

KELLER'S RESONANCE MODEL IN THE CONTEXT OF FASHION BRANDING: PERSUASIVE IMPACT THROUGH THE FIGURE OF THE INFLUENCER

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ABSTRACT

There is a saturation related to the traditional advertising format insertion, which leads to a decrease in the effectiveness of commercial communication especially in the fashion industry. Therefore, brands are implementing important communication efforts to reach their target in a kindly way. So, social networks and the influencer figure, which has become a strategic tool, are becoming particularly important. The aim of this research is to explore the influence that these profiles have on consumers when choosing fashion brands. To do so, this research uses a triple approach methodology based on Keller's Resonance Model. The results show that the value of the brand is amplified thanks to the resonance that influencers create in their communicative actions of collaboration with brands.

Keywords: Advertising, Branding, Fashion, Influencer, Social Media.

INTRODUCTION

The Role of the Influencer in Brand Loyalty

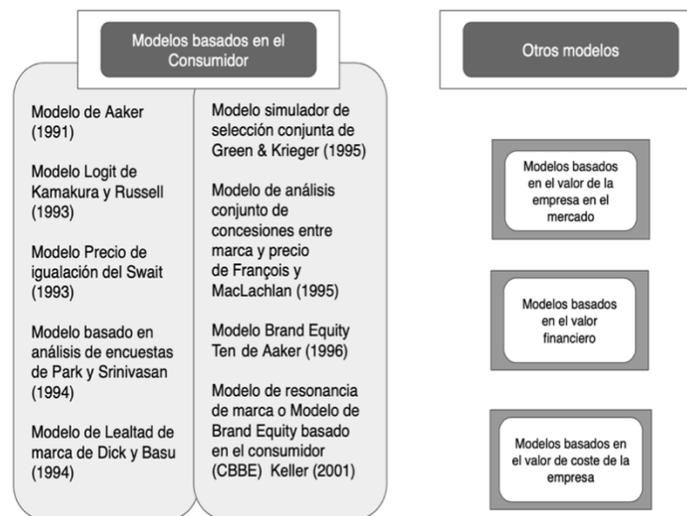
Social media marketing is presented as a powerful and effective marketing tool to attract increasingly demanding consumers (Clavijo-Ferreira et al., 2017; Uzunoglu & Kip, 2014) who are saturated with advertising impacts (López-Font, 2005). This communicative paradigm finds in the influencer one of its main agents of action (Martínez-López et al., 2020). The popularity of this figure has important consequences in the transformation of the media ecosystem (Perlado-Lamo-de-Espinosa et al., 2019), placing special emphasis on the strategic and advertising level. Thus, the media impact of the influencer can lead to the advertiser having greater control over strategic decisions (Schouten et al., 2020; Sanz-Marcos et al., 2019).

According to the Nielsen Total Consumer Report (2019), Instagram has a greater impact than television, which makes Instagram a real tactical tool (Castelló-Martínez & del Pino-Romero, 2015), being a social showcase that exposes the user to countless advertising impacts, generating emotional links and interactivity (Lorenzo & Gutiérrez, 2010). Moreover, it suggests new models of social relations (Martin & Tulgan, 2001), such as the phenomenon of influence (Schivinski & Dabrowski, 2016), which implies an important pre-scripted power (Segarra-Saavedra & Hidalgo-Marí, 2018). Instagram is, in fact, such a

powerful tool that there is already talk of the concept of “instafame” (Jin et al., 2019), being conceived as the main tool above other networks and repositories (Nandagiri & Philip, 2018). It is therefore a model that moves away from traditional marketing schemes (Monserrat-Gauchi & Sabater-Quinto, 2017), based mainly on the ability of these characters to make assessments and opinions that manage to arouse the trust of consumers (Díaz, 2017).

Besides, we have to add that influencers work with different brands, which can significantly affect basic theoretical precepts such as the concept of brand loyalty (San Miguel et al., 2018; Tucker, 1964) or that consumers lose interest in certain brands to which they had a high degree of loyalty (Goswami, 2015), representing, at the same time, an opportunity and a risk (Glucksman, 2017).

