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#collabhouse #stardust #influencer #professionalizeyourself: an exploratory study on the rise of new intermediaries in social media

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Società Italiana
Marketing

Trasformazione digitale dei
mercati: il Marketing nella
creazione di valore per le
imprese e la società

XVIII[^] SIM Conference
Ancona, 14-15 ottobre 2021

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PROCEEDINGS

1 SESSIONE INTERNATIONAL MARKETING
PROF.SSA MARIA CHIARVESIO - PROF.SSA MICHELA MATARAZZO
AULA T30

ORE 9.00 International Business Projects Gone Virtual – The Influence of Multiple Intelligences on Conflict Occurrence and Performance in Global Virtual Teams.

Mahboobeh Davaei, Marjaana Gunkel, Valerio Veglio, Vas Taras

ORE 9.15 The role of corporate governance in the growth process of born globals.

Maria Chiarvesio, Rubina Romanello

ORE 9.30 The impact of Industry 4.0 on SMEs' export.

Monica Cugno, Rebecca Castagnoli, Giacomo Büchi, Marco Pini

ORE 9.45 Business model innovation: exploring the dual role of internationalization.

Melanie Krenn

2 SESSIONE CONSUMER BEHAVIOUR
PROF. MATTEO CORCIOLANI - PROF. DANIELE SCARPI
AULA T27

ORE 9.00 Locavorism: an overview of the literature and future research opportunities.

Marco Balzano, Donata Vianelli

ORE 9.15 Head or heart? A comparative study of the factors influencing sustainable consumption intention in two generational cohorts.

Mario D'Arco, Generoso Branca, Letizia Lo Presti, Giada Mainolfi, Giulio Maggiore, Vittoria Marino, Riccardo Resciniti

ORE 9.30 Product authenticity in pandemic time: the mediating role of trust.

Veronica Marozzo, Augusto D'Amico

ORE 9.45 Blockchain Adoption in The Dairy Sector: enabling Trust Formation Toward Purchase Intention.

Marco Francesco Mazzù, Angelo Baccelloni, Ludovico Lavini, Andrea Giambarresi

ORE 10.00 The emergence and rise of luxury streetwear.

Gabriele Murtas, Giuseppe Pedeliento, Daniela Andreini

ORE 10.15 Consumer confusion in front of national Brands and their copycats.

Martina Gurioli, Chiara Mauri, Fausto Pacicco

ORE 10.30 Dal produttore al consumatore: un'analisi neuroscientifica degli attributi associati alla sicurezza alimentare del prodotto.

Marco Cioppi, Ilaria Curina, Barbara Francioni, Elisabetta Savelli

ORE 10.45 Subjective Understanding and Liking: the impact on consumers of different type of bundles of Front-of-Pack labels.

Marco Francesco Mazzù, Veronica Marozzo, Andrea Giambarresi, Ludovico Lavini, Angelo Baccelloni

ORE 11.00 The role of contamination in second-hand fashion consumption: a conceptual model in a post-COVID-19 scenario.

Andrea Runfola, Marina Gigliotti, Giulia Monteverde

ORE 11.15 La segmentazione di genere nella moda: reazioni Instagram alle collezioni genderless.

Barbara Kulaga, Elena Cedrola

ORE 11.30 Art-based stimuli for consumer research emotion expression.

Laura Grazzini, Rebecca Pera, Andrea Lombardi

ORE 11.45 Can you feel its e-taste? An analysis of Italian consumers' olive oil online purchasing choices through the lens of multisensory marketing.

Annunziata Tarulli, Domenico Morrone, Francesco Manta, Pierluigi Toma

3 SESSIONE MARKETING COMMUNICATION & BRANDING
PROF.SSA FEDERICA CECCOTTI - PROF.SSA ROSSELLA GAMBETTI
AULA T7

ORE 9.00 "Festina Lente" as a motto and "a dolphin twisted around an anchor" as a symbol: Brand meaning, materiality of book and the printing revolution (1494-1515).

Francesco Crisci

ORE 9.15 Exploring the academic debate on consumer confusion and product imitation: a Systematic Literature Network Analysis.

Martina Gurioli, Jessica Bosisio, Chiara Mauri, Luca Petruzzellis, Marco Pichierrì

ORE 9.30 The Industry 4.0, the corporate social responsibility and the impacts of Brand in the digital transformation.

Genni Perlangeli, Andrea Rea

ORE 9.45 Odi et amo: exploring consumers' polarized reactions to Brand-generated Social Media content.

Federico Mangiò, Giuseppe Pedeliento, Daniela Andreini

ORE 10.00 Consumer response to brand activism: a multiple case study analysis.

Antonella Cammarota, Vittoria Marino, Riccardo Resciniti

ORE 10.15 Analyzing the role of green consumption values to sustain consumer-Brand relationships in the automotive industry.

Marcello Risitano, Rosaria Romano, Giuseppe La Ragione, Michele Quintano

ORE 10.30 A network perspective on co-Branding campaigns: evidence from the fashion industry.

Cinzia Pinello, Michele Tumminello, Arabella Mocchiari Li Destri

ORE 10.45 Celebrity endorsement e percezione di autenticità nella comunicazione del Brand: alcune prospettive di studio.

Silvia Ranfagni, Claudio Becagli, Lamberto Zollo, Riccardo Rialti

ORE 11.00 Exploring the loss of Brand control: an analogy-based approach.

Alfonso Siano, Alessandra Bertolini, Agostino Vollero

ORE 11.15 Deriving perceived Brand personality traits of thriving cities: empirical investigation of city-related subreddits.

Vincenzo Formisano, Maria Fedele, I Rudko, A. Bashirpour Bonab

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PROF.SSA ROBERTA BOCCONCELLI - PROF.SSA CHIARA CANTÙ
AULA T33

ORE 9.00 INVITED TALK - "Developing a collective terroir brand for premium agricultural products."
Daniel Schepis - UWA Business School

ORE 9.30 SMEs' accelerated adoption of Social Media in B2B markets during COVID-19.

Lala Hu, Mirko Olivieri, Riccardo Rialti

ORE 9.45 Are industrial customers ready for digital services? A preliminary analysis in the wood-furniture sector.

Serena Galvani

ORE 10.00 Il ruolo dell'intelligenza artificiale nella gestione del customer journey: evidenze dalle imprese industriali servitizzate.

Maria Vincenza Ciasullo, Raffaella Montera

ORE 10.15 Global and local actors coping with pandemic effects: the case of the luxury fashion Supply Chain.

