Duplo	Ferrero Group	Retail Value RSP	0.2
World	Chocolate Confectionery	Silver Queen	Deff Ltd	Retail Value RSP	0.2
World	Chocolate Confectionery	Bis	Mondelez International Inc	Retail Value RSP	0.2
World	Chocolate Confectionery	Almond Joy	Hershey Co, The	Retail Value RSP	0.2
World	Chocolate Confectionery	Rolo	Nestlé SA	Retail Value RSP	0.2
World	Chocolate Confectionery	York	Hershey Co, The	Retail Value RSP	0.2
World	Chocolate Confectionery	Gaiak/Milkybar	Nestlé SA	Retail Value RSP	0.2
World	Chocolate Confectionery	Bon o Bon	Arcor SAIC	Retail Value RSP	0.2
World	Chocolate Confectionery	Ghana	Lotte Group	Retail Value RSP	0.2
World	Chocolate Confectionery	Quality Street	Nestlé SA	Retail Value RSP	0.2
World	Chocolate Confectionery	Orion	Nestlé SA	Retail Value RSP	0.2
World	Chocolate Confectionery	Dary Sointsa	Slavyanka KO	Retail Value RSP	0.2
World	Chocolate Confectionery	After Eight	Nestlé SA	Retail Value RSP	0.2
World	Chocolate Confectionery	Roshen	Roshen Kondyterska Korporatsia	Retail Value RSP	0.2
World	Chocolate Confectionery	A Konkunov	Mars Inc	Retail Value RSP	0.2
World	Chocolate Confectionery	Perugina	Nestlé SA	Retail Value RSP	0.2
World	Chocolate Confectionery	Aero	Nestlé SA	Retail Value RSP	0.2
World	Chocolate Confectionery	Nidar	Orkla Group	Retail Value RSP	0.2
World	Chocolate Confectionery	Eli	Eli Gida San ve Tic AS	Retail Value RSP	0.2
World	Chocolate Confectionery	Green & Black's	Mondelez International Inc	Retail Value RSP	0.2
World	Chocolate Confectionery	Lion	Nestlé SA	Retail Value RSP	0.2
World	Chocolate Confectionery	Elite	Strauss Group Ltd	Retail Value RSP	0.2
World	Chocolate Confectionery	Especialidades	Nestlé SA	Retail Value RSP	0.2
World	Chocolate Confectionery	Telm's	Mondelez International Inc	Retail Value RSP	0.2
World	Chocolate Confectionery	Palmer	RM Palmer Co	Retail Value RSP	0.2
World	Chocolate Confectionery	Hanuta	Ferrero Group	Retail Value RSP	0.2
World	Chocolate Confectionery	3 Musketeers	Mars Inc	Retail Value RSP	0.2
World	Chocolate Confectionery	Classic	Nestlé SA	Retail Value RSP	0.2
World	Chocolate Confectionery	Rot Front	Obyednennyye Konditery UK OOO	Retail Value RSP	0.2
World	Chocolate Confectionery	Brookside	Hershey Co, The	Retail Value RSP	0.2
World	Chocolate Confectionery	Nesquik	Nestlé SA	Retail Value RSP	0.2
World	Chocolate Confectionery	Cofler	Arcor SAIC	Retail Value RSP	0.1
World	Chocolate Confectionery	Mary	Lotte Group	Retail Value RSP	0.1
World	Chocolate Confectionery	Vokhnovenye	Obyednennyye Konditery UK OOO	Retail Value RSP	0.1
World	Chocolate Confectionery	Choki Choki	Mayora Indah Tbk PT	Retail Value RSP	0.1
World	Chocolate Confectionery	Arcor	Arcor SAIC	Retail Value RSP	0.1
World	Chocolate Confectionery	Knoppers	August Storck KG	Retail Value RSP	0.1
World	Chocolate Confectionery	Trumpf	Krüger GmbH & Co KG	Retail Value RSP	0.1
World	Chocolate Confectionery	Zero	Lotte Group	Retail Value RSP	0.1
World	Chocolate Confectionery	Callier	Nestlé SA	Retail Value RSP	0.1
World	Chocolate Confectionery	Nutella	Ferrero Group	Retail Value RSP	0.1
World	Chocolate Confectionery	Carlos V	Nestlé SA	Retail Value RSP	0.1
World	Chocolate Confectionery	Ferrero Küllchen	Ferrero Group	Retail Value RSP	0.1
World	Chocolate Confectionery	Vozdushny	Mondelez International Inc	Retail Value RSP	0.1
World	Chocolate Confectionery	Dalm/Dime	Mondelez International Inc	Retail Value RSP	0.1
World	Chocolate Confectionery	Alpino	Nestlé SA	Retail Value RSP	0.1
World	Chocolate Confectionery	Crunky	Lotte Group	Retail Value RSP	0.1
World	Chocolate Confectionery	Fannie May	Ferrero Group	Retail Value RSP	0.1
World	Chocolate Confectionery	Karl Fazer	Karl Fazer Oy Ab	Retail Value RSP	0.1

World	Chocolate Confectionery	Wedel	Lotte Group	Retail Value RSP	0.1
World	Chocolate Confectionery	Lock	Fujiya Co Ltd	Retail Value RSP	0.1
World	Chocolate Confectionery	Guylian	Lotte Group	Retail Value RSP	0.1
World	Chocolate Confectionery	Jack 'n' Jill	JG Summit Holdings Inc	Retail Value RSP	0.1
World	Chocolate Confectionery	Laura Secord	Nutrifax Inc	Retail Value RSP	0.1
World	Chocolate Confectionery	Beng-Beng	Mayora Indah Tbk PT	Retail Value RSP	0.1
World	Chocolate Confectionery	Morozoff	Morozoff Ltd	Retail Value RSP	0.1
World	Chocolate Confectionery	Kopenhagen	Grupo CRM Industria & Comercio de Alimentos Ltda	Retail Value RSP	0.1
World	Chocolate Confectionery	Ricolino	Grupo Bimbo SAB de CV	Retail Value RSP	0.1
World	Chocolate Confectionery	Ricklets	Arcor SAIC	Retail Value RSP	0.1
World	Chocolate Confectionery	Salbo	Meiji Holdings Co Ltd	Retail Value RSP	0.1
World	Chocolate Confectionery	Salme Nuss	Nestle SA	Retail Value RSP	0.1
World	Chocolate Confectionery	Balisto	Mars Inc	Retail Value RSP	0.1
World	Chocolate Confectionery	Talento	Nestle SA	Retail Value RSP	0.1
World	Chocolate Confectionery	Yogurette	Ferrero Group	Retail Value RSP	0.1
World	Chocolate Confectionery	Leonidas	Leonidas SA	Retail Value RSP	0.1
World	Chocolate Confectionery	Jet	Grupo Nutresa SA	Retail Value RSP	0.1
World	Chocolate Confectionery	Choco Ball	Morinaga & Co Ltd	Retail Value RSP	0.1
World	Chocolate Confectionery	Extrafino	Nestle SA	Retail Value RSP	0.1
World	Chocolate Confectionery	Die Besten von Ferrero	Ferrero Group	Retail Value RSP	0.1
World	Chocolate Confectionery	Novi	Elah Dufour Soc Alimentari Riunite Srl	Retail Value RSP	0.1
World	Chocolate Confectionery	Whitman's	Chocoladefabriken Lindt & Sprungli AG	Retail Value RSP	0.1
World	Chocolate Confectionery	Korona	Mondelez International Inc	Retail Value RSP	0.1
World	Chocolate Confectionery	Jacquot	Jacquot ETS SA	Retail Value RSP	0.1
World	Chocolate Confectionery	Russky Shokolad	Obyednennye Konditery UK OOO	Retail Value RSP	0.1
World	Chocolate Confectionery	AVK	AVK ZAT	Retail Value RSP	0.1
World	Chocolate Confectionery	Figaro	Mondelez International Inc	Retail Value RSP	0.1
World	Chocolate Confectionery	Cémoi	Cémoi SA	Retail Value RSP	0.1
World	Chocolate Confectionery	Koeda	Morinaga & Co Ltd	Retail Value RSP	0.1
World	Chocolate Confectionery	Kexchokiad	Cioetta AB	Retail Value RSP	0.1
World	Chocolate Confectionery	Kommunarka	Kommunarka OAO	Retail Value RSP	0.1
World	Chocolate Confectionery	Junior Mints	Tootsie Roll Industries Inc	Retail Value RSP	0.0
World	Chocolate Confectionery	Ruzanna	Nestle SA	Retail Value RSP	0.0
World	Chocolate Confectionery	Svitoch	Nestle SA	Retail Value RSP	0.0
World	Chocolate Confectionery	Gubor	Rubezahl Schokoladen GmbH	Retail Value RSP	0.0
World	Chocolate Confectionery	Savoy	Nestle SA	Retail Value RSP	0.0
World	Chocolate Confectionery	Noir	Nestle SA	Retail Value RSP	0.0
World	Chocolate Confectionery	Alpen Gold	Kraft Foods Inc	Retail Value RSP	-
World	Chocolate Confectionery	Bis	Kraft Foods Inc	Retail Value RSP	-
World	Chocolate Confectionery	Cadbury	Kraft Foods Inc	Retail Value RSP	-
World	Chocolate Confectionery	Cadbury	Cadbury Plc	Retail Value RSP	-
World	Chocolate Confectionery	Côte d'Or	Kraft Foods Inc	Retail Value RSP	-
World	Chocolate Confectionery	DalmDime	Kraft Foods Inc	Retail Value RSP	-
World	Chocolate Confectionery	Dary Sointsa	Orkka Group	Retail Value RSP	-
World	Chocolate Confectionery	Fannie May	1-800-Flowers.Com Inc	Retail Value RSP	-
World	Chocolate Confectionery	Figaro	Kraft Foods Inc	Retail Value RSP	-
World	Chocolate Confectionery	Frela	Kraft Foods Inc	Retail Value RSP	-
World	Chocolate Confectionery	Godiva	Yildiz Holding AS	Retail Value RSP	-
World	Chocolate Confectionery	Green & Black's	Kraft Foods Inc	Retail Value RSP	-
World	Chocolate Confectionery	Green & Black's	Cadbury Plc	Retail Value RSP	-
World	Chocolate Confectionery	Gubor	Barry Callebaut Group	Retail Value RSP	-
World	Chocolate Confectionery	Harry & David	Harry & David Holdings Inc	Retail Value RSP	-

