

Video strategies of fast food brands on Twitter

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Abstract

Brands on social media are using a variety of content strategies not only to capture the attention of audiences but also to engage them. To do that, they rely on their official social media pages to develop strategic and creative video content, which audiences would find interesting and relevant. In the current study, fast food brands' use of video content on social media was examined through a systematic codebook that relied on previous social media, advertising and video research and introduced new categories. As a first in social media research, the videos' visual and post description parts were coded separately. Thus, to assess the effectiveness of these characteristics, three regression models with the engagement metrics of likes, comments and retweets were run. Despite lack of significance in two of the models and the overall lack of prominent effects, engagement consistently increased when the videos included a story, which is considered a unique characteristic of video communication. Other characteristics such as message appeals, dialogue, mention of CSR activities, indoor and urban imagery reduced engagement levels. The study reflects on why fast food brands' video engagement is inconsistent, discusses its limitations, and proposes avenues for future research that would seek to replicate the current results in different environments.

Keywords: Social media, brand communities, online content strategies, engagement, video content, online communication

Introduction

Social media's egalitarian nature and ever increasing capabilities have enabled brands to utilize such platforms for creative and deliberate advertising and communication strategies (Ashley & Tuten, 2015). Platforms such as Twitter have 330 million monthly users worldwide (Lin, 2020), meaning brands can potentially connect and communicate with millions of users, current and potential consumers (Kusumasonjaja, 2018). Additionally, within communications literature, Twitter is known to comprise four affordances (visibility, persistence, modification and relocation), which enable the co-creational building of organizational identity alongside various stakeholders (Albu & Etter, 2016). As an open access platform (Albu & Etter, 2016), Twitter allows for many stakeholders to participate in brand conversations, modify and share brand messages, thus, enabling brands to produce relevant targeted content. This introduces a need for strategic content as many brands struggle to properly engage with stakeholders such as potential and current consumers (Tsai & Men, 2013). To publish such content, practitioners build official brand pages on social media, which are often referred to as online brand communities (Ashley & Tuten, 2015; Laroche, Habibi, Richard, & Sankaranarayanan, 2012). After all, these sites facilitate the two-way brand to consumer communication (Lovejoy & Saxton, 2012); thus, giving the latter a higher incentive to follow the brand's activities and content online.

Thus far, social media content has been extensively examined for message appeals, strategies, content valence and format. However, the post descriptions attached to the visuals in online posts have been vastly ignored. To better understand the full meaning of a message one has to consider it in its entirety. This presents a large literature shortcoming and ambiguity on what type of creative strategy produces the most success at what times. For example, a prominent theme in research claims that as much as Twitter is used to spread news, entertaining

visual communication, such as videos, similarly drives engagement (Menon, Sigurdsson, Larsen, Fagerstrom, Sorensen, Marteinsdottir, & Foxall, 2019). Videos have been said to trigger higher amounts of engagement, but have not previously been exhaustively researched. Online video research has remained within the realm of other social media posts and their content has been similarly analyzed in terms of appeals and strategies (for e.g. Costa-Sanchez, 2016) rather than with unique video-relevant categories such as aural, visual and background characteristics. Some of the novel social media video characteristics that the current study introduces are corporate social responsibility (CSR) activities, narrative, community references, and presence of music, characters and scenery types. This lack of research is reproachful due to videos' potential in aiding the construction of strong brand-consumer relationships within social media (Kujur & Singh, 2020). The present study will seek to address these shortcomings by distinguishing post description and video characteristics. This will be achieved by developing an extensive multidisciplinary categorization of social media posts from past marketing, communications, video and social media research as well as categories not previously applied to online videos.

The fast food industry provides a particularly relevant avenue to explore the value of video communication for online engagement due to these brands' prominent presence on social media. Fast food brands emphasize the development of strong online brand communities to drive engagement (Gascon, Rodriguez, Bernal, & Gonzalez, 2017) through interesting and relevant marketing communications content strategies on Twitter (Roberts, 2019). Extant literature claims that for social media messages to be effective, fast food brands, similarly to brands within other industries, need to first carefully analyze their audiences and social media platform capabilities (Kwok & Yu, 2016). Twitter has been found as an environment favorable for the development of content strategies for fast food brands (Gascon et al., 2017). The more varied the content is, the

higher the chance of it to induce higher engagement behaviors in the form of likes, comments and shares (Wright, Gaber, Robin, & Cai, 2018). For instance, Wendy's official brand page on Twitter is famously known amongst communications practitioners for engaging, creative, and sarcastic messages (Cheng, 2018). Some researchers assert that Twitter is mostly effective for informative messages (Kusumasonjaja, 2020; Menon et al., 2019); but Wendy's example shows that different strategies may be effective for different brands depending on how they utilize their content. This mix of functional and emotional content is proven by some researchers as driving the most engagement for fast food brands on Twitter (Wright et al., 2018).

Thus, the current study will seek to investigate the abovementioned issues through a quantitative content analysis that is driven by the following main research question: *How do fast food brands utilize video content on their official Twitter pages and how do the video and post characteristics influence engagement patterns in terms of likes, comments, retweets?*

The following research will first outline the role of social media brand pages in creating brand communities. Later, an in-depth overview of the social media post characteristics that have been previously explored will be provided in order to assess their relevance for explaining online engagement effects. Next, following a discussion of the methodology, the results of three multiple regression models are presented. In the final section, the results are analyzed, their theoretical and practical relevance assessed as well as limitations and future research agenda presented.

Theoretical framework

Social media brand pages

Social media platforms, such as Twitter, have become spaces not only for interpersonal interactions, but also for deeper and more meaningful brand communication with various

audiences. Such communication often occurs within the brand's official social media page (Perreault & Mosconi, 2018). The creation of an official page enables the brand not only to interact with others but also to establish a certain online presence by publishing their own content (for e.g. Tsai & Men, 2013; Fortin, Uncles, Burton, Soboleva, 2011; Kusumasonjaja, 2018). Particularly, fast food brands rely on such pages to drive engagement and communicate with consumers (Gascon et al., 2017). To do so and to distinguish themselves amongst competitors, brands need to develop specific, unique and attention-grabbing content on Twitter (Sook Kwon, 2014; Kim, Sung, & Kang, 2014; Menon et al. 2019). The brand being at the center of the communication within these pages provides an open space for brand followers and non-followers to engage. These audiences can easily interact with the brand and other users, provide knowledge about the brand and its products as well as share their individual experiences (Menon et al., 2019). Specifically on Twitter, a platform that is perceived as both a microblogging and a social network site (Gao & Feng, 2016), users may engage not only in information-seeking practices but also in more interactional, entertaining and emotional ones. This is because many brand followers on Twitter feel a sense of connection to the brand and other followers. Users are motivated to follow brands for utilitarian reasons such as sales promotions, social interactions and information (Sook Kwon, 2014) and leisure purposes (Tsai & Men, 2013). Moreover, brand pages may help humanize the brand through the interactions they have with social media users (Tsai & Men, 2013); thus, facilitating stronger relationships with consumers and non-consumers alike.

As these brand pages allow for user-to-user and brand-to-users (or consumers) interactions, they represent forms of brand communities (for e.g. Ashley & Tuten, 2015; Strand, 2011; Laroche et al., 2012; Tsai & Men, 2013). Brand communities are defined as “specialized,

non-geographically bound community, based on a structured set of social relations among admirers of a brand” (Muniz & O’Guinn, 2001, p. 412). However, brand communities may also involve members with destructive behaviors that do not display particularly favorable opinions towards the brand (Ozboluk & Dursun, 2017). Brand communities, hence brand pages as well, are heterogeneous and may involve followers, participants and other users that engage in diversified behaviors. Unlike other brand communities, however, official brand pages on Twitter are controlled by the brand. The community posts are mostly brand-created and the interactions between users may be limited and removed by the brand. Such control may be necessary at times to support the beneficial effects of the creation of brand communities such as brand trust, loyalty and value creation practices such as engagement (Laroche et al., 2012). These positive consequences, however, would only occur when the brand pages publish specific brand and consumer-relevant content (Cvijikj & Michahelles, 2013; Tsai & Men, 2013), which often undertakes the form of advertising and marketing communications messages that specifically aim at interacting with fans and users (Lee, Hosanagar, & Nair, 2018). Thus, by strategically crafting and carefully planning creative and relevant content, brands can build a sense of a brand community within the official social media pages (Tsai & Men, 2013). Communication practitioners on social media such as Twitter should develop content with specific results in mind such as spreading information about the brand, interacting with consumers, brand community development, promoting deals, and entertaining a variety of audiences.

Content strategies on social media

Strategic and creative content on social media is necessary if brands aim to generate higher engagement levels and meaningful interactions with their online followers and consumers (for e.g. Ashley & Tuten, 2015; Taucharungroj, 2017; Swani & Milne, 2017; Wright et al.,

2018). The production of relevant, quality, targeted content is enabled by the social media environment, which allows for traditional advertising, branding and communication strategies (Ashley & Tuten, 2015; Kusumasonjaja, 2018).

