

# Millennials as prosumers and adprosumers in corporate social networks

## Los millennials como prosumers y adprosumers en las redes sociales corporativas

### Millennials como prosumers e adprosumers nas redes sociais corporativas

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#### ABSTRACT

This research addresses the role of millennials as prosumers and adprosumers in corporate social networks. The methodology combines the literature review with a quantitative content analysis. The results show that they do participate in this type of channels and that their user-user and user-brand interaction increases to the extent that organizations consider the uses they make of social networks and the gratifications they expect from them. In this regard, the conclusions highlight the need to develop integrated communication strategies, including other channels of great popularity among millennials, and the need to customize them based on users' motivations.

**Keywords:** adprosumer; communication 2.0; franchise; millennials; prosumer; social networks.

#### RESUMEN

*Esta investigación aborda el papel de los millennials como prosumers y adprosumers en las redes sociales corporativas. La metodología combina la revisión bibliográfica con un análisis de contenido cuantitativo. Los resultados evidencian que sí participan en este tipo de canales y que su interacción usuario-usuario y usuario-marca se incrementa en la medida en la que las organizaciones consideran los usos que hacen de ellas y las gratificaciones que esperan. Se concluye que existe la necesidad de desarrollar estrategias de comunicación integradas, incluyendo otros canales de gran popularidad entre los millennials, y personalizadas en función de sus motivaciones.*

**Palabras clave:** adprosumer; comunicación 2.0; franquicia; millennials; prosumer; redes sociales.

#### RESUMO

Esta pesquisa aborda o papel dos millennials como prosumer e adprosumer em redes sociais corporativas. A metodologia combina a revisão da literatura com uma análise de conteúdo quantitativo. Os resultados mostram que eles participam desse tipo de canais e que a interação do usuário-usuário e usuário-marca aumenta na medida em que as organizações consideram os usos que eles fazem deles e as recompensas que eles esperam. Conclui sobre a necessidade de desenvolver estratégias de comunicação integradas, incluindo outros canais de grande popularidade entre os millennials, e personalizados com base em suas motivações.

**Palavras-chave:** adprosumer; comunicação 2.0; franquicia; millennials; prosumer; redes sociais.

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## INTRODUCTION

Social networks, exponents of model 2.0 (Nafria, 2008), allow individuals to create profiles through which they relate to other individuals and brands. Through these channels, users consult and share their own content and that of others (Boyd & Ellison, 2007; Monserrat-Gauchi, Quiles-Soler, & Martínez-Sala, 2017; Phua & Jin, 2011). Their use has been implemented massively and rapidly (Akkucuk & Turan, 2016; Phua, Jin, & Kim, 2017): in Spain, “86% of Internet users aged 16 to 65 use social networks, which represents more than 19 million users” (Interactive Advertising Bureau Spain (IAB Spain), 2017, p. 9). The most popular social networks include Facebook, YouTube, Twitter, Google+, LinkedIn, Instagram and Spotify, but not all evolve in the same way. In just two years (2015-2017), noticeable differences can be observed: for example, although Facebook remains the leader, its percentage of users has decreased. The same goes for Twitter, Google+ or LinkedIn. In contrast, social networks such as Instagram, Pinterest and YouTube have experienced a strong growth. Consumers increasingly use social networks for their daily activities, mainly social (chat/send messages, 67%, see what your contacts do, 47%) (Quan-Haase & Young, 2010; IAB Spain, 2017). This confirms the conclusions of numerous investigations that, from the theory of uses and gratifications (Katz, Blumler, & Gurevitz, 1986), analyze the rewards that the use of social networks provides to individuals (Igartua & Rodríguez-De-Dios, 2016). Watching videos or listening to music are also featured activities (59%). Along with these, which confirm the social character under which the web 2.0 model was born (Lacalle, 2011), other commercial uses are incipiently appearing (Akkucuk & Turan, 2016). “16-24% follows brands, participates in contests, and talks about purchases made” (IAB Spain, 2017, p. 30). Laroche, Habibi, Richard and Sankaranarayanan (2012) and Lipsman, Mudd, Rich and Bruich (2012) point out that consumers also use social networks to get to know brands, products, and services. Technological development has caused changes in the behavior of individuals at a general level as well as in the consumer market. The traditional consumer has developed an active role in the communication process within organizations and brands, transforming itself into the epicenter of marketing and communication strategies (Cortés, 2009; Del Pino, Castelló, & Ramos-Soler, 2013; Katz & Lazarsfeld, 2006; Rogers, 2003). This new consumer uses the Internet and digital channels

to interact with organizations and other individuals, related or not to them, about their products, services, or brands (Martínez-Sala, Monserrat-Gauchi, & Campillo Alhama, 2017; Phua & Jin, 2011). “In addition to being part of the audience, the public, and a consumer, the recipient becomes a user and prosumer, that is, co-producer, distributor and consumer, all at the same time” (Bermejo Berros, 2008, p. 49), and can also become an adprosumer (Caro, Luque, & Zayas, 2015; Marauri Castillo, Pérez Dasilva, & Rodríguez González, 2015; Martínez-Sala & Campillo-Alhama, 2018). The adprosumer, like the prosumer, actively participates in the definition and development of products and services, in addition to consuming them, but also stands as a prescriber or spokesperson for the brand.

As stated by Segarra-Saavedra and Tur-Viñes (2017, p. 178):

The participative actions of sharing, cooperating, communicating and talking become the basis of web 2.0 through social networks and tools such as blogs, Facebook, LinkedIn, YouTube, Vimeo, Wikipedia, Delicious, Instagram, and Twitter, which transform the passive consumer of content into an active agent of user-generated content, placing within his/her reach the right to create new contents and edit previous ones to share them among his/her network of contacts.

Considering this context, organizations are paying special attention to social networks, as they are key channels for consumers to participate and interact with their brands, products, and services, thus favoring personalized relationships that generate engagement (Campillo Alhama, Ramos Soler, & Castelló Martínez, 2014). In the online arena, engagement is defined by Mollen and Wilson (2010) as the degree of cognitive and affective commitment of the consumer to the brand in the relationship established through any digital channel. It is manifested through the interaction of users in digital channels and it is the basis for their loyalty and a source of new consumers (Serrano Cobos, 2006).

The Social Media Marketing Industry Report concludes that 92% of companies acknowledge the importance of social networks to market their brands and products due to their ability to increase brand awareness, create loyalty, and as an invaluable source of market information (Stelzner, 2017). Regarding the use of social networks, Facebook, the social network with the largest number of users in the world, is also the most used in the business world. In Spain, Facebook “is the social network with the greatest share in community,

virality, and efficiency” in the field of brands (IAB Spain, ontwice, Epsilon Technologies, & Gestazion, 2017, p. 33). Twitter has the highest number of publications, in line with its instant character, and Instagram is the one with the highest engagement (interactions/community) due to the smaller size of its community<sup>1</sup>. Regarding brands, there is a relationship between those with a greater number of followers and those that generate the highest level of interaction (IAB Spain et al., 2017).

