The Relationship between Intrinsic Motivations and Commitment of Consumers in Brand Communities of Entertainment Media

Alvaro Molano-Acevedo[1], Sandra Rojas-Berrio[2*], Oscar Robayo-Pinzon[1]

[1] Department of Marketing and Branding School, Institución Universitaria Politécnico Grancolombiano, 110311 Bogota, Calle 57 No 3-00, Colombia
[2] Management and Public Accounting School, Faculty of Economics, Universidad Nacional de Colombia, 110311 Bogota, Carrera 45 No 26-85, Colombia
* Corresponding author, e-mail: sprojasb@unal.edu.co

Abstract

Social Networking Sites (SNSs) play an increasingly important role in the marketing of products and services. This study aims to explore the relationship between intrinsic motivations and the level of commitment of followers of the brand communities of the media that cover showbusiness. To address this issue, a cross-sectional methodological strategy was adopted in which a questionnaire with a Likert-type scale was administered to 313 users of Facebook fan pages. The main findings show that there are four groups of motivations: community spirit, enthusiasm for the brand, search for entertainment and prize chase. Each of these motivational categories features two variations in the level of commitment, with fans divided into enthusiasts and pragmatists. The findings may allow the establishment of ways to use commitment and motivation more efficiently with regard to marketing actions, something which will also contribute to SNS managers' strategic decisions.

Keywords

motivation, commitment, celebrities, social networking sites, brand community, Facebook, consumer behavior

1 Introduction

The relevance of the Internet to people's lives continues to grow. The average daily time spent using the Internet globally was 6 hours and 43 minutes in 2019 (Kemp, 2020a). Among people's consumption habits, social media networks stand out as the category of websites and particularly mobile applications with the longest usage time (App Annie Intelligence, 2020). Although there are multiple applications (apps) for which the number of downloads has been increasing, in categories such as productivity improvement, communications at work, self-help, self-promotion and physical training, among others, it is the category of social networking and personal communication apps that still accounts for 50 % of the total time spent using mobile devices (Deloitte & Touche Ltda., 2019). In addition, this type of apps has contributed the most to the growth in the time spent using smartphones during the last few years, which is why it is considered today to be a category with greater maturity and more consolidated habits. Even so, users globally spent 25 % more time using these apps in 2019 than in 2017 (App Annie Intelligence, 2020). It should be noted that among the top five apps with the most active users worldwide are four of the Facebook group: WhatsApp Messenger, Facebook and Facebook Messenger, in the top three places, and Instagram in the fifth place. In the fourth place is WeChat, from the Chinese company Tencent (Sangalli and Lewis, 2020).

Within this Scenario, Social Networking Sites (SNSs) have become platforms that have allowed brands to establish forms of participation through engagement practices with their consumers (Dimitriu and Guesalaga, 2017). In the context of SNSs, participants interact through reviews, posts, shares and comments, activities which translate into sharing experiences, and receive feedback from other members of the brand community (Kamboj et al., 2018). A brand community consists of a group of individuals who come together through experiences and interactions in a physical or virtual space based on an appreciation of or preference for a brand. The members of these communities are crucial for the co-creation

of content that ultimately contributes to brand building (Ind et al., 2017; Veloutsou and Black, 2020). In addition, SNSs are widely adopted worldwide; the number of global social networking sites users is estimated at 3.6 billion in 2020, with Facebook having the largest number of monthly active users, with 2.6 billion users as of July 2020, followed by YouTube and WhatsApp, each with 2 billion, Facebook Messenger with 1.3 billion and Instagram with 1 billion (Statista, 2020).

Moreover, Latin America consumes considerably more online media entertainment than other regions of the world, spending 15 % of its time on this type of content against 12 % in North America, 11 % in Europe and 10 % in Asia (Sangalli and Lewis, 2020). Advertisers also find these spaces to be very useful because individuals who see such content may associate celebrity success with an ideal of wealth (Lewallen et al., 2016).

Regarding the offer of online content, which includes specialised topics such as general, political and economic information, as well as information targeted at specific segments of women, men and youths, SNSs dedicated to entertainment have shown growth that exceeds that of media that have traditionally been directed at the female audience (Dominguez Goya, 2012; Feasey, 2008). This may be due to the audience's perceived closeness to the entertainment stars to the extent that they may feel as if they know these celebrities personally (Lueck, 2012).

