



INTERNSHIP REPORT

COMMUNICATION STRATEGY TO REJUVENATE A BRAND: CASE STUDY OF COCKBURN'S PORT ON SOCIAL MEDIA

AUTHOR: Dina Silva

SUPERVISOR: Professora Sandra Gomes

ACKOWLEGMENTS

Firstly, I would like to thank Professora Sandra Gomes for the availability and guidance during this project, and the faculty, for the opportunity to learn during these 2 years of my masters.

I would also like to thank my parents and sisters for giving for the support and for giving me this opportunity.

Lastly, I want to thank my friends, that have helped me and supported me through this period, without whom I could not have made it.

ABSTRACT

Port Wine is a traditional Portuguese drink, produced in Douro Demarcated Region, it is a mark in Portuguese beverages. This type of wine is worldwide recognized as a unique beverage, however, it has an image of being for “old” and outdated, for special occasions, which is a barrier when trying to reach younger target audiences.

However, some beverages such as Licor Beirão or Mateus Rosé have tried to innovate their products and communication strategies in order to rejuvenate the brand. Port Wine can be a beverage suitable for younger generations, with a shift in its strategy.

We live in a technological world, where social media is in everyday life. For a brand to grow, it is necessary to have a strong social media presence, to reach its target audience, especially when this constitutes young consumers.

Keywords: Cockburn’s, Port, wine, social media, rejuvenation

ABSTRATO

O Vinho do Porto é uma bebida tradicional portuguesa, produzida na Região Demarcada do Douro. Esta bebida é reconhecida mundialmente como um vinho único, porém, com a imagem de ser “velho” e antiquado, para ser consumido em ocasiões especiais, tornando-se uma barreira na busca de um público-alvo mais jovem.

Na indústria portuguesa, existe margem para que uma marca de vinho do Porto se consiga reposicionar em novos mercados. Para conseguir atingir gerações mais novas, é necessário um rejuvenescimento da marca com foco nas necessidades e interesses do seu público-alvo. Num mundo digital, em que as redes sociais fazem parte do dia-a-dia, não existe melhor forma de chegar a esse objetivo. As marcas devem ter uma forte presença digital para que consigam obter reconhecimento por parte do público em geral, mas principalmente, do público mais jovem.

Deste modo, como um produto antiquado e para gerações mais velhas que é o vinho do Porto, necessita de uma mudança de estratégia para atingir novos mercados, um rejuvenescimento da marca. Assim pode, então, ser integrado em contextos novos e adequados ao público-alvo.

Keywords: Cockburn’s, Port, wine, social media, rejuvenation

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1. INTRODUCTION

This case study was brought on during the internship at Legendary People + Ideas, while it was possible to work with and get to know the Cockburn's Port brand. Therefore, a brief description of the agency and the internship will be presented next.

1.1 Legendary People + Ideas

Legendary People + Ideas is an advertising and communication agency, founded in 2013 by Diogo Pinheiro and Hugo Pinto. Its mission is to “elevate client’s businesses and potentiate their ideas, offering new solutions for those who strive for excellence”. Legendary seeks to provide complete and creative solutions to its clients so that all goals are achieved. Its clients range from shopping malls, gymnasiums, mobile technology to popular beer brands. Legendary is a full-service agency, focusing on digital services, including: advertisements, social media management, brand strategy, communication and creative design, photography, video, motion graphics, copywriting, press, marketing consulting, web development, analysis and media planning and many more.

The Legendary agency is based in Porto and has a young and dynamic team that works every day to carry out the goals by which the company lives by: a sense of commitment, technology, professionalism, irreverence and the creation of whole experiences.

1.1.1 The team

The Legendary team is composed by around 30 employees that constitute various departments: Account, Creative, Development, Social Media and Strategy.

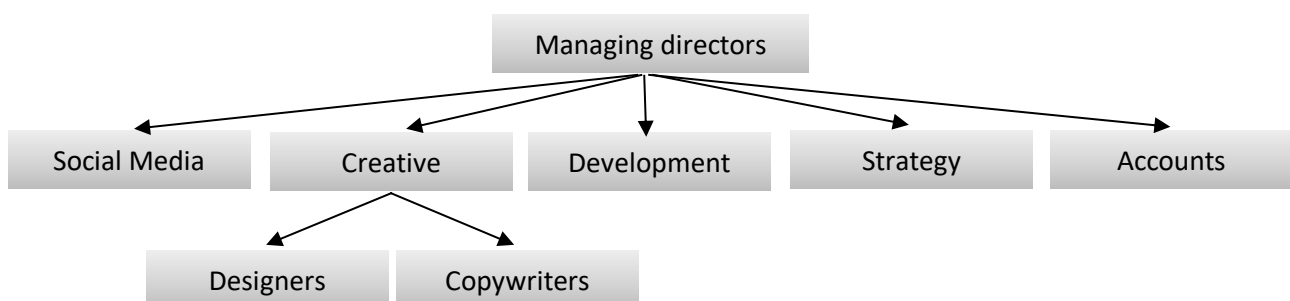


Figure 1: Company organization chart

The accounts department's responsibilities include client, project and workflow management. Accounts, in addition to establishing the connection between the client and the agency, are also responsible for overseeing projects and manage the agency's workflow. Every week, they assign everyone's tasks in the agency according to projects to develop and deadlines to accomplish. They follow the projects closely from the moment they enter the agency, where the briefing is prepared, until they are elaborated and completed, ensuring that everyone has what they need for the execution of their tasks. Additionally, they are also responsible for acquiring new clients and projects.

The creative department is made up by copywriters and designers, and they work in creative doubles. The teams receive briefings by the accounts and, afterwards, start the process of brainstorming and creation of a creative strategy. Both integrate this process to ensure the strategy and concept work in its dimensions: textual, conceptual and visual. Although they work in doubles, there are many occasions where inputs are given by other teammates from the same or other departments, to gather suggestions and make strategies more wholesome.

The strategy department oversees all paid media planning, including promoted advertisement in social media networks and SEM, such as google ads. This department will manage clients' budget for digital advertisement in a way that is efficient, according to its needs, goals and target audience.

The purchases department, the newest department within the company, is responsible for any external purchases. From office purchases to external backup for a project, such as photographers or promoters.

The copywriter position is responsible for finding the concept, text and content for the project, that will then be envisioned and executed by the designer. Both are responsible for making the strategy for the project at hand. Furthermore, the copywriter oversees the creation of contents for website, writing press releases and newsletters.

The development department is composed by web developers who build and adjust websites for clients whenever it is necessary. Prior to the development, both web developers and creatives gather to define which strategy to follow in web design, without compromising concept, design and usability of the website.

The social media department includes social media managers and designers. Social media managers are responsible for the planning and scheduling of social media posts of the networks they manage, while in constant direct contact with the client. Designers in this department gather with social media managers in order to develop ideas for social media contents and, then, create said content. A

structured week's plan for a social media manager includes planning of social media content in the beginning of the week, for the following week. After the approval of the plan by the client, it is up to the designer to develop the creations and then back to the social media manager to do the scheduling. The schedule is a structured plan with the creations of the designer, with copies and timing for each, which will then be approved by the client, once again. The social media manager will then schedule the posts from the plan on the different social networks. Additionally, he/she is also responsible for responding to messages and comments on the networks, while looking to engage the community and create relations between the users and the brand. On a monthly basis, the manager also does a report of the overall view of the social networks, including overall activity and some pertinent metrics that help understand its growth and main trends, in order to adjust the strategy and guarantee the best communication results possible.

Besides these departments, and when necessary, the agency resorts to freelancers, as external backup for some projects and/or productions.

Although there is a structured organization inside the company, it is possible and even encouraged for an employee to switch or aid another department, in the sense that everyone has new ideas, and everyone should learn as much as possible within the company.

1.1.2 The internship

While in my internship at Legendary, I integrated the social media department while also participating in other projects outside this department. In social media, I was in charge of two main clients, Predibisa, which is a realtor company based in Porto, and Unilabs Portugal, an international diagnostic center. For both these clients, I was responsible for planning social media posts, according to the clients' needs, maintaining the social media network community, reporting social media metrics, etc. Besides these clients, I also assisted my teammates with their own clients. Daily, one of my tasks was answering the community in social networks, such as Instagram, Facebook, Twitter and LinkedIn, for all social media clients. Additionally, weekly articles for shopping websites were also part of my pipeline.

I also had the opportunity to integrate projects outside social media which allowed me to widen my knowledge of other areas. As an example, I participated as copywriter in a Black Friday project for shopping malls of *CBRE* group, namely, Alameda Shop & Spot, Nosso Shopping, Alma Shopping and Forum Aveiro. In this project, I assisted with the offline strategy and acted as a copywriter, writing copies

for the micro website created for it. I also integrated other projects, with Unilabs Portugal, Cockburn's Port, Cerveja Nortada and *CBRE*.

1.2 Cockburn's Port

While in my internship at Legendary, I got to work with the Cockburn's Port brand. Legendary has worked with the Cockburn's brand since 2018. This relation consists in the management of Cockburn's social media networks and media plans.

Cockburn's Port is a Port wine brand from Porto with over 200 years of history. Port wine is a Portuguese fortified wine, produced with distilled grape spirits. Cockburn's was created in 1815 by two Scottish wine merchants, Robert Cockburn and his brother John, with the original name being: R & J Cockburn's. The Cockburn family was in charge of the company until the twentieth century. The company, with the current name being Cockburn's & Co, included several families who joined the brand through time, such as: The Wauchopes, the Smithes, the Teages and the Cobbs. The Symington family was the newest addition to Cockburn's & Co.. Since 2006, this family has owned the Cockburn's brand and are responsible for the winemaking.

Cockburn's Port wine comes from the vineyards of the Upper Douro Valley, from Quinta dos Canais, located in a UNESCO World Heritage Site. Canais is 271 hectares and is considered by them to have been the "heart and soul of Cockburn's Vintage Ports for over a hundred years." Besides the vineyards, Cockburn's and Co. have the largest wooden Port cellar in the historic area of Vila Nova de Gaia, called Cockburn's Lodge. This is where Port wines are aged in the barrels and it is the home of Cockburn's Special Reserve. This Lodge can be visited and offers guided tours to its visitors.

Cockburn's wine is a completely vegan and sustainable brand focusing mainly on exports to Great Britain. Port wine is made in Portugal, but a great part of its production is exported, mainly to the UK, which is one of the biggest consumers of Port wine. Therefore, and because Cockburn's is owned by a British family, the UK is currently the consumer target group for the brand.

1.2.1 The problem

Port wine is seen as a drink for older generations (Mariz, 2015) and, since Cockburn's is a Port wine brand with a lot of family history and heritage, it shares the same image. Hence, the current consumers of Cockburn's Port are over 50 years of age. Furthermore, it is a wine for celebrations.

Consumers see this type of drink as a beverage for special occasions, which is why most families buy Port once or twice a year, for special events such as Christmas.

The target audience of Cockburn's brand are consumers from the UK, meaning that a large percentage of Cockburn's Port wine is exported to this region. The type of client that consumes Port is, then, from the UK, older and shares Port in special occasions with its family. The brand wants to change this view. While it still wants to reach this audience, in the long run, it wants to rejuvenate the brand, in a sense that it shall be consumed not only in special events, but also in informal situations, around friends and in a younger mindset.

While maintaining the current audience, older generations with more purchasing power, Cockburn's Port wants to find a way to put its product in the young consumer's mind. How to make Port wine more of a social drink for a digital generation that is not the main consumer of Port wine?

So, Port Wine is not a beverage to drink during meals, it is a special drink, for special occasions. The current challenge is to rejuvenate the brand so that it can be a beverage not just for special occasions, but for any kind of social gathering, taking out the special occasion mindset, but keeping the uniqueness of the Port Wine. To rejuvenate the brand means to change its image so that it appeals a new target audience, in this case, younger generations. Since technology and social media are a part of daily life, when it comes to young adults, this is the means chosen to try and rejuvenate a product formerly viewed as being old.

1.2.2 Goals and motivations

For a brand to change its positioning strategy, it should undergo a deep renovation, starting in the offline strategy and branding and including the communication channels it possesses. In order to adapt to the constantly changing needs of the current world, a brand needs to adapt. If the goal is a younger target audience for its product, then what is a better way to reach them than through social media?

Social media has become part of day to day activities and it is now the easiest way to reach a target audience, regardless of the geographic position. Therefore, if a brand wants to change its position in the marketplace, it should do so through their social media presence, alongside other offline marketing communications.

A brand rejuvenation is a long process through which a brand should go through, and social media is a means to that result. Since a younger target is at stake, and social media is widely used by

this target, a brand's presence in these networks is essential to learn the target's needs and to show its process of rejuvenation and gain market share, as well.

The aim of this study is to find a way to use social media correctly to reach a younger target audience for a brand that has the image of being antique, that is, finding what type of contents would help reach a younger audience.

In the long run, the brand aims to achieve millennials, introducing Port wine in informal situations, such as picnicks, gatherings of friends at a pub, etc. This goal, on the other hand, is meant to widen the reach of Cockburn's Port, making it a versatile drink, adequate to all ages (18+). To this effect, in the short run, it ought to start gradually introducing the brand to younger generations.

This study should give efficient solutions that will help bring the brand image to a younger mindset, to be consumed by all generations, with a minimum drinking age.

2. LITERATURE REVIEW

In this chapter, the study will focus on a theoretical framework that will sustain the investigation. To this effect, social media, content marketing and brand rejuvenation will be the main topics analyzed. The sections will contain authors' definitions of each topic and an analysis of the current need for its understanding. Brand rejuvenation will be studied in order to understand how it is possible to reach a new and younger target audience. Furthermore, in the social media section, an analysis of main metrics will be explained to support the research that will take place further on in this paper.

2.1 Brand rejuvenation

A brand can be perceived as old because of its age or because of the product and target audience.