The great advantage of social networks for brands is that they encourage the creation of a community around them (Xie & Lee, 2015), based on the relationships established between users (real and potential consumers) and the brand, as well as among users (Martínez-Sala et al., 2017; Phua & Jin, 2011). Rodríguez, Martínez, and Luna (2010) insist on the relevance of creating brand communities as enhancers of loyalty and consumer confidence, and point out that, although companies cannot create brand communities, nor control them, they can facilitate and support them. For this, it is essential to encourage the interaction between users, given their influence. The environment 2.0 constitutes a market consisting of conversations (Levine, Locke, Sears, & Weinberger, 2008) that occur in connected spaces; in them, consumers become agents and collaborative, participatory, and interactive social media mediums (Cortés, 2009), and the content generated by users (UGC) (real and potential consumers) is perceived as more reliable than the information offered by the organizations (Alonso González, 2015; Rodríguez et al., 2010; The Cocktail Analysis, 2013).

Along with user-user interaction, the interaction between user-brand also plays a key role in the construction of the community by establishing an authentic personal relationship. This is because the derived emotional bond is enhanced when it is shared by the members of a community (Marauri Castillo et al., 2010). This emotional component has more or less importance depending on the generation that the consumer belongs to: for generation Y, or millennials, which are the object of this research, the emotional prevails over the rational (Simonato & Ariel Mori, 2015), so fidelity is built towards the values that the brand represents and not towards the company that creates them (Masco, 2012).

In the current context in which social networks are a meeting point for society in general and for the young public in particular (Hidalgo-Marí & Segarra-Saavedra, 2017), we question whether the latter, and specifically millennials, perform the functions of prosumers and

adprosumers in the brand’s corporate channels. Different investigations show an intense activity by this generation in social networks in general; however, studies on their behavior in corporate channels are scarce.

This is why the main hypothesis of this research focuses on the behavior of millennials in corporate social networks and, consequently, in their commercial use to determine if they have effectively adopted the roles of prosumers and adprosumers. To do so, we conducted an analysis of the social network presence of a sample of organizations that are representative of the main sectors of commercial activity and the users’ interaction in them. We selected Facebook and Instagram due to their notoriety and popularity and because the sociodemographic profile of their main audiences serves to contrast the behavior of millennials (Instagram) with that of users of generation X (Facebook) (IAB Spain & VIKO, 2015; IAB Spain, 2017; Purita, 2015). This allows us to address the main objective of this research: to determine if millennials actively participate in corporate social networks assuming the characteristic functions of prosumers and adprosumers. In addition, to delve into the motivations that trigger the interactions of millennials, we analyze them individually and then compare the results to the whole set of publications, for publications based on videos and for those about entertainment. The types of publications selected derive from the classification and categorization of the set of publications disseminated based on millennials’ main motivations to use Facebook and Instagram (Akkucuk & Turan, 2016; Iguarta & Rodríguez-De-Dios, 2016; Quan-Haase & Young, 2010; Simonato & Ariel Mori, 2015).

The main objective is related to the achievement of the following secondary objectives:

- O.1. Determine the integration of social networks in the communication strategies of the sample organizations and analyze their presence in them.
- O.2. Analyze and measure the users’ global interaction (real and potential consumers) in the selected social networks and compare the results by sectors of commercial activity.
- O.3. Analyze and measure the users’ interaction (real and potential consumers) in the selected social networks as a result of video-based publications and compare the results by sectors of commercial activity.

**O.4.** Analyze and measure the users' interaction (real and potential consumers) in the selected social networks as a result of entertainment publications and compare the results by sectors of commercial activity.

Millennials are a social segment of great interest for professionals and researchers, since their behavior in social networks is a clear indicator of the future behavior of individuals (Akkucuk & Turan, 2016). As Simonato and Ariel Mori (2015, p. 26) point out, "the knowledge, attraction, understanding, development, and retention of young people, future leaders of organizations, has become one of the main concerns of business, political, and social leaders". Hence, the value that this research provides to the professional and academic fields. For the latter, in addition, we seek to contribute to the theoretical body of work on communication in social networks. Although research and studies on the subject have increased in recent years (Cheung, Chiu, & Lee, 2011), they are still not enough to address the challenges posed by this type of communication (Iguarta & Rodríguez-De-Dios, 2016), especially concerning the main users of this type of channels, among them, millennials.

## **THEORETICAL FRAMEWORK**

The consolidation of social networks and the users' technological education (Kim, 2012) have determined their protagonism and empowerment by allowing them to adopt the role of prosumer (Toffler, 1980) or adprosumer (Caro et al., 2015). Social networks attract all kinds of audiences, especially the younger segments (Colás-Bravo, González-Ramírez, & de Pablos-Pons, 2013; Hidalgo-Mari & Segarra-Saavedra, 2017). This is because social networks offer new ways of communicating and relating by creating virtual communities (Varas-Rojas, 2009), but, above all, because digital natives (Prensky, 2001), also known as millennials, are used to the environment of information and communication technologies (ICTs) or relationship, information, and communication technologies (RICTs), so-called to emphasize their relational capacity (Marfil-Carmona, Hergueta Covacho, & Villalonga Gómez, 2015).

The impact of social networks in the business world has led to a considerable growth in academic (Aral, Dellarocas, & Godes 2013) and professional research (IAB Spain et al., 2017; Stelzner, 2017; The Cocktail Analysis, 2013) in this realm. In the field of organizations,

it focuses mainly on its management (Kacker & Perrigot, 2016) and on the establishment of guidelines to follow when developing 2.0 communication strategies (Alonso González, 2015; Drake-Bridges & Burgess, 2010; Campillo Alhama et al, 2014; Kacker & Perrigot, 2016; Marauri Castillo et al., 2015; Monserrat-Gauchi & Martínez-Sala, 2017; Monserrat-Gauchi et al., 2017; Martínez-Sala et al., 2017).

Having verified the massive use of social networks by millions of individuals (Iguarta & Rodríguez-De-Dios, 2016) and their necessary integration in the field of brand communication (Xie & Lee, 2015), this research focuses on the behavior of millennials in corporate profiles since, as pointed out by Nicolás Ojeda (2013), the transformation of the consumer role can only be understood through the analysis of their behavior in communication processes.

## **MILLENNIALS**

Strauss and Howe (1992) limit the millennial generation to individuals born between 1982 and 2004. Other authors, such as Simonato and Ariel Mori (2015), are more restrictive, limiting the period to the years between 1980 and 2000. In any case, both agree that one of their main characteristics is an active use of social networks in which –apart from entertainment– they share, search, and consume content (Bolton et al., 2013). Millennials are characterized by an early and massive adoption of social networks (Sherman, Greenfield, Hernández, & Dapretto, 2018), where they act as authentic prosumers and adprosumers (Hidalgo-Mari & Segarra-Saavedra, 2017).

This generation arouses great interest from a sociological point of view and, also, from the field of marketing and communication. Millennials are a consumer segment with enormous influence, whose behavior has been the subject of numerous investigations, in many cases without reaching a complete understanding about them (Drake-Bridges & Burgess, 2010; Racolta-Paina & Luca, 2010). They have been born in the era of ICTs or RICTs and are strongly influenced by them, which entails great challenges for companies that want to interact with and relate to them (Lester, Forman, & Loyd, 2005). Millennials barely consume conventional media, hindering the companies' achievement of communication and advertising objectives (Pesquera, cited in Akkucuk & Turan, 2016). Their decisions on brands have a strong emotional component (Marauri Castillo et al., 2010) and are largely influenced by the members of

the community's UGC or the communities in which they are integrated. The incidence of these contents in the final decisions of other users (real and potential consumers) is greater than that of those disseminated by companies (Peterson, 2004).