Studying the impact of consumer brand loyalty has been a complex task that has attracted many scholars. There are numerous models of measuring brand equity in relation to the approach to its measurement. Following Garolera (1997), the existence of these models can be concentrated into four major groups of methods that assess brand loyalty. These range from those based on consumer value; those based on the financial value of the brand itself; those based on the market value of the company, to those based on the cost value of the company, as can be summarized and shown graphically in Figure 1.



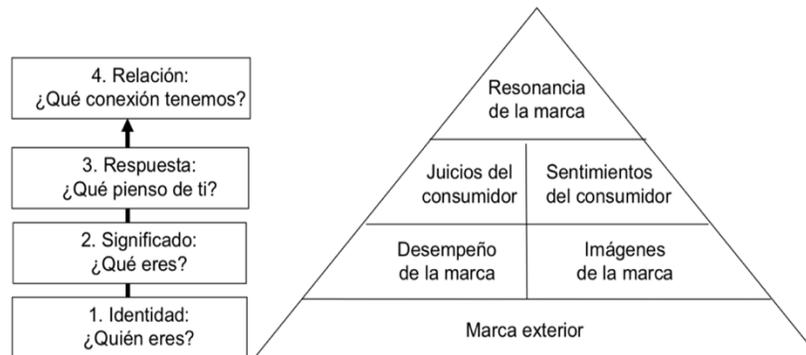
Source: Own elaboration from Garolera (1997)

FIGURE 1 BRAND EQUITY VALUATION METHODS

In this research, we approach the study in relation to those methods based on consumer perception, on the assumption that this involves attending to the main actor with a direct link and effect when choosing a brand (and the entity it supports). Specifically, this paper takes as a study reference the model known as the Customer-Based Brand Equity Model (CBBE), proposed by Keller (2001). Within this category, this model is very useful in that it considers the consumer as the central axis of the construction of brand loyalty.

Keller argues that building a strong brand requires determining how consumers think and feel about the brand. The brand must strive to link the right set of experiences in order to consumers to generate specific and positive thoughts, feelings, beliefs, opinions

and perceptions about the brand (Keller, 2001). Therefore, the expected outcome of the application of this model is that consumers build brand loyalty that is noticed through recommendations to others and an increase in the number of purchase decisions (Pérez-Curiel & Luque, 2019). Figure 2 illustrates this model through a pyramid that represents what Keller calls the four steps to building strong brand loyalty.



Source: Keller (2001)

FIGURE 2
BRAND RESONANCE MODEL

These four steps are reflected through four fundamental questions that consumers may ask themselves, often unconsciously, about the brand, anticipating that consumer perceptions are the fundamental key to building brand loyalty (Keller, 2001). It is important to note that the pyramid representation is tiered. If one level is not completed, it is impossible to move to the next. In turn, the pyramid is composed of six blocks involved in building loyalty (Keller, 2001): brand importance or awareness, brand performance, brand images, brand feelings and judgments, and brand resonance. The pyramid representation also reflects the importance of each element in building brand loyalty, with awareness or importance being one of the basic pillars of loyalty, i.e. brand awareness; followed by this basic pillar are two fundamental components such as performance and imagery, which define how the brand meets customer needs and, in the case of imagery, define what meanings and perceptions can be related to the brand on a social and psychological level with the consumer; the case of feelings and judgements refers to what kind of feelings the brand can evoke and how consumers respond emotionally.

Finally, the top of the pyramid is illustrated by brand resonance, which is an achievement whereby customers feel a deep psychological bond with the brand, thus representing the most complex and desirable level to achieve that aspires to be shared among consumers.

Given that this proposal is based on the fact that the power of a brand lies in what customers have learned, felt, seen and heard about the brand over time, putting the focus on the minds of consumers (Siabato & Oliva, 2014), this model is presented as an effective tool for linking the brand concept with the actions of influencers since, on the one hand, actions with these profiles base their strategies on direct appeal to the consumer and, on the other, the actions pursued by the companies that implement these profiles are aimed at strengthening the links between the character and the consumer (Vernuccio, 2014), the

actions with these profiles base their strategies on the direct appeal to the consumer (Vernuccio, 2014) and, on the other hand, the actions pursued by the companies that implement these profiles are aimed at strengthening the links between the influencer and the brand that subsequently manage to resonate as positive experiences, thoughts, beliefs, opinions and perceptions in the consumer.