World	Chocolate Confectionery	Jet	Grupo Nacional de Chocolates SA	Retail Value RSP	-
World	Chocolate Confectionery	Korona	Kraft Foods Inc	Retail Value RSP	-
World	Chocolate Confectionery	Krasnaya Shapochka	Nestlé SA	Retail Value RSP	-
World	Chocolate Confectionery	Lacta	Kraft Foods Inc	Retail Value RSP	-
World	Chocolate Confectionery	Lacta Brazil	Kraft Foods Inc	Retail Value RSP	-
World	Chocolate Confectionery	Laura Secord	Gordon Bros Group LLC	Retail Value RSP	-
World	Chocolate Confectionery	Le Conte	China National Cereals, Oils & Foodstuffs Imp & Exp Corp (COFCO)	Retail Value RSP	-
World	Chocolate Confectionery	Marabou	Kraft Foods Inc	Retail Value RSP	-
World	Chocolate Confectionery	Meiji	Meiji Seika Kaisha Ltd	Retail Value RSP	-
World	Chocolate Confectionery	Milka	Kraft Foods Inc	Retail Value RSP	-
World	Chocolate Confectionery	Mishka na Severe	Orkla Group	Retail Value RSP	-
World	Chocolate Confectionery	Poulain	Kraft Foods Inc	Retail Value RSP	-
World	Chocolate Confectionery	Poulain	Cadbury Plc	Retail Value RSP	-
World	Chocolate Confectionery	Rakhat	Rakhat JSC	Retail Value RSP	-
World	Chocolate Confectionery	Russell Stover	Russell Stover Candies Inc	Retail Value RSP	-
World	Chocolate Confectionery	Sarotti	Barry Callebaut Group	Retail Value RSP	-
World	Chocolate Confectionery	Silver Queen	Petra Foods Ltd	Retail Value RSP	-
World	Chocolate Confectionery	Sladko	Orkla Group	Retail Value RSP	-
World	Chocolate Confectionery	Suchard	Kraft Foods Inc	Retail Value RSP	-
World	Chocolate Confectionery	Terry's	Kraft Foods Inc	Retail Value RSP	-
World	Chocolate Confectionery	Thorntons	Thorntons Plc	Retail Value RSP	-
World	Chocolate Confectionery	Toblerone	Kraft Foods Inc	Retail Value RSP	-
World	Chocolate Confectionery	Turtles	Yildiz Holding AS	Retail Value RSP	-
World	Chocolate Confectionery	Turtles	DeMet's Candy Co	Retail Value RSP	-
World	Chocolate Confectionery	Ulker	Yildiz Holding AS	Retail Value RSP	-
World	Chocolate Confectionery	Vozdushny	Kraft Foods Inc	Retail Value RSP	-
World	Chocolate Confectionery	Wedel	Cadbury Plc	Retail Value RSP	-
World	Chocolate Confectionery	Whitman's	Russell Stover Candies Inc	Retail Value RSP	-
World	Chocolate Confectionery	Private label	Private Label	Retail Value RSP	5.2
World	Chocolate Confectionery	Artisanal	Artisanal	Retail Value RSP	1.1
World	Chocolate Confectionery	Others	Others	Retail Value RSP	32.0
World	Chocolate Confectionery	Total	Total	Retail Value RSP	100.0

Research Sources:

Packaged Food: Euromonitor from trade sources/national statistics

Note: Historic regional/global values are the aggregation of local currency country data at current prices converted into the common currency using y-o-y exchange rates

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Appendix 5: Notes on video content

Video and link	Video content
Cadbury_09_10_17; https://www.facebook.com/cadburydairymilkuk/videos/10154772100072056/	<ul style="list-style-type: none"> • Bike basket and ‘NEW Format’ sign => suggesting that the two flavours are new formats in terms of physical appearance or taste • A happy semi-fast background music starts and an alarm from the bike rings off • Out of the bike basket, the two products jump out: both have different colours (mint is related to the greenish, the peanut/caramel to yellowish colours); so colours fit with the flavours <ul style="list-style-type: none"> ◦ as soon as they jump off: the two products are shown off for their qualities: suggesting that the new formats are these product flavours themselves • ‘Made for munching’ (part of the post description is also made visible): music continues, but at the products’ movement – sounds of movement; the 2 products are jiggling slightly • The two chocolate bars fall off straight into roller skates with their respective colours • A sign of ‘on the move appears’ (to finish off the sentence) and the roller skates start moving implying the movement within which these chocolates can be consumed • The two products jump off to an individual’s (only their hand is visible) basket: music does not change; only at the moving products there are moving sounds • Products jump again to reappear together with suggestions of their flavours as well as text of ‘Grab a taste on the go’: again reference to product consumption times; text ‘NEW format’ also appears • ‘cocoa’ green sign appears as well to imply CSR within the cocoa industry • Music continues, products jiggle and then it just finishes
Snickers_17_10_17; https://www.facebook.com/snickers/videos/10155707816599462/	<ul style="list-style-type: none"> • Out of coffee beans: the first flavour appears – espresso and then hides again; then reappears • The fiery snickers appears among red chilli peppers – hides behind them, reappears • Salt upon caramel cubes appear among which is the Salty & sweet snickers; hides behind them reappears • No music; no other text
Snickers_13_10_17; https://www.facebook.com/snickers/videos/10155697168269462/	<ul style="list-style-type: none"> • A regular Snickers bar appears against a brown background underneath which is what appears to be the end of their logo – ‘S’ • Question marks start appearing and disappearing; moving and jiggling until they completely disappear with the video ending there • No music; no other text