Research has thus far has justified the use of specific social media strategies based on the theory of uses and gratifications (for e.g. Gao & Feng, 2016; Johnson & Yang, 2009; Kujur & Singh, 2020; Cvijikj & Michahelles, 2013; de Vries, Gensler, & Leeflang, 2012; Tafesse & Wien, 2018; Wright et al., 2018; Dolan, Conduit, Fahy, & Goodman, 2016) and the elaboration likelihood model (first developed by Petty, Cacioppo, & Schumann, 1983). The former theory enacts agency upon users due to the fact that they seek certain gratifications out of media, which define their media use and consumption practices (Katz, Blumler, & Gurevitch, 1973). Some of these motivations and gratifications include information-seeking (Gao & Feng, 2016; de Vries et al., 2012; Wright et al., 2018; Kusumasonjaja, 2018; Luarn, Lin, & Chiu, 2015; Tafesse & Wien, 2018; Dolan et al., 2016; Triantafillidou, Yannas, & Lappas, 2019), sales promotions, also referred to as remuneration, (He, Zha, & Li, 2013; Menon et al., 2018; Dolan et al., 2016), interaction (Gensler, Volckner, Liu-Thompkins, & Wiertz, 2013; Fortin et al., 2011; Menon et al., 2018; Luarn, Lin, & Chiu, 2015; Tafesse & Wien, 2018), and entertainment (Wright et al., 2018; Menon et al., 2018; Tafesse & Wien, 2018; Dolan et al., 2016). Usually by interacting with one another, these motivations push users to join social media, consume branded content, communicate with brands and connect with other users. The uses and gratifications theory only demonstrates people's motivations to use social media. The elaboration likelihood model, on the other hand, suggests that people decode and process messages based on the cues within the latter. The model helps further explain why some messages, depending on how easily they are able to be processed or not, receive engagement. It implies that a person may have a mixture of a

cognitive, affective and conative response to a message (comments, likes, retweets in the case of social media). The model suggests that both central (informational, functional, and remuneration) and peripheral (emotional, entertaining, social interaction, visualizations, and special effects) cues of a message may at the same time affect individual reactions. Online users' reactions would depend on the way the message is constructed and what types of central and peripheral cues brands are relying on to push for a specific user reaction and 'elaboration' of the message (Ji et al., 2019; Menon et al., 2019). For instance, functional cues would encourage likes and shares, whereas emotional ones - comments (Ji, Chen, Tao, & Li, 2019). Whenever brands are developing content, they should consider how the messages would be processed by online audiences and depending on that, what types of reactions would be generated. Ultimately, mixing a variety of cues and stimuli such as the inclusion of both entertaining and informational features within a social media post would result in better results in terms of the online engagement metrics of likes, comments and shares (Kusumasonjaja, 2018).

In addition to a mix of cues, previous research claims that content type strongly affected the amount of online engagement (de Vries et al., 2012; Swani & Milne, 2017; Kujur & Singh, 2020). Particularly, videos generate higher levels of engagement due to their sensory richness and capability to convey longer and comprehensive brand stories (Costa-Sanchez, 2016; Kujur & Singh, 2020; Brubaker & Wilson, 2018). This visual content also positively stimulates users' involvement, feelings of trust and satisfaction with the brand (Kujur & Singh, 2020) due to videos' potential to cultivate strong relationships with social media users (Brubaker & Wilson, 2018). These relationships are even more pertinent to official brand pages due to their brand community status. Despite these brand benefits, if ever present within research on social media strategies, videos have not been put in the spotlight, but were rather seen among other types of

posts (for e.g. in Pinto & Yagnik, 2017; Klassen, Borleis, Brennan, Reid, McCaffrey, & Lim, 2018). Their unique nature has not been fully grasped and explicitly researched. The following sections will outline the types of characteristics previously explored in multiple disciplines which are relevant for the study of online video content.

Post format. The most widely researched message characteristic is the post format (for e.g. de Vries et al., 2012; Pinto & Yagnik, 2017; Menon et al., 2019; Klassen et al., 2018). It is often referred to as vividness in the amount of senses it stimulates (for e.g. Menon et al., 2019; Estrella-Ramon et al., 2019) or media richness (for e.g. Schreiner, Fischer, & Riedl, 2019; Antoniadis, Paltsoglou, & Patoulidis, 2019). Text being the least and video - the most vivid or media rich. Video content is claimed to be the most successful due to its high interactivity, as it provides more ways to induce certain actions in audiences through the multitude of shots, and its vividness (de Vries et al., 2012). Researchers have thus emphasized the potential of video formats on social media due to their ability to grab the attention of users (Antoniadis et al., 2019) and to generate high levels of engagement (Taecharungroj, 2017; Klassen et al., 2018).

Post description. Existing scholarship has rarely mentioned that the visual social media message consists of two parts - the message itself (video or image) and the description next to it, usually in a text format. In particular, scholars have argued for a complete sensory analysis of videos on social media, which includes aural, textual and visual characteristics (Waters & Jones, 2011). These three senses would generate a comprehensive semantic story, communicated by the brand (Huang, Fu, & Chen, 2010; Eagar & Dann, 2016). Many of the social media post descriptions include emojis (Lee et al., 2018) and hashtags (Albu & Etter, 2016), which allow for the identity of the brand to be co-created with other social media users. Thus, the post description

and the video on the brand's official Twitter page should be considered separately as they may each deliver only parts of the story.

Message appeals. Alongside post format, message appeals are the most researched characteristic of social media communication strategies. However, much of this literature lacks an in-depth analysis of specifically visual content. Where there is an emphasis on such communication, research focuses solely on appeals or strategies such as informational, interactional, emotional, and remuneration appeals, which are grounded in the uses and gratifications theory (for e.g. Cvijikj & Michahelles, 2013; Kujur & Singh, 2020; Brubaker & Wilson, 2018). In the fast food industry, scholarship has emphasized remunerative and customer experience (He et al., 2013) as well as entertainment (Wright et al., 2018) appeal messages. Most of literature explores dichotomous message appeals: functionality vs emotionality (Ji et al., 2019; Swani & Milne, 2017) or remuneration/incentive vs relational/interactional (Wright et al., 2018). However, Twitter has been found as an environment conducive to all types of appeals (Taecharungroj, 2017). The latter would be relevant to both the post description and the video itself as they comprise the whole branded message.

Message strategies and themes. Some of the scholarship confuses message appeals and strategies (for e.g. Ashley & Tuten, 2015; Tafesse & Wien, 2018). Others refer to strategies as a separate and useful form of social media post classification. A message strategy, as a communications and advertising approach, refers to the branded content's framing, which may lead to a specific effect in target users (Coursaris, van Osch, & Balogh, 2013). For instance, including current affairs (Costa-Sanchez, 2016) or corporate social responsibility (CSR) activities of the brand (Coursaris et al., 2013), which has not been previously explored in relation to videos, as part of a social media message provides a specific framing of the brand's current

relevance and responsibility to target users. In social media research, other mentioned content characteristics include appetite inducing characteristics of the products (Klassen et al., 2018) and employer branding elements (Tafesse & Wien, 2017). Advertising literature suggests the presence of storytelling (Dessart, 2017), collaborations and brand comparisons (Koudelova & Whitelock, 2001), campaign teaser elements (Taecharungroj, 2017), hence why, these characteristics were introduced within the current research due to their potential in intriguing relevant audiences of online videos. Moreover, as official Twitter pages resemble forms of online brand communities (Laroche et al., 2012), brands may produce content to address the brand community to stimulate positive feelings. This particular characteristic has not been previously explored but was deemed important for facilitating users' engagement practices

Brand prominence characteristics. A brand is composed of multiple parts – name, logo, slogan, specific product (Rokka & Canniford, 2016). Thus, within videos, brands may include various amounts of brand-relevant characteristics within the aural or visual parts so that audiences may easily identify the brand. Product and brand name visibility are known to drive online engagement due to the fact that social media users may possess high levels of brand affinity (Swani & Milne, 2017). Users may seek to relate to the brand, demonstrate they like its products shown in the video or even to retweet the content to demonstrate a brand affiliation to their own personal following.

Aural, background and character characteristics. Unlike other social media posts such as texts and images, videos allow for the inclusion of music, variety of backgrounds and characters. Much of the categories that the present study uses are grounded within advertising research but were not fully investigated in online videos. Notably, the aural characteristics include the presence of music and various speech types such as monologue, dialogue or narration

(Baxter, de Riemer, Landini, Leslie, & Singletary, 1985; Koudelova & Whitelock, 2001; Etienne & Vanbaelen, 2006; Hee Park, Kwan Park, & Ok Jeon, 2014). Moreover, background and environmental categories, not applied to the study of online videos, relate to the presence of animated and graphic parts and types of scenery such as natural, urban or indoor (Koudelova & Whitelock, 2001; Etienne & Vanbaelen, 2006). Last but not least, social media videos may similarly to television commercials, include characters and presenters that are human, animal, supernatural, of ordinary or celebrity status (Koudelova & Whitelock, 2001; Etienne & Vanbaelen, 2006).

As seen above, research into social media post characteristics is varied and scattered (Appendix A), requiring a systematization and further categorization of particularly video messages. Moreover, a clear distinction between post description and video characteristics has not been made in terms of their message appeals. Hence, the following sub-research question is posed:

Sub-RQ1: Do message appeals in the post description match with those in the videos developed by fast food brands on Twitter?