MATERIALS AND METHODS

A three-pronged methodology has been used, which includes several research techniques, both qualitative and quantitative. Firstly, 9 in-depth interviews were conducted with influencers on the social network Instagram, a network that is currently booming (Rocamora, 2017) and which has the highest year-on-year growth in the number of users in Spain (IAB Spain, 2019). The criteria followed for the selection of the influencers were as follows:

- Sphere of action of the influencers studied. We have selected figures related to the world of fashion and related fields such as: aesthetics, lifestyle and cosmetics.
- Number of followers. Personalities with more than 17,000 followers have been selected.
- Accessibility to the influencer.

Accordingly, the influencers interviewed were:

- Rocío Osorno (rocioosorno): 1,100,000 followers
- Marta Carriedo (martacarriedo): 567,000 followers
- Natalia Cabezas (trendy_taste): 541,000 followers
- Margarita De Guzmán (Invitadaideal): 372,000 followers
- Isabel Llano (isasaweis): 324,000 followers
- Pipa Porras (pipaporras): 26,100 thousand followers
- Rebeca Labara (@atrendylife): 265 thousand followers
- Beatriz Ruiz (bearuma): 17,400 followers
- Sandra Arrebola (sandra_arrebola): 36,200 followers

This first approach allows us to know in detail how influencers work with brands and what kind of relationships is established with them when it comes to collaborations. In this way, an initial and exploratory framework is obtained, which is considered fundamental to start the research process. These interviews took place between 1 January 2020 and 15 February 2020. They were conducted through electronic means; specifically, via email, hangout (Google's video calling platform) and telephone (via Facetime - Apple's video calling platform). The questions asked were organized around 4 main thematic blocks (Table 1):

Thematic Block	Operationalization of the elements to be studied
Conditions of collaboration with the brand	EDA: Specific Aspects - Remuneration decision ASP: Specific Aspects - Freedom of Publications
Brand affinity and relationship	AGO: General Aspects - Opinion AGM: General - Trade Marks
Keys to success in relation to the public	ESA: Specific Aspects - Success in social networks CEA: Specific aspects - Competence

Source: Own elaboration

The second approach involves conducting 1,500 surveys among the followers of the influencers included in the study. These followers were recruited through the influencers' own profiles, who selflessly shared the link to access the surveys via their Instagram accounts through various stories. The total sample is made up of a total of 1080 responses, which were the ones finally answered. The questions included in these surveys are organized around 3 blocks; a first block that seeks to know the degree of influence that the influencer has on the follower; secondly, a block aimed at exploring the relationship or feedback of the follower with the influencer; and finally, a third block dedicated to observing the perception of the professionalism of the influencer by the follower. The study of these blocks aims to carry out an analysis of the relationship established between the different actors involved in brand loyalty through these profiles.

Finally, in order to respond to the specific objective related to the measurement of brand loyalty, we have taken the already referenced Brand Resonance Model (Keller, 2001). Given that there are no previous references that have operationalized this model, a personalized and detailed application has been proposed in order to respond to the objectives set out and which we argue below.

Firstly, in order to follow the order of the steps included in the pyramid described above, those brands that have been mentioned by the influencers to a greater extent have been identified in order to start the research from a manageable and significant sample for the actions implemented by the influencers, which allows us to recognize the identity of the brands. To do this, the 150 posts have been analyzed and the frequency with which the brands related to the field of fashion have appeared has been counted. As can be seen in image 3, the ten most mentioned brands in the influencers' accounts were: H&M, Zara, Jimmy Choo, Chanel, Louis Vuitton, Gucci, Bershka, Guess, Adidas and Converse. In order to analyze the posts in detail and to carry out a coherent and viable application of the model, we have chosen to analyze the brand with the greatest presence in the actions of all the influencers, i.e. Zara.

The data generated has provided an excellent starting point for completing the next step outlined in the model - step 2, brand meaning. With respect to the selected brand, an attempt has been made to identify the meanings and values it communicates. Given that the characterization and interpretation of the image of brands can be subject to random judgements, it was decided to analyze official sources of the brand in order to start from official references that describe the identity aspects of the brand, which facilitated the design of the analysis sheet described below.