Furthermore, the entertainment media are themselves products that can be marketed through a digital strategy. One of the tools that is most used by these media brands is the interactive spaces provided by SNSs. These platforms have become a critical factor for cultural industries, those that produce wealth from products and services with cultural significance and that have been affected in previous years by lower advertising revenues, fragmented audiences and little content co-creation with their audiences (Askerud and Engelhardt, 2007). In the present context, SNSs have become an important part of any strategy aimed at bringing products closer to the public. To achieve this, entertainment media have generated networks of interaction between their consumers that can be brought to virtual environments, with motivations that generate brand commitment (Brodie et al., 2013; Feasey, 2008). Therefore, show business media face the challenge of increasing the brand engagement with their followers on social networks as they constitute a virtual community driven by the motivations of its members (Brodie et al., 2013). Recent literature has studied the effect of content and information sources within SNSs with a very general spectrum

(Wang et al., 2019) or with a focus on some specific product categories. One of the recent themes has been the role of influencers in different SNSs, such as YouTube and Instagram (Belanche et al., 2020; Corrêa et al., 2020; McKeown and Shearer, 2019), while other studies have aimed to establish the factors that influence the engagement of Facebook fan page followers in different categories of products and services, including law enforcement agencies' fan pages (Morgado et al., 2020).

On the other hand, some studies have argued that the literature has provided inconsistent findings regarding the effects of customer engagement in social networks on different marketing variables, such as Word Of Mouth (WOM) and other organisational performance indicators (Beckers et al., 2018; de Oliveira Santini et al., 2020; Halaszovich and Nel, 2017). However, to the best of our knowledge, no study in the literature has addressed the relationship between motivations and levels of engagement in SNS brand communities in the entertainment media category. Consequently, this paper seeks to identify the relationship between intrinsic motivations and levels of commitment of followers of brand communities of showbusiness media. We also aim to establish the conformation of intrinsic motivations for the followers of this type of brand communities and the dimensions into which they can be grouped. Third, we seek to identify the dimensions of the level of commitment that best represents these consumers of entertainment media.

1.1 Celebrity-oriented media
Celebrity content has become fundamental in the media, constituting a category in itself among the different types of media available (Dominguez Goya, 2012); news about celebrities has proven its ability to attract and influence consumption (Turner, 2010). Advertisers turn to celebrities to recommend their brands and companies (Muda et al., 2012). In this regard, some results have indicated that women who are exposed to this type of media are more influenced than men by the material success of celebrities (Lewallen et al., 2016). It has also been found that associating a brand with a celebrity makes it more noticeable to its target groups (Muda et al., 2012).

The entertainment experience was located by Rincón (2006) on the horizon of affection. "Celebrity magazines" satisfy the emotional appetite of the general public because they present people as possessors of great passions, such as jealousy, love or greed; common people begin to identify with the role players in films, imitating their behaviour and costumes (Gubern, 2000).

People who follow celebrities may have emotional attachments to them. The stars of reality shows, for example, create in their followers the illusion of intimacy through their posts on social networks, resulting in their followers responding by giving them advice and telling them very personal stories, all without reciprocal communication (Lueck, 2012). Celebrity content generates not only communities like those of the followers of an artist but also culture and social networks (Turner, 2010). Media entertainment themes give their followers power over their friends, family and close relationships by using those narratives in a social environment (understanding this power as the social advantage of being better aware of others and the benefits thereof), which makes it easier to create ties with other people (Feasey, 2008).

When generating content on SNSs, entertainment media must pay attention to consolidation in this area and must establish ways to carry out marketing by themselves, since the number of people whose purchase decisions are influenced by SNSs is significant (Celaya, 2011). Entertainment media must include these in their digital strategy, since, following its appearance, a product will not remain in buyers' minds unless they can follow and interact with it (Armelini and Villanueva Galobart, 2011). This approach may not lead directly to sales but instead may generate indirect sales by providing new motivations and new contacts, thereby increasing the chances of reaching a larger target group.

1.2 Social networking sites

Social Networking Sites (SNSs) refer to a group of computer applications with internet support that allow the creation and exchange of content generated by the same users (Kaplan and Haenlein, 2010). Almost without exception, the most successful websites and services today have shifted to the participative model (Llano Aristizábal, 2011), that is, a model whereby people not only receive information but also provide it. The main reasons for belonging to social networks are as follows: maintaining relationships, presenting one's self to the world (seeking social status), enjoyment and seeking useful information (Dong et al., 2012). Thus, on SNSs, the actions of friends and celebrities can shape the behaviours of users, such as making comments on products or giving a "like" to their web pages (Ng, 2016). Recommendations of friends are attractive if they share similar interests and antecedents; in this case, the recommendations are perceived as genuine and relevant (Diffley et al., 2011). Therefore, that feeling of closeness generated by entertainment stars can have great appeal.

SNSs offer marketers not only direct communication with consumers but also more potential interaction points and more flexible ways of communicating, which allow companies to increase buyers' commitment to their brands (Lilley et al., 2012). Trying to explain how users interact with these networks and how companies can take advantage of them, five areas of interest have been detected: user background analysis, identity presentation, social network roles, privacy and network exposure and, finally, the motivation of the users (Wilson et al., 2012). In this study, the focus is on the last area since it can show more clearly why people follow a showbusiness medium on SNSs.