There is a distinction between a brand that is old and a brand that has aged (Bontour, A. and Lehu, 2002). An aged, or ancient brand, such as Coca-Cola, launched in 1886, can still be perceived as a young and modern brand with a rejuvenated audience, without influencing its commercialization and even being more modern than a brand that has recently introduced the marketplace (Bontour, A. and Lehu, 2002). In the case of Port Wine, for example, it is a product perceived as old because of its heritage and usually its target audience which tends to be of older generations. Therefore, the age of a brand might not influence its young statement and target audience (Müller, Kocher, & Crettaz, 2013).

If a brand is perceived as being old, it tends to be devalued and forgotten. This is a case where a brand needs a rejuvenation of its image, for its products to keep thriving in a more demanding market.

Through their lifetime, brands face many challenges they need to overcome so as not to be forgotten or age into disappearance, indicating the relevance of a good management and a good strategy. A way to maintain or regain market share is through brand rejuvenation (Berry, 1988). If the problem is visual, then a change in product design can revitalize the brand that is perceived as old. Keller (2003).

Brands are known to have a life cycle: introduction, growth, maturity and decline. However, we've seen brands, such as the Coca-Cola brand, that have been here for years and are still able to conquer market share, through constant changes in processes, communication and by adjusting to the needs of the current consumer. To this process, we call rejuvenation, or revitalization. A brand

rejuvenation/revitalization is, then, a renovation of a brand's components, such as positioning and brand identity. Brands such as Adidas, Coca-Cola, McDonald's or Nestle have exceeded themselves in brand rejuvenation, being some of the biggest brands of each market, when most competitors have died out. In order to do what these companies were able to do, one needs to use consistent and thought-through marketing plans that can bring new life into its products (Lehu, 2004).

A brand's life cycle can be compared to a human life cycle. Its longevity and health are at risk if it is not able to adapt to the constant changes in the market. A brand's health can be determined by internal factors such as a change in the company's administration, or it can simply be affected by external factors like a declining economy. A consistent and continuous monitoring of the brand can help avoid the end of its life and can even increase its life expectancy and/or market share. Repositioning and rejuvenation are the ways to avoid this gruesome fate. If they are not able to adapt, its future can be a premature decline or even death, however, one must know when the end of a brand is inevitable and it can no longer be revitalized (Groucutt, 2007).

To prepare for the future "health" of the brand, a company needs to evaluate all the internal and external environment factors that might influence it.

Rejuvenating a brand does not only implicate reaching a younger target, but it should also provide a younger image within other target groups (Müller et al., 2011). The brand's image towards current targets should not be influenced or disregarded during a rejuvenation.

Repositioning and rejuvenating a brand can complement each other but they are not the same thing. Brand rejuvenation includes a change in the brand's communication strategy, while maintaining the brand's main traits and dynamic strategy. If the company's core and positioning strategy is still valid, it may need to tweak its presence, therefore, it will undergo a brand rejuvenation. This type of change may include a modification in packaging design, on the brand logo or in its advertisement communication.

Brand repositioning is a little different. This should entail a whole new target audience, or a shift to a strategy completely different from the original goals, consequently, an alteration of brand image would be required. If the brand's core values must be changed, then the word is "repositioning", and it requires a completely new brand and communication strategy, based on the newly defined goals (Babu, n.d.).

2.1.1 Brand positioning

Brand positioning consists in the way in which a brand is perceived by its target market. With a good positioning strategy, a brand can reach its target and, consequently, its success.

For a brand to stand out from its competitors, it needs to differentiate itself in the market. If it wants to reposition itself in the mind of its consumers, it should go through a deep and vast brand rejuvenation, that will lead to a different brand, target and communication.

Positioning a brand means having to understand market segmentation for the product in question. Understanding market segmentation gives the brand the information it needs about its consumer's needs, giving it a competitive advantage (Kotler, 2000).

By choosing and analyzing its target audience, a brand can then attain knowledge for a fortified strategy, developing and improving the concept of the brand to match their needs, through product design, promotion and advertising that appeals the chosen segmentation. When it comes to wine brands, consumers have particular considerations for choosing a product, given the product's attributes, such as: producer, region of origin, grape variety, level of alcohol, price, style of wine or bottle design aspects (Geraghty & Torres, 2009).

Port wine is considered a unique and differentiated type of wine by itself. Its high quality and exclusivity, given the fact that it is only produced in the Douro region, positions this type of wine in a higher class product (Miralles, Moretto, & Schmitt, 2008).

Although Port wine is considered a unique product, within it, there are various types of brands in search for a higher market share. It is perceived as being a more expensive drink, with a segmentation for older generations. Therefore, brands are increasingly trying to find a way to reposition its brand in new ways and to new targets.

2.2.2 Rejuvenation strategies

There are different ways through which a brand can rejuvenate. Some strategies that companies can implement include: improving brand image; brand repositioning; changing brand elements, expanding brand awareness or entering new markets.

- **Improving brand image**

“Consumer perceptions of a brand as reflected by the brand associations held in consumers’ memories” (Keller, Aperia, & Georgeson, 2008, p. 80)

A brand image is the brand itself, as viewed by the consumers, therefore, in order to have a good brand image, there must be enough brand knowledge. It is not enough for a brand to be known, ageing brands must renew themselves as strong and unique. To reach brand rejuvenation through brand image, one must eliminate all negative associations that the company might have, as well as adding new positive ones that will refresh their image.

- **Brand repositioning**

Repositioning a brand involves establishing new points of difference to create a more contemporary brand strategy. This can entail a new communication strategy based on acquiring a new target, or refresh an old one, or it can include a combination of new products, new advertising and new packaging.

- **Changing brand elements**

By changing brand elements, it is also possible to rejuvenate a dying brand. Brand elements are usually the one that define a brand, including naming, logo, personality, slogan, etc. To bring new life to a company, there are some marketing techniques that can be applied in brand elements, such as repackaging, restyling, promotion strategies and media communication. However, all brand element changes should be carried out gradually, one step at a time.

- **Expanding brand awareness**

For an ageing brand, awareness is not usually a problem in itself, but what it is associated with. The best way for an ageing brand to create awareness is to increase sales and consumption level. This will, consequently, increase market share. Therefore, strategies for increasing product usage is crucial for these companies. Since an ageing brand has once been known by the consumer, the strategy for these brands can be associated with nostalgia, for instance, they can revive a product, slogan or marketing strategy of the past to ignite consumer's attention and, therefore, their consumption.

- **Entering new markets**

Entering new demographic groups, ones that were overlooked by competitors, is another possibility for brand rejuvenation. To attract new market segments, means to delineate new strategies, messages, or even products. First, it is necessary to establish the market segment towards which the brand will communicate, then, a deep analysis of what are these new users' interests.

It is also possible to reach segments that were once targeted by the company, or its competitors, but are now "dormant". To reach these targets, it is necessary to find the weakness in the

brand's image and try to reach said users. In any case, if a brand wants to reach new segments/target, different from which they currently possess, a change in a brand's communication strategy is essential.

2.2 Social media

Nowadays, social media has become part of a brand's communication strategy, meaning that it is essential to understand what it is, to use it correctly and create advantages to the company.

2.2.1 Definition

When social media first started being a communication strategy, content was developed by the organization, while in control of what it was and its target (Mangold & Faulds, 2009). Then, it was used by consumers to read content and possibly buy products or services. Nowadays, we are seeing content being created and shared in blogs and other social networks by the consumers themselves (Kietzmann et. al, 2011).

From a network user point of view, social media is a combination of channels that allows internet users to generate content and gives them the opportunity to share this content with other users, causing interaction and exchange of data (Garnyte & Pérez, 2009), without boundaries, such as the geographic place of the user (Zahoor & Qureshi, 2017). From a brand or firm's point of view, social media, while combined with other communications channels, often offline, is a way to reach the company's goals, such as stimulating sales or increasing brand awareness (Felix, Rauschnabel, & Hinsch, 2017). Social media differs from "mainstream media", such as TV or radio, in a way that anyone can create and interact with content (Scott, 2010) and that information can flow horizontally between users (Rosen, 2012).

Kaplan (2010) identifies social media as being the combination of the concept of Web 2.0 and User Generated Content. Mangold (2009) consolidates this statement, having called social media a "consumer-generated media". In Web 2.0, all content is modified by all users, and not only by its creator, making consumers not only passive recipients, but participants, sharing information in the network. Although this combination of the terms is acceptable and preferred, some authors separate the two, linking Web 2.0 mainly with online applications and referring to social media as the social aspects of Web 2.0 applications (Constantinides & Fountain, 2008).

The internet and social media have revolutionized connections between people all around the world, having made socialization instant, cheap, easy to use and with a wide reach (Miller & Lammas, 2010).

2.2.2 Social Network Sites

Social media can have multiple branches. Social networks sites (SNSs) are defined, by Scott (2010), as a part of social media. Social networking, then, refers only to the activity of consumers on sites like Facebook, with the condition that there must be a personal profile and interaction to become part of the community with similar interests. SNSs have allowed consumers to exchange information, opinions and thoughts about specific products and brands.

According to Statista (2018), in 2017, there were over 2,46 billion social network users around the globe, which accounts for about one-third of the world's population of active user accounts. According to Kemp, a media user spends around 2 hours and a half on social networks and microblogs, per day.

There is a wide range of SNSs on which a consumer can obtain information, such as: company-sponsored discussion boards, blogs, word-of-mouth forums, chat rooms, consumer-to-consumer emails, consumer product or service ratings websites and forums, internet discussion boards and forums, and social networking websites (Mangold & Faulds, 2009; Zahor & Qureshi, 2017). Namely, blogs are gradually becoming consumers' sources of entertainment, product recommendations and news (Hutton & Fosdick, 2011).

Additionally, most of the users access social networks through mobile devices. Apps like WhatsApp, WeChat and Facebook Messenger demonstrate that our digital behavior is converging around mobile devices. Data from 2015 shows us that 83% of Facebook's users, around 1,1 billion users, accessed the platform through mobile devices (Simon Kemp, 2015). This comes to show us the importance of such channels. Platforms with easier interactivity for the user will be preferred for social media, in order to give the opportunity to share and modify content (Kietzmann et al., 2011).

Furthermore, social media is used by everyone and influences all dimensions of society (Kaplan, 2015). From artists like Rihanna to politicians like Donald Trump, social media has become a communication strategy and a way of communication with end-consumers. Consequently, social media, and World Wide Web, has made connections between all types of users (Kaplan & Haenlein, 2010). It also combines multiple activities, such as: customer relationship management, customer service, buyer

research, lead generation, sales promotion delivery channel, paid advertising channel and branding. Regardless of the channel and the strategy, content about the brand needs to be relevant to the consumer in order for the community to engage.

Engaged consumers in SNSs may participate in activities by creating content, such as writing reviews, or posting to the site, or they can simply be passive consumers. Passive participation is the most common type of user activity, involving online reading and viewing, given that it requires less cognitive capabilities and conscious effort (Hutton & Fosdick, 2011).

2.2.3 Social Media Metrics

According to Pulizzi (2014), the internet has brought forth a revolutionary capability for the brand to be able to communicate directly with its clients, without the need for a media intermediary.

Social media includes various social networking sites (SNSs), such as Facebook, sharing sites like YouTube or even microblogging sites like Twitter (Mangold & Faulds, 2009). Even though these networks have different purposes, there are some transversal metrics that make them able to be quantified.

In order to measure the results of social media branded content with the consumer, metrics such as consumer links, bookmarks, blogs, shares, clicks, connects, subscribes and/or buys are used. Companies can learn how to use social media networks to their advantage and how they vary with content, and use this to create a solid strategy, by analyzing some main concepts: identity, conversations, sharing, presence, relationships, reputation, and groups (Kietzmann et al., 2011). It is now possible to measure every stage of the relationship with the client and it is possible to know where the consumer clicks, what he visits, how many times, when he opens his emails, what keywords are being used (Rez, 2016).

Instead of measuring social media results by return on investment, companies should focus on consumers motivations and define what they want consumers to do when they engage with the brand on social networks, and only then measure the long run effects (Hoffman & Fodor, 2010).

Employing the suitable metrics to measure a brand's SNSs is essential. Most of SNSs' content is measured in terms of engagement, where higher engagement/involvement, means more traffic and more interaction of the community with the brand. Engagement, in turn, can present itself through simple page views (social network or website), through likes, comments and shares or even by user

generated content about the brand. It can be measured by level of interaction, for example, a 'like', should have less value than other metrics such as 'comments' or 'shares' (Peters et al., 2013).

Unlike the bad practices of some brands in SNSs might indicate, unrelated and non-authentic content can be counterproductive in the long run. It can generate a higher number of likes for a short period of time, but not highly engaged fans, which is not ideal. Therefore, valuable content should be created to acquire sustainable engagement and high-quality contacts, which, in turn, need consistent attention over time, unlike traditional media (Peters et al., 2013).

According to Rezab (2011), there are 5 main metrics to watch when building an online brand presence, more specifically, on Facebook:

- Fans (likes): the number of likes of a Facebook page is relevant when compared to the number of active users in the country or when compared to a competitor's page;
- Engagement: this metric, as explained above, includes the interactions with each post, in the form of likes, comments and shares, and it should be measured by dividing interactions by number of fans;
- Content: While not a quantitative metric, it is important to measure interactions regarding the type and quality of content published on the page;
- Fan growth: while on Facebook the growth has decreased in the last years, it is necessary to consider the page growth each month;
- Response times: most brands are already aware that responding the community and doing so in a short period of time is beneficial to create sustainable, long-term engagement with the community.

2.2.4 Branding on social media

"Given the unprecedented reach of social media, firms are increasingly relying on it as a channel for marketing communication" (Kumar et al., 2016, p. 1).

New forms of communication between customers and company have appeared due to the rise of social media, expanding beyond the scope of traditional marketing and business models (Zahoor & Qureshi, 2017). Current technology developments, apps, digital inclusion and internet growth are factors that are increasingly dominating this new world, where people essentially look for convenience, safety, quality and brands that care about consumer satisfaction (Rez, 2016). Therefore, companies are

presenting their information in different online behaviors to entice and entertain customers' curiosity, given that they are, more than ever, informed and connected (Wong, Kee, & Yazdanifard, 2015).