These first two steps offer an analytical starting point that will allow us to assess whether the identity communicated is indeed understood by consumers (Saavedra, 2006). For this reason, in order to carry out the next step - step 3 response - a content analysis sheet was drawn up and applied to the corresponding comments of the 150 messages issued by the influencers described above. A total of 536 comments were analyzed, with an average of 59.66 comments per post. The coding was carried out by a total of 4 judges who reached an agreement index of 0.823 in the reliability test calculated from Krippendorff's alpha coefficient (2004).

Specifically, this analysis sheet was prepared based on this model, adapting it to the values of the selected brand and to previous classifications applied to the fashion sector, such as that of Pérez-Curiel & Sanz-Marcos (2019). Likewise, the first variables considered

were those related to the identification of the context and values associated with the brand. The following items of this sheet were designed to achieve the implementation of the last step related to brand resonance -step 4 relationships-, and aim to measure the relationship that consumers establish with the brand:

1. Main theme of the post: (1) Commercial promotion (2) Self-promotion (3) Lifestyle (4) Competition/Sweepstakes.
2. Communication of brand meaning (1) Beauty (2) Clarity (3) Functionality (4) Lifestyle (5) Other (detail).
3. Number of comments referring to the brand.
4. Valencia of the comments referring to the brand (1) Positive (2) Negative (3) Valorative comment about the influencer (4) Neutral.

In short, the methodology of this research aims to contribute to the accumulated knowledge on influencers in a concrete way and on branding studies in a generalized way.

RESULTS

In order to analyze the equivalence between the reality shown by the brands and, on the other hand, the reality perceived by the target, and to check to what extent the advertising companies have a correct connection and relationship of professionalism and independence (or interdependence) with the influencers, a methodology structured in three phases was designed:

1. Phase 1. Qualitative data: influencers
2. Phase 2. Quantitative data: surveys
3. Phase 3. Combined dating: application of the CBBE model

Phase 1. Qualitative Data: Influencers

Data from the scientific analysis show empirical results that respond to the premises of the research.

	Influencers									Overall statistical values			
	Rocio Osorno	Marta Carriedo	Natalia Cabezas	Margarita de Guzmán	Isabel Llano	Rebeca Labara	Pipa Porras	Beatriz Ruiz	Sandra Arrebola	Media	Medium	Minimum	Maximum
Fashion	58.9	62.2	44.3	70.1	36.8	56.7	69.2	67.3	63.2	58.74	62.2	36.8	70.1
Cosmetics	19.8		22.5	12.8	19.3		12.7	19.5	17.1	17.96	19.3	12.7	22.5
Events	7.1		19.2	8.9	9.5	15.4	8.6	7.2	7.8	10.52	8.9	7.1	19.2
Travel	9.9	7.3	9.9	6.4	17.2	6.8	8.5	3.9	6.8	8.52	7.3	3.9	17.2
Other	4.3	1.5	4.1	1.8	17.2	1.1	1	2.1	5.1	2.01	2.1	1	17.2

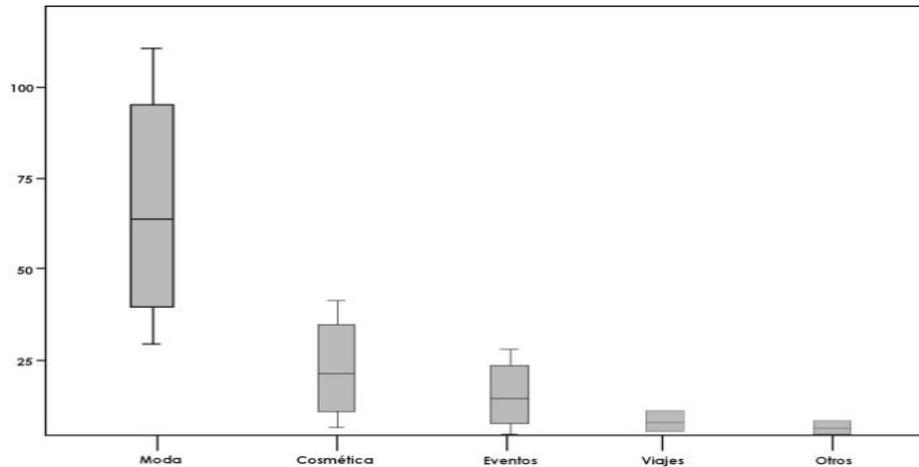
Source: Own elaboration based on Pérez & García (2018).