1.3 Consumer commitment in a virtual brand community and intrinsic motivations

Commitment to a virtual community is an experiential and interactive process that links an individual to a brand and to other members of the community; the motivations to commit may, for example, give more importance to the utility of and interest in belonging to a virtual community than its potential risks (Brodie et al., 2013). Commitment has also been established as one of the key components of relationship marketing and of the research on virtual brand communities. Commitment can therefore be understood as a set of actions that respond to the needs of the followers and that allow brands to establish a long-term relationship in business-to-consumer contexts (Shankar et al., 2003). Gaining commitment to brands is the central objective of advertising campaigns as they seek to transform the interaction of consumers with advertising messages into commitment to the message itself and to the brand, leading them to identify with its "personality" (Martí Parreño, 2012). This level of commitment is related to consumer motivations. Motivation has been defined by Cole (2004) as the internal state that promotes, directs and maintains a behaviour. Other authors have defined it as an individual's desire to demonstrate a particular behaviour and voluntarily strive to do so (Muchinsky, 2006). Motivation explains why people behave in certain ways, what energises their behaviour and what directs their subsequent voluntary actions (Deci and Ryan, 1985).

Motivations can be intrinsic (the inherent tendency to seek novelty and challenges and to learn, even in the absence of a specific reward) or extrinsic depending on the different reasons or goals that give rise to an action. Intrinsic motivations refer to doing something because it is inherently interesting or enjoyable, while extrinsic motivations refer to doing something because it leads

to a separable outcome (Ryan and Deci, 2000a; 2000b). Intrinsic motivations can also have a hedonic component derived from the fun and other positive emotions that come from consuming entertainment content on social networks, so entertainment media followers may be motivated to follow these pages or profiles because of the search for fun and enjoyment during the consumption activity itself (Manthiou et al., 2013). Therefore, if someone is intrinsically motivated, he/she acts for fun or for the challenge that arises from it and not so much for the result obtained. It is also notable that motivations have been studied in contexts such as the work environment, in which it has been found, for example, that Hungarian workers have a greater preference for motivational factors associated with maintaining positive interpersonal relationships while Slovak workers are much more motivated by financial factors (Hitka et al., 2017). The first acknowledgements of the phenomenon of intrinsic motivation were found in experiments with animals, which showed that many of them exhibit exploratory, playful and curious behaviour even in the absence of a reward or reinforcement (White, 1959). In the present study, intrinsic motivations will be addressed since they can explain the positive potential of human nature (Ryan and Deci, 2000a; 2000b).

Brands can better identify members of their community who are passionate about the brand to help others to understand the brand philosophy, to invite people to join something larger than themselves and to activate them as part of a movement (Baldus et al., 2015). Online brand communities represent networks of relationships between consumers and brands, products, consumer peers and distributors (McAlexander et al., 2002). While each brand community has a unique purpose, the universal purpose is to represent an explicit marketing investment on behalf of the company for the development of long-term connections with its current and potential customers (Zaglia, 2013). It is prudent for the managers of these communities to micro-segment their members to understand their motivations and develop personalised communication to activate their specific motivations (Baldus et al., 2015). It is possible to find clear segmentations of the users of a social network, and other types of applications in general, into subgroups (Iványi and Bíró-Szigeti, 2019; Zaglia, 2013), which may have an important utility for that end.

With audiences that are heterogeneous in their range of motivations, companies must better understand the motivational composition of their communities before launching communication efforts towards the community (Kozinets et al., 2010). Although the relevance of SNSs and their current impact on businesses are increasingly evident, larger global companies are apparently not sure about how they can interact effectively with people or exploit their potential as a double-track communication tool (Shin et al., 2015). SNSs' weaknesses are mainly on three fronts: their use is mainly unidirectional, their different platforms (Twitter, Facebook, etc.) are used in very similar ways and they do not take into account that each product of the company requires a tailor-made strategy.

Possible models that allow us to understand how consumers interact with companies on SNSs are explored below. Shao and Ross (2015) identified three phases that a consumer passes through: finding information, seeking to be entertained and, at a stage when they are already more sophisticated users, demanding a certain frequency of publications. Owyang (2010) asserted that brands must seek two-way dialogues with their consumers, with interaction and trust and with the aim of disclosing information. The value of co-creation, social value, use intensity and strength of the brand (expressed by commitment to it and coherence with the self-image of the brand) showed greater influence on the involvement of consumers with their communities (De Vries and Carlson, 2014). The importance of these factors may vary depending on the type of brand; however, the need for content to be practical, entertaining, fun and enjoyable has been recognized as critical. Nevertheless, none of these models that approach the subject of SNSs from their phases, from dialogue or from gratification are able to show the intrinsic motivations that lead a person to follow the virtual brand communities of showbusiness media.

These media can increase their competitiveness if they achieve a strong relationship with their audiences through digital platforms, which leads to the building of loyal audiences. The more digitally active an audience is, the more time it spends consuming content and interacting with the medium (Yang and Coffey, 2014). Consequently, it manages to exert an impact on interesting audiences for advertisers. For example, the visibility of artists or celebrities on social media may be correlated with the success of the film in which they act (Treme and VanDerPloeg, 2014) or the musical category in which they perform, among others.