Simone Guercini, Andrea Runfola, Matilde Milanese

ORE 10.30 Digital Servitization in the fashion industry: opportunity and drivers for SMEs with particular focus to COVID-19 period.

Daniela Corsaro, Valerio D'Amico, Isabella Maggioni

ORE 10.45 INVITED TALK - "Small change, wide impact: challenges of introducing bioplastics to existing food packaging networks."
Tuula Lehtimäki - University of Oulu

ORE 11.15 New evolutionary trajectories in business landscape: a Delphi study.

Alessia Anzivino, Silvia Biraghi, Chiara Cantù, Renato Fiocca, Elisa Martina Martinelli, Alessandra Tzannis

ORE 11.30 Variability in the scope of key account management.

Antonella La Rocca, Ivan Snehota

ORE 11.45 Tendering processes in public procurement projects: a case study.

Elisa Carloni, Roberta Bocconcelli, Alessandro Pagano

ORE 12.00 Trasformazione dei canali di Marketing nelle PMI italiane del Made in Italy.

Chiara Cantù, Elisa Martina Martinelli, Annalisa Tunisini

ORE 12.15 Launching Innovation Units in B2B firms. Empirical evidence from Italy.

Arianna Chiarabilli, Serena Galvani, Alessandro Pagano, Roberta Bocconcelli

5 SESSIONE RETAILING & CHANNEL MANAGEMENT
PROF.SSA MARIA GRAZIA CARDINALI - PROF. EDOARDO FORNARI
AULA S1

ORE 9.00 Artificial Intelligence, data analytics and retail management: opportunities and recommendations.

Pier Franco Luigi Fraboni, Andrea Sabatini, Valerio Temperini, Elisabetta Properzi, Walter Lasca, Danilo Scarponi

ORE 9.15 Consumers' fairness and privacy perceptions with personalized pricing.

Virginia Vannucci, Gabriele Pizzi, Yupal Shukla, Gaetano Aiello

ORE 9.30 Consumers' shopping in person during the risk of contagion: the beneficial effects of new technology during COVID-19 pandemic.

Eleonora Pantano, Daniele Scarpi, Luke Devereux, Virginia Vannucci

ORE 9.45 How are consumers reacting to COVID-19?

The impact on buying behavior in grocery stores.
Alessio Di Leo, Simone Bellucci

ORE 10.00 'The game wears luxury'. The use of gamification by luxury multi-Brands online retailers.
Matilde Milanesi, Simone Guercini, Andrea Runfola

ORE 10.15 Brand authenticity and omnichannel retailing: conceptual dissonance and emerging research directions.
Giada Salvietti, Silvia Ranfagni, Marco Ieva, Cristina Ziliani

ORE 10.30 The role of store Brand love in online shopping behavior. An application of the S-O-R model to the online fashion retailing.
Simona D'Amico, Giada Mainolfi, Donata Tania Vergura

ORE 10.45 Shopping behaviour inside specialized stores: how to promote impulsive purchases among heavy and light users.
Benedetta Grandi, Maria Grazia Cardinali

ORE 11.00 E-grocery as the near future of food retailing: a bibliometric study and literature review.
Alessandro Iuffmann Ghezzi

ORE 11.15 Supply Chain Resilience: il punto di vista dei carrier e dei service provider.
Francesca Faggioni, Marco Valerio Rossi

ORE 11.30 Supply Chain Resilience: risultati preliminari di una systematic literature review.
Francesca Faggioni, Marco Valerio Rossi

6 SESSIONE TOURISM CULTURE & ARTS MARKETING
PROF.SSA FABIOLA SFODERA
AULA T36

ORE 9.00 Generation Z and sustainable tourism: exploring the influence of pro-environmental tourism UGC engagement.
Mario D'Arco, Vittoria Marino, Riccardo Resciniti

ORE 9.15 Online Community Feedback and Image of Tourism Places.
Muhammad Muzamil Sattar

ORE 9.30 Tradizionalità percepita e ruolo del materialismo: uno studio sull'ospitalità di lusso.
Andrea Sestino, Giuseppe Colella, Cesare Amatulli

ORE 9.45 "Zoom photo-taking as a new trend in gastronomy e-Tourism".
Angela Beccanulli, Silvia Biraghi, Rossella Gambetti

ORE 10.00 Developing relationships to survive the COVID-19 crisis: the case of eLearning in tourism

supply chain".
Silvia Gallegati, Lucia Pizzichini, Valerio Temperini, Gian Luca Gregori

ORE 10.15 Determinants of heritage destination loyalty during the COVID-19 pandemic period.
M. Irene Prete, Luigi Piper, Lucrezia Maria de Cosmo, Gianluigi Guido

ORE 10.30 Towards an independent corporate museum? Insights from Europe and Italy.
Annamaria Esposito, Angela Besana, Chiara Fisichella

ORE 10.45 Factors influencing travel during the COVID Pandemic 2021: a qualitative approach.
Ilenia Bregoli, Marcello Atzeni

ORE 11.00 Perceived fears, stress overload and health status in travelling intention: a new framework at the time of COVID-19.
Elena Bellio, Francesca Checchinato, Debora Slanzi

ORE 11.15 Does sustainability engagement enhance tour operators' performances?
Gianluca Goffi, Tonino Pencarelli, Lorenzo Masiero

ORE 11.30 Art fostering innovation in corporate environment. A literature review.
Marco Bassan

6 SESSIONE TOURISM CULTURE & ARTS MARKETING
PROF. GIACOMO DEL CHIAPPA
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ORE 9.00 Immersive vs Non-immersive virtual technologies in heritage setting.
Marcello Atzeni, Hai Nguyen

ORE 9.15 Innovazione nel settore alberghiero: un'analisi del contesto riminese.
Alessandro Mazza, Rodolfo Baggio, Giuseppe Cappiello, Marco Visentin

ORE 9.30 Sustainability in MNCs: the relation between subsidiaries and headquarters.
Stefano Franco, Alfredo Valentino, Matteo Caroli

ORE 9.45 Nature goes Digital: COVID-19, Instagram and Gardens in Everyday Enactment.
Serena Volo, Anna Irimias

ORE 10.00 Customer's perspective on front-line service employees with disabilities: The role of interaction and emotions.
Musa Essa

ORE 10.15 Global risk, local attachment: investigating tourists' staycation intention during a pandemic.