Firstly, an initial exploration of the influencers' accounts has been carried out, which shows the thematic homogeneity that characterizes their publications. Table 2, based on the items assessed in the analysis carried out by Pérez & García (2018), shows the percentages that indicate the prevalent theme in the accounts of these personalities.

This exploration confirms the validity of the individuals in the sample chosen as representative when studying the specific theme of fashion. As we can see, fashion is

presented as a trend, as it is the main item addressed by these figures. Margarita de Guzmán (@Invitadaideal) occupies first place in this respect. It is also noteworthy that cosmetics are the second most popular topic in the publications of the interviewees. In this sense, the position of Natalia Cabezas stands out from the rest of the figures.

Using the Box-Bigot diagrams tool provided by SPSS, other values such as mean, maximums and minimums are quantified from the median code (Figure 3).



Source: Own elaboration.

FIGURE 3
COMPARATIVE DIAGRAM BY SUBJECT AREA (% ACCORDING TO MEDIAN)

The boxes show the median as the reference value and the maximum and minimum values (extent of each box) as complementary values. The comparison shows that the topics that reach the highest median values (approximate value of 62) and average (58.74) are Fashion and Cosmetics, blocks that stand out for being the ones that, as a whole, have been most commented on Instagram by these influencers. Compared to them, the concept of others is the least discussed with a median (approximate value of 2 in mean and mode), with a clear inferiority with respect to the rest.

The results of the interviews are structured according to the established categories:

1. GAO: General Aspects - Opinion
2. GTM: General - Trade Marks
3. SAS: Specific Aspects - Success in social networks
4. SAR: Specific Aspects - Remuneration decision
5. SAF: Specific Aspects - Freedom of Publications
6. SAC: Specific aspects - Competence

GAO

Generally speaking, the opinion held about brands is based on an affinity-interest duality. That is to say, on the one hand, the influencers express a minimum of affinity with the brands they represent, but on the other hand, with total sincerity, they all affirm that there is an economic interest behind it without which, no matter how much affinity there is, they would not accept to represent the brands. In this sense, the nine people interviewed claim to have an emotional bond, which, in addition, must be well paid.

GTM

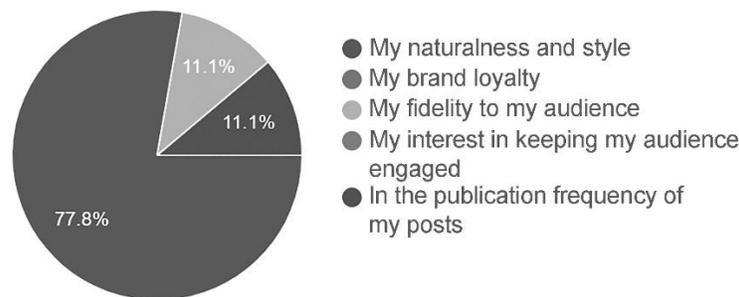
On the generality of brands, almost all interviewees approach the subject from the point of view of the importance of brands. And the strategy behind them, an issue that, in some cases, is particularly nuanced. Thus, Porras, like the majority, puts forward the idea that "brand strategy is fundamental". However, the interviewees' feelings about brands differ: while some say that brands make them feel part of the brand strategy, others say that there is only an economic link. In the middle ground are those interviewees who say that there is a contract but that, in addition, there is a certain degree of agreement (4 of the 9 interviewees).

In this sense, it is interesting to know that contracts between brands and influencers do not always come from the companies. Sometimes it is the brands themselves that contact the profiles, but other times, the influencers feel contact and it is they (in this case, they) who approach the brands.

SAS

The main interest of the interviewees was that the success achieved on social networks is due to the naturalness and style of the influencers.