Online engagement

Despite this variety of characteristics and deficiency of unique video categories, scholarship agrees that, if successful, social media can be beneficial for brand equity (Coursaris et al., 2016), brand trust and building relationships with consumers online (Kujur & Singh, 2020), brand community development (Luarn et al., 2015), and consumer engagement (Tafesse & Wien, 2017). Consumer engagement is known as one of the more popular consequences of strategic social media content, however, research is ambiguous on its definition and operationalization. Many of the above mentioned online post characteristics' success has been

measured based on their ability to generate high levels of online engagement in terms of likes, comments and shares. These actions are considered as behavioral manifestations beyond purchase by early research into online consumer engagement (van Doorn et al., 2010). Other scholars perceive engagement as solely liking (Halaszovich & Nel, 2017; Klassen et al., 2018) or retweeting (Kim et al., 2014) brand content. The latter, as a unique metric for Twitter, similar to sharing, stimulates brand trust and generates a sense of a community for brand page followers (Kim et al., 2014). Some researchers believe consumer engagement behaviors such as the public social media metrics of liking, commenting and sharing, only signal post popularity (Antoniadis et al., 2019), whereas to others it involves a stronger connection between the brand and the online user (Hollebeek, 2011; Kujur & Singh, 2020). Nonetheless, the number of likes, comments and shares (retweets) are still valid in measuring brand and content performance.

Much of the marketing communications scholarship confuses consumer, customer, and user engagement by converging diverse characteristics into the same concept of consumer engagement. Consumer engagement, as a multifaceted concept, is often described as socially interactive and dependent on platform, context, scope, antecedents, dimensions and consequences (see Appendix B for summary of consumer engagement research). Some of its benefits include brand loyalty, satisfaction, word-of-mouth, and commitment (for e.g. Perreault & Mosconi, 2018). However, the concept assumes the presence of consumers, when on social media, the identity of users is unknown. Within the field of communications, defining stakeholders is the foundation of any message development as one organization has multiple stakeholders (Fassin, 2009). Engaging these different stakeholders on social media requires different efforts and varying content strategies. Thus, this paper would consider online engagement to refer to multiple stakeholders', brand followers' and non-followers' online

reactions such as likes, comments and shares. Any further engagement which involves co-creative and participative behaviors of known consumers/customers of the brand would be consumer/customer engagement, which is not included here. Only the influence of specific video and post description characteristics upon the public metrics provided by Twitter will be examined within the present study.

Research thus far may have proven the positive effects of visual content such as videos on engagement metrics, however, the presence of the characteristics of such communication strategies on brand's official Twitter pages has not been exhaustively examined. These previous efforts focused neither on visual content nor on Twitter (for e.g. Tafesse & Wien, 2018). As mentioned above, scholarship has relied on categories such as message appeals and strategies, but not much sufficient work has been done to investigate the unique characteristics of online video messages. These include the aural, visual, environmental and character parts of the social media videos. Existing video research (see Appendix C) has rather remained within the realms of advertising and marketing literature. Thus, this study relies on a multidisciplinary collection of past relevant categories (from Appendices A and C) that were deemed relevant to the case of social media videos.

Research method & design

Method

The following research uses quantitative content analysis to further understand the video strategies of fast food brands on Twitter. Content analysis is defined as an approach that studies concepts, themes and patterns within data to summarize, describe and seek effects of messages (Bryman, 2016; Neuendorf, 2002). This type of analysis has been seen as the most fitting for the

exploration of communication messages (Lombard, Snyder-Duch, & Bracken, 2002). Thus far, research on social media messages by brands such as posts on their official pages, has employed content analysis to further examine common patterns, themes and strategies (see Appendix A). Some of the advantages of this analytical approach include its unobtrusiveness (as data is collected through already existing messages), transparency through the codebook development and flexibility as it can be applied to various content as in this case - videos (Bryman, 2016). Nevertheless, visuals such as images and videos are known to be polysemic (Bock, Isermann, & Kniepeet, 2011); thus, rigorous and easily understandable coding has to be developed in order to deliver a valid and replicable interpretation. The current study developed a manual with mutually exclusive, objective and exhaustive codes based in previously studied categories (Neuendorf, 2002; Krippendorff, 2004). A full list of these can be seen in Table 2 (post description characteristics) and Table 3 (video characteristics). A few new codes, namely brand community references, CSR activities, narrative, employer branding, comparisons, collaborations, music, and scenery were deemed relevant for this research as they have not been analyzed in the context of videos yet. Furthermore, as a first in the study of Twitter video content, the codebook is split between characteristics of the post description and the visuals for a thorough analysis into what drives online engagement (see Appendix D). Specifically, the characteristics can be distinguished into the following categories: post description characteristics, brand prominence in video, aural characteristics, video appeals, video strategies and themes, presenters and characters, and background and environmental characteristics. Some of the categories appear in both the post description and the video characteristics with the purpose of analyzing these two parts of the social media message separately and independently. For this reason, factor analysis was performed for these repeating variables and the brand prominence characteristics (as they may

theoretically explain the same construct of video branding) to assess whether they can be modelled as larger dimensions in the aim of reducing the final amount of variables. However, this was not possible for any of these due to the KMO & Bartlett tests showing inadequate sample sizes (< 0.5) for the creation of such factors that load multiple variables within one. All codes were dummy variables to check for their presence in each video apart from the engagement metrics, which were continuous variables. The videos were mostly liked ($M = 1207.79$, $SD = 2577.93$), less retweeted ($M = 181.85$, $SD = 391.42$) and the least commented on ($M = 148.21$, $SD = 309.69$) (see Table 4).

Design

For this research, the videos from the beginning of October, 2019 until the end of February, 2020 of 12 American fast food brands with the largest following (of above one million) on Twitter were collected (see Table 1). The focus was on American fast food chains as the language of their posts is English and they have the largest following on Twitter unlike their counterparts in other countries. Twitter was chosen as the platform of this study due to its mixed nature of a microblogging and a social networking site (Kim et al., 2014) and its use by brands to interact with consumers and non-consumer alike through the published messages. In particular, Twitter is also perceived as an environment conducive to the spread of visual imagery (Menon et al., 2019) such as videos.

In total, 144 videos were collected, similarly to Wright et al.'s (2018) study of fast food brands' content on Facebook. However, one video was ultimately removed due to not being developed by the brand itself. The Qualtrics software was used for the coding procedure where the codes were posed as questions for further ease of both the researcher and an additional independent coder. This person double-coded a subsample of 10% of the videos as suggested by

Krippendorff (2012). In order to achieve high inter-coder reliability two coder training sessions were carried out to confirm the validity of the codes as well as the reliability and the replicability of the results (Lombard et al., 2002; Neuendorf, 2002, Krippendorff, 2004). After the second coding, the inter-coder reliability of most variables was above $\alpha = 0.7$ with the exception of the presence of brand community references in the post description, possibly due to the fact that it was a newly introduced unique variable (see Appendix F). As per Krippendorff (2004), these α -values should be above 0.8, but due to the exploratory nature of the research, values between 0.6 and 0.8 are also found statistically acceptable. Following this assessment, the effects of the various characteristics on the online engagement metrics of likes, comments and retweets (see Table 4 for descriptive statistics) were analyzed through three multiple regression models. These included almost all variables to control for one another and was utilized to assess the direction of the relationship between each independent video and post characteristic on the dependent engagement variables.

Table 1
American fast food brands on Twitter with the largest following

Fast food brand	Following (in millions)	Amount of videos
Wendy's	3.6	21
McDonalds	3.6	16
Subway	2.3	7
Taco Bell	1.9	27
Burger King	1.8	8
Pizza Hut	1.6	6
KFC	1.4	8

Whataburger	1.3	2
Domino's	1.3	7
Dunkin'	1.2	40
Chick-fil-A	1.1	2
Chipotle	1	0
Total		144

Results

Descriptives

Descriptive statistical analysis was performed for all 143 videos in this research (see Table 2 and 3). In the post description, the most common characteristics were informational (72.7%), interactional (60.1%), and emotional (56.6%) appeals. In terms of video characteristics, the most widely used ones were logo visibility (78.3%), product visibility (78.3%), informational appeal (76.2%), presence of animation and graphics (74.1%), and appetite inducing (57.3%) video.

Table 2
Descriptive statistics for post description

Variable	Frequency	Percentage (%)
Informational appeal	104	72.7
Action inducing/Interactional appeal	86	60.1
Emotional appeal	81	56.6
Emojis	46	32.2
Hashtags	45	31.5
Remuneration appeal	43	30.1
Events/holidays	42	29.4

Link	40	28
Brand collaboration	36	25.2
Brand community reference	16	11.2
Competitor mention	3	2.1
Total observations	143	100

Table 3
Descriptive statistics for video characteristics

Larger category	Variable	Frequency	Percentage (%)
	Logo visibility	112	78.3
	Product visibility	112	78.3
Brand prominence	Logo seen on product	62	43.4
	Brand name spoken	24	16.8
	Product consumed	13	9.1
	Presence of music	58	40.6
	Presence of speech	28	19.6
	Narration presence	15	10.5
Aural characteristics	Dialogue presence	12	8.4
	Monologue presence	12	8.4
	Popular music	10	7
	Jingle music	2	1.4
	Informational appeal	109	76.2
Video appeals	Emotional appeal	69	48.3
	Interactional appeal	43	30.1

	Remuneration appeal	32	22.4
	Appetite inducing	82	57.3
	Events and current holidays	45	31.5
	Collaboration with another brand	35	24.5
	Campaign teaser	22	15.4
Video strategies and themes	Narrative	16	11.2
	CSR Activities	9	6.3
	Brand community content	7	4.9
	Employer branding	7	4.9
	Competitor mention	4	2.8
	Presence of humans	71	49.7
	Presence of ordinary people	58	40.6
Presenters and characters in video	Presence of celebrities	17	11.9
	Presence of other beings	6	4.2
	Presence of animals	1	0.7
	Presence of animation and graphics	106	74.1
Background and environmental characteristics	Presence of indoor imagery	45	31.5
	Presence of urban scenery	11	7.7
	Presence of nature scenery	7	4.9
	Total observations	143	100

Table 4
Descriptive statistics for consumer engagement

Variable	<i>n</i>	<i>M</i>	<i>Min</i>	<i>Max</i>	<i>SD</i>
Likes	143	1207.79	69	16500	2577.930
Comments	143	148.21	2	2800	309.689
Retweets	143	181.85	12	2600	391.417

Data preparation and testing Sub-RQ1

In order to prepare the data for the multiple regression analysis, a Pearson correlation was performed for the repeating appeals in both the post descriptions and the videos (see Table 5 below). In this way, the question posed in Sub-RQ1 was investigated. Some of the results were significant, but with quite weak correlations, meaning that they would not be able to create strong factors and should be included separately for the regression analysis. The informational, emotional and interactional appeals of the post descriptions may have significantly correlated with the similar video appeals, but these were weak. This suggests that brands may utilize similar appeals in both parts of the social media post, but not always especially not in the case of remunerative content.