Millennials use social networks to distract themselves, to spend time chatting and exchanging photos, to play, and to follow brands. For the latter, the most used network is Facebook (Akkucuk & Turan, 2016; Simonato & Ariel Mori, 2015) while for other types of activities they prefer networks such as Instagram or Snapchat. This corroborates the trend observed in recent years about their favorite social networks, since they are opting for those deliberately designed for mobile devices, such as Instagram (Lenhart, Madden, Smith, & Macgill, 2015). However, Facebook continues to have a strong reach among millennials (Iguarta & Rodríguez-De-Dios, 2016) and its use is a frequent research topic (Basile & Linne, 2014; Boyd & Ellison, 2007; Iguarta & Rodríguez-De-Dios, 2016). Although Facebook has evolved to meet the needs of millennials (chat, profiling, photo album, groups with common interests, online games, applications, etc.) (Cheung et al., 2011) it does not get a high degree of satisfaction among them. Their main user motivations are the maintenance of relationships and being part of a community, as well as entertainment, which determines satisfaction (Iguarta & Rodríguez-De-Dios, 2016).

In contrast to the results of the investigations by Akkucuk and Turan (2016) and Simonato and Ariel Mori (2015), Phua et al. (2017) point to Instagram as the channel chosen by millennials to follow brands. Their motivations would be maintaining relationships of friendship and, specifically, the possibility that this network offers them to show affection, offer help, etc. (Quan-Haase & Young, 2010). The study also concluded that it is a social network of great popularity in the field of fashion: one of its main contributions is to serve as a style and trends guide. Another reward granted by Instagram is the feeling of belonging to a community, an advantage to be exploited by brands (Phua et al., 2017), since it favors the loyalty of users (Hollebeek, Glynn, & Brodie, 2014; Phua et al., 2017) and the commercialization of their products and services (Jin & Phua, 2014; Kilambi, Laroche, & Richard, 2013; Phua et al., 2017).

The differences between the most used social networks to follow brands are presumably due to the different geographical areas analyzed in the research

and the consequent cultural differences in users' behavior (Iguarta & Rodríguez-De-Dios, 2016). In addition, we must point out that, nowadays, the communication between brands and users is not confined to corporate channels, so the variations may also be due to the phenomenon of digital influencers, people of social and media relevance who –through their digital communications– can influence the behaviors and attitudes of others. The influencers are, as Fernández Gómez, Hernández-Santaolalla and Sanz-Marcos point out, “an updated version of the traditional opinion leader”, a result, to a large extent, of the success and massive implementation of social networks (2018, p. 20). Web 2.0 has led to the emergence of a new prescriber of brands, products, and services that companies have begun to integrate into their communication strategies as an essential tool to achieve their communication objectives in segments such as millennials (Castelló-Martínez & del Pino Romero, 2015; Castelló-Martínez, del Pino Romero, & Tur-Viñes, 2016; Segarra-Saavedra & Hidalgo-Mari, 2018). We refer to bloggers, youtubers, instagramers, etc., who have achieved a digital reputation and created a community around their personal brand, and whose publications reach thousands of followers, generating high rates of interaction and engagement (Castelló-Martínez, 2016). Among all the channels used by influencers, Instagram stands out as a promotional channel for brands (Castelló-Martínez et al., 2016). The brands' communication managers must tackle the need to profoundly get to know the skills of millennials in the use of social networks, as well as their possibilities, to adapt their communication strategies and achieve engagement (Basile & Linne, 2014). Consequently, much of the research on the behavior of millennials in social networks focuses on the profiles of the influencers (Segarra-Saavedra & Hidalgo-Mari, 2018) who –although originally of a personal nature– may acquire a commercial character, becoming a profession desired by many young people (Hidalgo-Mari & Segarra-Saavedra, 2017). The most frequent variables analyzed in the study of the interaction or online engagement of their followers are the number of followers, the frequency of publication, the format of the publications, and the type of publications (contest, product, etc.).

## METHODOLOGY

The methodology of this research entails the development of a descriptive study (Batthyány &



Cabrera, 2011) of the Facebook and Instagram profiles of the leading franchise companies nationwide (Spain) in the main sectors of commercial activity.

We chose the franchise company for its continuous growth trend despite the adversities experienced by the market in general (Diez Uli, Velicia Martín, & Rondán Cataluña, 2017; Tormo Franquicias Consulting, 2017) and its impact on the economy (Tormo Franquicias Consulting, 2017). In addition, its leading brands devote considerable efforts to maintaining and increasing their notoriety, contributing to a high degree of trust in them by users (Tormo Franquicias Consulting, 2016). These efforts are also reflected in the online environment: some of them have better indexes in relevance, influence, and digital reputation (IAB Spain & Viko, 2015; IPMARK, 2017).

Regarding social networks, we selected Facebook and Instagram as the optimal combination for the main objective of the research. Instagram is among the fastest growing social networks (IAB Spain & VIKO, 2015; IAB

Spain, 2017) and, as users grow, brands increasingly rely on this social network for their marketing strategies (Alonso González, 2015). In addition, the data of the Purita report (2015) revealed that Instagram is one of the social networks characteristic of millennials. Its audience is one of the youngest: more than 70% of its users are between 16 and 34 years old. On the other hand, Facebook has the largest user base in the highest age segment: 25% of its active users are over 45 years old (generation X) and there has been a decrease in active use among the 16-24-year-old group. Despite this, it is still the social network with the highest audience and popularity (IAB Spain & VIKO, 2015; IAB Spain, 2017).

The sample was determined from the Leading Franchise Brands report—conducted by the prestigious consulting firm Tormo Franquicias Consulting (2016)—; from it, we selected two representative brands from each sector. Once chosen, we located their profiles on Facebook and Instagram (table 1).