The first step in achieving this is to determine the motivations behind a person's decision to follow showbusiness media on SNSs. In an effort to establish a scale for the engagement

of online brand communities, Baldus et al. (2015) established 11 independent motivations to dimension people's participation in these types of virtual communities:

1. the desire to influence the brand;
2. passion for the brand;
3. a need to connect with something greater than themselves;
4. collaboration with others;
5. an interest in talking about similar issues;
6. hedonic retribution (fun, pleasure and social status);
7. utilitarian revenue (monetary, prizes, time saving, etc.);
8. a search for help;
9. self-expression;
10. a need to be updated; and
11. validation (when other members of the community reaffirm what the user said).

These motivations are very well assimilated to the interest of the research problem and therefore will be used in the methodological strategy to describe the behaviour or opinion of the followers of entertainment media.

These dimensions, found by the authors mentioned after implementing six studies on the intrinsic motivations to continue interacting with an online community around a brand, will allow us to identify the ones with greater relevance, particularly for the followers of showbusiness; thus, brand managers will have access to consumer groups that, depending on the strategy, can be affected at low cost, with high speed and with easy applicability (Zaglia, 2013). In addition, knowing the relationship between these motivations and the level of commitment to the brands of these media enhances the benefits of this research. In sum, the previous literature has shown that brand commitment can be measured on three dimensions related to the interaction that they achieve with their audiences: cognitive process, affection and activation (Brodie et al., 2013; Hollebeek et al., 2014).

2 Method

The research problem implies a quantitative, cross-sectional approach, using a questionnaire with demographic Likert-type questions that was applied in four brand communities. Firstly, the information analysis was performed with an exploratory factor analysis for the intrinsic motivations and commitment dimensions; secondly, a correlation analysis was performed. The population, sample, instrument used and ethical considerations for the study are described below.

The communities that were the object of study complied with the requirement of being showbusiness media, with a number of followers greater than 15,000. Those selected are shown in Table 1, which summarises the research's total population. The numbers of followers correspond to the verification carried out on 30 July 2020 on the Facebook pages of the media with the highest audience measurements in the Colombian Media General Survey (ACIM Colombia, 2016) and in television audience measurements (Rating Colombia, 2014).

In particular, despite recently being the leader with 98 % of users between 16 and 64 years old, YouTube competes with Facebook, which has 95 %, WhatsApp with 93 %, Instagram with 77 %, Messenger with 73 %, Twitter with 55 %, Pinterest with 45 % and LinkedIn with 37 % (Kemp, 2020b). However, Facebook was chosen as the platform for approaching virtual communities due to its popularity in Colombia since 2016. On average 66.5 % of people have consulted it in the last 30 days compared with 21 % for Instagram and 14 % for Twitter; in addition, 95 % and 93 %, respectively, of visitors to Instagram and Twitter also log into Facebook (ACIM Colombia, 2016).

According to the population size and assuming a maximum error of 5 % and estimated reliability of 95 %, the minimum sample size should be 384 interviewees (Chao, 1993). Nevertheless, the research reached 406 interviewees, 93 of whom were discarded due to the mandatory inclusion criterion of following showbusiness-oriented media. A final sample of 313 effective interviewees was obtained, which exceeds the minimum number of cases required to consider performing exploratory factor analysis (Hair et al., 2010). The survey was an online self-administered survey, and the information obtained was processed using SPSS software. Cronbach's alpha was 0.979 for intrinsic motivations and 0.987 for the commitment level. In addition, the survey questions were designed with a Likert-type scale based on an adaptation of Baldus et al.'s (2015) scale, and the questions were

Table 1 Media virtual communities and Facebook followers

Media	Facebook followers
La Red, Canal Caracol	787,051
Vea Magazine	280,865
15MinutosCo	156,957
TVyNovelas Magazine	16,284
Population	1,241,157

Source: Authors via Facebook verification in July 2020

reviewed by experts in branding and consumer behaviour to guarantee their cognitive properties in the Spanish-speaking country context.

3 Results

The exploratory factor analysis results of intrinsic motivations and commitment demonstrate the conformation of four and two dimensions, respectively, Bartlett sphericity, the Kaiser-Meyer-Olkin (KMO) test and the total variance explained. As can be seen in Appendix A, the statistical analysis allows eleven dimensions to be reduced to four factors, each of which has distinctive characteristics. Table 2 and Table 3 present the Bartlett sphericity, KMO test and total variance explained.

Although the research supporting the model of intrinsic motivations presented a total of eleven dimensions to determine the ones that have the greatest importance in virtual communities, in the case of SNSs of showbusiness media, the results show a reduction to four dimensions, each of which will be denominated according to its variables of greater importance, as can be seen in Appendix B. The dimension of "community spirit" groups dimensions that involve enough reasons to be in permanent contact with the online community and greater involvement with other members of the network, while the dimension of "entertainment finders" expresses little interest in interaction but wants to inform itself and eventually express opinions without major ambitions. The "aspirations of the brand" factor shows the ability to influence media; it is passionate about the media brand as such and seeks to be linked to it. The "prize-hunting" dimension mainly seeks material rewards.