Table 5
Correlations between appeals in post description and in videos (Pearson correlation)

Variable	Informational appeal in video	Interactional appeal in video	Emotional appeal in video	Remuneration appeal in video
Informational appeal in post description	0.306**	0.162	-0.257**	0.291**
Interactional appeal in post description	0.183*	0.160	-0.100	0.129
Emotional appeal in post description	-0.257**	-0.111	0.308**	-0.174*

Remuneration appeal in post description	0.115	0.102	-0.145	0.146**
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*, **, *** indicates significance at the 90%, 95%, and 99% level, respectively.

Multiple regression analysis

In order to answer the current study's main research question and determine the effects of the various video and post description characteristics on the engagement metrics of likes, comments and retweets, three multiple linear regression models were constructed. In total, 34 variables, summarized in Table 6, were included. Five variables (mention of a competitor in video, holidays in video, brand community elements in video, brand collaboration in video and ordinary people in video) were excluded due to issues with high levels of multicollinearity. Additionally, six more variables were removed due to their low level of occurrence in the final dataset (<5%), namely mention of a competitor, jingle music, employer branding, animals, other beings, and nature. The results of these will be presented in three individual sections per model as visible in the three columns of Table 6.

Amount of likes. The first regression model for effects on likes was not significant, $F(34, 108) = 1.46, p = 0.075$. The variables are able to predict 0.09% of the variance in likes, which is a low prediction strength. Likes significantly increased only when the video included a story and narrative ($b^* = 2096.44, t = 1.96, p = 0.053, 95\% \text{ CI } [-26.122, 4218.99]$). This means that on average videos with a storyline produced 2096.44 more likes than those that did not include such a characteristic. Likes significantly decreased when the post description induced an action ($b^* = -1140.65, t = -1.95, p = 0.054, 95\% \text{ CI } [-2302.93, 21.63]$), the post description included emojis ($b^* = -1311.59, t = -2.41, p = 0.018, 95\% \text{ CI } [-2390.94, 232.263]$), there was dialogue ($b^* = -2340.06, t = -1.87, p = 0.064, 95\% \text{ CI } [-4841.85, 141.72]$) and references to the

brand's involvement in CSR activities ($b^* = -2189.61$, $t = -2.03$, $p = 0.045$, 95% CI [-4329.19, -50.02]).

Amount of comments. The second regression model for effects on comments was significant, $F(34, 108) = 1.65$, $p = 0.026$, and the variables predicted a larger percentage (0.137%) of the variance in this engagement metric. The amount of comments significantly increased when the video included music ($b^* = 174.58$, $t = 2.48$, $p = 0.015$, 95% CI [34.83, 314.34]) and a narrative ($b^* = 364.60$, $t = 2.90$, $p = 0.005$, 95% CI [115.17, 614.03]). The amount of comments fell when the post description appealed to users' emotions ($b^* = -125.46$, $t = -1.84$, $p = 0.069$, 95% CI [-260.68, 9.77]) and included emojis ($b^* = -129.84$, $t = -2.03$, $p = 0.045$, 95% CI [-256.68, -2.99]). Videos with an emotional appeal received 125.46 less comments on average than those without this appeal, whereas those with emojis received 129.84 less comments than those without. Similarly, comments decreased in cases where the video involved a dialogue ($b^* = -288.18$, $t = -1.96$, $p = 0.053$, 95% CI [-579.83, 3.46]), animated parts ($b^* = -128.35$, $t = -1.92$, $p = 0.057$, 95% CI [-260.82, 4.12]), urban scenery ($b^* = -208.71$, $t = -1.80$, $p = 0.075$, 95% CI [-438.44, 21.02]), and imagery of an indoor space ($b^* = -217.26$, $t = -3.08$, $p = 0.003$, 95% CI [-357.11, -77.40]).

Amount of retweets. Finally, the model, $F(34, 108) = 1.49$, $p = 0.064$, which measures what characteristics affect retweets, explains 0.105% of the variance in this dependent variable but is not significant. The only two variables that positively significantly influenced retweets were brand logo visibility in the video ($b^* = 211.85$, $t = 1.94$, $p = 0.055$, 95% CI [-4.53, 428.23]) and when the video involved a storyline ($b^* = 611.42$, $t = 3.73$, $p = 0.000$, 95% CI [290.242, 932.606]). The amount of retweets decreased when the post description induced an action ($b^* = -157.27$, $t = -1.77$, $p = 0.079$, 95% CI [-333.14, 18.61]) and included emojis ($b^* = -171.25$, $t = -$

2.08, $p = 0.040$, 95% CI [0334.57, -7.92]). Videos which had posts with an interactional appeal (induced an action) generated 157.27 less retweets on average than those without this appeal. Similarly, post descriptions with an emoji received 171.25 less likes retweets than those without such a symbol. Moreover, retweets also significantly decreased when the video included a dialogue ($b^* = -469.92$, $t = -2.48$, $p = 0.015$, 95% CI [-845.46, -94.38]), mention of the brand's CSR activities ($b^* = -283.25$, $t = -1.73$, $p = 0.086$, 95% CI [-607.01, 40.51]), urban scenery ($b^* = -252.08$, $t = -1.69$, $p = 0.094$, 95% CI [-547.89, 43.73]) and indoor space imagery ($b^* = -160.66$, $t = -1.77$, $p = 0.080$, 95% CI [-340.75, 19.42]). Both the post description and video characteristics negative effects resemble those for the dependent variable of comments.

Table 6
Multiple regression with excluded variables

Variable	Likes	Comments	Retweets
Constant	955,062 (1238,416)	302,855 (145,532)	228,266 (187,395)
Action inducing/ Interactional appeal	-1140,651** (586,367)	5,028 (68,907)	-157,265* (88,728)
Emotional appeal	-250,782 (580,506)	-125,455* (68,218)	-41,793 (87,841)
Informational appeal	-80,893 (741,655)	-80,573 (87,156)	45,820 (112,226)
Remuneration appeal	-348,107 (793,570)	-33,054 (93,256)	-41,899 (120,082)
Post description characteristics			
Events/holidays	359,037 (555,291)	34,446 (65,255)	68,720 (84,026)
Hashtags	671,243 (563,515)	77,261 (66,221)	114,132 (85,270)
Emojis	-1311,599*** (544,522)	-129,837** (63,989)	-171,247** (82,396)
Link	-527,495 (549,819)	-73,003 (64,612)	-24,951 (83,198)

	Brand community reference	-990,142 (789,190)	-115,645 (92,742)	-122,953 (119,419)
	Brand collaboration	373,236 (737,571)	-51,751 (86,676)	19,538 (111,608)
	Logo visibility	1038,860 (721,423)	92,693 (84,778)	211,850** (109,165)
	Logo seen on product	-205,779 (659,401)	41,358 (77,489)	-135,121 (99,779)
Brand prominence in video	Product visibility	205,286 (707,638)	-71,307 (83,158)	11,998 (107,079)
	Brand name spoken	299,348 (1431,337)	-73,902 (168,203)	-182,776 (216,588)
	Product consumed	-919,231 (1006,732)	-49,064 (118,306)	-136,446 (152,337)
	Presence of music	286,931 (599,987)	174,583*** (70,507)	145,502 (90,789)
	Popular music	-825,766 (1000,200)	-72,917 (117,538)	-162,807 (151,349)
	Presence of speech	1265,742 (1437,372)	14,597 (168,913)	40,597 (217,501)
Aural characteristics of video	Dialogue presence	-2340,064* (1252,051)	-288,183** (147,135)	-469,919*** (189,458)
	Monologue presence	-682,573 (1262,045)	-29,574 (148,309)	-87,093 (190,971)
	Narration presence	-1834,463 (1523,239)	30,477 (179,003)	86,121 (230,494)
	Informational appeal	888,941 (736,464)	92,028 (86,546)	65,818 (111,441)
Video appeals	Emotional appeal	813,340 (640,756)	47,193 (75,298)	49,967 (96,958)
	Remuneration appeal	-227,681 (889,196)	-38,688 (104,494)	-70,407 (134,552)

	Interactional appeal	-427,542 (597,353)	-61,519 (70,198)	-45,033 (90,390)
	Appetite inducing	-39,420 (563,447)	48,182 (66,213)	14,982 (85,260)
Video strategies and themes	CSR Activities	-2189,609** (1079,416)	-95,774 (126,847)	-283,254* (163,335)
	Narrative	2096,437** (1070,824)	364,598*** (125,838)	611,424*** (162,035)
	Campaign teaser	638,937 (803,442)	64,196 (94,416)	-32,563 (121,575)
Presenters and characters in video	Presence of humans	-119,099 (568,353)	10,039 (66,790)	-41,076 (86,002)
	Presence of celebrities	806,448 (1043,286)	78,079 (122,602)	242,625 (157,868)
Background and environment characteristics	Presence of animation and graphics	105,693 (568,687)	-128,352* (66,829)	-85,336 (86,053)
	Presence of urban scenery	-1579,239 (986,232)	-208,713* (115,897)	-252,078* (149,235)
	Presence of indoor imagery	-810,298 (600,406)	-217,256*** (70,557)	-160,663* (90,853)
R-squared		0.314	0.344	-0.319
Adjusted R-squared		0.099	0.137	0.105
No. of observations		143	143	143

Values in each row represent the unstandardized *b* coefficient.