<p>KitKat_31_10_17; https://www.facebook.com/kitatuk/videos/10155804641834557/</p>	<ul style="list-style-type: none"> • Starts off with what looks like zombie hands opening a KitKat and breaking a piece from the four and then breaking that piece in half; one (the one that seems to be bigger) of the pieces seems to be thrown away • The same thing repeats: a set of hands unpacks a KitKat and then breaks a piece, then that piece in half and one is thrown away. This is repeated for a third time • Suggestion that the breaking in half is a scary thought!! • No music or any text
<p>KitKat_30_10_17; https://www.facebook.com/kitatuk/videos/10155802258529557/</p>	<ul style="list-style-type: none"> • Part of a Halloween series: shows more of a full version of occurrences • Shows almost a full moon; creepy music and bird creaking sounds (typical for Halloween) • Shows what looks like a couple on a bench outside in a park: creepy music continues when a hand appears to come out of the ground/covered in mud. Another hand emerges from the ground => implies a zombie coming alive • The hand slowly approaches the unsuspecting couple; music achieves a greater level of suspense as the hand gets closer to the bag sitting beside the bench • The hand creeps up to the bag and a noise of cracking is heard; the couple notices the noise too, while the hand grabs the KitKat inside the bag • Later, only two hands are shown (with the couple on the bench in the background); and the next part of the video is the same as KitKat_31_10_17 • Then, a text appears saying ‘This Halloween, have a break from the usual’ underneath which a KitKat sits on the ground/earth • Another Halloween-themed red screen appears, which shows a pumpkin, the chocolate as well as 2 different texts: 1) ‘16 different Halloween jokes inside’ 2) Have a break, have a Kitkat (for the latter the logo is used) #mybreak <ul style="list-style-type: none"> ◦ The name of the flavor is ‘ooriginal’ -> same flavor but differently presented with a pumpkin and specifically for the season • Promotion of a large pack of KitKats containing 16 pieces of chocolate as music continues
<p>KitKat_27_10_17; https://www.facebook.com/kitatuk/videos/10155794182979557/</p>	<ul style="list-style-type: none"> • Firstly, people appear to be running away from something that has scared them: they also look quite distraught – the music is quite fast, fits in with their running • Signs of nuclear and radiation threats are visible • Then, a zombie appears which looks like is following the group of people first shown, but the zombie seems to be walking too slowly and so instead, the group of people are actually chasing the zombie – may imply humour • Sounds from the people – screaming and grunting, music continues • The zombie hides behind a car and is able to escape from the people • The zombie eats the KitKat being held by a hand; the terrifying thing is the way the zombie breaks the KitKat; hence, the post description as well as the video KitKat_31_10_17 with only the breaking of the chocolate by the zombie • Zombie seems to enjoy the KitKat a lot – makes noises of enjoyment and the music seems to resemble an inspirational music

	<ul style="list-style-type: none"> • A new screen appears – with only the hand and the KitKat with the text – ‘This Halloween, have a break from the usual’ – this suggests the audience to consume/break the KitKat differently than usually • The last screen is the same as the one for the KitKat_30_10_17 video, but this time a different product is shown – with a different flavour of ‘cookies and scream’ and instead of a pumpkin there is a ghost – part of the packaging <ul style="list-style-type: none"> ○ Human sounds of spookiness (also implied by the music) – ‘muahaha’
KitKat_23_10_17; https://www.facebook.com/kitkatuk/videos/10155783586669557/	<ul style="list-style-type: none"> • A group of humans are seen to be running from one end of the screen to the other as if running away from something • Then a zombie appears that looks like it is chasing them; then the group reappears so that it looks like they are actually chasing the zombie. The zombie shows again after them; the group again; the zombie again; thus, it finishes • No music, no text : as this is a predecessor to KitKat_27_10_17 (which includes both music and sounds as well as a link to full version of the whole story)
KitKat_21_10_17; https://www.facebook.com/kitkatuk/videos/10155778084324557/	<ul style="list-style-type: none"> • The same zombie from all other videos (after all, it is a Halloween-related series of marketing communication messages) sits beside a car, opens a 4-finger KitKat ferociously (as if extremely hungry and impatient), enjoys the sight of the chocolate bar and starts biting on it without breaking off the fingers (as a whole)=> which signifies the terrifying break of the chocolate bar <ul style="list-style-type: none"> ○ No music but a text runs along the top and bottom of the screen with the words: ‘THE MOST TERRIFYING BREAK EVER’ ○ No need for the music as once again a predecessor to KitKat_27_10_17 and teases the audience for a longer video or something that explains the situation in depth • The zombie chews on the product and seems to be enjoying itself • And then, suddenly, the zombie puts/smooches the whole chocolate bar in its mouth without breaking it off or doing any other separation. Again, the zombie’s face suggests enjoyment (mouth movements, facial expressions, eye rolls, etc.) • Then the scene is repeated 2 more times and that’s how the video ends
KitKat_21_10_17_2; https://www.facebook.com/kitkatuk/videos/10155777937384557/	<ul style="list-style-type: none"> • The same screens as the videos already mentioned • Firstly, the original one is shown, then as if breaking off and the Cookies and Scream is shown when a spider appears from the top of the screen. Then again to the Ooriginal flavor and cookies and scream, which is repeated after this time – 2.5 times more in total 4.5 times • The end screen is of the Ooriginal one (hence, the 0.5) • No music, no other text than the ‘Have a break, have a KitKat’
Ferrero Rocher_07_12_17; https://www.facebook.com/FerreroRange/videos/1742367202450946/	<ul style="list-style-type: none"> • First screen – of two hands holding two cups of coffee: Ferrero can be consumed while having coffee; with text reading ‘COFFEE’ against a background of a table • Second screen – of multiple hands holding cocktails: Ferrero to be consumed at a social event such as having cocktails with friends; text reading ‘COCKTAILS’ against a background of cocktail ingredients • Third screen – a group of 3 women laughing with mugs in their hands; text reading ‘CATCH UPS’: Ferrero-consumed with friends hanging out and catching up; the women are dressed casually, so stands for a more casual event • Fourth screen – 2 candles, flowers, two glasses of presumably champagne; text reads ‘CANDLELIT DINNERS’; Ferrero – consumed at romantic events/dinners with loved ones