As with the motivations, the dimensions of commitment for the followers of SNSs of showbusiness media end up being grouped as follows, constituting two different factors, as can be seen in Appendix C:

1. "Enthusiasts" Dimension (Mainly Merges "Affect" with "Cognitive"):
   This dimension combines the level of commitment that has greater factorial importance in the cognitive dimensions ("Following the medium makes me think about the brand", "I think a lot about the brand when I am using it" and "Using the brand stimulates my interest in knowing more about it") with the affective ("I feel very positive when I use the brand", "Using the brand makes me happy", "I feel good when I use the brand" and "I feel proud") and some of the activation dimensions (in particular "I spend a lot of time using the brand compared with others in the category").
2. "Pragmatics" Dimension (with Greater Importance of "Activation"):
   This dimension assigns the highest factorial importance to the levels of commitment by activation ("When I use the category of products, I use the ones of this specific media brand" and "The brand is one of those that I usually use for the category it belongs to") and some cognitive dimensions ("Following a showbusiness medium on social networks makes me think of its brand"), that is to say, a practical vision of following a showbusiness medium to obtain information is involved.

Table 4 and Table 5 show the Bartlett sphericity, KMO test and total variance explained.

Table 2 KMO and Bartlett test

Kaiser–Meyer–Olkin		0.958
Bartlett sphericity test	Chi-squared approx.	12680.368
	Df	528
	Sig.	0

Source: Authors

Table 3 Total variance explained

Factor	Initial eigenvalues			Extraction sums of squared loadings		
	Total	% of variance	Cumulative %	Total	% of variance	Cumulative %
1	19.484	59.042	59.042	8.661	26.245	26.245
2	2.398	7.269	66.312	6.887	20.872	47.118
3	1.154	3.499	69.811	5.236	15.868	62.986
4	1.030	3.121	72.933	3.282	9.946	72.933

Extraction method: maximum likelihood

Source: Authors

Table 4 KMO and Bartlett test

Kaiser–Meyer–Olkin		0.975
Bartlett sphericity test	Chi-squared approx.	13468.761
	Df	435
	sig.	0

Source: Authors

Table 5 Total variance explained

Factor	Initial eigenvalues			Extraction sums of squared loadings		
	Total	% of variance	Cumulative %	Total	% of variance	Cumulative %
1	21.7096	72,3656	72.3656	13.7590	45.8636	45.8636
2	1.1672	3.8907	76.2563	9.1178	30.3926	76.2563

Extraction method: maximum likelihood

Source: Authors

3.1 Relationship between intrinsic motivations and levels of commitment

Table 6 shows the relationship between the four factors that group the intrinsic motivations against the levels of commitment. Pearson's correlation is significant (except for the pragmatics' prize-hunting factor) with values averaging 0.326, revealing the relationship between the motivations and the level of commitment. However, the relationship between the two differs depending on the dimensions. The highest is between the "entertainment finders" factor and the "pragmatics" dimension with 0.606. The following highest correlations are between the "enthusiasts" factor in general and the four motivations, the strongest being the "aspirations of the brand" (0.467) and the "community spirit" (0.443) factors. This is reasonable insofar as these two sets of motivational dimensions require knowledge of and significant affection towards the virtual community to which they belong. The dimension "prize hunting" and "pragmatics" have a remarkable correlation of 0.313. There is a low average level of correlation between the commitment of the pragmatics factor and the "aspirations of the brand" (0.182) and the "community spirit" (0.203) since these two factors, although pragmatic, have less "attachment" and are less "passionate" than the enthusiasts. The lowest correlation is between the "prize-hunting" factor and the commitment of the pragmatics factor (0.068).

4 Discussion

This research sought to establish the relationship between intrinsic motivations and the levels of engagement of followers of entertainment media on the social network Facebook. The results allow us to establish, first, that the findings complement Brodie et al.'s (2013) indications, given that the types of motivations that are relevant to the context of celebrities extend beyond the inherent commitment to the brand that they represent since there are several intrinsic motivations that allow the followers to commit.

Table 6 Correlation between the Intrinsic Motivations and the Level of Engagement

By intrinsic motivation	By level of engagement			
	Enthusiasts		Pragmatics	
	Correlation	Sig.	Correlation	Sig.
Community spirit	0.443**	0.000	0.203**	0.000
Entertainment finders	0.326**	0.000	0.606**	0.000
Aspirations of the brand	0.467**	0.000	0.182**	0.001
Prize hunting	0.313**	0.000	0.068	0.230

** The correlation is significant at the 0.01 level (bilateral).
Source: Authors

In this sense, Factor 1, "community spirit", turned out to be the most representative, since it shows the satisfaction that followers feel when they see that other people within the virtual community share their points of view; with their knowledge and experience, they can even guide other users within the community and can also receive advice or useful information from other members through the discussions that take place in this virtual space. This research is in line with the indication in the previous literature (Deci and Ryan, 1985; Muchinsky, 2006; Martí Parreño, 2012) that consumers have different reasons to bond with and approach celebrities as brands. In this case, the intrinsic motivation that is most related to the consumption of celebrity content is the entertainment and enjoyment that followers have, along with the immediacy and the feeling that they are accessing the latest and most up-to-date information about their favourite public figures. Therefore, Factor 2, "entertainment finders", corresponds to this search for closeness to the lives of celebrities.