Standard errors are reported in parentheses.

*, **, *** indicates significance at the 90%, 95%, and 99% level, respectively.

Discussion and Conclusion

The current research sought to explore the types of video content strategies that fast food brands utilize on their official Twitter pages. To do so, an additional sub-research questions was

addressed, which investigated whether the appeals in the post description and video matched. The results showed a weak correlation between similar appeals. This suggests that each part of the social media post delivered a different part of a story and post descriptions add rather than repeat the visual message. This is in line with previous literature which suggests that online messages should be examined in their entirety including the aural, visual and textual parts of the posts (Huang et al., 2010).

The study furthermore concentrated on uncovering the post description and video characteristics of the fast food brand videos that drive the engagement metrics of likes, comments and retweets. Overall, reflecting on the main research question, it can be concluded that not many of the characteristics significantly affected the engagement metrics. Even the post description characteristics (informational and interactional appeal) and the video characteristics (informational appeal, logo and product visibility) with the highest frequencies did not seem to contribute to any significant changes in online video engagement. Thus, characteristic prominence presented no effect in the overall regression models. Moreover, only the regression model looking at comments was found to be significant, suggesting the hereby presented characteristics do not exert significant influences on likes and retweets. Despite this, the results on the two latter models was still interpreted as some characteristics were still affecting online engagement.

The characteristic that most consistently drove high levels of engagement was the presence of a narrative, which was a new category not examined in relation to social media videos. As the media richness and vividness of videos allows for a narrative to be developed, this category can be considered a unique feature of videos. Similarly to findings in advertising research (Dessart, 2017), visuals that include a storyline drive the most engagement. This line of

research claims that storytelling is a great tool to develop strong brand-consumer relationships; however, this occurs only when the consumers are able to transfer the positive emotions triggered by the story to the brand (Dessart, 2017). Two other factors that positively influenced user engagement were music (for comments) and logo visibility (for retweets). As another new feature to the study of online visuals, the fact that music drove engagement was an interesting and surprising result considering that the presence of another aural characteristic of dialogue reduced engagement. In television commercials, music is known to generate positive attitudes towards the brand and the advertisement in general (Hee Park et al., 2014), which further solidifies the advertising status of social media messages. In terms of logo visibility, previous scholarship claimed similar brand prominence would be more beneficial for the engagement metrics of product rather than service brands (Swani & Milne, 2017). Surprisingly, the lack of any significant effect of other brand features within the videos on online engagement suggests that these should be used sparingly.

Interestingly, most of the significant results showed the negative effects of different video and post description characteristics on the engagement metrics. Particularly, the new video category of CSR activities the brand is involved in was previously known to have a potential to further engage audiences (Coursaris et al., 2013). However, this was not replicated in the case of fast food brands whose audiences did not display interest in the brands' CSR efforts. This can be partly explained by the fact that followers of fast-food brands are more interested in the product than brand-building factors as it was with the brand prominence characteristics. Moreover, the scenery categories (urban and indoor) were also similarly newly introduced from the realm of television advertising (Koudelova & Whitelock, 2001) to the one of social media. Their negative impact on engagement is a reflection on the fact that audiences of fast food brands may be more

interested in other brand and product-related imagery rather than any visual space fillers. The other major category that surprisingly did not exert any significant influence on online engagement were references to a sense of a brand community. Due to Twitter pages' strive to develop a sense of a brand community, it was expected that brands would engage in such behaviors as building a strong online brand community is important for engaging audiences through a strong relationship based on trust and relevancy (Tsai & Men, 2013; Laroche et al., 2012; Lee et al., 2018). However, due to the novelty of the characteristic and possible audience disinterest in seeking feelings of a community, this characteristic did not contribute to higher engagement levels for fast food brands unlike previous scholarship advocacy.

The last surprising video and post description characteristics that did not drive engagement were the message appeals, which past studies have predominantly emphasized (for e.g. Menon et al., 2019; Luarn et al., 2015; Tafesse & Wien, 2018; Kujur & Singh, 2020). Interactional appeal's negative effect on the engagement metric of retweets, which requires a substantial amount of action, contrasts previous research findings (for e.g. Kusumasondjaja, 2018). In their videos, fast food brands may seek to trigger actions irrelevant of retweeting so that the audience may be rejecting this engagement reaction or may simply not enjoy brand pressure. Similarly, when posts included emoticons or emotional appeals, engagement was reduced unlike what past studies suggest (for e.g. Ji et al., 2019; Swani & Milne, 2017). Some previous research presupposes that the increase of engagement levels would be dependent on the positive valence of the triggered audience emotions (Klassen et al., 2018). This may signify that the fast food brands within this study sought to appeal to negative or neutral emotions. To accurately appeal to users' emotions, brands need to choose relevant and appropriate words, imagery and emoticons, which the brands within this dataset may not have fully achieved. None

of the other two appeals (remunerative and informational) exerted any significant influence, which did not replicate previous claims that functional appeals are important for brands on social media (Wright et al., 2018; Triantifillidou et al., 2019) or that the combination of entertaining and informative visual content drives more engagement (Kujur & Singh, 2020). One explanation for these results may be that during the data collection, it was visible that many of the videos allowed for the inclusion of multiple appeals due to the variety of shots that can be included in a video. The multitude of appeals may have reduced the effects of each within the regression model. After all, the fast food industry is known to include multiple different strategies within social media (Wright et al., 2018). This is often the case as brands rely on different cues within their messages as the elaboration likelihood model proposes to trigger varying responses for different audiences. Fast food lovers' diverging motivations for social media use could be another explanation for why brands publish varied content.

With this study, previous claims that video content drives more engagement were examined, but results were surprising and mostly contrary to expectations. Ultimately, these findings show that having large social media following is not a guarantee for successful social media presence (Gascon et al., 2017) as engagement may depend on other environmental and contextual factors beyond the video and post characteristics. As most of the results displayed negative effects upon engagement, the brands should focus on delivering relevant, appropriate content that includes specific characteristics.

The results of the current research show that videos by fast food brands on their official Twitter pages vary and there is no one formula on constructing a highly engaging video. Only relevant, quality and brand-specific videos would stimulate online users' engagement. Communications practitioners could drive engagement by taking further advantage of videos'

unique attributes and specifically create videos that include a storyline. This type of visual should be considered seriously and crafted strategically as not every video would produce successful results (if engagement is one of the brand's goals).

This study was the first of its kind to specifically emphasize a difference between post description and visual content as separate parts of a social media post. This establishes another step in the academic systematization of online video content. The current research developed a codebook that used concepts from marketing, communications, social media, and advertising literature in an effort to advance the categorization of social media videos. Many of the variables within the codebook had made significant impact on engagement levels, but this was replicated here. This may be due to a focus on online videos (which was not the case in existing literature) as well as the amount and specifics of the sample data. A further contribution is the theorized distinction between user and consumer engagement, rarely identified within marketing and advertising literature, which may be an avenue for future research.

Following this research, further understanding of social media videos is necessary which would require more unique categorization of online video characteristics. Future studies could dive deeper within these categories and employ qualitative content analysis of social media videos to better explain results. As within the present analysis, storytelling produced overwhelmingly positive effects on engagement metrics, thus, an in-depth analysis of the stories within online visual content would contribute to a more specific insight. To see how these video categories affect engagement, an increased sample size would stimulate more robust regression results. Within future regression models, interaction effects between the post description and the video characteristics could be explored. This was beyond the time and researcher limits of the current study. Additionally, future research could perform a similar analysis within a different

social media platform or industry in order to investigate whether the results presented here are replicable. Last but not least, a further possible avenue for research would be experimental designs on how social media videos affect purchase intentions or other forms of engagement.

The current study is not without limitations. Firstly, the lack of significance in the two regression models as well as the lack of overall variable significance presents an inherent problem with the model construction. This may be partly explained by the small sample size, which was initially deemed appropriate due to the length of the videos, past research, and the time provided to complete this work. The amount of variables, even after removal of nine, was still too high for the models to produce significant results. A second limitation is the exclusion of these nine variables, which, if included, may produce different effects in future studies. However, in this study the exclusion helped reduce issues of multicollinearity. In the future, researchers may utilize different statistical methods that may be deemed more appropriate than multiple regression for the exploration of social media content such as the negative binomial regression (Trilling, Tolochko, & Burscher, 2017).