Social media has made its mark and proved that it is here to stay, hence, companies will have to adjust their strategies of communication to respond to an empowered customer who also wants to participate in the marketing process (Constantinides & Fountain, 2008; Zahoor & Qureshi, 2017).

Social media, while including various channels for content sharing and consumer participation, has become an important form of communication for brands to interact with targeted attractive audiences (Murdough, 2009). It is the new standard for brands to create successful and long-lasting connections with their consumers while still creating value to the brand (Zahor & Qureshi, 2017). It allows brands to communicate and engage with existing and potential customers (Mangold & Faulds, 2009) with much more efficiency and sense of community than traditional marketing channels, while costing a lot less (Kaplan & Haenlein, 2010). It has also allowed companies to cut costs in marketing and communication tools while having a much broader spectrum of potential customers to reach and to whom expose the brand (Rafiee & Sarabdeen, 2013).

The consumer must be the focus when it comes to an online brand-user relationship, as it should be a mutual conversation, and it should be relatable to the consumer's identity (Huang & Mitchell, 2014).

While combined with other offline channels, social media is a tool used in marketing strategies to achieve certain goals for the firm (Felix et al., 2017). Some goals can be achieved through social networks, including: stimulate sales, increase brand awareness and improve brand image, promote user engagement, interactivity and loyalty, and generate traffic to online platforms (Felix et al., 2017). Consumer word-of-mouth communication can also be created and earned through social channels and can benefit the brand (Ashley & Tuten, 2015).

In addition to the information posted by a brand, the consumer, when searching a specific product, will also look for other consumer reviews and information (Mudambi & Schuff, 2010). Social media has become a more trustworthy source of information for consumers than traditional marketing communication channels (Karamian, Nadoushan, & Nadoushan, 2015; Mangold & Faulds, 2009). Therefore, having an updated social media strategy, with new and informative content, is a key motivator for consumers to integrate the brand's network community (Hutton & Fosdick, 2011). Thus,

a brand's reputation, and its sales, can be affected solely by social media networks and consumer word-of-mouth (Kietzmann et al., 2011).

Since consumers now find sources with UGC (user generated content) more reliable to guide their purchase process, their trust in brand advertisements as sources of information has declined (Mangold & Faulds, 2009). Consequently, brand loyalty and equity have been affected by this new way of choosing brand preferences (Zahor & Qureshi, 2017).

Companies must adapt to a new form of brand-to-consumer communication. Social media has taken away control from the brand to the consumer, meaning that the company should learn to talk to the consumers, as opposed to talking at them (Mangold & Faulds, 2009). If able to adapt to these new challenges, brands can use this new information to their advantage. Social media networks and UGC, if used correctly, can be an asset to brand and can generate brand awareness and brand equity (Zahoor & Qureshi, 2017). According to a study by Hutton and Fosdick (2011), given a group of consumers that join a specific brand community, after 6 months, 58 percent of those stated they were more likely to buy the brand after joining said community.

Additionally, the company's offline goals, defined in its marketing strategy, should be coordinated with its online objectives, in order to transmit a single vision of the brand in the marketplace, consistent with its views and values (Mangold & Faulds, 2009).

When it comes to the new world of social media, Sheehan and Morrison (2009) identified four creativity challenges for brands:

- Designing a new mass media model to create engagement;
- Involving consumers in telling their own stories through user-generated content;
- How to use social media effectively;
- The need to grow marketers with creative vision.

2.2.5 Features of Social Media Marketing

According to Zahoor (2017), there are 5 main features of social media marketing, which will be analyzed next:

- User generated content

When it comes to digital content marketing, companies that act like publishers tend to neglect the fact that consumers are also publishers. In the Web 2.0, user generated content is a valuable resource for a brand community and brand-building (Holliman & Rowley, 2014).

User Generated Content is the way in which consumers use social media networks. To be considered UGC, the content should be created by the user, not copied, it cannot have commercial usage, and it should be accessible to a group of people in the network in which it was published (Kaplan & Haenlein, 2010). UGC, when shared, for example in the form of a review, has the ability to influence the behavior of the reader in terms of consumption, given that it is considered more credible to the reader than the information provided by the brand (Mudambi & Schuff, 2010). Thus, shared UGC allows consumers to be informed about all types of consumption goods and services, transforming “traditional marketing into many-to-many marketing” (Zahoor & Qureshi, 2017).

The importance of social media and the creation of user generated content is recognized by many authors (Holliman & Rowley, 2014) as having the potential to influence brand reputations and develop brand communities (Iglesias, Ind & Alfaro, 2013).

- Firm generated content

Firm-generated content (FGC), as the name states, is digital content created, published and shared by the brand, in the form of text, audio, video or pictures, through social media networks (Zahoor & Qureshi, 2017). The messages posted by the brand on its social media networks, referred to as FGC, have the intent to create and improve relationships with their consumers through social media’s interactive nature (Kumar et al., 2016).

FGC ought to be used in social networks alongside other forms of traditional media, such as TV, e-mail, etc. (Kumar et al., 2016).

- E-Word of mouth

Zahoor (2017) defines eWOM (E-Word-of-Mouth) as an exchange of information, ideas and perceptions, through social media networks (SNS). eWom plays a very important part in dissemination of information and it has also enabled consumers to exchange information, opinions and thoughts about brands and products in social network sites.

In 2013, around 80% of consumers all over the world were influencing preferences and purchase decisions through eWOM, in networks such as blogs and forums (Kumar et al., 2016). eWOM is effective to a point where a message on a social media network has 20 times higher reach than marketing events and 30 times that of media appearances (Trusov, Bucklin, & Pauwels, 2008).

eWOM propagation in SNSs enables consumers to create and share brand information in their own networks (Precourt & Vollmer, 2008). Furthermore, consumers can engage with this information through comments, likes and shares, which is a way of publicly showing their brand preference along with their online persona. They can also express their preference by being a friend or a fan of a brand's online page. Consequently, it is crucial that a brand has a social network presence where consumers can interact and engage, creating eWOM (Chu & Kim, 2011).

- Online brand communities

Technology advances have changed the previously geographically bound concept of online brand communities which now encompasses groups from all around the world (Zahoor & Qureshi, 2017). According to Muniz and O'Guinn (2001) online brand communities are based on relationships of common interests and admirers of a specific brand, while being a non-geographically bound community.

An online brand community, such as other communities, share mutual qualities, traditions, expressions and sense of moral responsibility. In a commercial context, however, the community is integrated in a brand's social construct and that community is, therefore, crucial to the brand's image (Muniz & O'Guinn, 2001).

- Customer engagement

According to Patterson et al. (2006), customer engagement is the customer's relationship with the organization. Adding to this view, Mollen and Wilson (2010, p. 923) describe it as "cognitive and affective commitment to an active relationship with the brand as personified by the website or other computer-mediated entities designed to communicate brand value".

Consumer engagement is a relationship that leads to contact with not only consumers, but also with the brand (Sheehan & Morrison, 2009).

Regardless of the platform where it is posted, content is the most valuable part of the online strategy (Miller & Lammas, 2010). Good branded content will make the community engage and,

hopefully, create brand awareness (Ashley & Tuten, 2015). In order to be successful, a brand needs to use content to engage customers (Rose & Pulizzi, 2011).

2.2.6 Social media tendencies

Social media has become a part of everyday activities and, therefore, having a presence on social networks is now essential for a company to reach larger audiences, especially when the target is a young audience. A social media presence is, not only essential, but expected for brands, as much as offline advertising. Social networks have allowed companies to create relationships with its customers.

Roughly half of users on social media have stated to have a bigger connection to a brand that is present on the same channels, with which they interact. Metrics such as likes or shares can make a user feel like they actually belong to a brand's community, therefore meaning that engagement content, such as giveaways, are very pertinent on a social media page (Mangold & Faulds, 2009). Content that most appeals to the young, digital consumer include information about sales, promotions and giveaways (Bitner & Albinsson, 2016).

When it comes to the companies' side of digital communications, a Hubspot study states that they spend a fifth of marketing budgets solely on social media channels, with a forecast of increasing it over the next few years. However, increasing expenditure is not enough, one needs to know how to efficiently use social media in order to reach company goals and specific target audiences.

There are a million ways to use social media, regarding channel, type of content, target, type of engagement, goals, etc. First, one needs to understand what social channels are more suitable for their goals, because contents that may work on Facebook, may not have the same feedback on Instagram or Twitter, for example.

Facebook and Instagram are social networks that encourage brand advocacy. In a network where consumers are encouraged to liking, tagging, sharing, writing reviews and talking about brands, appropriate content will bring positive feedback and awareness for the brand. If a user contributes with positive feedback on a brand's social network, that will create buzz on social media and, potentially, more customers.

Furthermore, through social media, companies can engage with their consumers, in a public manner, giving room for users to see the brand's communication more clearly. When a brand tries to

differentiate itself from its competitors by personalizing their communication, this is called Customer Relationship Management (CRM). Social CRM focuses on personalized communication through social media. For instance, when a brand focuses on a specific target and directs its communication towards the target's needs, establishing personal connections through social networks, this is social CRM (Hubspot, 2018).

Through social media, brands must focus on getting the attention of its customers by responding to their needs, creating brand awareness, and not by trying to sell products. For instance, on Instagram, a network based on photographic and inspirational content, brands can include photographs of their product being used, connecting it to an attractive lifestyle. Thus, every social network should be used correctly, according to the company's goals and targets, in order to obtain brand awareness, brand advocacy, and, consequently, more sales (Hubspot, 2018).

On social media, younger generations are engaging with brands that believe in the same core values. Around 64% of world consumers choose to buy from companies that share their values and beliefs. Thus, companies need to start doing more for the world. For instance, Adidas has stated that they will use 100% recycled plastic by 2024 and Ikea wants to be climate positive by 2030. Both these companies have benefited from these actions in sales.

In the olden days, consumers were compelled to see every advert and hear what brands had to say, meaning that their attention was easy to catch. Nowadays, with so many information available to the public, some of the biggest brand are struggling to reach their target and engage with the audience, no matter how much they spend on advertising. There are so many options, that consumers can choose who they want to engage with and control that relationship, therefore, as stated before, brands cannot just communicate their message, they need to understand what their target needs and believes in to remain relevant (Bakhtiari, 2018).

2.3 Content Marketing

The term content originated in the publishing world, where, in order to be considered good, the content needed to be able to engage a targeted audience to a publishing platform, which could include a newspaper, TV or a radio channel (Holliman & Rowley, 2014). In a digital context, the concept is not as clear.

The content created by the brand will determine if it is a reliable source of information for the consumer. Branded content should be adjusted, depending on the user's needs, the brand's goals,

different platforms and available resources (Handley & Chapman, 2012). It should also be dedicated to the individuals, targeting the desired type of consumer and differentiating it, according to its specific needs (Scott, 2010).

While creating an effective digital content strategy, it is crucial that a company understands its customers and their needs, so that it can be able to reach them and achieve success (Scott, 2010).

Some marketers are currently creating digital content without realizing its role and benefits for the company. Good and successful content is engaging, shareable and lets customers discover the information that the brand's product or service is the one they need. Therefore, companies should learn how to create and build loyalty in brand communities in order to take advantage of it (Rose & Pulizzi, 2011).

Content marketing has risen as the future of advertisement in the digital economy (Kotler, Kartajaya, & Setiawan, 2016) and increasingly more companies have adopted digital marketing strategies focusing on truthful information and rich, attractive contents (Wong et al., 2015). The strategies make consumer access easy, essentially because of the amount of time an average user spends on social media, which facilitates the publishing process (Pulizzi, 2014).

For a company to become a publisher, target audiences need to be clearly defined, as well as knowing what needs the content will satisfy. Therefore, the following questions should be answered in an early stage on strategy planning: Who are my readers? How do I reach them? What are their motivations? What needs can I satisfy? How can I entertain them? What content will make them purchase? (Scott, 2010)

Content marketing is an alternative to promote a closer relationship between the brand and its customers (Rez, 2016), making the consumer stop, read and think about the content and behave in a different manner, allowing for a profitable action for the organization (Pulizzi, 2014).

2.3.1 Definition

In order to truly analyze social media and its content, this thesis adopts the digital content marketing definition given by Handley and Chapman (2012, p. 21), in which content "is anything created and uploaded to a website: the words, images or other things that reside here". Adding to this definition, Pulizzi and Barrett (2009) believe content marketing's objective is to promote interaction and engagement with the brand, with the ultimate goal to attract and/or retain customers.

Although this is a very broad approach to content marketing, there are other more specific views, in which it involves "creating, distributing and sharing relevant, compelling and timely content to

engage customers at the appropriate point in their buying consideration processes, such that it encourages them to convert to a business building outcome” (Holliman & Rowley, 2014, p. 285).

Opposing this definition of content, Rose (2011) believes that content marketing is based on the creation of a valuable experience, adding that it is based on content sharing that enriches the community and positions the brand as a leader in its field.

In a B2B perspective of digital content marketing, Koiso-Kentilla (2004, p. 46) observes that “digital products are conceptualized as bit-based objects distributed through electronic channels” and are becoming increasingly important in the commercial landscape.

Wuebben (2016) defines content marketing as a way of creating valued content to the consumer that attracts and engages consumer with the goal of driving profits to the company. It can attract consumers, through the creation and distribution of relevant content (Pulizzi & Barrett, 2009). Content marketing should, then, be 80% focused on the consumer, its education on information and 20% focused on sales increases (Patruti-Baltes, 2016).

New communications challenges make it absolutely necessary that companies include online content in their marketing strategies (Handley & Chapman, 2012).

Handley and Chapman (2012) have brought forward some of the main reasons why online content is becoming crucial these days, among them:

1. The web has changed the rules. Companies can no longer achieve brand awareness by simply buying mass media and/or being present in newspapers or magazines;
2. Customer behavior has changed. With the internet being a source of information, customers find themselves searching for product information online before deciding to buy it;
3. Everyone is the media, and everyone is connected. Not only can everyone create content with ease in blogs, forums or on social networks, but businesses can also use those sources to connect with their customers directly with relatively low cost.