Marco Pichierri, Pierluigi Passaro, Luca Petruzzellis

ORE 10.30 Does COVID-19 impact on cultural consumption? The role of digital experiences.

Elena Bonel, Eleonora Di Maria, Mauro Capestro

ORE 10.45 Digital marketing and artisanship: evidence of the conceptualisation of the craftsmanship within craft guilds' websites.

Alessandra Ricci

ORE 11.00 Digitalizzazione del turismo tra minacce e opportunità.

Loretta Battaglia, Laura Gavinelli, Elena Cedrola, Valentina Danneo

ORE 11.15 Modelling TRA and HBM theories to examine COVID-19 vaccine intention: a study of UK young people in the misinformation age.

Nigel L. Williams, Giancarlo Fedeli, T. H. Hai Nguyen, Philipp Wassler

ORE 11.30 La teoria degli stakeholder come modello di sviluppo sostenibile nel turismo.

Lorenza Gerardi

7 SESSIONE TECHNOLOGY & INNOVATION MARKETING
PROF.SSA ELEONORA DI MARIA - PROF. MICHELE SIMONI
AULA A2

ORE 9.00 Social Media Influencers (SMIs) in Context: a literature review.

Charles Alves de Castro, Isobel O'Reilly, Aiden Carthy

ORE 9.15 What is a phygital sporting event? evidence from the world alpine ski championships cortina 2021 opening ceremony.

Niccolò Piccioni, Chiara Bartoli, Costanza Nosi, Alberto Mattiacci

ORE 9.30 Reconfigurations of open supply chains.

Maria Rosaria Marcone

ORE 9.45 Valutazione della user experience nel canale digitale. Il contributo di metodi 'non invasivi'.

Luca Giraldi, Elena Cedrola, Sofia Coacci

ORE 10.00 Transitioning to advanced digital services: phased business model innovations in manufacturing.

Marco Paiola, Eleonora Di Maria

ORE 10.15 Co-Production in public-private partnerships for eHealth. La co-produzione nel partenariato pubblico-privato per l'eHealth.

Antonio Pallotti

ORE 10.30 The use of Virtual Reality in product research: a preliminary analysis of the literature.

Generoso Branca

ORE 10.45 What I like the most? Physical and Virtual tours side by side.

Francesca De Canio, Elisa Martinelli, Margherita Peruzzini, Sara Cavallaro

ORE 11.00 Innovazioni vincenti: il ruolo del tipo di contest e dei vincoli temporali sulla creatività?

Ernesto Cardamone, Veronica Marozzo, Gaetano "Nino" Miceli, Maria Antonietta Raimondo

ORE 11.15 L'impatto della trasformazione digitale sui modelli organizzativi nelle filiere del largo consumo.

Davide Pellegrini, Simone Aiolfi, Silvia Bellini

ORE 11.30 Autonomia e tranquillità: i benefit dell'utilizzo di Smart Object per consumatori anziani (e per le loro famiglie).

Luigi Monsurrò, Luca Dezi

ORE 11.45 L'importanza della fase interpretativa nelle ricerche di neuromarketing per innovare il marketing digitale e strategico.

Federica Paccagnella, Paola Signori

ORE 12.00 The e-HRM sharing platforms, their ecosystem and marketing approach: a bibliometric analysis.

Chiara Ottolenghi

ORE 12.15 Blockchain in food and beverage industry: preliminary results of a systematic literature review.

Martina Pellegrino, Sara Bartoloni, Federica Pascucci

ORE 12.30 Exploring the CRM adoption from a vendor perspective. Initial findings from an empirical study.

Alessandro Cinti, Andrea Sabatini, Andrea Perna, Gian Luca Gregori

ORE 12.45 I processi innovativi aziendali e la rivoluzione della manifattura additiva.

Vito Arcangelo Carulli

8 SESSIONE DIGITAL MARKETING
PROF. RAFFAELE DONVITO
AULA T3

ORE 9.00 The attitude – behaviour gap in eWOM: the paradoxical Generation Z.

David D'Acunto, Raffaele Filieri

ORE 9.15 Does the appearance of packaging influences consumers' expectations of dietary food in e-commerce?

*Raffaele Campo, Felipe Reinoso-Carvalho,
Modesto De Luca, Oronzo Trio*

ORE 9.30 Social Media marketing from the firm's perspective: a systematic literature review.
Chiara Ancillai, Sara Bartoloni

ORE 9.45 The effect of number of followers and argument quality on online users' automatic responses to Instagram advertising post.
Rumen Pozharliev, Matteo De Angelis, Dario Rossi, Piotr Gazcek

ORE 10.00 Investigating Gen Z' boycotting behavior online and offline.
Giandomenico di Domenico, Annamaria Tuan, Marco Visentin

ORE 10.15 Measuring Brand-influencer visual congruence on Instagram using deep learning and automated image recognition.
Adam Elwood, Elanor Colleoni, Alessandro Rozza

ORE 10.30 When digitalization enhances real-life relationships: early evidence from Italian small retailers during crisis time.
Chiara Civera, Cecilia Casalegno, Elena Candelo

ORE 10.45 Proximity marketing and neuromarketing: can joint use produce benefits for businesses?
Debora Jani, Laura Bravi, Federica Murmura, Fabio Musso

ORE 11.00 #collabhouse #stardust #influencer #professionalizemyself: an exploratory study on the rise of new intermediaries in Social Media.
Augusto Bargoni, Chiara Giachino, Bernardo Bertoldi

ORE 11.15 Brand e trasgressioni: le principali conseguenze nella comunicazione sui Social Media.
Valentina Mazzoli, Raffaele Donvito, Lia Zarantonello

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PROF.SSA MILENA VIASSONE
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ORE 9.00 Technology advancement in healthcare provision: a review of the literature.
Johana Hajdini, Lea Iaia, Michael Christofi

ORE 9.15 Market competition through firm and user generated content across multiple Social Media platforms and different message content.
Annamaria Tuan, Daniele Dalli, Yuri Peers, Peter S.H. Leeflang

ORE 9.30 Social commerce and luxury market: an exploratory study.