	<ul style="list-style-type: none"> • Fifth screen – multiple glasses clunked together filled with champagne-like drink and hands are holding them against a background of lights; text reads ‘CELEBRATIONS’, so a more special occasion • No music, but every image is surrounded by a gold border (gold is associated to the brand/product) and the logo of the brand appears on top; also, a single chocolate is seen underneath the logo at all times (so there is a reference to the actual product as well)
<p>Ferrero Rocher_01_12_17; https://www.facebook.com/FerreroRange/videos/1735895269764806/</p>	<ul style="list-style-type: none"> • 2 women are shown to be opening the doors to what looks like the ‘Behind the layers’ event; both are wearing aprons with the Ferrero Rocher logo and are smiling • As well as a huge gold sign of the brand’s logo behind them (inside the closed off space) • Them opening the doors is repeated 3 times => due to the repetition, it may be perceived as closing instead of opening (as suggested by the comments below the video), but this issue is cleared out when Ferrero explains what is going on • No music and no added text
<p>Ferrero Rocher_30_11_17; https://www.facebook.com/FerreroRange/videos/1734616709892662/</p>	<ul style="list-style-type: none"> • Starts off with a woman eating a Ferrero • Then – a variety of shots: chocolate, water splashing, golden flashing lights/sparkling, hazelnuts rotating and floating in air, an eye that closes, a Ferrero appears on top of which the brand’s logo comes up • The screen is then filled with the logo underneath which the name of the event and its description read – ‘BEHIND the LAYERS// A multi-sensory tasting experience’ -> gold all around plus glitter and sparkles • Later, with a black background a sign appears ‘REDISCOVER FERRERO ROCHER// WESFIELD LONDON// 1-17 DECEMBER 2017’ • Thus, it all fades off into a black screen • These scenes are taken from the Ferrero Rocher_21_11_17 video • The whole time – golden border surrounds the video images with a Ferrero Rocher logo on top; NO music
<p>Ferrero Rocher_27_11_17; https://www.facebook.com/FerreroRange/videos/1730763216944678/</p>	<ul style="list-style-type: none"> • Video starts with a Ferrero Rocher positioned among a cloud of gold sparkles • Then a series of visuals – a woman with the chocolate in her hands about to taste it, dark chocolate pieces in the form of mountains seem to be melting as sitting in a pool of chocolate, golden sparkling background, the back of a woman’s head (her hair is in a low updo) with a golden dress, a picture of London with golden sun behind the towers • Then a black screen upon which the logo of the brand and the name of the experience appear – ‘BEHIND the LAYERS// A multi-sensory tasting experience’ • Later, this series of images is repeated 2 times more => so that viewers are able to see all images • No music, but same format as other videos – golden frame and Ferrero Rocher logo on top • The images move very quickly, hard to be able to see all of them – seems to be like a sensory overload • Focus on everything golden
<p>Ferrero Rocher_21_11_17;</p>	<ul style="list-style-type: none"> - Firstly, an image against a black background appears – brand’s logo as well as the name of the event (that also appears in subsequent videos) with gold around - A Ferrero chocolate appears and a text reads ‘FIVE UNIQUE LAYERS’

https://www.facebook.com/FerreroRange/videos/1724940577526942/	<ul style="list-style-type: none"> - Then, text ‘WHOLE HAZELNUT’ with a background of falling down hazelnuts into fire - ‘SMOOTH CHOCOLATE’ – hazelnuts jump into melted chocolate - ‘CRISP WAFER’ – wafers appear and then split into multiple smaller pieces - ‘HAZELNUT PIECES’ – against a background of exactly that - Then, the same woman (as in the subsequent videos) consumes a Ferrero, behind her – golden sparkling lights - An eye opens and the text says ‘ONE MULTI-SENSORY TASTING EXPERIENCE’ - A glass of champagne with what appears to be golden flakes and the liquid swirls around => chocolate splashing => water splashing => a Ferrero rolling in cocoa dust => a background of gold sparkles => hazelnuts floating in the air => a cone with Ferrero on top => gold sparkles => eye closes - The video ends in the same way it started – for start and closure similarity: Ferrero appears and later the image of the logo and the event name - Then a black background – ‘REDISCOVER FERRERO ROCHER// WESTFILED LONDON// 1-17 DECEMBER 2017’ - Music is the same all throughout – mostly violins and sounds inspirational
Ferrero Rocher_17_11_17; https://www.facebook.com/FerreroRange/videos/1720615367959463/	<ul style="list-style-type: none"> ● A pair of legs/feet with fuzzy socks on; the Ferrero is at the forefront and next to it on the left – a glass of red wine ● In the background – fire moving ● This image moves slightly up and is repeated once afterwards ● No music but the same golden border and the brand’s logo on top as other subsequent videos
Ferrero Rocher_16_11_17; https://www.facebook.com/FerreroRange/videos/1719297368091263/	<ul style="list-style-type: none"> ● The video is the same as Ferrero Rocher_21_11_17
Ferrero Rocher_09_11_17; https://www.facebook.com/FerreroRange/videos/1711749832179350/	<ul style="list-style-type: none"> ● Firstly, what looks like latte (from post description, we know it is a pumpkin spice latte), autumn leaves, pumpkin and a rope appear ● The camera moves on from the latte being at the centre to it being on the left side ● On the right side, 3 Ferrero chocolates show up; as if they are replacing the drink to be the trend of the autumn, but can also be assumed that they can be consumed alongside the latte ● No music, but same gold bar/square around the visuals with the logo on top
Ferrero Rocher_08_11_17;	<ul style="list-style-type: none"> ● All throughout – inspirational music and multiple changing images ● Black background and a gold ring appears with the words ‘FIVE LAYERS’

<p>https://www.facebook.com/FerreroRange/videos/1710697805617886/</p>	<ul style="list-style-type: none"> ○ In connection to the product's layers ○ Then, within the circle – 'A UNIQUE EXPERIENCE' ● Then, flashing images – not really understandable what exactly ● Melting dark chocolate – resemble mountain peaks ● Splashing chocolate – makes a sound as well ● Golden balloons in the sky flying; gold sparkling background, ceiling decorations with an aura of sparkling and gold, hazelnuts falling down, gold sparkles, champagne glass, gold sparkles, gold sequins, brightly shining lights, a bartender preparing cocktails, chocolate being poured, people drinking alcohol, melting ice cream, gold, woman's face, some other flashing images – these pass very quickly, ● Woman's back of the head with a tied knot low up-do ● The ring reappears with gold surrounding it – inside of which Ferrero's logo and underneath – 'BEHIND the LAYERS// A multi-sensory tasting experience' ● Later, black screen with the words 'COMING SOON'
<p>Ferrero Rocher_05_11_17; https://www.facebook.com/FerreroRange/videos/1708208679200132/</p>	<ul style="list-style-type: none"> ● As with most other videos from Ferrero – golden border surrounds the visuals and logo on top ● The video shows two Ferrero Rocher products placed upon a surface and behind them bonfire – moving visuals ● No sound
<p>Ferrero Rocher_25_10_17; https://www.facebook.com/FerreroRange/videos/1696806137007053/</p>	<ul style="list-style-type: none"> ● Chocolate peaks are seen to be melting and resurrecting -> repeated in total three times ● The same gold border and logo on top
<p>Ferrero Rocher_03_10_17; https://www.facebook.com/FerreroRange/videos/1675928299094837/</p>	<ul style="list-style-type: none"> ● No music but the gold border and logo on top are present ● A close-up on Ferrero surface + the chocolate is seen to be rotating when it gets covered in its gold wrapping and start moving again ● This is repeated 2 more times – in total 3 times

Appendix 6: Brand pages - descriptive statistics of videos, text posts and images

Video	Length (s)	Platform used	Likes	Shares	Comments	Views	Love	Sad	Haha	Angry	Wow
Cadbury_09_10_17	0:12	FB	1 129	58	261	446 000	53	1	3	2	15
Snickers_17_10_17	0:06	FB	1 539	360	654	68 000	261	8	11	6	327
Snickers_13_10_17	0:06	FB	281	28	38	6 200	28	1	0	1	2
KitKat_31_10_17	0:20	FB	20	0	5	4 500	2	0	2	0	0
KitKat_30_10_17	0:30	FB	28	6	6	4 700	0	0	4	0	0
KitKat_27_10_17	0:30	FB	31	18	5	19 000	0	0	4	0	0
KitKat_23_10_17	0:15	FB	27	2	8	9 300	0	0	1	0	0
KitKat_21_10_17	0:41	FB	52	14	26	14 000	3	0	14	0	2
KitKat_21_10_17_2	0:25	FB	25	3	3	4 000	0	0	0	0	0
Ferrero Rocher_07_12_17	0:03	FB	6	0	0	362	3	0	0	0	0
Ferrero Rocher_01_12_17	0:05	FB	62	1	8	5 200	4	0	0	0	0
Ferrero Rocher_30_11_17	0:11	FB	37	3	8	2 200	10	0	0	0	2
Ferrero Rocher_27_11_17	0:08	FB	1 960	468	3 278	5 300	165	0	0	0	32
Ferrero Rocher_21_11_17	0:30	FB	65	24	31	7 700	10	0	0	0	2