It is also aligned with the need expressed by the consulted authors, who urged the micro-segmentation of communities to activate their specific motivations (Baldus et al., 2015) and to determine the motivational composition of the audience before contacting them with communication strategies that optimise efforts (Kozinets et al., 2013). It is interesting, then, to be able to identify those users who have a motivational component that is more directed to, for example, Factor 3, "aspirations of the brand", since this contains an important affective and emotional connection component that can increase interaction with and commitment to the media brand itself, combined with a strong intention to improve and contribute to the development of the community through their actions (e.g. posts and shares). This can lead to a scenario of co-creation with the brand through this virtual community.

The results also present developments compared with the basic models used, in particular the intrinsic motivations of Baldus et al. (2015) and the level of commitment (Hollebeek et al., 2014), because they present new factorial groupings that allow the inference that this category of followers of showbusiness media has a characteristic behaviour that allows us to understand them as a social group, with a way of interacting that is different from what could be found in other informative categories. Although it is the case that in both the motivations and the levels of commitment, all the dimensions have some value (for example, there are no statistically irrelevant dimensions), the importance of one compared with another and

the significant (in most cases) correlation between them present consumers with measurable and quantifiable characteristics that allow them to differentiate themselves from other groups of people, enabling brands to customise in more detail the strategies to approach them from a marketing perspective, together with strategies to build long-term loyalty (Zaglia, 2013).

This opens the way to the discovery of new hypotheses about values and the types of correlation that might exist for other categories of social network followers (e.g. followers of politics, sports and news of public security issues, among others).

5 Managerial implications

This research determined that there is a correlation between the intrinsic motivations of users and their level of commitment to the fan pages of the showbusiness media that they follow on Facebook, a topic that is of interest to brand managers as it allows them to target better the strategy of content and activities to followers who have certain common motivations to be part of these brand communities.

One of the most significant findings of this research is the determination of the four factors that characterize SNS followers of showbusiness media according to their motivations and their fusion in two groups according to their commitment level: those with the greatest commitment to activation and those who combine the commitment from the cognitive and affective levels. This will allow a wide range of managers, such as general managers, directors of communication and strategic marketing managers of this type of media, to understand how their main followers on SNSs behave in order to carry out actions of communication or segmented promotion that have a more relevant approach.

By dividing the messages and strategies considering these groups, it is possible to comply better with the premise of delivering information that is considered relevant by the target group. Additionally, it was found that the relationship between motivations and commitment is very relevant. This means that they are practically related and that the accuracy with which each individual is located in these dimensions can determine the way in which he or she is linked to the virtual community.

We have the case, for example, of a correlation between the factor "entertainment finders" and the dimension "pragmatics", which is the highest at 0.606, most likely because it seeks fun in a practical way and as an information source but without the intention to interact strongly

with other people. Using this principle, we could establish strategies to give these people continuously entertaining information as a practical way to keep them informed and not invest resources or efforts in trying, for example, to make them interact with other people in the network, which would be the case for those who qualify for the "community spirit" and "enthusiasts" factors; they will respond more positively to initiating discussions and sharing information. Only those who qualify for the "prize hunting"–"pragmatics" factor have a low level of involvement and poor motivation to be part of this brand community, which can lead marketing managers to consider them to be of lower priority in the development of strategies.

On the other hand, the motivations that are of greater importance for the virtual brand communities of the four subgroups will allow media companies to opt for activities of greater relevance. For example, for "aspirations of the brand", the fascination with it is such that gifting them T-shirts with the logo and slogan of the medium will be a much-appreciated activity, while for "community", the possibility to have conversations with other members of the community through Facebook posts that motivate the exchange of ideas will have much more value (e.g. inviting them to talk about what type of hair colour Billie Eilish has is very valuable for them, as some would tell others what colours they have had, they will debate, they will share photos and so on). For an "entertainment finder", the opportunity to deliver entertaining and timely news will be more relevant; for a person in this group, it is more important to be informed first and such publications must have entertaining and funny components. Appendix A makes it possible to rank the kinds of reasons that are more valuable for each subgroup; therefore, it is possible to start making relevant marketing strategies for each target according to the importance of the factor.

Moreover, establishing that the level of commitment of virtual showbusiness media communities consists of two dimensions, enthusiastic and pragmatic, will allow marketing managers to prioritise the strategies oriented to each one. For example, enthusiasts are easier to involve and should be addressed using affection and knowledge, that is to say that they can undertake more loyalty activities, while pragmatists will clearly "flee" from activities that imply becoming emotionally involved. They only need to have a community that reports to them in a timely, clear and reliable way; with enthusiasts, it is possible to perform BTL activations, send them emotional advertising or give them gifts of the brand.