Franchise	Sector	Facebook	Instagram
Carrefour	Food	<a href="https://www.facebook.com/carrefoures?ic_source=portal-home&amp;ic_medium=footer-links&amp;ic_content=">https://www.facebook.com/carrefoures?ic_source=portal-home&amp;ic_medium=footer-links&amp;ic_content=</a>	<a href="https://www.instagram.com/carrefoures/?ic_source=portal-home&amp;ic_medium=footer-links&amp;ic_content=">https://www.instagram.com/carrefoures/?ic_source=portal-home&amp;ic_medium=footer-links&amp;ic_content=</a>
Dia	Food	<a href="https://www.facebook.com/DIAEspana">https://www.facebook.com/DIAEspana</a>	<a href="https://www.instagram.com/dia_esp/">https://www.instagram.com/dia_esp/</a>
Telepizza	Catering	<a href="https://www.facebook.com/telepizza/">https://www.facebook.com/telepizza/</a>	<a href="https://www.instagram.com/telepizza_es/?hl=es">https://www.instagram.com/telepizza_es/?hl=es</a>
Lizarran	Catering	<a href="https://www.facebook.com/LizarranBar/?q=lizarran%20espa%C3%B1a">https://www.facebook.com/LizarranBar/?q=lizarran%20espa%C3%B1a</a>	<a href="https://www.instagram.com/lizarranbar/">https://www.instagram.com/lizarranbar/</a>
Zara	Fashion	<a href="https://www.facebook.com/ZARA-542604459258146/?brand_redir=33331950906">https://www.facebook.com/ZARA-542604459258146/?brand_redir=33331950906</a>	<a href="https://www.instagram.com/zara/">https://www.instagram.com/zara/</a>
Stradivarius	Fashion	<a href="https://www.facebook.com/stradivas/">https://www.facebook.com/stradivas/</a>	<a href="https://www.instagram.com/stradivarius/">https://www.instagram.com/stradivarius/</a>
Natur House	Retail	<a href="https://www.facebook.com/Spain.NaturHouse/">https://www.facebook.com/Spain.NaturHouse/</a>	<a href="https://www.instagram.com/naturhousespain/">https://www.instagram.com/naturhousespain/</a>
Alain Afflelou	Retail	<a href="https://www.facebook.com/AlainAfflelouOptico">https://www.facebook.com/AlainAfflelouOptico</a>	<a href="https://www.instagram.com/afflelou_optico/">https://www.instagram.com/afflelou_optico/</a>
Halcón Viajes	Services	<a href="https://www.facebook.com/halconviajes.oficial">https://www.facebook.com/halconviajes.oficial</a>	<a href="https://www.instagram.com/halconviajescom/">https://www.instagram.com/halconviajescom/</a>
B The Travel Brand	Services	<a href="https://www.facebook.com/bthetravelbrand">https://www.facebook.com/bthetravelbrand</a>	<a href="https://www.instagram.com/bthetravelbrand/">https://www.instagram.com/bthetravelbrand/</a>

Table 1. Sample

Source: Own elaboration based on Tormo Franquicias Consulting (2016).

Motivation(s)	Variables	Description
<b>Dependents of brands</b>		
	No. of publications*	Total number of publications
Community, relationships	No. followers	Number of followers
Entertainment, community	Publications format: video	Quantification of publications based on videos, gif, simple or combined with text.
Entertainment	Publications content: entertainment	Quantification of publications with entertainment-related content: games, contests, DIY, etc. Publications in which users are invited to participate in games, contests, offers, etc., or in which information is offered for users to create, develop, etc., their own products or services.
<b>Dependents of users</b>		
Entertainment, community, relationships and self-expression	Total online engagement (total engagement): Facebook: reactions, share and comment. Instagram: likes and comment.	Level of interaction and participation of users regarding the total of publications.
Entertainment, community, relationships and self-expression	Online engagement video publications (video engagement): Facebook: reactions, share and comment. Instagram: likes and comment.	Level of interaction and user participation regarding the total of video format publications.
Entertainment, community, relationships and self-expression	Online engagement of entertainment publications (entertainment engagement): Facebook: reactions, share and comment. Instagram: likes and comment.	Level of interaction and participation of users regarding the total content publications aimed at entertainment.

Table 2. Analysis sheet

*\*The number of publications does not respond to any motivation and has been shown to have no influence on user interaction (Monserrat-Gauchi & Martínez-Sala, 2017; Segarra-Savedra & Hidalgo-Mari, 2018), but it is counted to perform the engagement calculation.*

*Source: Own elaboration.*

The fieldwork, carried out between January and February 2017, consisted of a quantitative content analysis of the publications and the interaction achieved. To this end, we developed an analysis sheet based on the research and the studies reviewed. The choice of the brand's dependent variables was made after categorizing all their publications, comparing them with the main motivations of millennials regarding

the use of both social networks: entertainment, being part of a community, establishment and maintenance of relationships, and self-expression (Akkucuk & Turan, 2016; Iguarta & Rodríguez-De-Dios, 2016; Quan-Haase & Young, 2010; Simonato & Ariel Mori, 2015). Based on these and the consequent forms of interaction, the sheet includes seven indicators distributed in two sections: brand and users (table 2). Its specificity and

relevance as an instrument of descriptive analysis was confirmed by two professors with extensive experience in the field of digital communication of franchise companies and renowned professionals in the field of digital marketing. The analysis was conducted jointly by the authors and supervised by the professionals who validated the sheet to ensure its consistency. In this way, internal and external reliability is guaranteed through the most common strategies in this area (Le Compte & Goetz, 1982).

The interaction analysis is made based on the online engagement index. Online engagement represents the degree of user commitment expressed through the interaction options of social networks (Oviedo-García, Muñoz-Expósito, Castellanos-Verdugo, & Sancho-Mejías, 2014). Its formula contemplates variables related to publications and basic interaction options (Frick, 2010; Mariani, Di Felice, & Mura, 2016; Oviedo et al., 2014), validating it as an index to measure and compare the role of users as prosumers or adprosumers (Segarra-Saavedra & Tur-Viñes, 2017) based on their participation in the social networks analyzed.

Each of the interaction options is weighted according to the degree they represent in the adoption of the roles of prosumers and adprosumers, since they determine different levels of visibility and effectiveness in the dissemination of user interactions (Mariani et al., 2016; Moore & McElroy, 2012; Ruiz-Mafe, Marti-Parreño, & Sanz-Blas, 2014; Oviedo et al., 2014; Segarra-Saavedra & Tur-Viñes, 2017). In the same way –and as advised by Mariani et al. (2016) regarding traditional formulas– the number of followers of the denominator was eliminated to make an objective comparison between the two social networks. These considerations were extrapolated to Instagram, which offers the same forms of interaction.

The data was processed using Excel software and a series of macros designed to this end.

## RESULTS

The results are divided into three sections according to objectives O.2, O.3 and O.4 of this research. First, there is a comparison of the total engagement achieved in both social networks (O.2). Then, identical comparisons are presented regarding publications in video format (O.3) and of entertainment content (O.4). The O.1 is addressed in the overall results. For the graphic representation of the results we had to resort to two complementary figures, since the high rates obtained by two of the brands (Zara and Stradivarius)

made visualization in a single figure difficult. Therefore, for each case there are two figures, one with all the brands and another one that does not include neither Zara nor Stradivarius.

### INTERACTION OF USERS ON FACEBOOK VS. INSTAGRAM TOTAL ENGAGEMENT

The results regarding the total interaction achieved in the profiles analyzed are shown in tables 3 and 4.

From the results, we made the comparison of the total engagement achieved in both social networks.

We observe a greater interaction of users on Instagram in all cases except for Dia, Halcón Viajes and Alain Afflelou. Despite having created its profile in this social network, Natur House has not yet published (figures 1.a and 1.b).

On Facebook, the highest rates are achieved in the fashion sector, but also include Telepizza (catering), Halcón Viajes (services) and the food industry brands (Dia and Carrefour). The brands of the retail sector are at similar levels. The trends are not maintained by sectors in all cases since, in catering, the other brand analyzed (Lizarran) occupies the last position.