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APPENDIX A:
Research in social media post characteristics

Study	Unit of analysis	Research method	Explored dimensions and characteristics of social media posts
Fortin et al. (2011)	Tweets of American and Australian brands	Quantitative content analysis	<ul style="list-style-type: none"> • Descriptive statistics - retweets, followers • Hyperlinks • Interactive features such as hashtags
De Vries et al. (2012)	Social media brand posts	Content analysis	<ul style="list-style-type: none"> • Level of interactivity - low (link to website, voting); medium (call-to-act, contest); high (question, quiz) • Post content - entertaining and 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 – image, fundraisers, awareness • Customer service – consumer knowledge on openings, outage • Promotional – deal, chance • Engagement – connection, assistance, community, appreciation, likes, photos/videos, polls, questions, directional • Product awareness – name brands, house brands • Seasonal – holiday, season, event
Cvijikj & Michahelles (2013)	Posts on Facebook brand pages	Quantitative content analysis	<ul style="list-style-type: none"> • Content type - entertainment, information, remuneration • Media type - vividness and interactivity • Posting time - workday and peak hours
Gensler et al. (2013)	Social media brand messages	Theoretical paper	<ul style="list-style-type: none"> • Brand stories • Content type • User-generated content
He et al. (2013)	Posts of pizza brands on Twitter	Content analysis	<ul style="list-style-type: none"> • Type of messages - order and delivery, pizza quality, feedback on purchase, socializations tweets, marketing and sales
Ashley & Tuten (2015)	Social media messages - Facebook, twitter, MySpace, etc.	Content analysis	<ul style="list-style-type: none"> • Message strategies - integrated content, interactivity, functional, emotional, experiential appeal, unique selling proposition, comparative, resonance, user image, social cause, exclusivity, animation, spokesperson • Sales promotions - discounts, contests

Luarn et al. (2015)	Brand posts on official Facebook brand pages	Content analysis (manual)	<ul style="list-style-type: none"> • User-generated content - invitation, incentive, rank other users' content, interact with user content • Content type – informational, entertainment, remuneration, social
Dolan et al. (2016)	Social media messages	Theoretical paper	<ul style="list-style-type: none"> • Content categories - informational, entertaining, remunerative, relational
Kwok & Yu (2016)	Facebook messages by hospitality brands	Content analysis	<ul style="list-style-type: none"> • Sales and marketing - social responsibility, direct /indirect boasting, product highlight, campaign/sales • Conversational - call for action, provoke feedback, advice/suggestion, updates
Pinto & Yagnik (2017)	Facebook messages by fitness tracker brands	Content analysis	<ul style="list-style-type: none"> • Format - text, photo, graphics, video • Elements - man, woman, children, animals, food/beverage, other • Fitness tracker - visible, shown alone, shown with model (stationary), shown with model (action) • Message appeals - emotional (fun/humor, fear, action/adventure, guilt, status, happiness/love, motivation) and rational (product superior quality, product price/value, product performance, product reliability, product features/characteristics) • Marketing promotions and selling points
Swani & Milne (2017)	Facebook posts by service and goods brands	Content analysis	<ul style="list-style-type: none"> • Brand strategy - corporate and product name • Message appeals - functional and emotional • Vividness - images and videos
Taecharunroj (2017)	Tweets by Starbucks	Content analysis	<ul style="list-style-type: none"> • Information-sharing content - practical tip, product intro/promo, store intro/promo, campaign intro/promo, campaign intro/promo, official announcement, factual information • Emotion-evoking content - imagery, sentimental message, storytelling, inspirational quotation, poem, humorous message, witty message • Action-inducing - in-store download, event participation, question, sales promotion, social media engagement, card registration
Tafesse & Wien (2017)	Brand posts on Facebook	Content analysis	<ul style="list-style-type: none"> • Emotional, functional, educational, brand resonance, experiential, current events, employee, cause-related brand posts, sales promotion

Klassen et al. (2018)	Facebook and Instagram posts of food industry, health promotion and lifestyle brands	Content analysis	<ul style="list-style-type: none"> • Organization type • Strategies used - pop culture, storytelling, visually appealing, links • Post content - food, body image, weight loss, featuring people, links • Post format - photo, video, text, relatable content, positive emotion, promoted post, hashtag use, optimistic tone of post
Kusumasonjaja (2018)	Social media posts of leading Indonesian brands on Facebook, Twitter, Instagram	Content analysis	<ul style="list-style-type: none"> • Message appeals - informational, emotional, mixed • Message orientation - task orientation, self-orientation, interaction orientation
Tafesse & Wien (2018)	Posts on official Facebook pages	Content analysis	<ul style="list-style-type: none"> • Message strategy - informational (functional, educational), transformational (emotional, brand resonance, experiential, social causes), interactional (current event posts, personal, brand community, customer relation)
Lee et al. (2018)	Facebook messages from pages	Quantitative content analysis	<ul style="list-style-type: none"> • Link, question • Inducing like or comment • Humor and emoticons • Targeting specific market • Mention of holiday, brand, price, promotion, product, product availability, product location, remarkable fact
Wright et al. (2018)	Facebook posts by fast food brands	Content analysis	<ul style="list-style-type: none"> • Informational, entertaining, incentive, relational
Antoniadis et al. (2019)	Facebook messages on official retail brand pages	Content analysis	<ul style="list-style-type: none"> • Status (text), photo, video, message length, workday, peak hour
Estrella-Ramon et al. (2019)	Brand posts on Facebook pages	Content analysis	<ul style="list-style-type: none"> • Content quality - vividness, interactivity • Content domain - informative/transactional, affective
Ji et al. (2019)	Brand posts on Facebook pages	Data mining and automated sentiment analysis	<ul style="list-style-type: none"> • Functional traits - interactivity, vividness • Emotional traits - emotion presence, valence, strength
Menon et al. (2019)	Facebook and Twitter posts of Nordic airlines	Content analysis	<ul style="list-style-type: none"> • Design - vividness, interactivity • Content - informative, entertaining, promotional, social, remuneration

Schreiner et al. (2019)	Social media messages	Theoretical paper (literature review)	<ul style="list-style-type: none">• Topic• Component - text, image, emoji, hashtags• Length• Shared or original content
Triantafillidou et al. (2019)	Facebook messages of Greek Starbucks page	Content analysis	<ul style="list-style-type: none">• Content strategy - interactivity, product awareness, promotion, customer service• Hashtag, mention, emoticon

APPENDIX B:

Research addressing consumer/user/online engagement

Study	Consumer/user engagement antecedents	Consumer/user engagement dimensions explored	Consumer/user engagement consequences
Van Doorn et al. (2010)	Customer factors: <ul style="list-style-type: none"> • Satisfaction, trust, identity, consumption, perceived costs and benefits Firm factors: <ul style="list-style-type: none"> • Brand aspects, reputation, industry Context factors: <ul style="list-style-type: none"> • Competitive advantage 	Word of mouth: <ul style="list-style-type: none"> • Positive or negative • Form and modality • Temporal and geographic scope • Customer goals • Impact, immediacy, longevity, intensity 	Customer: <ul style="list-style-type: none"> • Cognitive, behavioral, emotional, identity Firm/ Brand: <ul style="list-style-type: none"> • Financial, employee, competitive, product • Economic and social surplus
Hollebeek (2011)	Involvement, relationship quality (trust, satisfaction, commitment)	<ul style="list-style-type: none"> • Cognitive • Emotional • Behavioral 	Customer loyalty
Kim et al. (2014)	Brand identification, brand trust, community commitment, community membership intention	Retweeting as eWOM (electronic word-of-mouth) that shows engagement with the brand page	Brand-customer relationship development
Dessart et al. (2015)	Brand factors: <ul style="list-style-type: none"> • Satisfaction • Identity • Trust Community factors: <ul style="list-style-type: none"> • Identification with the online brand community Social factors: <ul style="list-style-type: none"> • Entertainment • Remunerative incentives 	Affective: <ul style="list-style-type: none"> • Enjoyment • Enthusiasm Behavioral: <ul style="list-style-type: none"> • Attentiveness • Absorption of brand messages Cognitive: <ul style="list-style-type: none"> • Learning • Sharing • Endorsing and influencing 	Brand loyalty

	<ul style="list-style-type: none"> • Information • Networking 		
Halaszovich & Nel (2017)	Cognitive processing, affection, activation, brand trust	Liking as positive word-of-mouth	
Pansari & Kumar (2017)	Emotions, satisfaction, involvement with brand, value brand delivers, convenience, firm type, industry	<p>Direct:</p> <ul style="list-style-type: none"> • Buying <p>Indirect:</p> <ul style="list-style-type: none"> • Referral • Feedback • Influence 	<p>Tangible:</p> <ul style="list-style-type: none"> • Company performance <p>Intangible:</p> <ul style="list-style-type: none"> • Sharing • Relevant marketing for customers
Pinto & Yagnik (2017)	Content format, content elements, message appeals, marketing promotions and selling points	<ul style="list-style-type: none"> • Popularity - likes • Engagement - comments, shares, hashtags 	
Klassen et al. (2018)	Content strategy	Like, comment, share on Facebook and Instagram	
Perreault & Mosconi (2018)	<p>Brand:</p> <ul style="list-style-type: none"> • Trust • Popularity • Reputation, credibility • Empowerment <p>User:</p> <ul style="list-style-type: none"> • Peer communication • Culture • Attitude • Profile <p>Page/content:</p> <ul style="list-style-type: none"> • Benefits perception • Cost perception 	<p>Social media engagement is different (beyond purchase):</p> <ul style="list-style-type: none"> • Like, dislike, share, visit, view, click, tag, hover, pin, check-in, endorsement, embed, upload, download 	Loyalty, participation, commitment, electronic word-of-mouth, satisfaction, commitment, responsiveness