So, what exactly can creating content bring as an advantage to the company? According to Handley and Chapman (2012), adding this to a marketing strategy can:

- Attract customers;
- Inform buyers about a purchase they are considering;

- Establish credibility, trust, and authority in the industry;
- Tell the brand's story;
- Build buzz via social networks;
- Build a base of fans and inspire customers to love the brand;
- Inspire impulse buys.

Digital content can generate conversations about the brand. Through comments, shares and other types of engagement, digital content can make a company thrive in this new environment (Handley & Chapman, 2012). When a consumer comments and shares their views of a product or brand, also called user generated content, it can influence brands' reputations and help create brand communities (Iglesias et al., 2013). Other customers value the availability of information in a buying decision process (Holliman & Rowley, 2014), and can more easily trust a brand's credibility in a forum with other user's comments.

A content marketing strategy consists in the creation of a valuable and shareable experience, focused on helping clients through contents that enrich the community and consequently place the brand as a market leader (Pulizzi, 2014). A good strategy can create a closer relationship with the consumer and, at the same time, create a positive brand image. Subsequently, a positive brand image will create customer loyalty over time (Patruti-Baltes, 2016) through an emotional connection (Pulizzi & Barrett, 2009). To sum up, content strategy helps build a relationship with a consumer (Rez, 2016).

According to Rez (2016), content marketing is the only strategy capable of integrating and consolidating all other marketing stages. Moreover, it is the strategy that can put a brand in a consumer's thoughts, with the focus being the client and not the product or purchase.

Content that is freely provided by an organization, to promote its products or services and form relationships with customers, can be referred to as "non-paid" content (Holliman & Rowley, 2014). Therefore, companies use "non-paid" content to draw customers to their websites and brand community. On the contrary, there is a definition of digital content marketing that refers to "paid content" (Rowley, 2008). "Paid content" refers to the trading of digital content or goods in the web, where both the products and their delivery are digital, such as digital music or online newspapers (Koiso-Kanttila, 2004).

Rose and Pulizzi (2011) identified some content marketing key objectives, namely:

- Brand awareness;
- Lead conversion and nurturing;
- Customer conversion;
- Customer service;
- Customer upsell; and
- Passionate subscribers.

“There are two key concepts that lie at the heart of all types of digital content marketing: community and value” (Holliman & Rowley, 2014)

Content marketing is also known as storytelling marketing. Through creative and intelligent content, it can inform and persuade a target audience. Therefore, storytelling is now at the core of digital marketing techniques (Pulizzi, 2012).

A common opinion among authors is the one that content should tell the brand’s story instead of simply advertising the products or services that it provides (Halligan et al., 2009; Pulizzi, 2012; Pulizzi & Barrett, 2009).

When it comes to developing a brand’s story, to communicate to consumers, it ought to be differentiated from competitors, telling a different story with a concrete purpose (Rose & Pulizzi, 2011). Compelling storytelling is essential to meet a brand’s goals, from search engine optimization to social network metrics (Pulizzi, 2012).

Due to the strength that content marketing and storytelling have in an online presence, it has continuously transformed the marketing department into a publishing department (Pulizzi, 2012). Content needs to be the center of the strategy when it comes to the brand’s story, as it will drive the brand into the minds and hearts of potential customers (Wuebben, 2012).

“The future of the marketing department is half marketing and half publishing” (Pulizzi, 2012, p. 122). In a world where storytelling is becoming an essential part of a brand, companies need to understand how to create an engaging story and share it equally through their media, regardless of it being through offline communications, email or social media networks (Pulizzi, 2012).

2.3.2 The need for content marketing

In the era of information, the consumer is connected to the digital world and can choose what information to retain. Hence, useful information is needed for the decision process (Hipwell & Reeves, 2013). Adamson et al. (2012) found in a study that customers complete around 60 per cent of a typical purchase decision before even having a conversation with a supplier, through researching solutions, rankings or benchmarking pricing. According to Halligan et al. (2009), there are three main ways consumers shop and gather information: through search engines (Google); in blogs; and in social media networks, such as Twitter, Facebook, LinkedIn, Reddit, YouTube, and others. New technologies have provided consumers with more access to information about brands and products and has allowed them to share their opinions about said brands. Consequently, brands now must adjust the way they interact with customers, so as not to affect the process of brand value creation (Iglesias et al., 2013).

The way people shop and learn information has changed, so there is a need for marketers to adapt or risk failing these new challenges (Halligan et al., 2009). Currently, the consumer looks to establish a real connection with the brand, continuously ignoring intrusive messages (Gambetti & Graffigna, 2010). Regarding this topic, the internet has made the relationship between buyer and seller more fluid (Rose & Pulizzi, 2011). Internet, nowadays, allows companies to have a good online position, no matter the size, attracting potential clients by applying the same techniques as stronger companies (Adolpho, 2011).

In this new age of digital media, the customer is often the one who initiates contact with the company, while seeking information. Search engine optimization and social media networks have allowed companies to pull their customers to their brand websites through the online environment (Chaffey & Smith, 2013). A pull mechanism, where customers are drawn to engaging and valuable content, relevant to their needs, is also referred to as inbound marketing (Halligan et al., 2009). Inbound marketing is a customer centered approach, with the goal of building a customer's trust (Holliman & Rowley, 2014). Content marketing can be a form of inbound marketing.

Before inbound marketing, brands would adopt a broadcast type of marketing, in which a product's selling message is sent in the hope of catching a customer's attention (Holliman & Rowley, 2014). Now, the brand is the one being sought for having the type of relevant and engaging information that the customer needs to educate and entertain (Halligan et al., 2009). Content marketing is, then, a different approach to marketing that provides differentiated value to consumers (Pulizzi, 2012).

Since consumers are increasingly reliant on the web to find information about their purchases (Adamson et al., 2012), content is becoming increasingly important in the buying processes and, so, it is crucial that companies adjust their digital content marketing strategies accordingly (Holliman & Rowley, 2014). Therefore, when the company develops an online presence, the product or service it sells becomes secondary (Scott, 2010).

Creativity is crucial in developing brand messages in order for them to be successfully delivered, in social media, alongside traditional media (Sheehan & Morrison, 2009). This will help encourage consumer engagement and produce the desired outcomes. If branded content is successful, it should be able to engage readers, it should be visible on search engines, linkable to partners, shareable through social media, and transferable to mobile devices (Wuebben, 2016).

The role of digital marketing consists in increasing the value perceived by the consumer and, for that strategy to succeed, a firm needs to deeply know: their competitors, their target and their needs (Adolpho, 2011).

3. METHODOLOGY

In this chapter, the method used for the investigation of this study will be defined and explained, regarding the goals of this case study.

A research methodology helps guide the research (Dawson, 2002) while a method, in the other hand, is a structured plan of various techniques (Severino, 2007) that are going to be used throughout the investigation. A scientific method aims to achieve the truthful conclusion through the correlation of facts, by experimentation, observations and arguments from acknowledged hypothesizes (Ostle & Mensing, 1976).

As stated in the introduction of this paper, the study aims to find a solution to a shift in target audience in social media for a Port wine brand, Cockburn's. Cockburn's is a brand with an older current target audience and the brand wants to rejuvenate its brand image through social media networks. To that effect, some topics were designed in this methodology to fully answer the main question. Those being:

- Analysis of current audience;
- Analysis of branded content and brand positioning on social networks;
- Analysis of social media strategies and types of content, according to younger target audiences;
- Benchmarking of social media strategies.

3.1 Methodology approach

The investigative methodology can have a qualitative or quantitative dimension or a combination of both. A qualitative methodology has been adopted for this study.

According to Serrano (2004), a qualitative analysis focuses more on the comprehension and interpretation of facts and phenomena and less on determining causes for said phenomenon. It is, therefore, a complex and extensive analysis but with less components (Dawson, 2002).

Furthermore, this investigation will follow the guidelines of a case study. According to Yin (1994), a case study is an investigative methodology approach suitable for questions and complex situations, to explore, understand and analyze complex realities and processes, where various factors

are involved simultaneously. It relies on multiple sources of information and variables in the research, from data collection to its analysis.

A case study is an empiric observation that “investigates a contemporary phenomenon within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident” (Yin, 1994, p. 13).

The characteristic that best identifies and differentiates this methodologic approach is the fact that it involves the intensive and detailed study of a well-defined entity (Coutinho & Chaves, 2002).

3.2 Data collection

According to Bogdan e Biklen (2003) there are three main methods for data collection in a qualitative investigation: gathering of data by observation; by questionnaires – in an interview or written; and by documentary analysis.

The method of data collection based on documentary analysis will be used to find the solution to some of the specific goals of this paper, mentioned earlier. Documentary analysis is an operation with the intent of studying and/or analyzing a series of documents, with the prospect of extracting useful information from other studies that relate to the topic. It is a data collection technique from documents in the moment of the phenomenon or after it (Marconi & Lakatos, 2003). When searching for secondary data available online, to use in a study, what is found has already been analyzed, given that itself has already been part of a study (Marconi & Lakatos, 2003).

The documentary analysis of this case study will be based on the brand’s social network metrics. These will, when analyzed, give answers to the topics related to audience, content and brand positioning. A benchmarking analysis of other SNSs will also take place, to understand strategies of the brand’s competitors. Understanding and exploring other brands that also targeted younger generations will help build a strategy for the Cockburn’s Port brand.

In addition to documentary analysis, interviews will take place during this investigation. Marconi and Lakatos (2003) describe the interview process as something that requires preparation and previous questionnaire structure and formal procedures between participant and interviewer. Interviews have the advantage of having a deeper understanding of the data collected (Quivy, R., Campenhoudt, 1992) by accessing a person’s opinions and values. Moreover, interviews are useful in

exploratory studies, to discover what is happening and generate different views.

In this case study, interviews are beneficial to understand, with more detail, what is the brand's image, what is their target audience and what are its prospects. Moreover, they provided the study with other points of view and opinions on the brand to help define a social media strategy.

The interviewees were chosen because of their deep knowledge of Cockburn's Port, the brand in this case study. A social media manager at Legendary has worked with the brand since the beginning of its collaboration with Legendary, in 2018. The information necessary was obtained through a non-structured interview, that helped realize what the companies short- and long-term goals consisted in. Starting with why the company wanted to rejuvenate the brand, to understanding what actions were already in progress, this interview allowed the interviewer to get in the mindset of the brand and realize what needed to be done in order to reach the goal. Consequently, with a deeper understanding of the brand's strategy, it was possible to analyze it deeply and elaborate a social media strategy that would help the company rejuvenate.

4. INTERNAL ANALYSIS

4.1 Brand analysis

As stated before, Cockburn's Port is a Port wine brand, created in 1815 by two Scottish wine merchants, Robert Cockburn and his brother John, with the original name being: R & J Cockburn's. The wine merchants, that started by shipping Port Wine to Britain, then, with roughly the same production methods, began the story of Cockburn's Port. From 1815 until today, the family company expanded to include other business partners, such as the Smithes, the Teages, the Cobbs and, finally, the Symington family. Eventually, it became known as it is today: Cockburn's & Co. ("The Home of Cockburn's Port Wine," n.d.).

Since 2006, the Symington Family has been in charge of Cockburn's Port. It is an experienced family when it comes to Port, having dealt in this trade market for 5 generations, the brand could not be in better hands. They now own the largest vineyards in the Douro Region, giving room for the brand to grow. It is, therefore, a brand with a lot of history that plans to grow, expand and create more history!

4.2 Cockburn's identity

"The quality of the wine - that is the first thing to be looked to.", Robert Cockburn (1815)

Even after 204 years, Robert Cockburn's words, the founder of the brand, remain at the core of the business. It is a Port Wine company and, therefore, its quality has always been the focus. It is also a family company, that believes in hospitality, enjoying a good wine with friends or family, with the background of the Douro Valley. The slogan: "It's a family thing!" truly depicts the essence of Cockburn's.

4.3 Marketing MIX

PRODUCT

Port wine comes from the vineyards of the Douro Valley. In the case of Cockburn's, it comes from Quinta dos Canais, located in a UNESCO World Heritage Site.

Cockburn's Port wine has many variations, namely: Fine Ruby; Fine Tawny; Fine White; LBV (Late bottled Vintage); Special Reserve; 10-year-old Tawny; 20-year-old Tawny; Quinta dos Canais Vintage Port and Cockburn's Vintage Port. All these products are vegan and sustainable. Something

curious about the brand is that all parts of the grape, involved in the winemaking are used, for instance, the pits of the grapes are used for facial creams. Hence, there is no waste in making Cockburn's Port.



Figure 2: Cockburn's Ports

Besides the product itself, Cockburn's Port can also be presented mixed with other beverages, for fashionable cocktails, such as Port Tonic. However, besides Port Tonic, cocktails are not a widely communicated by the brand, restricting the beverage to this one drink and the unmixed product.

PRICE

Cockburn's Port influence is extraordinary and worldwide, therefore it has been placed in the premium category of beverages. In the beginning of the twentieth century, Cockburn's Vintage Port recorded the highest price of all Ports in London.

Nowadays, the main variations of Cockburn's Port vary from 10 to 20€ a bottle. It has, therefore, a competitive price when it comes to other Port Wines, and a good price versus quality ratio. However, there are some vintage Ports that can reach high values, from specific years and harvests. These bottles are meant to be consumed as premium beverages, with a higher quality, being rarer, hence its higher price.

PLACEMENT

Besides the vineyards, at Quinta dos Canais, Cockburn's and Co. have the largest wooden Port cellar in the historic area of Vila Nova de Gaia, called Cockburn's Lodge. This is where Port wines are aged in the barrels and it is the home of Cockburn's Special Reserve. This Lodge can be visited and offers guided tours to its visitors.