Additionally, types of personalised marketing actions need concrete intrinsic motivation and commitment analysis to ensure strategic deployment consistent with user interests, which is not only useful for marketing management but will also allow decisions to be made at the managerial, executive and communication levels, among others, which must manage company resources. This is because it allows the analysis of the composition of information portfolios from the involvement of their potential followers (deciding which product line will have a larger budget, for example) and generating communication strategies with more customised messages, among other applications, which could be automated via big data analysis tools, but the theoretical model behind it is an issue that must be addressed.

6 Recommendations for future research and limitations

The results show that the instrument has applicability for other types of products or brands, since the revised literature and models are not confined to the field of media alone. It would be interesting to contrast the profiles found with those that can be found in products and services. Adapting the items to the communication logic of other industrial sectors would be valuable for expanding the scope of the research in this area. Likewise, future research can contrast the motivations that exist between geographic, demographic and behavioural subgroups that expand the scope, such as having subsamples designed by geographic areas, to be able to verify whether people in different regions have different levels of commitment and motivations to follow the media being studied.

The researchers' interest in addressing the category of media from the field of marketing and not from the subject of journalistic content in the field of social communication, journalism and sociology as well as the particularity of the results found imply that media have a broad spectrum to be addressed by academic research in marketing. Further research should address, in addition, the field of followers of social networks of sports media and news as well as other types of content, such as series, soap operas and digital content.

Some limitations must be kept in mind when interpreting the results. Firstly, only Facebook fan page followers were considered, so future research may incorporate other SNSs' followers and contrast the results. Secondly, only intrinsic motivations were taken into account, so it is recommended that future studies extend the scope of the model so as to validate it with other types of motivations and to consider the relationships that can be found with concepts such as engagement with brands through virtual communities in SNSs.

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The authors declare that there is no conflict of interest.

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Appendix A

Table 7 Intrinsic motivations

Factor 1: "With community spirit"	Factor Loading
Validation [To receive more information about the value of my comments makes me want to participate more in this online entertainment community.]	0.611
Validation [I feel good about myself when other members of the community share my ideas.]	0.634
Validation [I appreciate when others agree with the ideas I manifest in this community about the brand.]	0.617
Help or collaboration [I like to participate in the show business community because I can use my experience to help other people.]	0.703
Help or collaboration [I like to share my experience and knowledge with others in this entertainment community to help them to be more educated about it.]	0.701
Help or collaboration [I like to help other members of the community with their concerns or questions.]	0.705
Discussions on equality [I am inclined to discuss my points of view about the brand with others who share the same interests.]	0.724
Discussions on equality [I enjoy talking to people similar to me in this show business and entertainment community.]	0.694
Discussions on equality [I look for the entertainment media community when I want to discuss a topic with people who have similar interests.]	0.710
Assistance search [I participate in this online community because I can receive assistance from other members of the community.]	0.695
Assistance search [I participate in this community because other members can use their knowledge to help me.]	0.728
Assistance search [I like to participate in this entertainment community because it gives me an opportunity to get help from other members.]	0.715
Self-expression [I feel I can freely share my interests about the brand community.]	0.533
Self-expression [I can be myself when I interact with others in this online entertainment community.]	0.552

Factor 2: Entertainment finders	Factor Loading
Reward (hedonist) [I like to participate in this community because it entertains me.]	0.697
Reward (hedonist) [Having fun is my main reason for participating in this entertainment community.]	0.731
Reward (hedonist) [I participate in this celebrity brand community because I think it is fun and entertaining.]	0.732
Self-expression [I believe that in this community I can express any opinion or idea about the brand of the show business media.]	0.524
Need to be updated [This celebrity brand community represents a direct connection to get important information about the brand (the show business medium) and its information products.]	0.834
Need to be updated [When I want updated information on the brand of show business, I look for this community.]	0.869
Need to be updated [This community keeps me updated with new information on the brand of show business.]	0.872

Factor 3: Aspirations of the brand	Factor Loading
Influence of the brand [I follow the show business on social networks (magazine, TV show, etc.) because I can help to improve it and its products.]	0.584
Influence of the brand [I know that my comments and suggestions can influence the brand of the show business and its products.]	0.568
Influence of the brand [The influence I have on the show business and its products makes me want to participate more in this online community of the brand.]	0.574
Passion for the brand [I connect to this show business community on the Internet because I feel affection for it.]	0.655
Passion for the brand [I participate online in this show business community because I care about it.]	0.736
Passion for the brand [I belong to this community because I am fascinated by the brand of show business.]	0.692
Connection with/attachment to something bigger [The connection I have with social networks of show business invites me to participate more in that online community.]	0.523
Connection with/attachment to something bigger [Being part of this show business community makes me feel more connected to it.]	0.534
Connection with/attachment to something bigger [Being part of this show business community makes me feel more connected to other users/consumers of your brand.]	0.516

Factor 4: Prize hunting	Factor Loading
Reward (utilitarian) [I participate in this brand community because I make money.]	0.880
Reward (utilitarian) [I participate in this brand community for the prizes I receive.]	0.852
Reward (utilitarian) [Being able to make money in the future makes me want to participate more in this community.]	0.745

Source: Own elaboration based on the results of the applied survey.