On Instagram, users participate more in almost all cases and sectors. The fashion brands also lead, although it is worth noting the significant difference in engagement achieved by Zara on Instagram versus Facebook. Telepizza also occupies a good position in this ranking, with very similar results in both social networks. The services sector also shows differences within relatively positive results. Halcón Viajes obtains better results on Facebook than on Instagram, unlike B the Travel Brand; the same happens with food brands, since Carrefour obtains better participation rates on Instagram and Dia, on Facebook. Finally, regarding the retail sector, Alain Afflelou has very similar indexes between both social networks and Natur House has not yet started its activity on Instagram.

### INTERACTION OF USERS ON FACEBOOK VS. INSTAGRAM VIDEO ENGAGEMENT

Tables 5 and 6 show the results obtained by video publications.

Based on the results, there is a greater use of this type of publication on Facebook –169 videos (18.13% of the total)– than on Instagram, where only 33 videos have been published (6.96% of the total).

On Facebook, all brands, except Zara, use this type of format. On Instagram, in addition to Natur House, Dia, Lizarran and B the Travel Brand have not posted



Brand	Carrefour	Dia	Telepizza	Lizarran	Zara	Stradivarius	Natur House	Alain Afflelou	Halcon Viajes	B the Travel Brand
No. of followers	1,112,974	797,800	636,577	43,085	25,172,532	4,585,138	30,300	113,830	121,704	96,781
Brand dependent variables										
Published messages	No. 117	229	75	39	47	68	18	46	63	230
User dependent variables										
No. of reactions	11,890	34,726	31,566	601	15,587	230,199	1,281	2,793	12,660	16,939
No. share	638	522	9,274	45	621	2,802	1,655	906	3,615	2,198
No. of comments	348	165	19,141	22	297	1,281	31	98	281	1,618
<i>Total engagement</i>	3,257	4,600	30,491	502	10,391	102,877	2,256	1,971	6,341	2,702

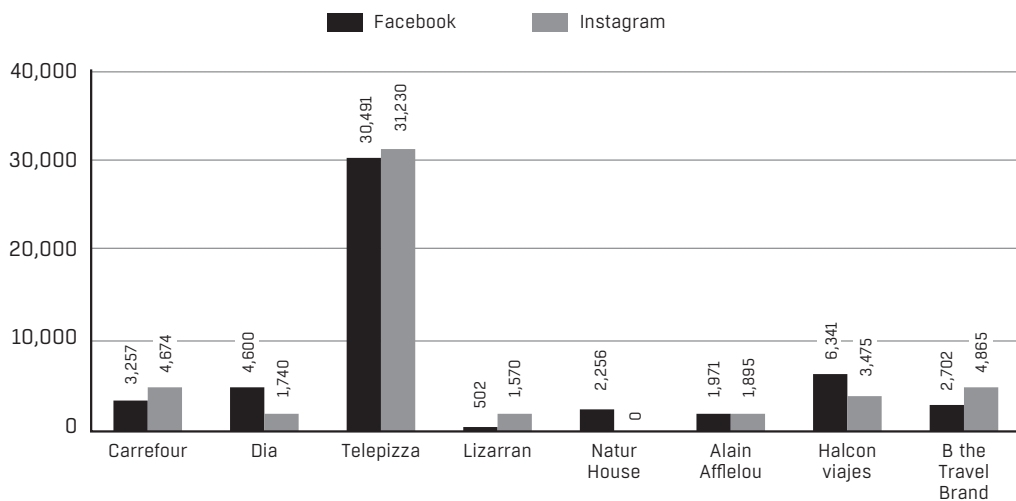
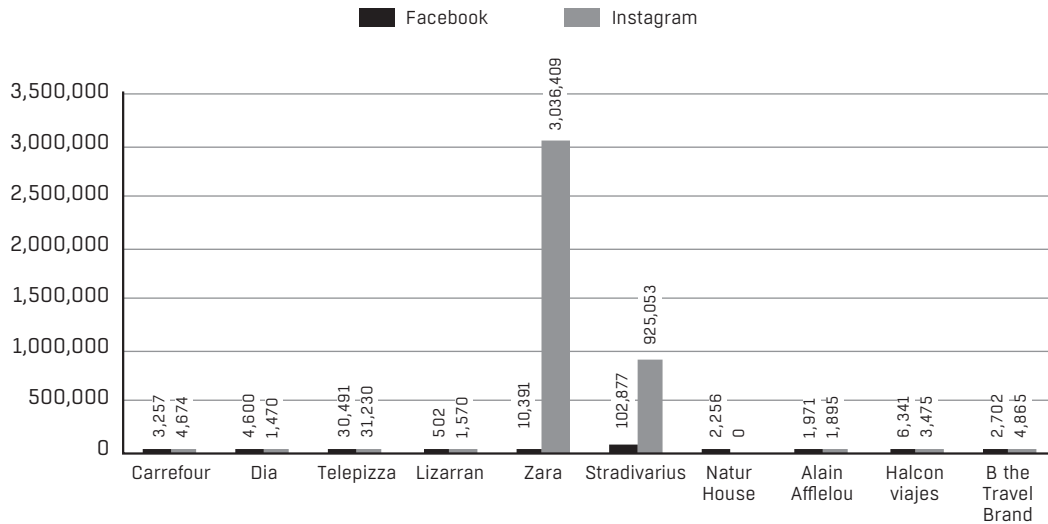
Table 3. Total results on Facebook

*Source: Own elaboration.*

Brand	Carrefour	Dia	Telepizza	Lizarran	Zara	Stradivarius	Natur House	Alain Afflelou	Halcon Viajes	B the Travel Brand
No. of followers	61,200	5,039	31,963	1,674	16,282,155	2,936,343	-	2,550	3,321	5,704
No. of following	7,392	1,700	49	620	41	306	-	515	1,229	345
Brand dependent variables										
Published messages	No. 118	59	30	35	65	47	-	37	38	45
User dependent variables										
No. of likes	17,980	2,610	25,565	1,776	6,543,617	1,438,140	-	2,239	4,241	6,719
No. of comments	174	348	2,428	24	15,115	4,761	-	42	69	248
<i>Total engagement</i>	4,674	1,740	31,230	1,570	3,036,409	925,053	-	1,895	3,475	4,865

Table 4. Total results on Instagram

*Source: Own elaboration.*



Figures 1.a and 1.b. Comparison of total engagement on Facebook and Instagram

Source: Own elaboration.

content with videos either. Carrefour uses this format the most, both on Facebook and on Instagram. The comparison of the results achieved in terms of online engagement is presented in the following figures.

As shown in figures 2.a and 2.b, the video format achieves greater user interaction on Instagram than on Facebook.

The highest rates on Facebook are achieved, as in the case of total engagement, in the fashion sector and also include Telepizza (catering), Halcón Viajes (services) and the food industry brands (Dia and Carrefour), as well as Natur House. The latter, unlike the results obtained at the level of total engagement, presents better results than the other brand analyzed within this sector (Alain Afflelou).

On Instagram, users interact more in all cases and sectors. Fashion brands lead the ranking again and, as in the case of total engagement, there is a considerable difference between Zara on Instagram and Facebook. Telepizza also occupies a good position in this ranking and, like Zara, shows a higher engagement rate in this social network. Carrefour and Alain Afflelou, despite having lower rates, also show a greater degree of interaction in this social network. Finally, Halcón Viajes obtains similar results.