Cockburn's wine is a completely vegan and sustainable brand focusing mainly on exports to Great Britain. Port wine is made in Portugal, but a great part of its production is exported, mainly to the UK, which is one of the biggest consumers of Port wine. Therefore, and because Cockburn's is owned by a British family, the UK is currently the consumer target group for the brand. Portugal, although is still a big consumer of Port Wine, at the moment, it is not a key market for this brand.

Cockburn's Port can be acquired in supermarkets, wine boutiques, liquor stores, bars and restaurants. Its main distribution channel is through supermarkets, where it is easier to reach the consumers. It is also still not possible to purchase Cockburn's Port online, which is a restriction when it comes to reaching younger generations, that privilege this purchasing channel.

PROMOTION

Cockburn's communication is based on their core values. From being a family driven company, its promotion is based in relationships, enjoying a nice bottle of Port Wine with good friends and family, in a familiar and comfortable environment. With a history of over two centuries, Cockburn's is keen on preserving said history and keeping it in its marketing communications.

The Cockburn's brand has also always tried to stay close to the public. As can be seen through its social media pages, interacting with the public, with a sense of transparency, has always been one of the main pillars of communication.

Cockburn's brand is not one of the main Port Wines consumed by the public, given that it is harder to find in supermarkets and other stores. Therefore, there is a need for a better offline promotion of the brand, in order to compete with other names, such as Velhotes (Calem) or Dona Antonia (Ferreira).

Further on this case study, a deeper analysis of Cockburn's Port promotion strategy on social media will be presented.

4.4 Current segmentation and target

Port Wine, because of its unique production, in the Douro Valley, is mostly exported to other countries. One of the biggest consumers of Port Wine is the United Kingdom, consequently, a large portion of production of wine is exported to these countries. Therefore, Cockburn's target strategy involves Port Wine consumers from Portugal, its country of origin, and the UK.

Another reason to justify Cockburn's strong connection to the UK is the fact that its original owners, and subsequent families, are from said countries, giving it a unique perspective, as a company that already knows the territory.

Thus, Cockburn's target consists of people from the UK and Portugal. Additionally, its current marketing strategy focuses on older generations, with purchasing power, as well as the ones that enjoy a good glass of Port Wine at the end of the day.

On social media, the target audience presents the same data. Next, a current target analysis will be made according to each social network.

4.5 Digital presence

Cockburn's Port is present on three social media networks: Facebook, Instagram and Twitter. Facebook aggregates the highest number of followers given that it was the brand's first social network, but also because it is the network with the most users. Next, an analysis will be made of the content now posted on each network.

All social media content lies under a few categories, which will be described next:

Category	Description
Food Pairing	Photographs of Port Wine combinations with food, for instance, cheese or chocolate
Port Cocktails	Types of cocktails that can be made with Cockburn's Port Wine and how to make them
Products	Display of Cockburn's variations of the product. This can also be achieved through food pairing, for example.
Engagement	Sharing of content to create engagement with the consumer or bring relatability, such as inspirational quotes or games
Theme days	Content related to special days, such as Father's Day, Halloween, Christmas, etc.
Cockburn's Port Lodge and Quinta dos Canais	Photographs of Cockburn's Port Lodge, in Vila Nova de Gaia and of Quinta dos Canais, in the banks of Douro River

Table 1: Social media content

1. Facebook

Cockburn's Facebook page was created in 2014, although the Legendary team has managed the page since the beginning of 2018. Its page currently has almost 47 thousand followers and it contains 2 posts per week.

The content posted is crucial to strengthen social media presence, captivate users and engage them with the page. This content should stay in line with the brand's strategy and it should be relevant to the target audience. When it comes to visual identity, the brand has guidelines that must be followed in social media so as not to clash with the tone of the brand. Furthermore, the post's copywriting should follow the same rules, keeping a light and breezy tone, and stimulating the users to engage with the page.

Another aspect that is considered when posting on Cockburn's social networks, is the time at which it is posted. A date and an hour must be thought through, according to special days and/or periods of the day with the most user reach. Furthermore, media content must be varied, so that the page does not become repetitive and tiring. Therefore, a weekly analysis is made, along with the plan, to determine which will be the next week topics.

1. Facebook content

It is extremely important to analyze the type of content posted in the page, so as to understand what works best with the users. Hence, the social media strategy can be optimized, according to more engaging posts and enhancing the relationship with the user. Below, we can see some of the most engaging posts on Cockburn's Facebook page, that contain varied themes.

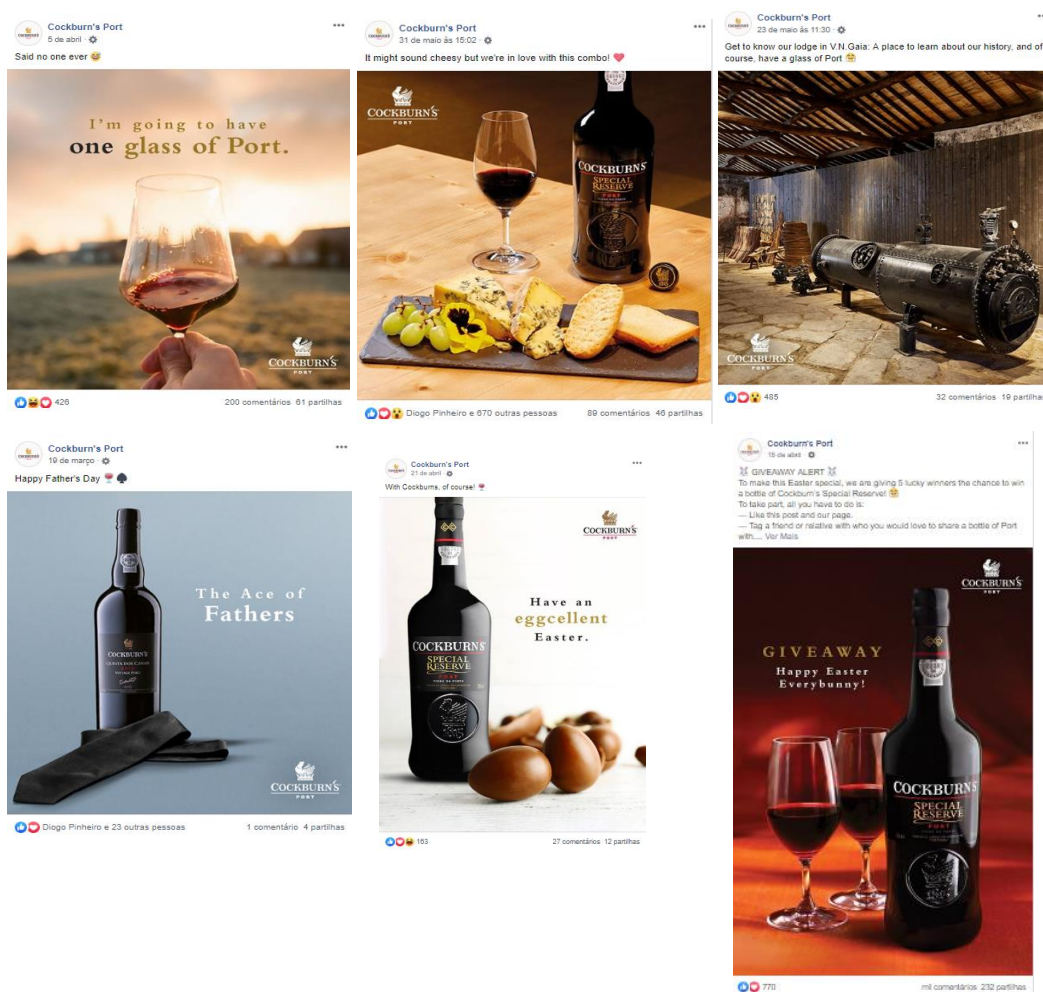


Figure 3: Cockburn's Facebook content

1.2 Facebook audience

Social media management implies a deep analysis of demographic data from a brand's social networks. With it, it is possible to adapt content and engage in the proper way with the real target.

On Cockburn's Facebook page, we can aggregate the public in 4 groups: the fans, or the ones that like the page; the ones that are reached by the posts and the ones that interact with the page. The statistics section of the page gives data relating: gender; location (country and city) and language used by the users.

At the time of the analysis, June 2019, 47 022 users like Cockburn's Facebook page, of which, 52% were females and 48% were males. As can be seen in the graphic below, the majority of the public has their ages in the 45 to 54 years old category, followed by 35 to 44 years old. This shows that most of the public that follows the page is an adult, over 35 years old. Only 7% of the public belongs in the 25 to 34 years old category.

When it comes to user engagement, Cockburn's Facebook page has an engagement rate of around 3%, increased in interactive posts, photographs of the lodge or promoted posts.

It is also important to note that this page has a response rate of 80% with 1 day response time: in the agency, the brand's community interactions is checked on a daily basis to answer comments and interact with users.

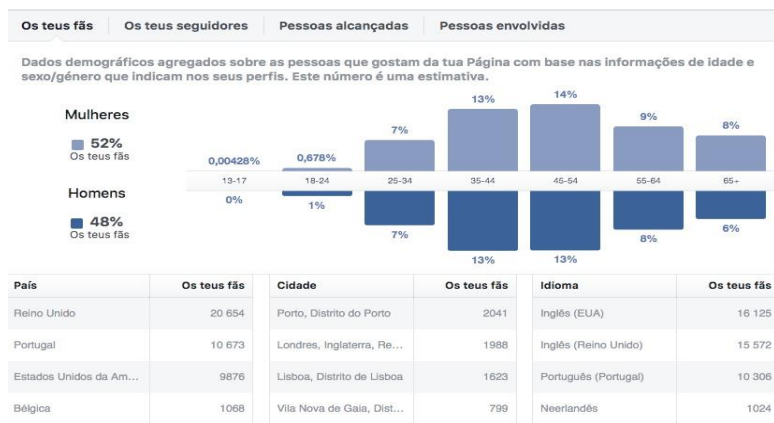


Figure 4:Cockburn's Facebook audience

2. Instagram

Instagram is a network based on essentially visual content and it is also different from Facebook when it comes to the type of network users. Younger generations are known to use Instagram, which means it is a key mean of reaching a younger target.

Given Instagram's visual identity, it is essential posting aspirational content, with photographic content. Therefore, Cockburn's focuses on good photographic content, of lifestyle, wine making and brand assets. Currently, per week, Cockburn's has three posts on the feed and three Instastories.

2.1 Instagram content

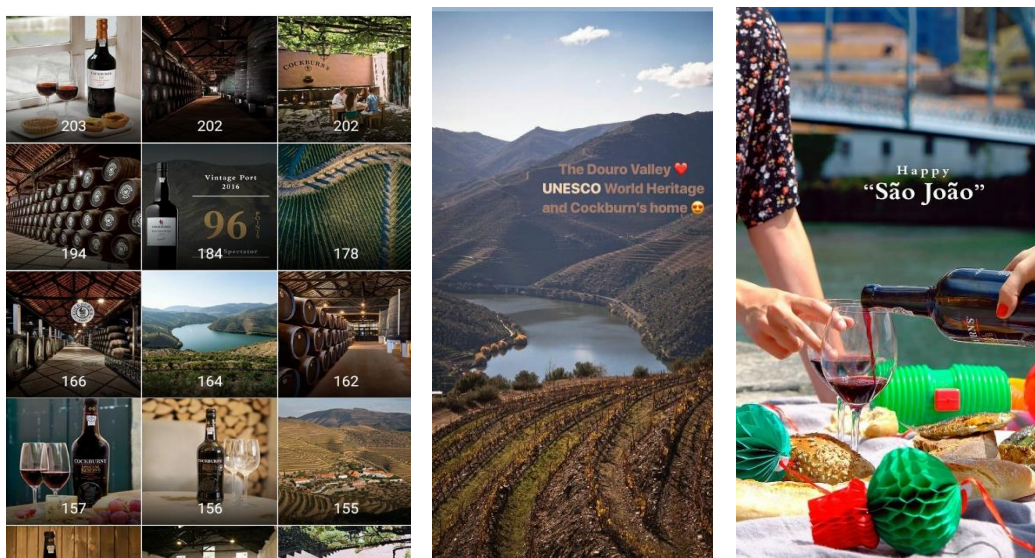


Figure 5: Cockburn's Instagram content

2.2 – Instagram audience

At the time of the analysis, Cockburn's Instagram page has 3106 followers and are mostly male, between 25 and 44 years old.

Instagram's profile statistics section gives data regarding the user's location, age and gender. As can be seen below, of all Cockburn's Instagram page followers, 58% are male and 42% are female, between 35 and 44 years old (32%), following 25 to 34 years old (31%) and 45

to 54 years old (21%). Since Instagram is a network mostly used by millennials, it can be observed that Cockburn's audience is relatively older, for the network in question.

The three main cities in which the page's audience is located are: Porto, Lisbon and London. Additionally, the statistics section reports that Tuesdays are the days with the most traffic on the page, following Fridays and Sundays.

On Cockburn's Instagram, the engagement rate is around 12%, proving that the page users interact with the brand.



Figure 6: Cockburn's Instagram audience

3. Twitter

Twitter is a social network based on short messaging, or tweets. On this network, users try to find, and then follow, people and companies that they find interesting, which leads to brand awareness, when possible. Therefore, it is very important for a brand to participate in this network.

3.1 Twitter content

Twitter works around small messages or images that people can glance to obtain the information. In the case of Cockburn's, the content is mainly visual so that it catches the attention of the user. Currently, 3 posts are made every week on their page, focused on humorous content.