*Fabrizio Mosca, Valentina Chiaudano,
Silvia Gordano*

ORE 9.45 The evolving role of Social Media in the fashion industry: customer insights and market trends.
Anna Claudia Pellicelli, Carola Romana Garrone

ORE 10.00 Il posizionamento digitale nel mercato del tartufo: una fuzzy set/Qualitative Comparative Analysis dei retailer italiani.
Fabio Forlani, Antonio Picciotti, Mauro Dini

ORE 10.15 A comparative analysis of customer's reviews: online versus internal data.
David D'Acunto, Graziano Abrate, Rebecca Pera, Serena Volo

ORE 10.30 Which needs should be addressed to create a memorable shopping experience and improve the phygital customer journey? A study across sportswear retailers.
Angelo Bonfanti, Virginia Vannucci, Vania Vigolo, Federico Brunetti

ORE 10.45 Digging knowledge about consumers' emotions during a make-up virtual purchase.
Francesca Serravalle, Milena Viassone, Giacomo Del Chiappa

ORE 11.00 Twins of Evil? Consumers reactions to 3D versus 2D product pictures.
Gabriele Pizzi, Daniele Scarpi, Virginia Vannucci, Anne Roggeveen

9 SESSIONE SUSTAINABLE MARKETING
PROF.SSA STEFANIA ROMENTI - PROF. ALFONSO SIANO
AULA T30

ORE 10.00 Less is more in FMCG packaging? Consumer reactions on overpack elimination.
Stefano Prestini, Gaia Giambastiani, Anastasia Nanni

ORE 10.15 The effectiveness of the Luxury sustainable communication on green consumption value: the role of perceived durability and consumers' materialism.
Giuseppe Colella, Cesare Amatulli, Matteo De Angelis

ORE 10.30 Gen Z and sustainable tourism stay: the role of collective efficacy.
Michelle Bonera, Anna Codini, Giulia Miniero

ORE 10.45 Sustainable trend: how well-being works in shaping fashion consumption practices.
Francesca Bergianti, Veronica Gabrielli, Ilaria Baghi, Silvia Grappi

ORE 11.00 Is it for you? Circular packaging and sustainable authenticity.

*Jessica Bosisio, Roberto Chierici,
Angelo Di Gregorio, Alice Mazzucchelli*

ORE 11.15 “To be or to appear to be sustainable”: selectivity, presentation enhancement and measurement distortion in sustainability reporting.

*Elanor Colleoni, Grazia Murtarelli, Stefania Romenti,
Francesca Campolo*

ORE 11.30 Exploring food ‘localness’: a definition from local food activists.

Alessandro Graciotti, Giacomo Gistri

ORE 11.45 Circular economy and NRBV: a multiple case study of the textile and clothing industry.

Carla Coppola, Agostino Vollero, Alfonso Siano

ORE 12.00 What should I tweet? How Social Media improve the stakeholder engagement in European controversial industries.

Antonio Iazzi, Monica Fait Lorenzo Ligorio

ORE 12.15 Sustainable marketing: a spotlight for behavioural change.

Beatrice Re, Birgit Hagen

10 SESSIONE SERVICES MARKETING PROF. ROBERTO BRUNI - PROF. FRANCESCO IZZO AULA B2

ORE 9.00 Digital technology as a frontline actor: roles, interactions, and impact on service experience.

*Janet R. McColl-Kennedy, Chiara Orsingher,
Teegan Green, Amy Ostrom, Marlien Varnfield,
Mohamed Zaki, David Hansen, Jane Li,
Kaley Butten, Jason Titman*

ORE 9.15 Investigating the diffusion of the Service-Dominant Logic (SDL) perspective in the sports related research: a review of the literature.

Fabio Cerroni

ORE 9.30 “A multi-method study to assess the impact of university activities on the community quality of life”.

*Angelo Riviezzo, Michela C. Mason,
Gioele Zamparo, Maria Rosaria Napolitano*

ORE 9.45 The role of digital platforms on Italian wine firms’ internationalization in China: a service ecosystems’ approach.

Lala Hu, Marta Galli, Roberta Sebastiani

ORE 10.00 Presenza sui Social Media di 344 banche italiane.

Giulia Nevi

ORE 10.15 Gli attivatori della sostenibilità nel private

label retail ecosystem e le loro relazioni.

*Marcello Sansone, Roberto Bruni,
Annarita Colamatteo, Maria Anna Pagnanelli*

11 SESSIONE MARKETING PER LE START UP PROF. TOMMASO PUCCI - PROF. MARCO REMONDINO PROF. LORENZO ZANNI - AULA B1

ORE 9.00 Opportunities and threats of digital marketing in Start-ups: managerial evidence from a systematic literature review.

Michela Piccarozzi, Barbara Aquilani, Irene Fulco

ORE 9.15 The effects of Brand personality appeal on consumers’ willingness to buy deep-tech startup products: a preliminary study.

Andrea Sestino, Gianluigi Guido, Ejona Shehu

ORE 9.30 Marketing e Start-up (High-Tech): una rassegna della letteratura e possibile agenda di ricerca.

Tommaso Pucci, Elena Casprini, Lorenzo Zanni

ORE 9.45 “Start-up Marketing”, ecosistemi innovativi e “market infrastructure”: una prospettiva practice-based.

Maria Rosita Cagnina, Francesco Crisci

ORE 10.00 La cultura di marketing nelle principali istituzioni che supportano le Start-up innovative tech-based.

Gianni Cozzi, Marco Remondino

ORE 10.15 Launching a small business venture as an act of eudaimonia.

Silvia Biraghi, Rossella C. Gambetti, Daniele Dalli

ORE 10.30 Deep tech Start-ups and market opportunities framing: an exploratory research.

*Nicoletta Buratti, Andrea Pagnin, Giovanni Satta,
Francesco Vitellaro*

ORE 10.45 The Role of acquisitions in the development of high-tech Start-ups: an introductory analysis of the importance of marketing.

Niccolò Fiorini, Elena Casprini

ORE 11.00 Verso la definizione di una pratica armonica di marketing per le Start-up. Il caso Entopan.

Maria Colurcio, Angela Caridà, Monia Melia

ORE 11.15 La relazione startup- incubatore: la centralità del networking.

Chiara Cantù, Maria Cristina Porta

ORE 11.30 Start-up innovative a significativo impatto sociale e marketing. Il caso Movendo Technology.

*Costanza Nosi, Chiara Bartoli, Niccolò Piccioni,
Gennaro Iasevoli, Laura Michelinì*

ORE 10.30 Sarabanda. Impatto dei canali distributivi sul posizionamento del Brand. La situazione in Italia e in Russia.

Chiara Mauri

ORE 10.45 Disseminazione a supporto della comunicazione d'impresa: il Manni Group Design Award.