Ferrero Rocher_17_11_17	0:07	FB	37	5	3	2 000	6	0	0	0	0
Ferrero Rocher_16_11_17	0:30	FB	106	21	16	5 500	8	0	0	0	3
Ferrero Rocher_09_11_17	0:04	FB	119	4	15	5 800	17	0	0	0	8
Ferrero Rocher_08_11_17	0:17	FB	74	22	15	5 600	11	0	0	0	9
Ferrero Rocher_05_11_17	0:12	FB	144	8	4	3 200	20	0	0	0	2
Ferrero Rocher_25_10_17	0:11	FB	31	0	2	2 600	10	0	0	0	0
Ferrero Rocher_03_10_17	0:11	FB	83	4	9	3 800	19	0	0	0	0
Mean	00:16	-	278,8	49,9	209,3	29,760	30	0,5	2	0,4	19,2

Descriptive statistics of video posts

Text post	Likes	Shares	Comments	Love	Happy	Sad	Angry	Wow
Ferrero Rocher_27_11_17	15	0	9	1	0	0	0	0
Ferrero Rocher_09_10_17	10	0	3	1	0	0	0	0
Mean	12,5	0	6	1	0	0	0	0

Descriptive statistics of text posts

Image post	Likes	Shares	Comments	Love	Happy	Sad	Angry	Wow
KitKat_05_12_17	105	16	49	8	1	1	0	19
Ferrero Rocher_12_12_17	53	4	7	7	0	0	0	0
Ferrero Rocher_06_12_17	69	10	14	6	0	0	0	2
Ferrero Rocher_29_11_17	70	7	24	8	0	0	0	6
Mean	74,3	9,3	23,5	7,3	0,3	0,3	0	6,8

Descriptive statistics of image posts

Appendix 7: Post description: categories of analysis

Larger categories	Category	Total number	% of all videos
Text emotionality	Positive	8	38.1
	Negative	0	0
	Neutral	12	57.1
Call-to-action	Link	5	23.8
	Request for like/ other reaction	0	0.0
	Request for comment	1	4.8
	Request for share	0	0
	Request to tag others	0	0
	Quiz/question	3	14.3
	Contest	1	4.8
	Vote	0	0.0
	Choice between products from brand	2	9.5
	Text characteristics	Remarkable fact	0
Emoji		4	19.0
Net slang		0	0
Informal		13	61.9
Formal		7	33.3
Reference to main slogan		6	28.6
Mention of brand name		17	81.0
Hashtags		4	19.0
Message content	Informational	10	47.6
	Social	3	14.3
	Holiday/ Season	9	42.9
	Entertainment	6	28.6
	Humour	3	14.3
	Emotional	10	47.6
	Promotional - deal, price, etc.	1	4.8
	Philanthropy	0	0
	Sexual	2	9.5
	Fear	2	9.5
	Relating to product/s/	17	81.0
	Relating to video content	16	76.2
	Appealing to consumer desires for chocolate	8	38.1
	Teaser	9	42.9
	Personal	12	57.1
	Impersonal	8	38.1
	Targeting a specific group	0	0

Appendix 8: Video content analysis

Larger categories	Category	Total Number	% of all videos
Video origin	Brand	21	100
	User-generated	0	0
	Another brand	0	0
Co-partnership	Partnership with another brand	0	0
Brand/logo visibility	Part of video imagery	15	71.4
	Seen on the product	15	71.4
	Spoken	0	0
	Not part of video	1	4.8
Product visibility	Consumed	8	38.1
	At background	1	4.8
	Shown	17	81.0
	Not shown as part of video	4	19.0
Music	Popular	0	0
	Jingle	0	0
	Background/no lyrics/	5	23.8
	Silence before speech	0	0
	Music to lead video content	6	28.6
	Silence/ no music	15	71.4
Speech	Dialogue	0	0
	Monologue	0	0
	Narrated	0	0
	No speech	21	100
Speech tone	Positive	0	0
	Negative	0	0
	Neutral	0	0
Special effects used (Message sensation value)	Video/editing/	10	47.6
	Sound	6	28.6
Message appeal/ Message content type	Social	1	4.8
	Non-social/ Selfish	5	23.8
	Entertainment	15	71.4
	Playful/Humorous	6	28.6
	Fear	5	23.8
	Emotional	0	0
	Promotional - offers/discounts	2	9.5
	Informational - product qualities, performance, taste, etc.	17	81.0
	Reliance on consumer imagination	11	52.4
	Physiological	18	85.7
	Safety	3	14.3
	Love	1	4.8
	Esteem	1	4.8
Self-actualisation	0	0	

	Sexual	0	0
Product characteristics	Smell	0	0
	Taste	12	57.1
	Quality	5	23.8
	Comparison to other products	0	0
	Demonstration	10	47.6
	No such shown	5	23.8
Communicators/pre presenting characters	Ordinary individuals	11	52.4
	Celebrities	0	0
	Animated characters	1	4.8
	Animals	0	0
	Human beings	11	52.4
	Female	10	47.6
	Male	6	28.6
	Adult	12	57.1
	Child	0	0
	Suggestion of people	7	33.3
	No people	8	38.1
	Other beings – magical, fictional, etc.	5	23.8
	Scenery - nature	1	4.8
Interactivity/Call-to-action within video imagery	Like/other reactions	0	0
	Share	0	0
	Comment	0	0
	Tag	0	0
	Request for consumption/trying out	14	66.7
	Quiz/question	1	4.8
Themes	Magic	0	0
	Fantasy	0	0
	Mystery	8	38.1
	Violence	0	0
	Seasonal - holidays, game days, etc.	8	38.1
	Humour	4	19.0
	Fiction	5	23.8
	Product presentation	14	66.7
	Satire	5	23.8
	Teasing consumer desire for chocolate	16	76.2
	Comparison to other brands	0	0
Format	Story	2	9.5
	Drama	2	9.5
	Slice of life	0	0
	Problem and solution	0	0
	Analogy	11	52.4
	Multiple visuals one after another	13	61.9
	Product presentation	13	61.9

	Product teaser	2	9.5
	Campaign teaser	8	38.1
	Part of a series/larger marketing campaign	12	57.1
	Surprise ending	1	4.8
Virality	Viral	1	4.8

Appendix 9: Summary of explored dimensions of visual and social media post content

Study	Unit of analysis	Type of analysis	Dimensions explored	
Resnik and Stern (1977)	TV commercials	Content analysis	<ul style="list-style-type: none"> • Price • Quality • Performance • Components and/or contents • Availability • Offers • Taste 	<ul style="list-style-type: none"> • Packaging and/or shape • Guarantees and/or warranties • Safety • Nutrition • Independent research • Company-sponsored research • New ideas
Baxter et al. (1985)	Music videos (on MTV)	Content analysis	<p>Inclusion of themes within the music videos such as:</p> <ul style="list-style-type: none"> • Visual Abstraction (for e.g. special effects) • Sexual content • Dance • Violent behaviour • Celebratory occasions • Portrayal of friendship • Isolation • Wealth • Transportation (vehicles, etc.) • Odd situations 	<ul style="list-style-type: none"> • Artificial substances • Physical • Restraint to individuals • Androgyny • Religious portrayals • Political issues • Fitness • Animals • Maturation and developing as an individual • Death • Health (for e.g. medicine or illness depiction)
Moriarty (1987)	Print advertising	Content analysis	<ul style="list-style-type: none"> • Literal visuals – identification (brand, logo, package), description (how it looks, attributes and schematics), comparison (with competitor brands, before and after), demonstration (how to do, use, apply, make, etc.) 	<ul style="list-style-type: none"> • Symbolic visuals – association (lifestyle, typical person, situation), association using a character or celebrity, metaphor (allegorical use), storytelling (narrative, drama), aesthetics (details become art, pattern, abstraction)