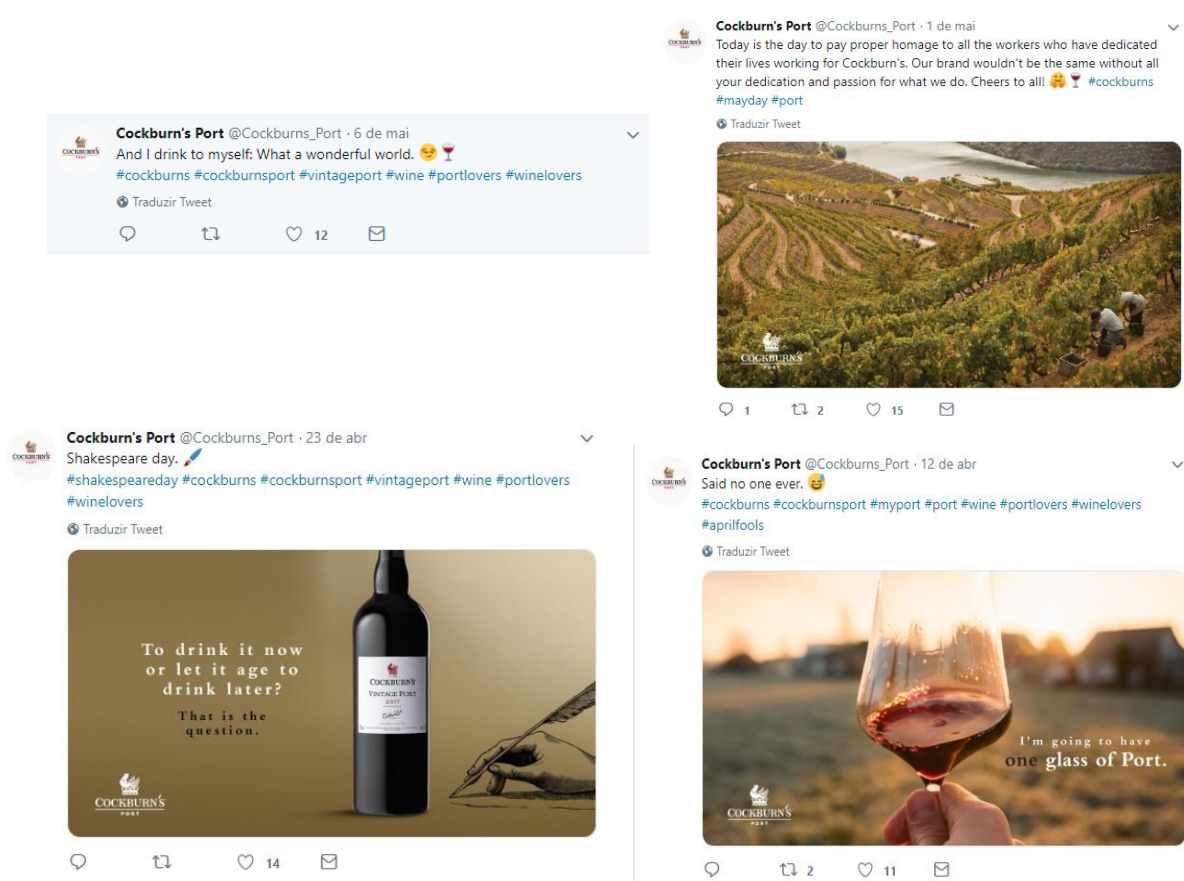


Figure 7: Cockburn's Twitter content

3.2 Twitter audience

At the time of the analysis, June 2019, Cockburn's Twitter page has 1117 followers, 337 likes and 978 tweets. Its audience is composed mainly of males with interests in dogs, music and concert festivals and comedy.

5. EXTERNAL ANALYSIS

To better understand the behavior of the company's surroundings, it is necessary to use models that help understand the external context.

5.1 Macroanalysis: PEST

The theoretical model used to better understand the surroundings is PEST, which includes the following factors: political, economic, social and technological. This model's goal is to detect opportunities and threats that the organization could face and understand how it is influenced by it. Given that most of Cockburn's product is consumed in Portugal or exported to the UK and other European countries, the analysis will be regarding European factors.

In order to understand the tendencies that affect the company's surroundings, it is essential to limit time and space analysis. Therefore, data from the last 10 years will be examined.

POLITICAL

In Portugal, there are laws that regulate viticulture activity, for the whole country and by region, that must be followed by every wine producer in the country. This helps maintain product quality, in its production and commercialization, as a guarantee to the consumer. Furthermore, these laws also restrict the entry of new competitors when it comes to the wine sector.

In Europe, viticulture practices are controlled and regulated by the Wine Common Market Organization, of the Common Agricultural Policy. From its production to its consumers, every aspect's quality is assured to the consumer.

When it comes to brand communication, the new General Data Protection Regulation (GDPR), in force since 2018, protects users' personal data. For companies, this restricts use of consumers' information, meaning that these are now more protected against unwanted publicity and other types of, sometimes harmful, uses of their contacts, for instance.

ECONOMIC

The state of the economy is one of the most important factors when studying the external surroundings, being that all companies benefit from a positive state of the economy.

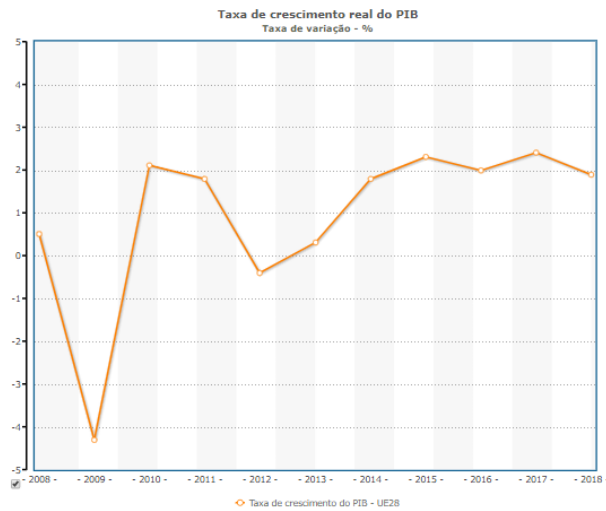


Figure 8: European Average GDP growth between 2008 and 2018

Through the graphic above, we can analyze the variation of the European average GDP (Gross Internal Product – PIB in Portuguese) from 2008 to 2018. Due to the economic crisis, a deep decline is evidenced in 2009. While recuperated in 2010, it stroke again in 2012. Since 2012, the European Union has been able to recuperate. Although with a lower increase, of 2%, the estimated PIB is still increasing each year. A higher PIB will stabilize the economy and, consequently, bring stability to consumers and their purchases.

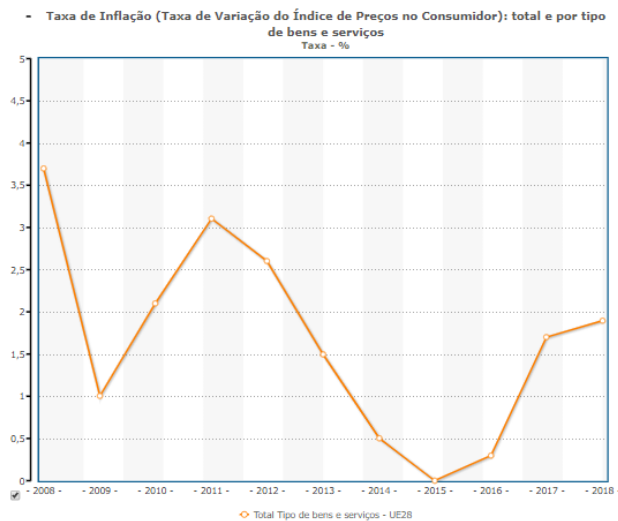


Figure 9: European's inflation rate between 2008 and 2018

Between 2008 and 2015, the inflation rate had major variations, in line with an unstable state of the economy. However, the observable variations were stabilized from 2015. From 2015 to 2018, the

inflation rate, which means that prices are higher. However, since the European GDP has also increased, in line with the inflation rate, consumers have not felt the shock of higher prices and strongly.

In order to better understand the topic in question, it is important to analyze the inflation rate regarding alcoholic beverages. Therefore, in the graphic below is the inflation rate in the last 10 years, in the European Union, in the alcoholic beverages and tobacco sector.

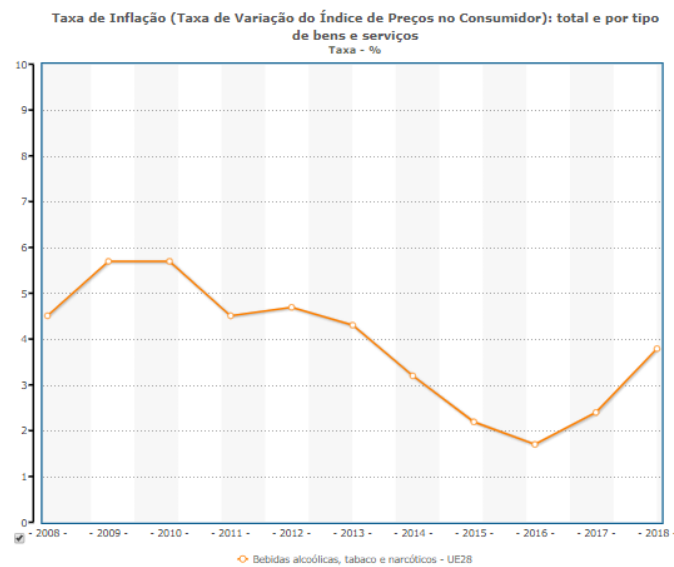


Figure 10: European inflation rate for alcoholic beverages, between 2008 to 2018

Until 2016, the inflation rate for alcoholic beverages was decreasing, meaning that prices were increasing at a lower rate, giving families a higher purchasing power. From 2016 forward, inflation rate for alcoholic beverages has increased in the European Union. This means that this type of beverages, as well as tobacco, have become more expensive. However, with the increase of the national PIB, a family's availability to buy this type of beverages may have increased, in comparison.

SOCIAL

Over the last few years, there were a few variations in demographic variables. There is a small growth in population, however, the age expectancy has increased. According to Pordata, the birth rate in 2017 was an estimate of 9,9% of the population, while in 2008 was 10,9%. Which shows less babies were born, in percentage, resulting in an older population.

Next, we will analyze families' consumption expenditures, in general and by sector, in the European Union. As can be seen in the graphic below, families' expenditure has increased over the years,

which means they are spending more. The consumption of alcoholic beverages and tobacco has also increased, following the rise in total expenditure. In 2017, families spent 3,8% of their income on alcoholic beverages, tobacco and narcotics.

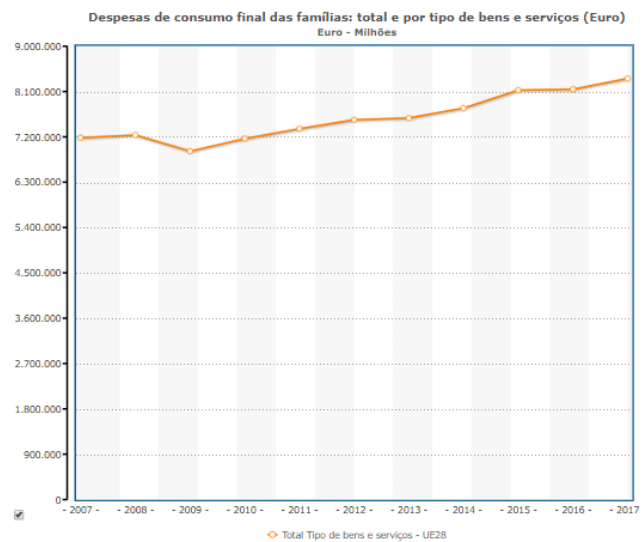


Figure 11: European families' consumption expenditures, between 2008 and 2018

In an environmental matter, young consumers are now more concerned with sustainable activities, that will help the planet earth. Therefore, there is a need for companies to be more aware of vegan and sustainable products.

TECHNOLOGICAL

In the production part of Port Wine making, technology has not played a vital role, although it has allowed some processes to become easier, throughout the years.

Technology advances have allowed brands to spread their message and increase sales. With it, through social media, for example, it is possible to reach target audiences and communicate the brand's message.

5.2 Microanalysis

5.2.1 Industry analysis

Before further investigation, an analysis will be made in regard to the industry sector in which the company operates.

The sector in question includes activities in the field of common and liquored wine beverages. To represent the sector and the economic activity of the companies included, the CAE code 11021 is used. Additionally, Cockburn's is also included in CAE 01210, which represents viticulture.

The number of companies in CAE 11021 continues to grow gradually. In 2018, 1581 companies were in activity with 16,4% of those being based in Porto and 15,8% others are based in Vila Real, as seen in the graphic below. These are the main regions for Port Wine production and packaging.

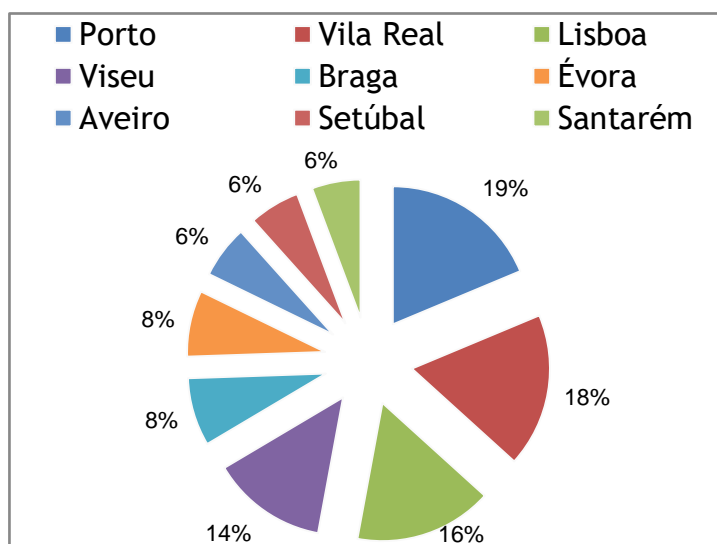


Figure 12: Company distribution in the field of common and liquored wine beverages

5.2.2 Market analysis

In 2018, the worldwide vitivinicultural production was one of the largest since 2000, presenting 282 million hectoliters (mhl), an enormous increase from the year before. However, in Portugal, the production decreased. Port Wine production is extremely affected by weather conditions each year, determining how the harvest is going to be. With unfavorable conditions affecting some European countries, only 6,1 mhl of wine were produced in 2018. However, an increase in wine consumption was

registered in 2018, in Portugal, equaling 5,5 mhl of wine consumed. Portugal is still one of the biggest wine-consuming populations in the world.