A summary can be seen in the following Figure 4:



Source: Own elaboration.

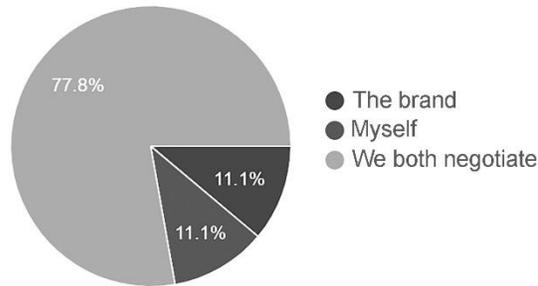
FIGURE 4
WHAT DO YOU THINK IS THE KEY TO YOUR SUCCESS IN SOCIAL NETWORKS?

SAR

On specific aspects such as who decides the remuneration, the influencer or the company, the answers are practically evenly split. Thus, 7 of the influencers say that it is usually a negotiation between both parties, so they have a certain bargaining power, which is very interesting from the strategic point of view of companies and advertisers because influencers have more bargaining power than, a priori, it might seem (Figure 5).

SAF

The interviewees argue that when they are hired, they are not hiring a mannequin, but something more, a sales manager and prescriber. For this reason, only one of the interviewees shows freedom in his publications, while the rest of the influencers express a certain degree of freedom but with a certain level of self-censorship.



Source: Own elaboration.

FIGURE 5
WHO USUALLY DECIDES THE AMOUNT OF MONEY YOU RECEIVE?

SAC

Finally, in relation to competition, the questions that arise go in two directions: Firstly, whether influencers have problems working for competing brands. And secondly, whether this can affect the audience. In this sense, practically all the interviewees state that they have no need to work with competing brands; however, when asked whether working with competing companies affects their audience, the approaches are different:

Phase 2. Quantitative Data: Surveys

Based on the numerical quantification data, we want to verify the relationship of affinity and approximation between the figure shown by the brand and its followers (Table 3).

Table 3	
NUMBER OF SURVEYS	
Social Network	Instagram
No. of surveys launched	
Method of sample collection	Followers of instagramers' profiles
No. of responses	1080

Source: Own elaboration

On a total sample of 1080 responses given, the data shows that the opinion, demonstration or recommendations shown on influencers' profiles have "little" influence on the purchase of a product, service or brand.

The data thus show a range of responses where the extreme positions are not very strong, showing how the options of little or no influence account for less than 20% of the responses, while high influence accounts for approximately 5% (5.1). Thus, almost half of the respondents (49.4%) are indifferent to the influence of the public image of brands, according to their answers. In this sense, it is essential to know the starting point of the followers in order to understand the responses that follow.

In relation to the question on the reasons that make followers want to stop following a particular influencer, it is surprising that 40% of the responses are oriented towards the commercialization of the influencer, which is also the majority response, and leaving to a lesser extent the incompatibility of thoughts (32.8%) or the saturation of messages, which accounts for almost 24%. Only a residual percentage, 2.75% of the responses state that they do not stop following influencers even if all these circumstances are present.

Delving into the question of the reasons why a person becomes an influencer and is therefore followed by numerous fans, we find that the main reason is the personality and style of the figure represented, accounting for a percentage of 72.8%. Here it is not known whether the style is personal and independent or is financed by a brand; however, it is known that what is reflected in the networks implies a high level of followers who become public spectators of the publications. On the other hand, responses such as the information provided personal taste or affinity with the brands or the fact that the character is liked, together account for 27.2% of responses.

If we consider the dichotomy of the reality of followers' perception of the reasons why influencers work, whether for purely economic and commercial criteria or, on the other hand, for a philosophical question and affinity for the brand, there is no vehement ideological positioning that falls into a single pole, but rather the responses are divided. Thus, 58.9% think that influencers decide to work with those brands that pay them the most, compared to 41.1% who think that the final decision to opt for one brand or company or another is due to the fact that they appreciate them more because they coincide with their style or personality.