**INTERACTION OF FACEBOOK USERS VS. INSTAGRAM. ENTERTAINMENT ENGAGEMENT**

Finally, tables 7 and 8 show the results regarding entertainment publications.

Brand		Carrefour	Dia	Telepizza	Lizarran	Zara	Stradivarius	Natur House	Alain Afflelou	Halcon Viajes	B the Travel Brand
No. of followers		1,112,974	797,800	636,577	43,085	25,172,532	4,585,138	30,300	113,830	121,704	96,781
Brand dependent variables											
Published messages	No.	117	229	75	39	47	68	18	46	63	230
Message format	Text + video or video only	55	48	8	0	9	2	6	26	4	11
User dependent variables											
No. of reactions		5,902	7,849	2,086	-	4,240	7,956	1,214	1,691	1,525	304
No. share		315	214	679	-	93	1,300	773	458	203	53
No. of comments		158	161	448	-	49	204	10	52	16	256
Video Engagement		3,420	5,140	11,743	-	14,514	126,480	6,187	2,091	11,718	2,458

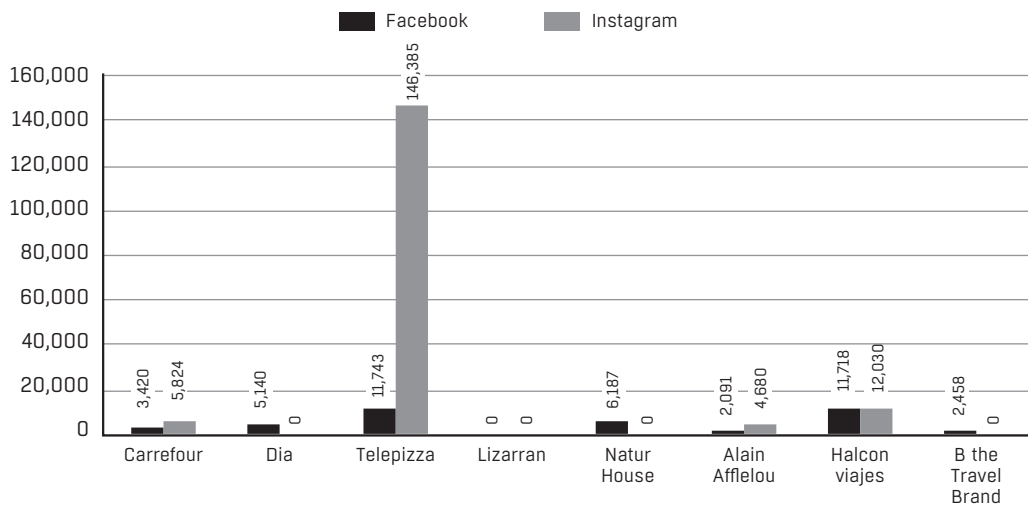
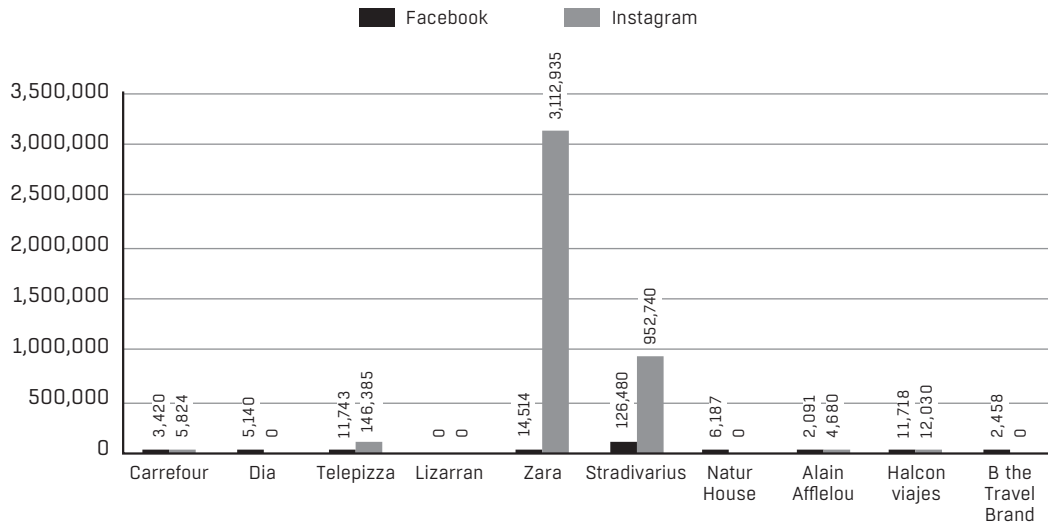
Table 5. Results regarding publications of video format (format) on Facebook

Source: Own elaboration.

Marca		Carrefour	Dia	Telepizza	Lizarran	Zara	Stradivarius	Natur House	Alain Afflelou	Halcón Viajes	B the Travel Brand
No. of followers		61,200	5,039	31,963	1,674	16,282,155	2,936,343	-	2,550	3,321	5,704
No. of following		7,392	1,700	49	620	41	306	-	515	1,229	345
Brand dependent variables											
Published messages	No.	118	59	30	35	65	47	-	37	38	45
Message format	Text + video or video only	18	0	2	0	10	1	-	1	1	0
User dependent variables											
No. of likes		3,429	-	9,682	-	1,035,279	31,478	-	156	387	-
No. of comments		28	-	33	-	1,014	120	-	0	6	-
Video engagement		5,824	-	146,385	-	3,112,935	952,740	-	4,680	12,030	-

Table 6. Results regarding publications of video format (format) on Instagram

Source: Own elaboration.



Figures 2.a and 2.b. Comparison of video engagement on Facebook and Instagram

Source: Own elaboration.

The last variable analyzed, the entertainment content of the publications, also has a greater presence on Facebook –188 publications (20.17% of the total)– than on Instagram, which only has 65 entertainment publications (13.71% of the total). Even though the percentage of this type of publication is greater than the percentage of video publications in both social networks, we must note its absence in many profiles. On Facebook, only Carrefour, Dia, Stradivarius, Natur House, Halcón Viajes and B the Travel Brand use entertainment content. On Instagram, except for Natur House, which has not yet published in this social network, the same brands post this type of publication, with the exception of Halcón Viajes. The greatest use

of this format is done by B the Travel Brand, both on Facebook and Instagram (tables 7 and 8).

The different levels of online engagement achieved by entertainment publications are shown in figures 3.a and 3.b.

The entertainment content, in the few cases in which it is used, manages to increase the users interaction to a greater extent on Instagram than on Facebook (figures 3.a and 3.b).