Annarita Colamatteo, Maria Anna Pagnanelli, Marcello Sansone, Roberto Bruni, Daniel Elber

ORE 11.00 La digital transformation di Trenitalia: da operatore della mobilità a "ispiratore di viaggio".

Simona D'Amico, Francesco Sorvillo

ORE 11.15 Potenzialità ed aspetti applicativi del funnel marketing (digitale). Spunti dal caso MSW / OZ Racing.

Laura Barberis, Fulvio Fortezza, Simone Iaia, Lerrj Piazza, Giorgio Soffiato

ORE 11.30 L'ingaggio di nuovi clienti B2B attraverso il digitale: i virtual tour di Loccioni.

Laura Colm, Andrea Ordanini

ORE 11.45 Il caso Felce Azzurra. L'estensione di un Brand storico del settore cosmetico.

Antonella Garofano, Sabrina Celestino, Rossella Sagliocco, Raffaele Cecere

ORE 12.00 Caso MNMUR: formulare e comunicare una proposta di valore circolare.

Beatrice Re, Davide Calandra, Paolo Biancone

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#collabhouse #stardust #influencer #professionalizemyself: an exploratory study on the rise of new intermediaries in social media

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Chiara Giachino, Associate Professor, Dipartimento di Management, Università di Torino, Corso Unione Sovietica 218 bis, 10134 Torino

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Abstract

Despite the steep growth in social media usage, the growing popularity of influencers on social networking platforms, and growing prevalence of influencers as consumer engagers, scientific research that addresses in detail the evolution of the influencer industry and its commoditization has remained lacking. Today, we are witnessing the rise of new intermediaries in the influencer industry called Collab Houses that are deeply changing the dynamics of the influencer industry. This study aims to identify if the critical marketing functions of influencers are still critical for Collab Houses and how Collab Houses are fighting the commoditization trap. Through the in-depth analysis of a case study we identify the dynamics that, with the introduction of the Collab Houses, are leading the evolution of the market and how the role of influencers is changing with these new intermediaries. Specifically, this study breaks new ground in the conceptualization and empirical understanding of the commoditization phenomenon of influencers and their professionalization.

Keywords: influencer marketing; social media; collab houses; digital marketing; commoditization; content creator

Introduction

In the first quarter of 2021, Tik Tok reached 1 billion monthly active users and Facebook almost 3 billion, the global expenditure of firms on social network advertising has grown at a compound annual growth rate (CAGR) of +32.2% from 2014 to 2017. Global revenues from social media advertising show a CAGR, from 2017 to 2020, of around 27.7% and an expected growth

of +10% from 2021 to 2025 (Statista, 2019, 2020). These figures well explain the central role of social media both in terms of user-generated content and as a virtual showcase of products and services for companies.

If it is true that companies have slowly taken advantage of the spread of internet, through social media and multi-sided platforms (Alfonso et al., 2021; Bhatti et al., 2020), other players have grasped the opportunity offered by social media: the influencers.

This happened as some social media users have ultra-developed their skills in generating content. Both from a technical perspective, by elevating the quality of the content generated, and from a creativity perspective by intercepting and creating new trends that rapidly become viral over the internet. This phenomenon has led to the rise of the influencer as a marketing tool for companies (Belanche et al., 2021; Haenlein et al., 2020; Jin et al., 2019), the so called influencer marketing.

Scholars, since the birth of this phenomenon, have tried to address relevant issues in the domain of influencer marketing such as product endorsement and consumer engagement (Belanche et al., 2021; Kim & Kim, 2021; Tafesse & Wood, 2021) or efficacy of influencers versus celebrities (Mishra, 2015) or even influencers' leadership and likeability (Casaló et al., 2020; De Veirman et al., 2017).

Surprisingly, relatively little strategic or academic insights exist that are specific to the influencers industry and its evolution. In fact, the steep growth in the number of influencers and the key role played in the sponsorship of products and services, has led to two main outcomes. First we are assisting to the professionalization of the influencer, who embodies three critical marketing functions: access to a potentially highly engaged audience, an established endorser persona and skills in social media management (Abidin, 2017; Campbell & Farrell, 2020; Hou, 2019). Second we are witnessing the commoditization of an industry where the value is shifting from the players who control scarce resources (the influencers and their creativity) to the players who control the demand for abundant resources (collab houses) (Barnett, 2018; Matthyssens & Vandenbempt, 2008).

This paper attempts to fill this theoretical gap by seeking to identify the role of Collab Houses in the influencer industry and, more specifically, if the critical marketing functions of influencers are still critical for Collab Houses and in which way Collab Houses are fighting the commoditization trap of the influencers industry. To do so we begin our research with a theoretical background highlighting the value of influencer marketing and the role of the influencer. Furthermore, we explore the role of the Collab Houses as new intermediaries in the social media industry. To do so we leverage a grounded theory development methodology, single case analysis (Gaya, 2016), which

well adapts to the necessity of new theory extension on the implications of the professionalization of influencers in the social media context, providing a practical investigation of the phenomenon observed (R. K. Yin, 2009, 2011).

Theoretical background

Social Media Influencers: role and characteristics

The rise of social media and the rise of born-digital generations as active consumers (Bento et al., 2018; Childers et al., 2019) has disrupted the way companies and advertisers reach their audiences. If, back in 2010 when Instagram was first launched on the market, everyone could potentially become a content creator, no matter the quality and the content of the posts, today this content is becoming increasingly professionalized (Abidin, 2017; Hou, 2019; Van Dijck, 2009). Social media influencers are prominent social media users who accumulated a dedicated following by crafting an authentic online persona (Tafesse & Wood, 2021).

Academic literature has proposed a categorization of the influencers dividing them in five macro-categories: nano-influencers (0-10K followers); micro-influencers (10-100K followers); macro-influencers (100K-1m followers); mega-influencers (1m+ followers) and celebrity influencer (1m+ followers and celebrity status) (Campbell & Farrell, 2020). Furthermore, as stated by Campbell and Farrell (2020) all influencers embody three critical marketing functions: (1) access to a potentially highly engaged audience, (2) an established endorser persona, and (3) skills in social media management. First, influencers are aggregators of social media users with common interests (e.g. lifestyle, sport, wellness, etc.) which provide to the influencer organic reach (i.e. engagement over posts), targeting, as most influencers specialize in niche or lifestyle attitudes, and attention as influencers posts are likely to garner more consumer attention than ads from a brand itself (Pereira et al., 2014). Second, they play the role of the endorsers which is enforced by their celebrity status that derives from the aspirational *motus* of their followers or the willingness to emulate them. Influencers are also perceived experts in their own fields as consumers often seek expertise (Mudambi & Schuff, 2010) from fellow consumers, making them more persuasive due to the importance of word-of-mouth in product reviews and consumer behavior (Verma & Yadav, 2021). Third, influencers are social media managers acting on behalf of their advertisers in creating or editing content for social media, they are strategists as they develop compelling content for their brand clients and their audience (Belanche et al., 2021) and finally, they act as community managers engaging with their followers and keeping track of the metrics to measure advertising success (Kim & Kim, 2021).