- Usefulness
- Enjoyment
- Richness
- normative/ informational influence

Antoniadis et al. (2019)

Post characteristics:

- Vividness
- Positive/ negative reactions
- Informativeness
- Post timing

Post popularity:

- Likes
- Comments
- Shares

Triantafillidou et al. (2019)

Content strategy and elements

Likes, comments, shares

Relationship development

Kujur & Singh (2020)

Visual content characteristics:

- Informative
- Entertaining
- Remunerative

Consuming and contributing

Relationship with the brand:

- Trust
- Satisfaction
- Commitment

APPENDIX C:

Research in visual content characteristics

Study	Research unit	Research method	Explored dimensions and characteristics of visual communication
Baxter et al. (1985)	MTV music videos	Content analysis	<ul style="list-style-type: none"> • Visual abstraction, sexual content, celebratory occasions, dance, violent behavior, animals, beings
Moriarty (1987)	Advertising on print	Content analysis	<ul style="list-style-type: none"> • Literal visual content – brand identification (brand, logo, package), description, competitors, product demonstration • Symbolic visual content – association, fictional character or celebrity, storytelling, and aesthetic features
Lewis & Hill (1998)	Food television commercials	Content analysis	<ul style="list-style-type: none"> • Format – pace, frequency, and animation • Presenting characters – real or animated; human, animal; male, female; adult, child • Themes – magic, fantasy, violence, humor, story format • Appeals: <ul style="list-style-type: none"> ○ Verbal – physical product properties and qualities, product composition and ingredients ○ Products – offers and discounts ○ Emotional – fun, happiness, health, action, strength, adventure, achievement
Koudelova & Whitelock (2001)	Television advertising	Content analysis	<ul style="list-style-type: none"> • Format – story, analogy, problem and solution, drama • Product – demonstration, visibility, comparison • Presenter – celebrity, authority, child, animal, ordinary person, puppet, amount, voice over or narration, subtitles • Visuals – graphics and effects • Music, humor, sex
Etienne & Vanbaelen (2006)	Television commercials	Literary analysis	<ul style="list-style-type: none"> • Visual – actors, objects, settings and effects • Audio – voices, sound special effects, music • Linguistic – discourse, syntax, phonetics, morphology, lexicon and semantics • Technical - lighting, colors, camera angles, centering, transitions and effects
Paek et al. (2010)	YouTube anti-smoking	Content analysis	<ul style="list-style-type: none"> • Message types • Source

	videos		<ul style="list-style-type: none"> • Message sensation value <ul style="list-style-type: none"> ○ Video, images – cuts, effects, colors, imagery ○ Audio, music – sound, background, speed, effects ○ Content – acting, unexpected end ○ Advertising appeals – threat, social, and humor
Waters & Jones (2011)	Non-profit organization YouTube videos	Content analysis	<ul style="list-style-type: none"> • Title screen, end screen • Organizational projects and successes • Celebrities, staff members, volunteers • Characteristics of the brand – logo, phone number, website, social media, services • Inducing action - requesting feedback and donation • Emotional characteristics
Hee Park et al. (2014)	Television commercials	Experiment and survey	<ul style="list-style-type: none"> • Music – familiarity and product relevancy
Costa-Sanchez (2016)	YouTube videos of Spanish brands	Content analysis	<ul style="list-style-type: none"> • Product/service - unboxing, demonstration, tutorial • Experience - testimonial, influencer • Useful information - informative brand content, webinars • Identity - current affairs and corporate social responsibility (CSR) • Advertising • Branded facts
Rokka & Canniford (2016)	Images and selfies	Visual content analysis	<ul style="list-style-type: none"> • Material and expressive components – brand logo visibility • Hashtags
Dessart (2017)	YouTube advertisements	Survey	<ul style="list-style-type: none"> • Storytelling and narrative characteristics – storytelling, character development
Brubaker & Wilson (2018)	Visual social media content	Longitudinal content analysis	<ul style="list-style-type: none"> • Original, shared • Holiday and current events
Kujur & Singh (2020)	Online visual content	Survey	<ul style="list-style-type: none"> • Entertaining, creative and promotional content

Appendix D:

Codebook

Category	Code	Description	Explanation	Source
1. Formal categories				
Item ID	[1-144]	Continuous	Each code denotes the number of the video post	Wright et al. (2018) also coded 144 branded posts, but on Facebook
Coder	1 2	Sulhie A second coder	Each code indicates the person who coded the video post	
Length	[0 – ∞]	Seconds	Each code indicates the length of the video post in seconds	
2. Post description - description that is attached to the branded video post				
Does the post description induce and action?	0 1	No Yes	Code 1 if the text asks users to perform an action E.g. like/comment on the post; respond to a question; vote; choose between products; follow a link; consume product	Teacharungroj (2017)
			E.g. “let’s close our eyes and use imagination like a time machine launching us forward to Wendy’s Breakfast on 3/2.”; “comment below your favorite combo”; “download”; “order now”	
Does the post description have an	0 1	No Yes	Code 1 if the text includes emotional content	Teacharungroj (2017); Taffese & Wien (2017);

emotional appeal?			E.g. Humor, fear, sadness, love,	Swani & Milne (2017); Kusumasonjaja (2018)
			E.g. “Since you can’t taste it yet, let’s see how it might feel”; “Don’t be scared”; “Our DD Perks members seriously sleigh”	
Does the post description have an informational appeal?	0 1	No Yes	Code 1 if the text includes any factual information regarding the brand, the restaurants or the products	Taffese & Wien (2017); Swani & Milne (2017); Wright et al. (2018); Menon et al. (2019)
			E.g. “stuffed garlic knots pizza is back for a limited time” (Pizza Hut); “Starting 3/2 you can treat yourself to fresh cracked eggs on every breakfast sandwich, every day.”	
Does the post description include a reference to a special brand-related event or popular holiday?	0 1	No Yes	Code 1 if the text includes a reference to a holiday or a special event	Wright et al. (2018)
			E.g. Christmas, New Years, Valentine’s Day, chain’s birthday, “It’s our birthday”; “national egg mcmuffin day”; “celebrate 50 years of shamrock shake”, “National Taco Day”	
Does the post description include remuneration content?	0 1	No Yes	Code 1 if the text references a sales or marketing content that involves a deal, discount or other promotional activities; any offers	Kwok & Yu (2016); Menon et al. (2019); Schreiner et al. (2019)
			E.g. “enter your flight number to get a free impossible whopper”; “grab a Doritos Locos Tacos and a	

			medium drink for just \$2”; “free food”	
Does the post description refer to a sense of brand community?	0 1	No Yes	Code 1 if the post description refers to a sense of a community of the brand (brand includes themselves with the brand followers; if the brand refers to viewers as you it does not count - no community indication there) E.g. “close our eyes”; “if you know, you know”; “DD Perk Members”	
Does the post description mention or compare the brand to a competitor?	0 1	No Yes	Code 1 if the post includes a reference to a competitor brand (fast food) directly	
Does the post description include a brand collaboration?	0 1	No Yes	Code 1 if the post description includes a collaboration with another brand (brand can be tagged, mentioned and should not be another fast food chain), a person, charity, etc. are also brands E.g. 	
Are there any hashtags in the	0 1	No Yes	Code 1 if the post includes a hashtag #	Klassen et al. (2018);

post description?			E.g. #wendysbreakfast; #eggmcmuffinday	Pinto & Yagnik (2017); Albu & Etter (2016)
Are there any emojis in the post description?	0 1	No Yes	Code 1 if the text includes an emoji/emoticon E.g. 	Lee et al. (2018)
Are there any links in the post description?	0 1	No Yes	Code 1 if the text includes a separate link or if the whole post itself is an embedded link (does not include tagged brands - has to lead to a website, not another Twitter account)	De Vries et al. (2012); Lee et al. (2018)
3. Video post content - video itself				
3.1. Brand and product prominence				
Is the logo visible in the visual imagery of the video?	0 1	No Yes	Code 1 if the logo is present at all in the video imagery E.g.	