Along these lines, and with regard to the credibility of the influencer in terms of their loyalty to a brand, 62.2% of respondents have a very clear position in this respect: Loyalty does represent an argument for the brand, the product and the representative to be credible; compared to 6.1% of respondents for whom this is not a criterion of choice and trust in the influencer. On average, 31.7% of respondents have not considered (or do not care) that an influencer is diachronically loyal to the same brands.

Finally, a question that seems to us to be fundamental when contrasting the previous questions is whether followers consult influencers before making and executing a purchase of a new product. In this regard, almost half of the respondents answered that they do consult influencers on some occasion (49.4%). At the other end of the scale, 34.4% stated categorically that they never do. At the other end of the scale, almost 2% said that they always do so, with 14.4% (156 people) saying that they do so frequently.

Phase 3. Combined Dating: Application of the CBBE Model

The proposed methodology showed that the brand with the greatest presence in the influencers' posts was Zara. According to the brand's official corporate website, the values that accompany its identity are beauty, clarity, functionality and sustainability (Inditex, 2020). This observation made it possible to design a customized analysis sheet for the next steps of the model, i.e. measuring consumer response and resonance.

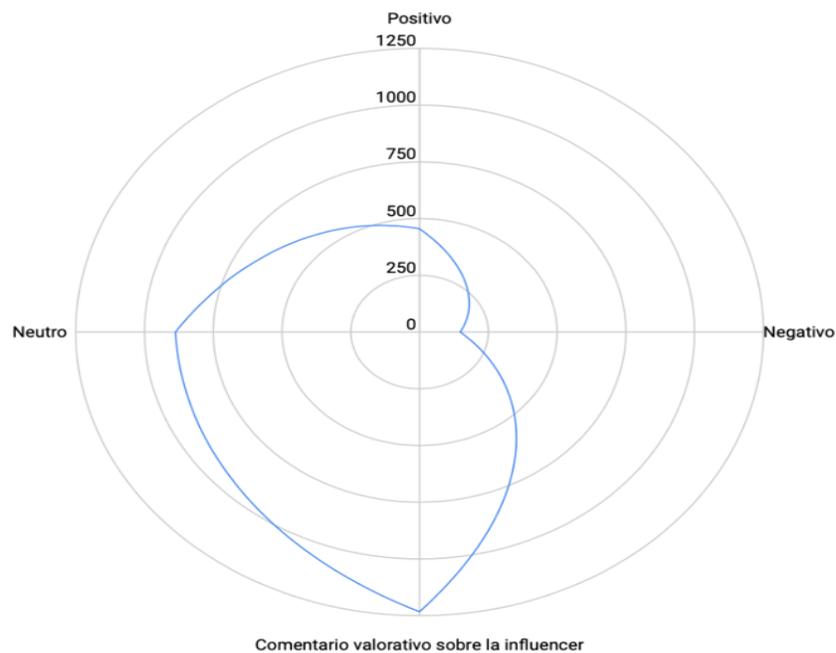
The first items of the proposed analysis sheet reveal that, of the 150 posts analyzed, the majority deal with a commercial promotion theme (39.3%), followed by a total of 28.7% of posts dedicated to the promotion of sweepstakes and contests; 17.3% dedicated to lifestyle, and a total of 14.7% of posts that reveal a theme aimed at the self-promotion of the influencer herself. These results indicate that the main communicative interest of the influencers is mainly of a commercial nature.

The next item analyzed in the file shows the meanings associated with those posts in which the selected brand is the protagonist. As we have already indicated in image 3, the total number of posts dedicated to Zara amounted to a total of 67. From this sample, we

observe that, regarding the brand meanings, beauty (59.3%) is presented as the main theme with which the influencers associate the brand.

This was identified through the title with which the influencers endowed their publications. 35.3% of these publications respond to a theme that has nothing to do with the values associated with the brand, i.e. other. The analysis sheet included the details of this theme in order to reveal possible interesting insights. In this case, no repeated theme has been identified that would allow a generalized trend to be established, however, it is noted that, among these alternatives, the organization of competitions and prize draws stands out, which is logical given the results that are related to the theme of the posts. The 2% of the publications deal with functionality, specifically, it has been observed that many of the posts are related to information dedicated to communicating tips and recommendations. Finally, clarity offers the lowest number of posts with 0.7% of the total.