However, from the company perspective, the influencer, in order to be credible to its audience, must embrace the image and the values conveyed by the product or the company (Belanche et al., 2021). The lack of authenticity might does not only affect the influencer but also the company resulting in a waste of resources for the company and a loss of followers for the influencer. An example is the mismatch between Volvo's toxic-free car cleaner and Chriselle Lim (1,4 million followers on Instagram). The endorsement did not ring true to her followers (Influencer Marketing Hub, 2018; Statusphere, 2019) and complained that the message was unlike the content she usually posts which seemed inconsistent with the image of a jet-setting lifestyle she depicts (Geysler, 2017).

The risk to be inconsistent and not to embrace the right values or image of the represented company led to the birth of new intermediaries in the influencer industry.

Fighting the commoditization trap: new intermediaries in the influencer industry

The rapid development of social media and the steep rise in the number of influencers, at disposal for companies and actively competing to find new collaborations, has accelerated the process of commoditization in this relatively new industry (Guiltinan & Gundlach, 1996). In fact, the rise of social media has forced companies to seek for new forms of advertising, becoming more informed and building skills in the influencer marketing domain which, from a strategic perspective, has allowed them to look for substitutes from traditional marketing channels (Day & Wensley, 1983; Matthyssens & Vandembemt, 2008; Shapiro, 2002).

If social media platforms are zero-priced content distributors it might be intuitive to suppose that there are lower entry barriers in the market which relieve concentration by eliminating input costs for intermediate users (Barnett, 2018). However, as theorized by Barnett (2018), the analysis of technology markets shows that the opposite outcome may happen. In fact, scholars have pinpointed that those markets tend to follow a three-step sequence in which (1) legal and technological exclusivity falters in the content market (2) firms adopt bundled structures in which zero-priced content is deployed to drive sales in a complementary goods market, and (3) a single firm, or a handful of firms, secure unusually high shares in the complementary goods market (Barnett, 2010, 2014, 2018; Narver & Slater, 1990; Pessach, 2012).

From a consumer perspective, in commoditized digital industries consumption costs are near to zero but, instead, consumers incur in significant search and evaluation costs that are given by the abundance of content that

results from weak copying, display and storage constraints. These burden of users' search-cost invites entry by intermediaries that specialize in supplying aggregation services that reduce those costs (Burnham et al., 2003; Barnett, 2018; Pelham, 1997). In this contest, the new intermediaries are represented by the so called Collab Houses.

Collab, as the word itself recalls, stand for collaboration and house is the physical place were these influencers live and generate their content. The first Collab House dates back to 2014 when a group of Youtubers, called Our Second Life, decided to move together in a mansion, the O2L Mansion, in California. Soon after, new mansions were inhabited by tiktokers, youtubers, viners or instagrammers, such as Vlog Squad, Clout House, and Team 10 (Lorenz, 2020).

However, in 2019 a new mansion was revealed to the general public, becoming the most famous Collab House since the birth of the phenomenon: the Hype House. Situated in Los Angeles, this Spanish style mansion, houses 19 influencers with four of the group's members living on location full-time. What is so special about the Hype House is the cumulated number of followers of their residents, a total of around 126 million followers. In Europe, the phenomenon did not wait much before debarking (Forbes, 2021).

Essential to Collab Houses, whether they are located in Europe or in the United States, is the set-up of the house. Structured and decorated more as a film studio than as a proper house, the purpose of these mansions is to foster creativity, hence making videos, vines, photos and stimulate the collaboration between influencers. The necessity to group these young influencers derives from the need to fuel the homepage of social media users with constantly new content, possibly original, and to create trends in order to generate hype and engagement (Lorenz, 2020).

Method

A number of studies have been conducted on the role of social media and influencers in modern marketing. However, the influencer industry and its evolution still remains an under investigated topic in the academic world. Thus, the objective of the paper is to identify the role of Collab Houses in the influencer industry as intermediaries fighting the commoditization trap of the industry (Barnett, 2018) and as providers of the critical marketing functions for influencers (Campbell & Farrell, 2020).

We adopted the single case study method to gather information on the relevant topics and clarify how this new phenomenon is changing the influencer industry and the relationship between companies and influencers (Eisenhardt, 1989). As Eisenhardt wrote (1989), the case study method is particularly useful

to new research areas and helps in identifying new insights that cannot be found through surveys (Chetty, 1996).

Our study relies on and benefits from the interview held with two of the five founders of Stardust House – Simone Giacomini and Antonino Maira – and we had access to data and insights that we collected to evaluate the impact that Stardust House had within the market and on the influencers themselves (e.g. number of followers, cross-fertilization of contents, etc.). Stardust is an Italian Collab House founded in the first half of 2020 whose growth reached 4,6 million€ in revenues in one year and a half. Stardust reinforced its business model closing agreements with major music labels, brands and by adopting a new business model in the sector: founding the Stardust Academy.

For the newness of the topic and the presence of few players in the market, Stardust House can be considered a representative case for the phenomenon investigated (Patton, 1990; Stake, 1995; R. K. Yin, 2003).

Before conducting the interviews we collected data and information on the web from public sources to identify the most important points and key elements to test during the interviews (Eisenhardt, 1989). The interviews were realized at the beginning of August 2021 and lasted two hours each; due to the impossibility to reach physically the location of the Collab House for social reasons (Covid-19) they were organized via conference call. Finally, Stardust made available important data and insights to the researchers on the evolution of their projects and key performance indicators.

The interviews with the two founders of Stardust House helped us to understand all the complex dynamics and the issues that characterized this new way to interpret the market of influencers (R. Yin, 1984). To avoid the subjectivity of the interpretation of both data and information gathered, authors autonomously analyzed the material and, only in a second phase, the main points were commonly discussed.