				Moriarty (1987); Rokka & Canniford (2016); Waters & Jones (2011); Swani & Milne (2017)
Is the logo seen on the brand's product?	0 1	No Yes	<p>Code 1 if the logo is visible on the product or its package (on a drink or the package of a burger, may also be stamped on the burger itself)</p> <p>E.g.</p> 	
Is the brand name spoken in the video?	0 1	No Yes	Code 1 if the brand name is mentioned in the audio of the video	
Is the product visible in the video?	0 1	No Yes	<p>Code 1 if the brand's products are visible within the visual imagery of the video (can be both animated and real)</p> <p>E.g.</p>	Lewis & Hill (1998)

				
Is the product consumed in the video?	0 1	No Yes	Code 1 if the brand's product is consumed within the visual imagery (can be both drinks and foods)	
			<p>E.g.</p> 	
3.2. Aural characteristics				
Is there music in the video?	0 1	No Yes	Code 1 if there is any music in the audio of the video	Baxter et al. (1985); Koudelova & Whitelock (2001); Etienne & Vanbaelen (2006); Hee Park et al. (2014)
Is there a popularly known music or song in the video?	0 1	No Yes	Code 1 if there is music within the video that is widely known	
Is there a brand jingle in the video?	0 1	No Yes	Code 1 if there is music within the video that is a jingle (the brand's own jingle such as McDonald's I'm lovin' it or any other jingle that includes the name	

			of the brand)	
Is there any speech in the video?	0 1	No Yes	Code 1 if the video has any form of speech in it	Etienne & Vanbaelen (2006)
Is there dialogue in the video?	0 1	No Yes	Code 1 if the video includes a conversation between two or more people (this also includes interviews)	
Is there monologue in the video?	0 1	No Yes	Code 1 if the video includes only one person speaking to the camera or to themselves, but they have to be visible at one point	
Is there narration in the video?	0 1	No Yes	Code 1 if the video is narrated (by someone else who is not visible in the video)	
3.3. Video content appeal				
Does the video have an informational appeal?	0 1	No Yes	Code 1 if the video includes information regarding the product, a campaign or the brand	Ashley & Tuten (2015); Taecharungroj (2017); Tafesse & Wien (2017); Swani & Milne (2017); Ji et al. (2019); Wright et al. (2018); Kusumasonjaja (2018); Pinto & Yagnik (2017); Menon et al. (2019); Luarn et al. (2015); Schreiner et al. (2019); Tafesse & Wien (2018); Dolan et al. (2016); Triantafillidou et al. (2019)
			E.g. 	
Does the video have an	0 1	No Yes	Code 1 if the video includes emotions (sadness,	

<p>emotional appeal?</p>			<p>happiness, love, care for others) “fear, humor, romance, sensuousness, adventure, guilt, play/contest, and other emotional cues” Swani & Milne (2017) - unlike functional/informational appeals that talk about product specifications, etc.;</p> <p>E.g.:</p> 	
<p>Does the video have any remuneration content?</p>	<p>0 1</p>	<p>No Yes</p>	<p>Code 1 if the video refers to a sales promotion, discounts, etc.</p> <p>E.g.:</p>	

			 <p>Taco Bell @tacobell Back. Stacked. And only \$1. #DoubleStackedTacos are back with 3 new flavors.</p> <p>\$1 Double Stacked Tacos www.tacobell.com</p> <p>7:27 PM - Dec 26, 2019 - Twitter for Advertisers</p>	
Does the video have an interactivational appeal?	0 1	No Yes	<p>Code 1 if the video involves interactivational elements such as questions or asks for users to participate in an action</p> <p>E.g. “choice is yours”; “save the date”</p>  <p>Taco Bell @tacobell Need a gift with some flavor? There's still time. Shop the Taco Shop Holiday Collection now.</p> <p>Taco Shop Holiday Collection tacobelltacoshop.com</p> <p>1:30 AM - Dec 11, 2019 - Twitter for Advertisers</p>	
Is the video appetite inducing?	0 1	No Yes	<p>Code 1 if the video includes a reference to consumer's appetite (include appealing shots of the food/drinks such as juicy burgers, stretching cheese, etc.)</p> <p>E.g.:</p>	Klassen et al. (2018)

				
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3.4. Video strategies and themes

Does the video mention current holidays?	0 1	No Yes	Code 1 if the video (visuals or audio) refers to any current events or holidays; these can be both subtle and spoken references to holidays such as St Patrick’s green and clovers; hearts for Valentine’s day; the brand’s birthday; or mentioning Thanksgiving in the audio part of the video	Costa-Sanchez (2016); Tafesse & Wien (2018)
			E.g. “holiday flight delays”	
Does the video refer to a sense of a brand community?	0 1	No Yes	Code 1 if the visual imagery, the speech or the post description of the video mention or specifically turn to the brand community of the brand such as hey all KFC lovers	Tafesse & Wien (2018)
			E.g. “we are so proud to be a part of this community”	

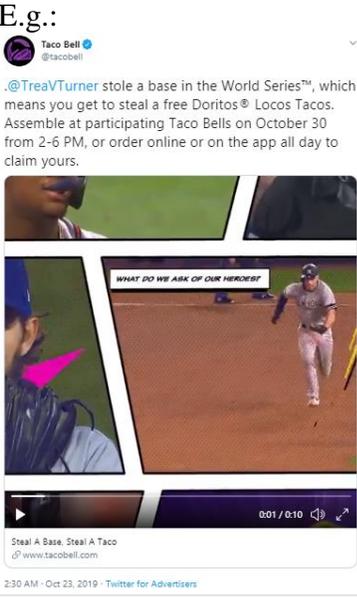
Does the video refer to any CSR (corporate social responsibility) activities the brand is involved in?	0 1	No Yes	Code 1 if the video relates to a social or environmental cause	Coursaris et al. (2013)
Does the video include any employer branding content?	0 1	No Yes	Code 1 if the video refers to what the brand is doing in terms of its employees, includes employees or talks about employees in any way E.g. an employee visible; the restaurant visible inside;	Tafesse & Wien (2017)
Is there any storytelling present in the	0 1	No Yes	Code 1 if the video includes a story and a narrative	Moriarty (1987); Dessart (2017);

video?				Tacheranugroj (2017); Klassen et al. (2018)
Is the video a teaser?	0 1	No Yes	Code 1 if the video is a product or campaign teaser and presents a snippet of what is to come; if the video mentions - soon; expect something new; something new coming along the way or if they hint at new products, promotions, etc.	Taecharungrroj (2017)
Does the video mention or compare the brand to a competitor (another fast food chain)?	0 1	No Yes	Code 1 if the video compares the brand and/or its products to another brand's - only explicit mentions of other brands; words such as the best among others are not included here	Moriarty (1987); Lewis & Hill (1998); Koudelova & Whitelock (2001)
			E.g. "former McDonalds chef" (on a Wendy's video)	
Does the video include a brand collaboration?	0 1	No Yes	Code 1 if the video includes a collaboration with another brand (may be a person, another brand, etc). Does not have to be explicit mention, but maybe the video includes the Oreo logo that is one of the brand's products	
			E.g.	



3.5. Background and environment characteristics

Are there any humans in the video?	0 1	No Yes	Code 1 if the visual imagery involves human beings	Koudelova & Whitelock (2001); Etienne & Vanbaelen (2006)
Are there any animals in the video?	0 1	No Yes	Code 1 if the video includes animals	
Are there any celebrities in the video?	0 1	No Yes	Code 1 if the video includes celebrities	
Are there any ordinary individuals in the video?	0 1	No Yes	Code 1 if the video includes ordinary individuals; hands of someone touching the product would be here since they are not specifically shown as celebrities	
Are there other supernatural beings in the video?	0 1	No Yes	Code 1 if the video includes other supernatural, fictional, magical beings or brand mascots	
Does the video have any animated or graphic parts?	0 1	No Yes	Code 1 if the video includes any animations, graphics (can be text or pictures) - not necessarily the whole video, but just parts of it may be animated	

			<p>E.g.:</p> 	
Does the video show any natural scenery?	0 1	No Yes	Code 1 if the video includes nature - mountains, lakes, etc. (real, not animated and has to be visible)	
Does the video show any urban scenery?	0 1	No Yes	Code 1 if the video includes an urban scenery - a city, buildings, etc. (real, not animated and has to be visible)	
Does the video show indoors imagery?	0 1	No Yes	Code 1 if the video includes imagery of an indoor space (real, not animated and has to be visible)	
4. Engagement metrics				
How many likes has the video received?	[0 – ∞]	Continuous	Each code denotes the amount of likes that the brand's video post has received	
How many comments has the video received?	[0 – ∞]	Continuous	Each code denotes the amount of comments that the brand's video post has received	
How many	[0 – ∞]	Continuous	Each code denotes the	

retweets has the video received?			amount of retweets that the brand's video post has received	
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Appendix E:

An example of Twitter video



Dunkin' @dunkindonuts · Nov 9, 2019

Y Tell em' Snoop Dogg sent you Y It's the last day to get a free bite-sized sample of our Beyond Sausage Sandwich from 8 to 10 AM!

Price and participation may vary. Limited time offer. #DNKNx8YND



39

103

741



Appendix F:

Inter-coder reliability results

Variable	Krippendorff's alpha (nominal)
Action inducing post description	0.7188
Emotional appeal in post description	0.7024
Informational appeal in post description	0.8485
Events/holidays in post description	0.7652
Remuneration content in post description	0.8120
Competitor mention in post description	1
Brand collaboration in post description	0.8120
Brand community reference in post description	0.6377
Hashtags in post description	1
Emojis in post description	1
Link in post description	1
Logo visibility	1
Logo seen on product	0.8421
Brand name spoken	1
Product visibility	1
Product consumed	1
Presence of music	0.8421
Popular music	1
Jingle music	1
Presence of speech	0.8163
Dialogue presence	1
Monologue presence	1
Narration presence	1

Informational appeal	0.8615
Emotional appeal	0.7024
Remuneration content	1
Interactional appeal	1
Appetite inducing	0.8615
Events and current holidays	0.8120
Brand community content	0.7619
CSR Activities	0.7652
Employer branding	1
Narrative	0.7652
Competitor mention	1
Collaboration with another brand	1
Campaign teaser	0.7619
Presence of humans	0.7188
Presence of celebrities	1
Presence of ordinary people	1
Presence of animals	1
Presence of other beings	1
Presence of animation and graphics	0.8120
Presence of nature scenery	1
Presence of urban scenery	1
Presence of indoor imagery	0.8163