On Facebook, the highest rates are also achieved in the fashion sector, as is the case with total engagement and video engagement, but only in the case of Stradivarius, since Zara has not published any entertainment posts. Next are Natur House, Dia, and Halcón Viajes. With

Brand		Carrefour	Dia	Telepizza	Lizarran	Zara	Stradivarius	Natur House	Alain Afflelou	Halcon Viajes	B the Travel Brand
No. of followers		1,112,974	797,800	636,577	43,085	25,172,532	4,585,138	30,300	113,830	121,704	96,781
Brand dependent variables											
Published messages	No.	117	229	75	39	47	68	18	46	63	230
Message content	Entertainment: games, contests, DIY, etc.	14	23	0	0	0	13	5	0	43	90
User dependent variables											
No. of reactions		1,545	4,152	-	-	-	230,199	1,081	-	6,325	9,023
No. share		188	124	-	-	-	2,802	693	-	1,834	1,011
No. of comments		95	102	-	-	-	1,281	10	-	215	960
Entertainment engagement		3,786	5,726	-	-	-	538,126	6,626	-	4,763	3,754

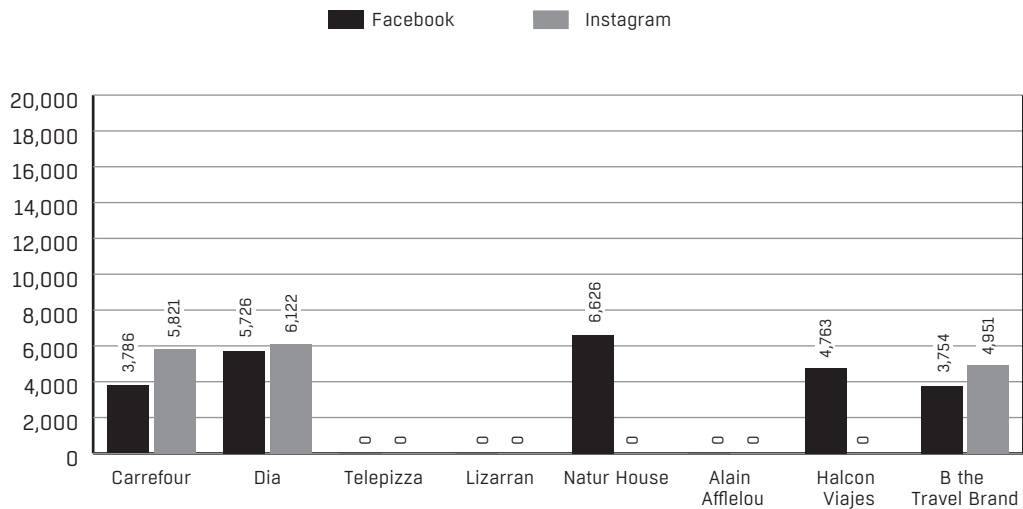
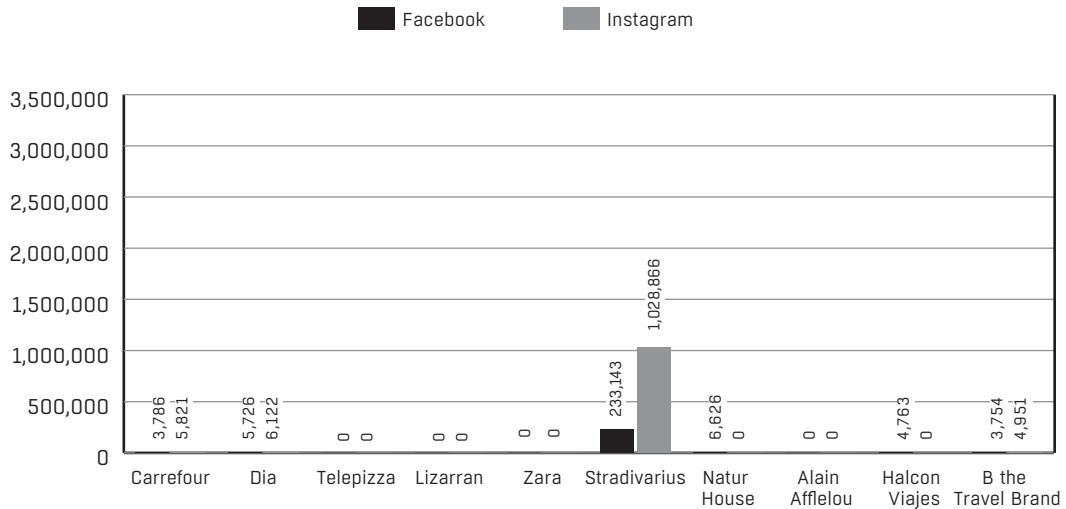
Table 7. Results regarding entertainment publications (content) on Facebook

Source: Own elaboration.

Brand		Carrefour	Dia	Telepizza	Lizarran	Zara	Stradivarius	Natur House	Alain Afflelou	Halcon Viajes	B the Travel Brand
No. of followers		61,200	5,039	31,963	1,674	16,282,155	2,936,343	-	2,550	3,321	5,704
No. of following		7,392	1,700	49	620	41	306	-	515	1,229	345
Brand dependent variables											
Published messages	No.	118	59	30	35	65	47	-	37	38	45
Message content	Entertainment: games, contests, DIY, etc.	17	9	0	0	0	7	-	0	0	32
User dependent variables											
No. of likes		3,226	1,454	-	-	-	238,839	-	-	-	4,793
No. of comments		31	164	-	-	-	527	-	-	-	209
Entertainment engagement		5,821	6,122	-	-	-	1,028,866	-	-	-	4,951

Table 8. Results regarding entertainment publications (content) on Instagram

Source: Own elaboration.



Figures 3.a and 3.b. Comparison of entertainment engagement on Facebook and Instagram

Source: Own elaboration.

very similar results, Carrefour and B the Travel Brand close the ranking. By sectors, the results are similar to those obtained at the total level and from video posts, with the exception of Telepizza.

For this type of publication, users participate more on Instagram than on Facebook in all company profiles. The ranking is identical to Facebook if we omit the profiles that have not published entertainment content.

**CONCLUSIONS**

The results obtained are very clear considering the main objective of this research: to evaluate the

behavioral differences between users of Facebook and Instagram to identify the degree to which millennials fulfill the roles of prosumer and adprosumer in corporate profiles.

First, with regard to O.1, we must point out that all the analyzed brands have profiles in both social networks. Therefore, there is a clear integration of social networks in the brands' communication strategies, as recommended by Campillo Alhama et al. (2014) to generate engagement and confirming the results of Stelzner's report (2017). In the same way, there is a certain degree of innovation in the communication of franchise companies, integrating Instagram among



their communication channels. This fact is in line with the results of previous research in this same sector (Marauri Castillo et al., 2015; Monserrat-Gauchi et al., 2017; Monserrat-Gauchi & Martínez-Sala, 2017). In addition, due to the majority profile of this social network (Purita, 2015), its integration confirms the interest that brands have to attract millennials (Akkucuk & Turan, 2016). Although its importance within the set of consumers of each of the brands analyzed may vary, including this social network shows their interest in knowing, attracting, and retaining them (Simonato & Ariel Mori, 2015).

However, we must point out a still incipient management of this social network, to which brands seem to devote less effort, as revealed by the number of publications made (474) compared to those made on Facebook (932). In addition, we must remember the case of Natur House, which, despite having created its profile on Instagram, had not made any publications in the period analyzed by this study (and, to date, still has not).