Findings

Through the analysis of the information collected we gave an answer to our two research questions about the role of the critical marketing functions of influencers (Campbell and Farrell, 2020) and we identified the actions through which the Collab Houses fight the commoditization trap of this industry (Barnett, 2018).

Are the three critical marketing functions of influencers still critical for Collab Houses?

First of all, it is necessary to shortly explain how Stardust manages the Collab House, the influencers and the projects. Stardust identifies, along with brands/companies, some objectives to be reached and constantly monitors data coming from different social media platforms (i.e. Tik Tok, Instagram, etc). Stardust decides the number of influencers to be involved in each campaign, the social media on which to launch the campaign and the number of activities that are necessary to reach the expected results (e.g. vines, contests, etc.). Then, the process is implemented in a professional way, sketches or contests are studied, rehearsed and filmed and the campaign is monitored through defined KPIs. This is important to contextualize the following evidence.

From our analysis, two functions of Campbell and Farrell - (1) access to a potentially highly engaged audience and (3) skills in social media management - are directly managed by the Collab House while the remaining function - (2) established endorser persona - seems partially managed by the Collab House and partially cross-fertilized by the group of influencers.

The two critical characteristics managed by the Collab House are audience engagement and skills in social media. The audience is highly engaged due to the activities identified to achieve the objectives planned with the brands/companies. *“We can reach such results because we act on multiple social platforms with multiple initiatives and a unique roster of influencers, controlling both the content and the quality of the work realized”*. The role of the Collab House is to professionalize influencers, giving them tools and skills to make a high quality work. *“Through the Academy we are able to transfer skills to influencers such as editing, acting, brand and social communication”*. The Collab House knows how followers react to their influencers’ posts and videos. In table 1 it is shown a sample of the key performance indicators monitored, necessary to gather enough insights and data to identify the best initiatives to implement to engage people and reach the objectives.

Table 1. Influencers key performance indicators on an initiative on TikTok.

Influencer	Views	Likes	Comments	Shares	ER%
Influencer 1	919.100	149.700	295	129	16,33%
Influencer 2	548.900	95.000	253	129	17,38%
Influencer 3	401.300	82.000	100	47	20,47%
Influencer 4	333.000	72.600	266	38	21,89%
Influencer 5	280.900	55.500	162	43	19,83%
Influencer 6	261.200	50.300	113	31	19,31%
Influencer 7	252.500	44.300	371	26	17,70%
Influencer 8	230.600	55.600	75	27	24,16%
Influencer 9	199.500	31.500	100	13	15,85%
Influencer 10	197.100	49.500	82	27	25,17%
Influencer 11	183.000	35.700	86	18	19,57%
Influencer 12	134.300	17.800	56	15	13,31%
Influencer 13	0	166.300	380	145	-
Influencer 14	125.300	24.100	39	8	19,27%
Influencer 15	115.200	23.900	3.263	10	23,59%
Influencer 16	113.400	32.600	82	25	28,84%
Influencer 17	88.000	15.100	34	7	17,21%
Influencer 18	401.200	65.900	140	37	16,47%
Influencer 19	64.300	14.800	44	9	23,10%
Influencer 20	618.700	102.900	388	210	16,73%
Aggregated results	5.467.500	1.185.100	6.329	994	21,81%

Source: authors' elaboration on Stardust House data

Campaigns consist mainly in posts and videos: their quality is very high and realized with professional equipment. *“Usually influencers use the smartphone to record a video, they do not have the right instruments to make a professional work at home. We give them everything and we help them to learn how to become professional influencers”*: brands/companies are looking for high quality contents able to represent their reality and the Collab House is responsible of what is recorded and uploaded online.

The point that is partially depending on the Collab House and the roster of influencers is the one about being established personas. From the interview it emerged that not all the chosen influencers had a social media profile. *“We began to identify profiles of quite established influencers but then we introduced in our house also people who were not present on social media”*: Stardust management shows, through data, that people (not yet influencers) with no online social media profiles can reach a great number of followers in a few months thanks to the strength of the group and the cross-fertilization of their fan base. This is the first evidence that underlines the important role of the Collab House in creating a shared online environment among influencers, where the influence themselves are enablers for other social media users to become influencers through cross-fertilization of the accounts.

Table 2. Growth in number of followers, engagement rate and advertisement campaigns

Influencer	TIK TOK				INSTAGRAM			
	# initial followers	#followers in September 2021	Growth in # followers	ER %	# initial followers	#followers in September 2021	Growth in # followers	ER %
Influencer 1	2.200.000	4.700.000	+2.500.000	16,37%	160.000	604.000	+444.000	39,72%
Influencer 2	260.000	3.300.000	+3.040.000	11,46%	140.000	784.000	+644.000	37,21%
Influencer 3	1.200.000	2.900.000	+1.700.000	18,87%	200.000	629.000	+429.000	31,34%
Influencer 4	200.000	2.800.000	+2.600.000	17,24%	45.000	864.000	+819.000	35,12%
Influencer 5	180.000	2.600.000	+2.420.000	18,47%	20.000	465.000	+445.000	27,65%
Influencer 6	1.100.000	2.100.000	+1.000.000	13,20%	220.000	484.000	+264.000	13,29%
Influencer 7	450.000	1.900.000	+1.450.000	21,05%	35.000	479.000	+444.000	26,54%
Influencer 8	0	600400	+600.400	19,23%	6000	222000	+216.000	22,31%
Influencer 9	50.000	786.200	+736.200	14,27%	1.100	119.000	+117.900	25,32%
Influencer 10	0	546800	+546.800	24,00%	2000	204000	+202.000	28,65%
Influencer 11	20.000	437.700	+417.700	21,39%	1.000	35.800	+34.800	16,54%
Influencer 12	0	369400	+369.400	16,76%	300	41900	+41.600	22,43%
Aggregated value	5.660.000	23.040.500	+17.380.500		830.400	4.931.700	+4.101.300	
		Δ followers	307%			Δ followers	494%	

Source: authors' elaboration on Stardust House data

How are Collab Houses fighting the commoditization trap?

The number of influencers on the market has been increasing steeply since the rise of social media but not all of them are able, or are suitable, to reach the objectives identified by brands/companies. It might appear intuitive to suppose that the increase in resources (i.e. the influencers) lowers entry barriers and relieves market concentration. However, there are three main reasons why this is not happening.