Lewis and Hill (1998)	TV commercials (of food)	Content analysis	<ul style="list-style-type: none"> • Format – frequency, animation (full, partial, none), pace • Presenting characters – main, additional: real/animated; human/animal; male/female; adult/child • Themes – magic, fantasy, violence, humour, story format 	<p>Appeals (inclusion of statements of):</p> <ul style="list-style-type: none"> • Verbal – assertions (product benefits); attributed qualities (product qualities); product properties (physical – shape, size, colour, texture); product composition (physical characteristics of material ingredients) • Products – competitive (comparison to others); exaggerated/unrealistic (of use or qualities); premium offers (gifts, etc.); value for money • Emotional (consumption of products leads to these)– fun/happiness/mood alterations (positive feelings); health/nutrition/well-being/beauty(improvements); action/strength/speed/power(performance enhancement); adventure (increased adventure and excitement); achievement (of goals); control of self/environment; peer acceptance/superiority
Koudelova and Whitelock, 2001 (codes adapted from Marketing Science Institute)	TV commercials	Content analysis	<ul style="list-style-type: none"> • Format – story, drama, slice of life, problem and solution, analogy • Product – demonstration of product, product visibility, comparison of product • Presenter – celebrity, authority, child, animal, ordinary person, puppet, amount of presenters, voice over, subtitle 	<ul style="list-style-type: none"> • Visuals – realistic, fantasy, scenic beauty, graphic display of points, cartoon/animation • Music – major element, used but not major, not used, dance • Humour – pun, joke, satire, ludicrous, irony, not used • Sex – relationship, nudity, personal beauty, attraction, not used

Etienne and Vanbaelen (2006)	TV commercials	Literary analysis	<ul style="list-style-type: none"> • Visual <ul style="list-style-type: none"> ○ Actors – facial expressions, costumes, gestures, activities, interactions ○ Objects – size, functions, connections to actors, frequency of use ○ Settings – indoors or outdoors, natural or artificial, size, connection to actors • Audio <ul style="list-style-type: none"> ○ Voices – intonations, articulation, pitch, volume, inflections, expressions ○ Sound effects – types, background or dominant element, natural or artificial ○ Music – genre, background or major element, multi-varied or not, instrument choices, vocals 	<ul style="list-style-type: none"> • Linguistic <ul style="list-style-type: none"> ○ Discourse – narrative voice, conversationalist, intertextuality, connotations, direct or reported speech ○ Syntax – complete or incomplete sentences, connectives, clauses used, order of constituents ○ Phonetics – rhymes, alliterations, repetitions, assonances, punctuation ○ Morphology – moods, used pronouns, derivations, used articles ○ Lexicon and semantics – key words, neologisms, repetitions, semantic fields, metaphors, comparisons • Technical <ul style="list-style-type: none"> ○ Lighting – direct or indirect, bright or diffuse, natural or artificial ○ Colours – natural or artificial, one hue or multiple, intense or subdued ○ Camera angles – high or low ○ Centering – close-up shot, medium close or wide angle ○ Transitions – juxtaposed or not, fade ins or outs
Kim et al. (2010)	YouTube videos (smoking fetish videos)	Content analysis	<ul style="list-style-type: none"> • Portrayals of smoking • Tobacco products depicted • Gender, perceived age and ethnicity 	<ul style="list-style-type: none"> • Depiction of nudity • Portrayal of fetishism

Paek et al. (2010)	YouTube videos (anti-smoking)	Content analysis	<ul style="list-style-type: none"> • Types of anti-smoking message – prevention, cessation, second-hand smoke • Source – government, non-profit organisation, individuals, media, foreign, other, cannot identify 	<p>Message sensation value</p> <ul style="list-style-type: none"> • Video/images – amount of cuts, effects, slow motion, use of bold colours, intense imagery • Audio/music – sound saturation, background music, loud/fast music, effects • Content – acted out, unexpected format, surprise ending • Advertising appeals – threat, social, and humour
Pan and Hanusch (2011)	TV commercials (tourism)	Content analysis	<ul style="list-style-type: none"> • Non-verbal dimensions: <ul style="list-style-type: none"> ○ Sight – duration, shots and montage of advertisements ○ Sound – tempo, type, voiceover, silence, slogan 	
Waters and Jones (2011)	YouTube videos (of Non-profit organisations)	Content analysis	<ul style="list-style-type: none"> • Professional appearance • Title screen • End credits • Inclusion of organisation’s success • Celebrities – speaking and non-speaking • Board members – speaking and non-speaking • Staff members – speaking and non-speaking • Volunteers – speaking and non-speaking 	<ul style="list-style-type: none"> • Clients – speaking and non-speaking • Organisational features – logo, phone number, website, social media accounts, of programs and services • Request for donation • Volunteer opportunities • Emotional characteristics • Statistics • Request for feedback
De Vries et al. (2012)	Social media brand posts	Content analysis	<ul style="list-style-type: none"> • Level of interactivity <ul style="list-style-type: none"> ○ Low – link to website, voting ○ Medium – call-to-act, contest ○ High – question, quiz 	<ul style="list-style-type: none"> • Post content <ul style="list-style-type: none"> ○ Entertaining ○ Informational
Coursaris et al. (2013)	Brand posts on Facebook brand pages	Multi-Grounded theory	<ul style="list-style-type: none"> • Brand awareness – promotions, heritage, operations • CSR – awareness, image, fundraisers • Customer service – consumer knowledge on openings, outage • Promotional – deal, chance 	<ul style="list-style-type: none"> • Engagement – connection, assistance, community, appreciation, likes, photos/videos, polls, questions, directional • Product awareness – name brands, house brands • Seasonal – holiday, season, event

Park et al. (2014)	TV commercials	Experiment; survey	<ul style="list-style-type: none"> • Background music – familiarity and fit with product 	
Luarn et al. (2015)	Brand posts on official Facebook brand pages	Content analysis (manual)	<ul style="list-style-type: none"> • Content type – informational, entertainment, remuneration, social 	
Tafesse (2015)	Facebook brand posts	Content analysis	<ul style="list-style-type: none"> • Content type – entertaining, informational, relational, transactional 	
Eagar and Dann (2016)	Selfies	Thematic analysis; semiotic and semantic analysis	<ul style="list-style-type: none"> • Formal features – visual, syntax, vocabulary • Thematic structure – topics • Situation of address – speaking position, tone 	<ul style="list-style-type: none"> • Structure of implication – inference of background knowledge • Rhetorical function • Physical setting
Lee et al. (2016)	Facebook messages from pages	Quantitative content analysis	<ul style="list-style-type: none"> • Presence of link, question • Prompt of like, comment • Used emoticons, humour • Specific market targeted 	<ul style="list-style-type: none"> • Mention of holiday, brand, price, promotion, product, product availability, product location, remarkable fact
Rokka and Caniford (2016)	Images	Visual content analysis	<ul style="list-style-type: none"> • Material and expressive components – visibility of brand logo • Use of hashtags 	
Kim and Yang (2017)	Organisational messages on Facebook	Content analysis	<ul style="list-style-type: none"> • Message strategy <ul style="list-style-type: none"> ○ Informational – ration, acute needs, routine ○ Transformational – ego, social, sensory • Message form – text, photo, audio, video 	<ul style="list-style-type: none"> • Posting type <ul style="list-style-type: none"> ○ Created or shared • Message interactivity – the level to which audience response is prompted
Dessart (2017)	Ads on YouTube	Survey	<ul style="list-style-type: none"> • Storytelling characteristics – storytelling, character evolution, development • Narrative transportation of consumers 	<ul style="list-style-type: none"> • Joy • Perceived similarities with consumers