Regarding total engagement (O.2), fashion (Zara and Stradivarius) and catering (Telepizza) are the sectors that have the highest engagement rates in both social networks. The difference between sectors may be due to the type of consumer of these brands, mainly adolescents and young people, who are also the main users, in quantity and intensity, of social networks (Marauri Castillo et al., 2015). Zara and Stradivarius also present notorious differences between both social networks, where the high level of participation in Instagram stands out. In this sense, we confirm the conclusions of Phua et al. (2017), which state that Instagram is the favorite channel of millennials, among others, as a style and trends guide. There are only three cases in which users interact to a lesser extent on Instagram than on Facebook: Dia, Halcón Viajes and Alain Afflelou, although in the latter case the variation is minimal (3.85%). The three brands, however, coincide on the fact that they have a small number of followers (tables 4, 6 and 8), which may be the cause of their low interaction index (IAB Spain et al., 2017). Despite this, we can affirm that millennials do use social networks to follow brands, including their corporate channels (Phua et al., 2017) and that, in general, the degree of participation is high. This confirms a clear adoption of the roles of prosumer and adprosumer for this generation, which has fully assumed the main characteristics of the web 2.0 model (Segarra-Saavedra & Tur-Viñes, 2017).

Once we compared the interaction generated by users (total engagement) on Facebook and Instagram, we proceeded to evaluate it according to the variables related to the millennials' main motivations for the use of social networks (O.3 and O.4).

First, and as a determining factor of their motivations –belonging to a community and entertainment (Akkucuk & Turan, 2016; Iguarta & Rodríguez-De-Dios, 2016; Simonato & Ariel Mori, 2015)– we analyzed the engagement achieved by the publications that used video for narrative support (O.3). There is little integration of this format on Instagram, despite its rise among millennials (Hidalgo-Marí & Segarra-Saavedra, 2017). Previous research has already revealed the lack of interest of the franchise company for this format (Monserrat-Gauchi & Martínez-Sala, 2017). One of its drawbacks, and probably one of the reasons for its limited use, is its cost (Mariani et al., 2016; Rabassa, Mariné-Roig, & Huertas, 2016). However, this limitation can and must be overcome by retrieving the videos created and disseminated by users. Monitoring the users' audiovisual production for its diffusion contributes to the creation of a community around the brand (Campillo Alhama et al., 2014) and to the users' loyalty (Marauri Castillo et al., 2010; Rodríguez et al., 2010), given the UGC's value and credibility (Alonso González, 2015; Rodríguez et al., 2010; The Cocktail Analysis, 2013).

The results show a greater interaction with this type of content on Instagram, confirming that it does indeed provide a motivation for its majority users, millennials. The observed trend is constant in all the analyzed brands and the fashion brands, as well as Telepizza (catering), lead the ranking once again. If we compare the results achieved by this format in the two social networks, we observe that there is no brand that obtains better results on Facebook than on Instagram. Considering the millennials' main motivations for the use of social networks, as well as the rewards they receive, is a determining factor in generating interaction and, consequently, in their participation as prosumers and adprosumers of the brand. Similarly, we should note the differences in results between the two social networks, with the exception of a single brand (Halcón Viajes), confirming that users' expectations regarding the uses and rewards of social networks are not the same for each one of them.

Finally, we analyzed the interaction of publications with entertainment content (O.4). These, as in the case of those that use audiovisual formats, have a greater

presence on Facebook than on Instagram, but they are present in fewer profiles. Despite its dynamizing effects (Marauri et al., 2015; Monserrat-Gauchi & Martínez-Sala, 2017; Monserrat-Gauchi et al., 2017), there are numerous brands that do not use them in any of the two social networks. B the Travel Brand is the one that uses them the most; however, it is not the one with the highest interaction rate, confirming that frequency is not a determining factor of user participation (Segarra-Saavedra & Hidalgo-Marí, 2018). Millennials respond actively to this type of publication, as evidenced by the comparative results between the two social networks and the higher level of engagement on Instagram. Once more, it is in the fashion sector that users assume the roles of prosumer and adprosumer to a greater extent. In this regard, and based on the results obtained in the three areas of analysis, we can confirm the conclusions of Alonso González (2015): that the social networks of Spanish fashion companies are a communicative channel that favors relationships with their public using a multidirectional communication approach.

The rest of the sectors obtain similar indexes between both social networks, so it is possible to assume that this type of content is gratifying for both Facebook and Instagram users (Akkucuk & Turan, 2016; Iguarta and Rodriguez-De-Dios, 2016; Simonato & Ariel Mori, 2015).

## DISCUSSION

In the corporate profiles analyzed, the roles of users (real and potential consumers) of social networks as prosumers and adprosumers are confirmed in the millennial generation, verifying our research hypothesis. In the context of this research, it can be stated that millennials use this type of channel to establish user-brand and user-user relationships and, consequently, they must be considered as the axis of the organizations' communication strategies.

The results confirm that millennials share, cooperate, communicate and talk in the Instagram profiles of the brands analyzed. We also observe, in general terms, greater interaction in the fashion sector. The widespread belief of their rejection of commercial communication that has led brands to neglect these channels, favoring influencers, should be abandoned in favor of a comprehensive approach to communication that combines both, as well as other offline and online channels. The challenge in the field of social networks lies in the development of personalized strategies that

consider the main motivations and characteristics of their different types of users, who, despite having many common denominators, must be segmented according to different social networks. This requires a tailored management of communication, not only regarding the characteristics and possibilities of each social network but, fundamentally, with respect to the uses that their audiences make of them and the types of gratification that they expect to receive from those uses.

Undoubtedly, brands have integrated social networks into their communication strategies, but, in general, their innovative nature and consequent constant change generates a lack of knowledge that leads to an underutilization of their possibilities, as evidenced by the results of this investigation. Therefore, the firms' integration of specialized professional profiles such as social media strategist, content manager, content curator, record manager, and community manager, are vital to implementing a relational management approach for brands. In this way, the role of consumers as prosumers and adprosumers will be strengthened through the establishment of emotional links between the brands and all of their audiences, especially millennials, a generation for whom the emotional predominates over the rational, which is a key consideration for the future of brands. In this regard, it is crucial to pay special attention to the paradigm of experiential marketing that supports the establishment of relationships between consumers and brands in the experiences directly lived with them or through other individuals, whether they are consumers or not.

Organizations face an over-informed society, avid of experiences. The management of social networks requires, therefore, the generation and offering of user experiences that encourage relationships as a result of the need to share them, particularly in the case of millennials who, as already explained, are characterized by a less reflective and rational behavior.

This investigation presents some limitations derived from the scope and period of the analysis. These, along with the results obtained, entail new objectives to be addressed in subsequent studies, which we propose as the next phases of this research. First, it will be necessary to expand the number of brands, the period of analysis, and the number of social networks of the sample. Among the latter, we must also contemplate not only the corporate profiles, but also those of a personal nature, mainly of the most popular influencers. Their analysis will allow us to classify the different types of publications based on the interaction they generate.

This will be key in conducting a predictive research that allows us to establish a set of guidelines that serve brands when managing their profiles on social

networks, considering millennials' main motivations and, therefore, enhancing the benefits of having them acting as prosumers and adprosumers.

#### NOTAS

1. As explained by Mariani, Di Felice and Mura (2016), including in the denominator of the engagement formula the number of followers determines a lower engagement as the number of followers increases.

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