Appendix B

Table 8 Intrinsic motivations

New dimension found	Dimension grouping
With community spirit	Validation
	Help
	Discussions on equality
	Assistance search
	Self-expression
Entertainment finders	Hedonist reward
	Self-expression
Aspirations of the brand	Influence
	Passion for the brand
	Connection with something bigger
Prize hunting	Utility reward

Source: Own elaboration based on the results of the applied survey.

Appendix C

Table 9 Commitment

Level of commitment or engagement	
New dimension: enthusiasts	
Original dimension: Cognitive	**Factor Loading**
Following the show business on social networks makes me think of your brand [Belonging to this community is the way to not disconnect from it.]	0.587
I think a lot about the brand when I am using it [I think a lot about the brand (in magazines or on a TV show), following it on social networks.]	0.682
I think a lot about the brand when I am using it [Not a day goes by without thinking about the magazine or programme of the virtual community to which I belong.]	0.728
I think a lot about the brand when I am using it [This community makes me think continuously about checking its updates on social networks.]	0.721
Using the brand stimulates my interest in knowing more about it [Following the show business encourages my interest in knowing more about the magazine or TV programme.]	0.683
Using the brand stimulates my interest in knowing more about it [The more time I spend following this virtual community, the more I like the magazine or TV programme it represents.]	0.701
Using the brand encourages my interest in knowing more about it [I do not like to spend much time without knowing about the virtual community.]	0.744
Original dimension: Affective	**Factor Loading**
I feel very positive when I use the brand [I feel very positive when I read what the magazine or TV programme publishes in the virtual community.]	0.794
I feel very positive when I use the brand [Reading the publications of the virtual community energises me.]	0.810
I feel very positive when I use the brand [My day improves when I read social media publications of the show business I follow.]	0.849
Using the brand makes me happy [Being in the online community of the magazine or media makes me happy.]	0.816
Using the brand makes me happy [I am glad I joined this virtual community.]	0.753
Using the brand makes me happy [When I am bored, I consult the publications of magazines or TV programmes on social networks to lift spirits.]	0.661
I feel good when I use the brand [I feel good when I read what the media publishes in the virtual community.]	0.721
I feel good when I use the brand [I like how I feel when I read the social network publications of the virtual community.]	0.760
I feel good when I use the brand [It is nice to find people who feel good, like me, in the virtual community.]	0.765
I am proud to use the brand [I am proud to follow the show business on social networks.]	0.807
I am proud to use the brand [I like to divulge that I follow the magazine or show business TV show on social networks.]	0.773
I am proud to use the brand [I am honoured to participate in this virtual community.]	0.829

Level of commitment or engagement

New dimension: enthusiasts

Original dimension: Activation	Factor Loading
I spend a lot of time using the brand compared to others in the category [I spend a lot of time following my show business on social networks compared to other virtual communities that I follow.]	0.700
I spend a lot of time using the brand compared to others in the category [Among the options of entertainment media to follow, I spend more time following the community to which I currently belong.]	0.704
I spend a lot of time using the brand compared to others in the category [I spend less time on other media compared to what I spend on the magazine or TV show that I follow on social networks.]	0.684

New dimension: pragmatics

Original dimension: Cognitive	Factor Loading
Following the show business on social networks makes me think of your brand [Following this online community makes me think of the brand (the brand of the magazine, the television show or the show business).]	0.589
Following the show business on social networks makes me think of your brand [I follow that show business on the Internet as a way to keep it in mind.]	0.578

Original dimension: Activation	Factor Loading
When I use a category of products, I use the ones of that specific brand [When I consult the show business on the Internet, I specifically consult those I follow on social networks.]	0.731
When I use a product category, I use the ones of that specific brand [The virtual community media are my favourite to find out the latest entertainment news.]	0.781
When I use a category of products, I use the ones of that specific brand [There are a few show businesses that I generally consult, and I give priority to those of my virtual community.]	0.762
The brand is one of the brands I usually use for the category it belongs to [The magazine or show business programme that I follow on social networks is the one I usually follow to find out about entertainment news; however, there are more.]	0.779
The brand is one of the brands I usually use for the category it belongs to [The virtual show business community that I follow is my most common information source to find out about entertainment.]	0.791
The brand is one of the brands I usually use for the category it belongs to [There are other virtual entertainment communities, but I give priority to the one I follow on social networks.]	0.807

Source: Own elaboration based on the results of the applied survey.
Extraction method: Maximum likelihood.
Rotation method: Varimax with Kaiser normalisation.