The United Kingdom is the second biggest wine importer in the world, with 13,2 mhl, in terms of volume, and 3,5bn€, in terms of value. Both numbers have increased over the years, which means this is an important market to explore in the case of Cockburn’s Port.

The European Union represents the biggest export market, when it comes to port wine, being responsible for 88% of wine liter commercialized outside Portugal (IVDP, 2017). The United Kingdom accounts for 11,4% of all production.

Port Wine has been popular since the 17th century and is mainly divided in 4 types: Ruby, Tawny, White and other special categories. With its origin in the banks of Douro River, the richness and uniqueness of this type of wine has led to a competitive market. Many of these competitors have a solid background, from companies that started with a family business.

A trend that has become noticeable in the wine industry is that, in order to grow, companies acquire other companies, of wine or other alcoholic beverages. Due to this consolidation trend, since 2010, 80% of Portuguese Port Wine sales belonged to merely five groups, as seen below. The Symington Family, owner of Cockburn’s Port, holds the biggest market share of Port Wine, in Portugal.

Producer Company	Market Share	Key brands
Symington Family	22%	Graham’s; Cockburn’s
La Martiniquise	20%	Porto Cruz
Sogrape	16%	Sandeman; Ferreira
Fladgate partnership	14%	Taylor’s Croft
Sogevinus	10%	Cálem; Kropke
Total Top 5	82%	

Table 2: Top 5 Port Wine producers market share, in the Portuguese market

Source: Adapted Gaelle Hamoir, Allison (2013/2014)

Port Wine can be characterized in different types. Standard categories are more commonly sold in retail channels like supermarkets while other more premium categories are sold in channels such

as hotels, restaurants and specialized stores. Next, a table will show the different products as well as their average price, in Portugal.

Port Wine (2016)	Types	€/L	€/L (observed in Continente)
Standard	Tawny	3,76	3,99
	Ruby	4,35	5,99
	White	4,61	5,49
Special Categories	Age Referenced	14,95	13,99
	Reserve	5,54	11,99
	LBV	8,65	8,99
	Vintage	28,26	40 and higher (non promotional area)
	Reserve Tawny	8,10	9,49
	<i>Colheitas</i>	24,92	24,99
	Crusted	10,41	5,79

Table 3: Adapted from IVDP

As seen above, standard categories are cheaper than premium ports. Premium Ports are more expensive due to its more complex production process, the necessary ageing and grape types used.

Many alcoholic brands have strong presences on social media, and they figured out how important this presence would be very early. According to Socialbakers, by 2011, alcohol brands had already the third highest engagement rate in the world, on Facebook, with the first two being the automobile and retail industries. To achieve a good engagement rate, brands would use content such as interactive games, invitations to drink, or engagement posts with questions asking which wine the consumer prefers. Offline events that can be promoted on social media helps reaffirm brand identity. These events are now being used to feed social media with content, bringing us to the conclusion that this means of communication with the public is extremely important (Nicholls, 2012).

When it comes to social media content, wine companies' practices include sponsored events, posts with information about products, posts associating drinking with special moments and content sharing. Most pages associated drinking with special occasions, as well as using informal language, with emojis, engaging with popular themes, such as music, festivals, celebrities, etc.

5.3 Competitors

This case study focuses mainly in a brand's presence in social media. Therefore, an analysis will be made of some more important wine beverages' presence on such media. Since Port Wine is still seen as a type of beverage for older generations, with a reputation for being old, this analysis will also be based in brands that are not of Port Wine. Companies that are considered competitors include the ones that respond to the client's equal needs (Kotler, 1998). When it comes to Port wine and social media, this is still an unexplored and difficult market to penetrate, therefore, there is some rivalry between the main beverages that will be analyzed next.

Some wine and liquor brands, outside Port Wine have been on the rise, reaching for the same target audience which Cockburn's is trying to penetrate. With this in mind, we will analyze some brands that have gone through some type of rejuvenation and that have been able to pass that image to the consumer.

	CROFT PINK	GAZELA	CASAL GARCIA	LICOR BEIRÃO	MATEUS ROSÉ
Facebook	3534	65 863	268 627	940 194	122 394
Instagram	922	1 234	12 700	22 100	5096

Table 4: Competitors social media fans

As seen in previous chapters, a brand's presence in social media is extremely important if they want to stay fresh and keep up with younger generations. A lot of brands have a page on Facebook, however, very few have an Instagram or Twitter account, such as Cockburn's. Instagram has proven to be the social network that most young adults use nowadays, given the outdated use of Facebook, now filled with older generations. Therefore, a good Instagram presence is essential for a brand to be seen as young.

CROFT PINK

Croft Pink is an alcoholic beverage that belongs to Croft Port Wine. This specific beverage was invented specifically to target younger audiences. It is a Rosé Port Wine, with light fruity undertones, to try to integrate Port Wine in social gatherings, as cocktails.

The brand's slogan, "Fresh, young and fruity", relates to exactly the target demographic chosen by the company. Their way of entering this market is through cocktail recipes with Croft Pink as well as immersing the brand in a context of friend gatherings, picnics and relaxed/loose environments.

Since this is a summer drink, to be consumed with ice, its communication relies mostly on summertime. It has a clean visual identity, that transmits and promotes freshness, an easy-going lifestyle and social gatherings.

Such as most brands, on Facebook, it relies more on photographic content, from events promoted by the brand. Although it also communicates recipes. The communication on Facebook is very scarce and not consistent. On Instagram, its content includes also photos of brand events but, more recently, it has adopted a visual design more appealing to the young public, which is more inspirational, with photographic content of cocktails, as seen below.

On Instagram, Croft Pink has currently an engagement rate of around 12%, same as Cockburn's Port.

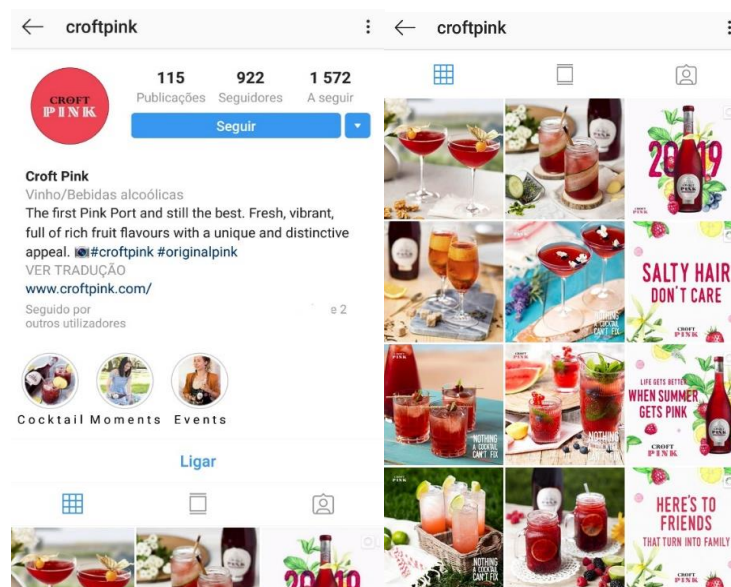


Figure 13: Croft Pink Instagram content

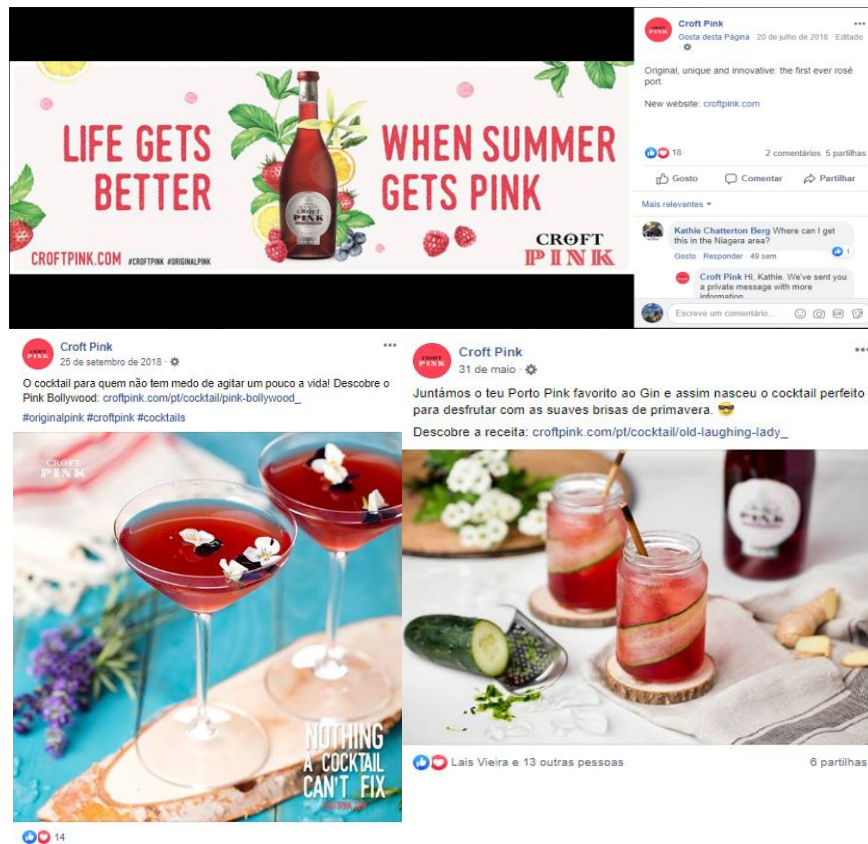


Figure 14: Croft Pink Facebook content

GAZELA

Gazela is a white wine from the Minho region which was the first green wine produced by its company, Sogrape, in 1985. Its freshness and lightness brought the brand to its current target, a younger public. Since 2004, Gazela has brought forth various innovative campaigns to keep up with consumer trends and try to become market leader. Through a new positioning, they were able to reach a younger target that also appeals to its consumption in different occasions.

Gazela and Casal Garcia are direct competitors, since they are both green white wines, and compete for the same target, which means they have to try to differentiate from each other in order to succeed in a bigger market share. Since green white wine is a wine to accompany the meal, Gazela attempts to position itself as a



Figure 15: Gazela Instagram account

beverage to consume outside of the meal, for young adults and women, according to the brand's receptiveness towards these demographic groups.

On Facebook, the brand focuses on photographs of the product in use, interactive posts and giveaways. These last types can increase a page's engagement immensely due to the fact that in every one there is a clause to follow the page. Except the photographs of Gazela wine, posts are created with a green background that represents the brand's color. On Instagram, posts are duplicated from Facebook, based on the same visual content and the same information. On Instagram, Gazela Wine has an engagement rate of around 33%, however, it has only 1,2 thousand followers, meaning that its engagement rate is due to promoted posts.



Figure 16: Gazela Facebook content

CASAL GARCIA

Casal Garcia is, as seen previously, the green white wine with the currently biggest market share in Portugal. Casal Garcia, created in 1939, has a long heritage that has helped the green wine to stay a leader in this market.

The brand is present in various events such as the main festivals in Portugal, For example NOS Alive, sunsets and other small parties. This is the main channel that has allowed the brand to reach their target audience. Alongside these collaborations, a strong media presence is required. On Instagram, it lives of reposts and brand influencers, as inspirational photos. They have extensive collaborations to acquire media content with the product, and to organize giveaways, especially in the context of festivals, in which the users must follow the brand, giving them an exponential growth, at the time of the giveaway.



Figure 17: Casal Garcia Instagram feed

On Instagram, Casal Garcia presents an engagement rate of only 1%, meaning that its audience is not committed to the brand on this network.



Figure 18: Casal Garcia Instagram's promoted post



Figure 19: Casal Garcia Facebook content

LICOR BEIRÃO

Licor Beirão is a Portuguese liquor, founded in 1929, from the region of Beira. The company has been known to take risks in their marketing campaigns. This beverage has also introduced itself in cocktails, for example, “Caipirão”, which is the traditional Brazilian cocktail “Caipirinha” but with Licor Beirão instead of the traditional Cachaça.

Besides cocktails, Licor Beirão has also been present in many college student gatherings, such as Queima das Fitas, as a sponsor.

When it comes to its media presence, Licor Beirão, such as Casal Garcia, is also very strong due to giveaways. They currently have sponsored ads announcing giveaways every week, for their followers on Instagram, as seen below.



Figure 20: Licor Beirão Instagram feed

On Facebook, its communication is based on quotes, product showing, and posts related to its Portuguese inheritance, the core of the brand.

On Instagram, Licor Beirão has an engagement rate of about 18%. This is a brand that has conquered a big audience focusing on the Portuguese consumer, characterizing the product as “O licor de Portugal” (the portuguese liquor).



Figure 22: Licor Beirão Facebook content

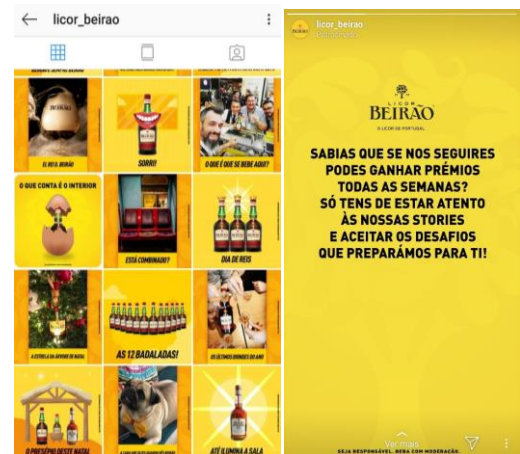


Figure 21: Licor Beirão Instagram content

MATEUS ROSE

Mateus Rosé is a rosé type of wine, created in 1942, by Sogrape (same as Gazela). Its container is an unusually shaped bottle that represents a strong personality of a rose, fresh wine. Its color and communication has allowed it to reach younger targets, also by sponsoring festivals, parties, sunsets, etc. Its use of influencers has also potentiated the brand awareness, as well as social network engagement.