As for the items related to the last steps of the method, we started from a total of 2724 comments coming only from those publications dedicated to Zara. Of these comments, we show that the majority, a total of 1224, correspond to an evaluative comment about the influencer. This means that most of the comments seek to highlight some personal aspect or interest about the influencer themselves rather than the brand. This majority is followed by neutral comments. A total of 896 comments show a neutral character through comments that mostly indicate mentions to other people or questions addressed to the influencer. Positive comments towards the brand amounted to a total of 457 comments. The tendency is to praise the product or its features. Finally, only 147 comments refer to negative aspects of the selected brand (Figure 6).



Source: Own elaboration

FIGURE 6
VALENCIA OF COMMENTS

DISCUSSION

The cross-referencing of the data obtained from the results of the analysis of the in-depth interviews, the surveys and the application of the Brand Resonance Model (Keller, 2001), allows us to respond to the proposed objective of finding out how the actions carried out by the influencers affect the brand loyalty professed by fashion consumers.

Firstly, it is necessary to highlight a fundamental finding that has marked the responses and consequent conclusions that have defined this study. The work between influencers and brands is subject to a constant struggle between the dominance exercised between influencer and brand. These profiles seem to be dominated by the decisions of the brands insofar as a certain relationship between the legitimacy of the influencer and the fashion brands with which they collaborate can be observed. These characters recognize that the brand functions as a fundamental asset that legitimizes the importance and relevance of their Instagram profiles.

However, the data on the number of followers also revealed other issues related to the influencer's preponderance over the brand's decisions and dominance. The responses from the interviews with these actors revealed that those with a high number of followers have a greater capacity to negotiate with brands both in economic and strategic terms, while they also have a greater decision-making capacity when deciding with which brands to establish collaborations.

These findings are interesting with respect to brand loyalty in that they reveal that influencers have a certain degree of freedom both in deciding which collaborations to carry out and thus filtering which brands to work with, as well as autonomy in designing strategies. In this sense, it was noted that the influencer's affinity when working with brands was largely dependent on economic factors. Those brands that were able to offer influencers attractive monetary agreements were those that were able to work with influencers on a more continuous basis. Thus, if the opportunity to establish links with these profiles depends to a high degree on the economic aspect, the credibility of these characters could be altered. If so, this would affect the loyalty that consumers might have towards brands, as they would no longer receive input from them. In fact, surveys revealed that consumers perceive influencers as a highly commoditized figure.

These perspectives contrast with statements about working with competing brands. Influencers reveal that they do not usually collaborate with competing brands despite incurring financial losses, thus highlighting their degree of naturalness and consideration with respect to the coherence they wish to communicate to the consumer. This naturalness is recognized by users, who indicate that the main reason they follow these profiles is precisely because of their naturalness.

Regarding the responses obtained about the possible influence that these profiles can have on consumers when it comes to making their purchases, they reveal a majority positive response. Although the public does not always condition their choices on the influencer's actions, the surveys indicate that very few users do not take them into account.

These considerations reveal important findings for the study of brand loyalty in relation to influencers. The results found through the operationalization of the model also indicate a consistent trend regarding the importance of the influencer with respect to

fostering brand resonance. Both the context in which the actions are inserted, in this case of the Zara brand, and the meanings with which these characters try to link the brands, indicate not only that there is a certain synergy when it comes to communicating the values of the brands, providing a clear benefit to them. At the same time, the amount of comments noticed by the public that aim to share the brand's products, highlight its success in viralization, thus increasing the brand's opportunity for choice.

However, this study highlights some issues that could be debated in terms of the current capacity of these profiles to contribute to audience decisions. In the specific case of the brand studied, it was noted that the value most represented in the subject matter of these publications was beauty. This fully coincided with one of the company's values. However, in this study we question the possible margin of error of these results, as one of the characteristics and keys to the success of these profiles is the perfection and care with which they work their accounts, thus incurring in what could be seen as a casual and random issue that could be related to beauty in general.

In short, the study of consumer behavior is a profoundly arduous task which, together with the study of branding, can be even more complex. Especially considering the limited academic literature available on the application of branding models to current cases. In this sense, it is recommended to test the same model in other markets to check its effectiveness.

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