Appendix 10: Example eWOM per consumer role

Consumer types	Type		Example comments
	Valence	Direction	
Defenders	Positive	At brand	<ul style="list-style-type: none"> “they have ONE factory in Poland and SEVEN in the UK How is that moving their* production to Poland?// *note correct spelling” (Cadbury_09_10_17)
		At product	<ul style="list-style-type: none"> “Yeah, too bad the entire family of chile peppers are one of the healthiest foods on the planet. Yeah, Snickers, what a stupid idea of putting a healthy ingredient into your candy bar.” [said in a sarcastic tone] (Snickers_17_10_17) “They are still made at the same Chocolate factory in York, Yorkshire and when you go passed it the Chocolate smells absolutely delicious 😊 🍫 🙌 🙌 [own name]” (KitKat_21_10_17)
	Negative	Other community members	<ul style="list-style-type: none"> “Wot is wrong with you people you will all be eating Cadburys chocolate at Christmas or any other day you all just want something to moan about” (Cadbury_09_10_17)
Accusers	Negative	At brand	<ul style="list-style-type: none"> “Trying to disguise the obvious recipe change?” (Cadbury_09_10_17) “When will you stop using palm oil?” (Cadbury_09_10_17) “Really I don't know why this marketing still on TV,,,this is same commercial on TV for the last 5 years ,,,,last 5 Halloween's is same on tv,,,I tired of this,,,on CA,,,” (KitKat_13_10_17)
		At product	<ul style="list-style-type: none"> “Stop trying to make us like Oreos, no matter what way to try to mix them into something they still taste of nothing, rather like the what you have done to the chocolate, removed its flavour.” (Cadbury_09_10_17) “There is nothing fun about your tiny fun size snickers” (Snickers_13_10_17) “ This product not expire but full powder and white this is not fair fck Snickers”  <p>(Snickers_13_10_17)</p>
		At video	<ul style="list-style-type: none"> “What a crappy video” (Snickers_17_10_17)

Jokers	Positive	At brand	<ul style="list-style-type: none"> • “My friend, the ambassador.” (Ferrero Rocher_27_11_17) [from the brand’s most famous marketing campaign]
		At product	<ul style="list-style-type: none"> • “a snickers espresso to cure my depresso” (Snickers_17_10_17)
		At video	<ul style="list-style-type: none"> • “what kind of monster eats a kitkat like that?” (KitKat_21_10_17)
		Self-related	<ul style="list-style-type: none"> • “[their own name] is almost always my first choice for trips” (Ferrero Rocher_27_11_17)
		Other community members	<ul style="list-style-type: none"> • “BAHAHAHA thin out the weak” (Snickers_17_10_17)
		Use of visuals	<ul style="list-style-type: none"> •  (Ferrero Rocher_27_11_17) •  (Snickers_13_10_17)
Narcissists	Positive	Self-related	<ul style="list-style-type: none"> • “Ooohh ya'll should mail me an espresso one to taste test!!” (Snickers_17_10_17) • “Switching out my protein bar for one of these!” (Snickers_17_10_17) • “Me at 2am in a morning when I need chocolate 🍫😁 xx” (KitKat_21_10_17)
Product consumers	Positive	At product	<ul style="list-style-type: none"> • “Snickers with coffee.. I don't know about that. I'll stick to the original. :)” (Snickers_17_10_17)
		Other community members	<ul style="list-style-type: none"> • “Ooooh u can have the peanut butter one and I'll have the minty one....deal??”(Cadbury_09_10_17)

	Negative	At product	<ul style="list-style-type: none"> • “The Puke bar, made by Cadbury Mondelez” (Cadbury_09_10_17) • “I hate ferrero rocher” (Ferrero Rocher_27_11_17) • “I can’t believe you tricked me 😏. I drove to my local Tesco’s specially to buy myself a kit Kat chunky so I could take a break during a stressful week. To my horror when opening the kit Kat the chocolate was super milky ☐, then if that wasn’t bad enough my junior rubbed it in my face that his kit Kat was ok. Please please don’t participate in Halloween next year 🍁 #mybreak was ruined”
Rejecters	Negative	At brand	<ul style="list-style-type: none"> • “Won't touch it , it's all Halal now” (Cadbury_09_10_17) • “I will not buy your products until you stop using palm oil” (Cadbury_09_10_17) • “The snickers bar(puerto rico) support bullying to puerto rican people. boycottSnickers” (Snickers_17_10_17)
		At product	<ul style="list-style-type: none"> • “My whole family and freinds and everyone we know and there freinds have all boycotted cadburys after they changed the recipie we have gone to galaxy because its way better. // And before you tell me its the same recipie. I know its not. I went on a choc factory tour and its wasnt a cadburys one. And they told me and everyone else in that room that cadburys buys there chocolate in and then changes it to there own recipie” (Cadbury_09_10_17)
Admirers	Positive	At brand	<ul style="list-style-type: none"> • “My absolute favourite” (Ferrero Rocher_03_10_17) • “Literally best competition I think ive ever seen” (Ferrero Rocher_27_11_17)
		At product	<ul style="list-style-type: none"> • “sounds yummy” (Cadbury_09_10_17) • “[name] think my snickers addiction might return” (Snickers_17_10_17) • “I will try them all. I am TOTALLY HOOKED on the Snickers Almond Bar. I have to have one every day!” (Snickers_17_10_17) • “Dear Snickers,//I find myself craving a long ago favorite, your dark chocolate Snickers bars. PLEASE Bring it back!!!//Sincerely,//Love-Traditional-w/Dark Chocolate.” (Snickers_17_10_17) • “KitKat has been one of my favourites since childhood!” (KitKat_31_10_17)
		At video	<ul style="list-style-type: none"> • “[name] & [name] this looks amazing” (Ferrero Rocher_21_11_17) • “Omg you really know how to tease” (Ferrero Rocher_08_11_17)
		Use of visuals	<ul style="list-style-type: none"> • “😏” (Snickers_17_10_17) • “😁😁” (Ferrero Rocher_21_11_17)
Co-creators	Neutral	At brand	<ul style="list-style-type: none"> • “It’s the ferrero Rocher season 🍁 x” (Ferrero Rocher_09_11_17)