Mateus Rose has changed its visual content, to incorporate de pink traits in its posts. Its newest communication states “Quando o céu fica Rosé, qual concerto qual quê”, meaning, when the sky turns pink, there is only Mateus Rosé at sunset.

Mateus Rosé also invests on promoted posts to increase its social media awareness.



Figure 23: Mateus Rosé Facebook content



Figure 24: Mateus Rosé Instagram content

5.4 Consumer analysis

Nowadays, consumer's drinking habits have changed. Society is more concerned with being healthy, which means less wine consumption. However, drinking a glass of wine is still in consumer's minds as being a way to relax, have a good time, enjoy a special occasion or simply having a goodtime with their friends, for example. Hence, consumers try to find pleasure when buying a bottle or a glass of wine.

Due to budget cuts, and a higher concern with saving, people are also more inclined to drinking off-premises than on premises, meaning, they are more likely to buy a bottle of wine and enjoying it at home or during a picnic, than of buying a glass of wine at a bar. According to Nielsen data, around 76% of young adults have stated that one of the reasons for drinking off-premise is "being cheaper". Some other reasons are "less hassle" (35%), "crowded bars" (30%) and "more intimate" (27%) (Mariz, 2015). Furthermore, Port wine is affected by seasonality. According to IVDP (Instituto dos Vinhos do Douro e Porto), in the third and fourth trimester of the year, Port wine is consumed at a much higher rate,

increasing sales. This time of year includes Christmas which is a peak holiday for Port's image of festivity beverage, and is also in accordance with off-premise drinking behaviors.

In contrast, generation Y (1981 to 2000) has shown a greater interest in wine consumption and wine tourism, over the years, and shows potential for increasing. There is a need to focus marketing efforts in what are the "new" needs and characteristics of these consumers. Product design, reviews, information about the wine or awards are no longer valid marketing strategies. Value for money, having a good time, and group gatherings are some of the most important facts to take into consideration with this younger generation (Treloar, Hall, & Mitchell, 2011).

Although the younger generation is more interested in wine, Port Wine is still not a primary choice. These groups prefer beverages that are lighter, fruitier and "easy". Hence, consumers are more likely to be drawn to white wine or a rose, than a Port Wine, that is a stronger and more complex wine to appreciate (Treloar et al., 2004).

A TGI study by Marktest found that, in 2017, almost 3 million Portuguese individuals stated to have consumed Port Wine, in the last 12 months, accounting for 36,2% of the population over 18 years old in Portugal. The profile of most consumers of Port Wine was of male individuals, over 54 years old, from the north of Portugal and of the lower social classes. In the graphic below, the profile of the audience can be seen, according to their ages.

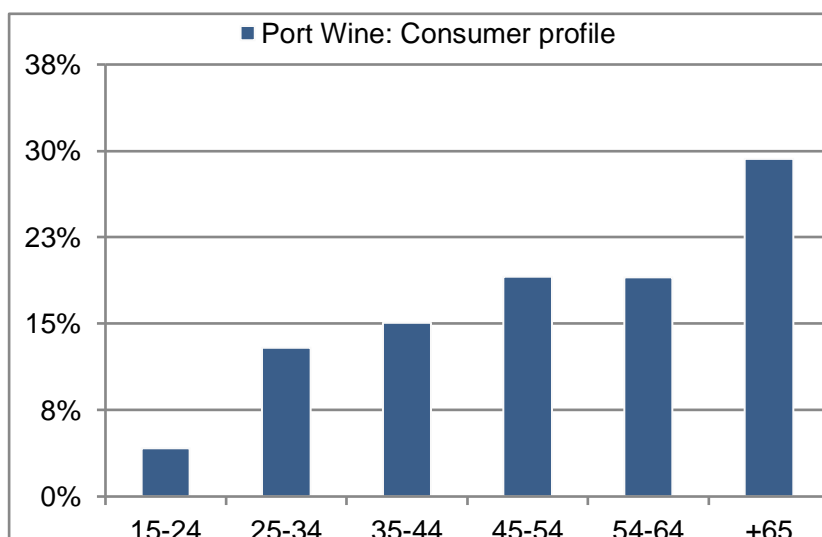


Figure 25: Port Wine consumer's age profile
Font: Marktest, TGI 2017

Portuguese consumers are starting to respond to brands' efforts to change products' images, says Manuel de Novaes Cabral, to Observador. Port wine's image is changing from an "old man's" drink to a beverage more suitable for younger consumers. To this effect, the Port Tonic, as well as other Port cocktail beverages, has been widely used as a trendy drink, catching the attention of younger generations.

Port wine consumption has increased since 2010, which is also in accordance with the rise of tourism in Portugal, according to IVDP. However, the Portuguese consumer is also more concerned with national products. This trend is followed by the global consumer behavior where it seeks products that provide experiences, exclusivity, differentiation and customization. These products are the ones more likely for young consumers to invest in and share on their social media with their friends (Correia, 2017).

6. SWOT ANALYSIS

The analysis of the Cockburn's brand, as well as its external environment, allows us to, now, understand what the strengths and weaknesses of the brand are, as well as its opportunities and threats. This will, in turn, help develop a strategy for this case study,

INTERNAL FACTORS

Strengths

- Unique wine origin/type of wine
- World Heritage (Douro Region)
- Vegan and sustainable

Weaknesses

- Old brand image
- Lack of cocktail variety communication
- Weak brand awareness
- Not available to purchase online

EXTERNAL

Opportunities

- Young demographic group not explored for Port Wine
- World tendency for premium wines
- Rising demand for sustainable products
- Difficult market for competitors to penetrate

Threats

- Overlooking Portuguese market
- Climate changes
- Rise of other types of beverages and wines

- Higher concern for healthy habits

7. DIGITAL STRATEGY

Young adults are now more concerned with being healthy, saving money and enjoying moments. Furthermore, they not only care about themselves but about the environment they live in, therefore, brands need to say less and do more for these causes. Since Cockburn's Port is a vegan and sustainable brand, one of the pillars of communication should focus on this fact, when trying to reach a younger and more concerned audience.

Many of the cases analyzed have found offline ways to reach younger targets, such as changing the product's image, for cocktails and other mixed beverages. However, Cockburn's Port has already made cocktails such as Port and Tonic, but it has not tried to introduce itself in other beverages, maintaining the brand untouched and unmixed.

For a marketing strategy to be complete, social media must be fully integrated in the strategic planning. In any good strategy, the needs of the target are clear and there is a solution to meet those needs by the brand.

In this case study, the brand is trying to rejuvenate to reach a younger target. This target is not easily influenced. Younger generations are more informed and have vast options in any category of product they choose to purchase. Hence, to influence this target, the brand needs to share its morals and values. One of the most important values that can be shared between the audience and the brand is sustainability and environmental responsibility, and, as a sustainable and vegan brand, this is a key aspect for Cockburn's Port. Furthermore, millennials have a strong connection to nature, relaxed environments and escapes from the business of the workplace, for example, and, for that reason, there is Port. A delicious drink to unwind at the end of the day, with friends or family, connecting them to nature and to simple pleasures in life.

It is important to make the public feel like they belong, which is why a user follows a brand's social network in the first place. The product or brand must include a wholesome experience that will attract the consumer, as part of it. On Instagram, the co-creation of content between the brand's page and the consumers, is an essential factor in the creation of the feeling of involvement.

Therefore, a strategic planning will be explained next, in order to try to reach the target audience that Cockburn's Port wants. In all cases of social media content, it is important to realize that young adults prefer visual content, with very little information. Therefore, all strategies include photographic and video content, except for some light content, for entertainment.

The main goal of this case study is to find ways to rejuvenate a brand through social media, in order to reach a younger audience. Next, some strategies will be presented, that can help reach this goal.

7.1 Strategies

1. Improving brand image

Operational goal: Turn Cockburn's brand into a positive experience

Campaigns: Communicate the fact that Cockburn's is a vegan and sustainable brand. Posts that highlight the fact that it helps the environment and that none of the Port Wine's production material goes to waste.

In this section of posts, Port Wine should also be introduced as a "reunion" beverage, meaning, the association with celebrations and special occasions should be eliminated. For this topic, photographic or video content should be available to depict groups of people enjoying a glass of Port Wine in an easygoing environment, while still appealing to the vegan and sustainable side of Cockburn's.

2. Entering new markets

Operational goal: Introduce Cockburn's in relaxed environments

Campaigns: In order to associate the brand of Cockburn's with more relaxed sensations, on Instagram, a mood board should be made with the variations of the colors of Port Wine, in its turn, associated with sunset. By linking Port Wine with this time of day, it can bring the perception of an easy-going, friend like setting to the audience. For instance, a photograph of a group enjoying a Port and tonic at sunset, can create an image in the consumer's mind, so that it will want the same scenario. Cocktails should be one of the main contents to display during the summer, while a simple glass of Cockburn's Port can be the cold winter's drink, with a feeling of warmth and togetherness. The characterization of Port Wine as a beverage to unwind after a day at work, in both situations, can create a positive effect on social networks and on Port Wine sales.

3. Brand awareness

Operational goal: Expand the brand’s audience.

Campaigns: To expand brand’s awareness in younger targets, a special focus ought to be in content that encourages confraternization. A photographic session promoting events and the power of relationships, with the inclusion of Port. The introduction of this beverage in situations where people are encouraged to drink is also important, for example, in events that young adults enjoy, such as festivals and popular parties. Photographic content with Port cocktails can show the potential consumer that it is a beverage worth getting to know, and therefore, it can encourage them to follow the page.

To promote engagement on Facebook, funny quotes that revolve around the Port are encouraged. Comics with this thematic can bring consumers to see the content and make them interact by liking, commenting, sharing and following the page.

Some investment, and some giveaways, where the prize might be a simple bottle of Cockburn’s Port, can be very helpful in increasing the page’s number of followers. Additionally, paid media has shown to be a valuable help when it comes to brand awareness, given that it can bring the network’s content to potential followers.

7.2 Operational plan

Main goal	Campaign	Specific goals	Channel	Measurement	Estimated success indicator
Improving brand image	- Vegan and sustainable - A drink to enjoy with friends	Turn Cockburn’s brand into a positive experience	Facebook, Instagram and Twitter	Follower increase and engagement rate	On Instagram and Twitter, increase engagement rate by 3% and network’s followers by 15% in 1 year. On Facebook, increase 25-34 years band to 15% and 35-44 band to 20% and increase in

Main goal	Campaign	Specific goals	Channel	Measurement	Estimated success indicator
					engagement through comments and shares.
Entering new markets	- Characterization of Port Wine as a beverage to unwind	Introduce Cockburn's in relaxed environments	Facebook and Instagram	Follower increase	On Instagram, increase followers by 20% in 6 months and in the engagement rate by 2%, through more likes. On Facebook, increase 25-34 years band to 20% and 35-44 band to 25% and increase in comments and likes.
Brand awareness	- Photographic and humoristic content - Giveaways	Expand the brand's audience	Facebook and Instagram	Follower increase	Increase followers on Instagram by 10% and on Facebook by 20% in 1 year.

Table 5: Operational plan

8. CONCLUSIONS

Through social media, brands can build a stronger and more personal relationship with its consumer, attract new consumers and increase its influence through brand awareness. Social media content is a key factor when trying to rejuvenate and/or reposition the brand. Funny and entertaining content is preferred, although it should always be adapted to the brand's target group. When it comes to measuring social media effects, consumer engagement is key. By interacting with users, it is possible to create a long-lasting relationship, loyalty, awareness and generate sales.

When it comes to wine, a considerable number of brands are already present on social media. Therefore, although Port Wine still does not have a very strong position in social networks, Cockburn's Port needs to build a strong image in order to gain market share.

Entering new markets with a Port Wine brand, through social media, is tricky given that it should not be connected to excessive drinking or an excessively young target. This could endanger the image of Port wine, losing its class and premium image. Since Port Wine is somewhat more expensive than regular wine, the target should stay above 25 years old, when young adults already have some purchasing power. This case study gave some answers regarding ways to reach this audience, through the social networks of Cockburn's Port.

The key factor, when trying to rejuvenate a Port Wine brand, is improving the brand image and introducing it to new environments. When it comes to brand image, Cockburn's Port has a positive quality in which its communication should focus on, the fact that it is a vegan and sustainable brand. Among other things, young adults have shown an increasing interest in the environment and caring for it. Therefore, the fact that this is a sustainable brand, shows the role that Cockburn's plays in the future of a better world. Additionally, Port Wine should be depicted as a perfect drink to sip with friends, in a laid-back environment. Promoting new ways and occasions to consume Port is essential. Port and tonic, for instance, is a fresh drink, ideal for sunsets with friends in the summer. This is the type of message that should be transmitted to consumers through social media.

Another important problem when it comes to Port Wine and young adults is that they do not know Port. Port Wine is a beverage known within families and appreciated by older generations, therefore, its image is equivalent. Younger generations have not tasted Port because its communication is not directed at them and, for that reason, they do not think to buy it. To reverse this fact, Cockburn's Port should try to reach younger demographics, introducing Port as the fashionable drink that it can be, within its variations.

Regarding social media content, the cases that work best with other brands, and with Port Wine, involve entertainment and humorous posts, rather than informational content. Younger people prefer simplified information, given to them in an appealing form. For these consumers to be engaged, it is important to interact with them on social networks, on a regular basis. This can be through comments, shares, paid media, giveaways, partnerships, etc..

In the case of Cockburn's Port, social networks should be abstained from heavy and historic content. The brand's heritage is extremely important as its pillar, however, when it comes to these target groups, it will not be as well received. Hence, content should be light and funny. To introduce the beverage in other markets, content should be posted regarding social settings, gatherings, friends, where Cockburn's Port is being used. To this matter, influencers can also be used, that portray the brand in said scenarios, with content that can then be reposted by Cockburn's. These actions will make Cockburn's image younger, modern and more appealing.

With the strategies presented in this case study, it is expected that Cockburn's Port social media networks will grow towards the brand's goals of reaching younger targets and looking more modern.

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