		At product	<ul style="list-style-type: none"> • “I think you guys should make a WHITE CHOCOLATE SNICKERS☺” (Snickers_17_10_17) • “Please bring out the green tea Kit Kat in the UK one year, as a ghostly green flavour! It is delicious.” (KitKat_21_10_17) • “[name] because she is just like a Ferrero Rocher: she has a tough exterior but it’s not hard to get through to her soft (and yummy) inside and she puts her heart into everything she does just like hazelnut is found in all parts of the ferrero rocher ♥♥♥♥♥♥ hope you like my metaphor [name]” (Ferrero Rocher_27_11_17)
		At video	<ul style="list-style-type: none"> • “Y'all should do a post about how people tackle their Kit Kats - the breaking in half in the video is scary enough!” (KitKat_31_10_17)
Oversharers	Neutral	Self-related	<ul style="list-style-type: none"> • “Snickers saved my life... I'd like to thank you guys personally! The world might say candy and sugar is bad for you, and it might be, but In moderation it can be good. And on January 23 2012 it saved my life. While traveling in the Himalayan mountains in India I thought I was going to starve. ...When I reached in that's where I started to hear trumpets play and a choir of chocolatiers singing, out of my bag came the most beautiful perfect bar of chocolate with protein packed peanuts to rekindle my strength, and sweet chocolate to restore my energy and the most delicate yet scrumptious Carmel filling...and I knew was saved.// So from now on..when I'm stranded 15,435 feet up on a mountain and I'm hungry, I'll always grab a snickers.” (Snickers_17_10_17) • “[name] my amazing fiance who will make incredible videos of ferrero roches and of us eating them ☺ choose us and we will name our first child Ferrero, and maybe the 2nd Roche . Ferrero [person's family name]” (Ferrero Rocher_27_11_17) • “Having worked at an Embassy here in London, my partner [name] and his friends used to joke about how we made Ferrero Rocher at the embassy, that they were locked in the safe and that the ambassador ate Ferrero Rocher the whole day (obviously originating from your ad). They were special treats on occasions such as Christmas when I grew up and we both love these melting in your mouth deliciousness!” (Ferrero Rocher_27_11_17)
		Other community members	<ul style="list-style-type: none"> • “I would bring my sister [name] as my best friend has moved to America and my sister doesn't annoy me as much as I pretend that she does. Also because we love Italy and Italian chocolate, me and my sister grew up eating Ferrero Rocher. When we look back at any happy occasion Ferrero Rocher was always involved. Uni is getting really stressful for the both of us and this would be the perfect thing to do to take our minds off it...” (Ferrero Rocher_27_11_17)
		Use of visuals	<ul style="list-style-type: none"> • Some visuals include personal photos of consumer's faces
		Engagers	Positive
		At video	<ul style="list-style-type: none"> • “Love it Zombie have a break have a Kit-kat! ☺ 🍡 🍷 🍷 [name]” (KitKat_21_10_17)

		Other community members	<ul style="list-style-type: none"> • “[name] that was you that was 😊😊” (KitKat_21_10_17)
	Neutral	At video	<ul style="list-style-type: none"> • “The zombie has stolen a kitkat ,and the pack are chasing it! The zombie looks bak!” (KtiKat_23_10_17)
Inquirers	Positive	At brand	<ul style="list-style-type: none"> • “[name] we don’t particularly like Ferrero at all so it would give your marketing gurus a chance to earn their crust convincing us” (Ferrero Rocher_27_11_17)
		Other community members	<ul style="list-style-type: none"> • “Can you share the recipe [name]” (Ferrero Rocher_27_11_17)
	Negative	At brand	<ul style="list-style-type: none"> • “It’s about time you listened to your (ex) customers, most posts on here are saying that the old recipe was better.// You can try as many special versions as you like, the fact is you have ruined an old favourite of many people..” (KitKat_21_10_17) • “Can you replace the palm oil in your products with another oil like coconut or sunflower?// I cant buy any of your delicious products when they contain palm oil. Palm oil is responsible for mass deforestation in Asia leading to thousands of deaths of orangutans, tigers, elephants and rhinos who call those forests their home and are left with nothing.//Please look into a more environmental friendly alternative to palm oil!// I know many people who love your products but cant buy them anymore because of palm oil!” (Cadbury_09_10_17)
		At product	<ul style="list-style-type: none"> • “Are the peanut butter snickers being discontinued? My local Walmart is no longer carrying them. If so, you’re going to have A LOT of really ticked off people...” (Snickers_17_10_17)
	Neutral	At brand	<ul style="list-style-type: none"> • “Cadbury Dairy Milk Is your palm oil officially certified by the Roundtable of Sustainable Palm Oil as sustainably sourced palm oil or are you using the Green Palm loophole to proclaim your palm oil is sustainable? // If your palm oil is sustainably sourced, why do almost none (if any) of your products have a " certified sustainable palm oil" logo?” (Cadbury_09_10_17)
		At product	<ul style="list-style-type: none"> • “When are you going to bring back the banana, cookie and cola marvellous creations?” (Cadbury_09_10_17) • “I had a snickers hazelnut. Was it one of a kind?” (Snickers_17_10_17) • “Why can’t I find the giant 1 pound snickers bar I get every year :(i get 2 or 3 a year. I found the yard one but not the pound one:(wish you could send me one for my bday its tommrmoow” (Snickers_17_10_17)
		At video	<ul style="list-style-type: none"> • “Haha who goes into a grave yard// Late at night to eat a Kit-Kat.” (KitKat_30_10_17) • “so are they opening the doors or shutting them?” (Ferrero Rocher_01_12_17)
		Other community members	<ul style="list-style-type: none"> • “I love the Cadburys whole nut bars but for some reason when I do buy one I always end up chewing on mouldy toxic nuts, do Cadburys actually check the nuts before adding them to the bar. The taste is proper rancid, has anyone else experienced this? Here is a picture of one I managed not to eat” + attached photo of product(Cadbury_09_10_17)

Socialisers	Positive	Other community members	<ul style="list-style-type: none"> • “[name] easier for you to take in the car” (Cadbury_09_10_17) • “[name] you can get your salty and sweet fix at the same time!!!” (Snickers_17_10_17) • “[name] kit kats and puns... Your perfect brake” (KitKat_21_10_17_2) • “Wouldn't it be great if we could get one of these tmrw with our favourite cake 😊” (Ferrero Rocher_09_11_17)
Informants	Positive	At video	<ul style="list-style-type: none"> • “Went there last Friday. Awesome Beyond The Layers experience!! Visually amazing and everything tasted so good! Totally recommended” (Ferrero Rocher_01_12_17)
	Negative	At product	<ul style="list-style-type: none"> • “very bad for your health and teeth” (Cadbury_09_10_17) • “Chocolate companies are funding an environmental crisis in West Africa by buying illegally-grown cocoa beans from the area, a new investigation has revealed https://actions.sumofus.org/a/cadbury-s-stop-funding-this-environmental-crisis/” (Cadbury_09_10_17) • “This was in my Snickers bar the other night. Wth is it???? This is not a joke! I've already called Mars and they want to send me a coupon. I never want another Snickers again ever in my life after this!” (Snickers_17_10_17) • “Choose compassion not chocolate! #govegan” (Cadbury_09_10_17)
Spammers	Neutral	-	<ul style="list-style-type: none"> • http://amzn.to/2i2eGOM” (Snickers_17_10_17)
		Use of visuals	<ul style="list-style-type: none"> • “Camping fun tonight😊. Wonder if this will buy us an hours peace to enjoy a wine 🍷🍷😊😊x  <p>” (Cadbury_09_10_17)</p>

Appendix 11: Berelson's characteristics of communication content

Characteristics of Content

SUBSTANCE	
Trends	Audit
Development of scholarship	Standards
International comparisons	Research operations
Media and "level" comparisons	

-
- (1) Characteristics of the communicator
 - Communicator's environment (e.g., economic depression, family dinner table)
 - Position of the communicator with respect to social structure
 - General personality characteristics of the communicator
 - Intentions, motives, and interests underlying the communication
 - (2) Characteristics of the communication
 - Signification responses of the communicator to sign-vehicle content (e.g., references to the self, or to dishonesty, or the use of certain formal signs)
 - Media characteristics of the communication
 - Sign-vehicle content
 - Signification responses of the audience to sign-vehicle content
 - (3) Characteristics of the audience
 - Reactions to the communication (e.g., applause, voting behavior)
 - Personality characteristics of the audience
 - Position of the audience with respect to social structure
 - Audience's environment (e.g., political revolution, movie theater)

With this conceptual framework, three main types of hypotheses are relevant for content analysis: those relating the communicator to the content, the audience to the content, and one aspect of the content to another.

For the sake of completeness, we list the four "functions" of content analysis from Leites & Pool, 1942: (1) to confirm what is already believed and disconfirm what is thought invalid; (2) to correct the "optical illusions" of specialists; (3) to settle disagreements among specialists; and (4) to formulate and test hypotheses about symbols.

From Berelson (1952)