First, as Stardust well represents, Collab Houses raise technological barriers to the entry of the market. This happens because they act as guarantor of professional quality content to the client companies while adopting a bundled strategy in which the aggregator offers zero-priced content aggregation services (i.e. the content published by influencers on social media) coupled with positively priced advertising services (i.e. the access to the roster of influencers and the advertising campaigns). Collab House makes the single influencer unable to compete with such a business model: *“companies run the risk to choose the wrong influencer or, worse, an unprepared one and risk not to achieve the objectives they want to reach. Most of the times, with the traditional direct influencer-company approach they are not able to control the content, the quality of the messages or the opinions/lifestyle conveyed by the influencer also after the advertising campaign”*. The Academy created by Stardust aims to fill this gap while educating influencers to realize sponsorships and brand communication projects. This means that, from an evolutionary perspective, the companies that derive their revenue from the stand-alone delivery of content

(i.e. stand-alone influencers) will perish while intermediaries that adopt a bundled strategy will thrive.

Second, our findings suggest that Stardust, acting as a market leader, reflects the network effects which arise when advertisers value most highly the service provider that is most popular with users (or with certain types of users) and, assuming budget constraints, are disinclined to advertise (or to advertise to the same extent) on other platforms that lack a comparable user base (Evans, 2008). In fact, as shown in Table 2, Stardust's influencers have an aggregated follower base of around 23 million social media users on Tik Tok and around 5 million followers on Instagram. These numbers well represent the incomparable outreach of these influencers in this industry.

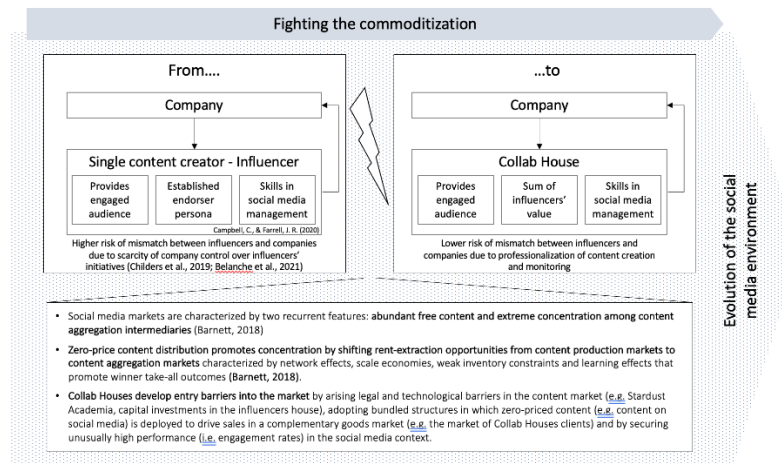
Third, commoditization of the influencer industry does not totally eliminate rents; rather, it transfers rent-seeking opportunities from upstream content producers (i.e. the influencer) to downstream intermediaries that aggregate content within a difficult-to-replicate package of complementary goods and services. In fact, our findings highlight how Stardust captures returns on knowledge assets (i.e. the performance of their roster of influencers, data-collection services, etc.). Companies will then minimize search costs by accessing content through one aggregator (i.e. the Collab House), rather than navigating multiple channels (i.e. the single influencers) with exclusive content.

Discussion and conclusion

In the influencer industry the demand for social media campaigns appears to be growing since the birth of social media and the rise of influencer marketing, strengthened by the increase in social media advertising spending of customers, the companies.

We find that Stardust, can act as an aggregator of influencers, while positioning in between the direct nexus that ties suppliers (i.e. influencers) and customers (i.e. companies) creating value through the selling of integrated offerings. This means that prior literature which suggested that electronic markets, lowering the cost of market transactions, would have eliminated the traditional roles for intermediaries, thus leading to disintermediation (Bailey & Bakos, 1997) is proven to not be correct in this context.

Figure 1. Framework – Fighting the commoditization



Source: authors' elaboration

Instead, in digital markets such as social media, where the direct interaction between the seller of the content, the influencer, and the buyer of the service, the company, suggested a perfect division of value creation and value extraction, new intermediaries are taking advantage of this phenomenon. Furthermore, the value creation that derives from selling the bundle of influencers as a whole has greater returns than the value creation that might derive from the sum of its parts, i.e. the single influencer selling by himself his creative content to companies (Figure 1). The same applies for influencers, hence the value proposition of Stardust is that the value creation of selling the content by itself is lower than part of value received from the selling of the content of the roster of creators in the House. Furthermore, even if it is true that there are differences among influencers in terms of skills, engagement approaches, and power sources (Campbell & Farrell, 2020), and these resources are not inimitable and can be rapidly learned by other players (Barnett, 2018), the economic power of intermediaries (i.e. Collab Houses) resides also in the scale economies as they incur in substantial fixed cost to assemble the infrastructure required to locate, create and deliver content (i.e. the house itself) but a low variable cost for each additional content asset, user, and advertiser (Haucap & Stühmeier, 2016)

In conclusion, our empirical analysis shows that as markets become more commoditized, new intermediaries leverage operational excellence and product leadership by aggregating the abundant resources and selling the aggregated resources at a premium price. Furthermore, as markets mature, total market spending on marketing and promotions typically increases. Stardust, gaining higher customer knowledge, which is helpful to acquaint themselves

with the customer preferences, hence the necessities of the companies, has timely intercepted this evolution of the industry resulting in a steep growth in sales.

Implications and future researches

This study expands on extant literature over social media influencer by exploring the birth of intermediaries in a once dyadic industry where content creators and brands were in direct contact. We introduce critical marketing characteristics as context of analysis of the role of the influencers while examining the ongoing issue of industry commoditization. Our findings, from a theoretical perspective reinforce the confutation of prior theories that suggested that electronic markets would have eliminated the traditional roles for intermediaries and contribute to the theoretical explanation of the evolution of this industry which, unlike any others, evolves at a blistering pace. From a managerial perspective, our findings aim to contribute to all those actors involved in this industry by providing a comprehensive framework of the evolution of the industry which shall help managers in taking decisions while knowing how the industry will evolve and how to create value for all the actors involved.

Future research should take into consideration the modularity of the offering of Collab Houses and how these intermediaries could leverage their positioning to develop secondary markets or, even to create new markets. In addition, future research could focus on the deepening of the needs that the audience, social media users, have and how the shifts in social media content consumption could affect the ability of intermediaries to adapt. Future studies shall also deepen the role of multi-sided platforms and their algorithm who, in conclusion, is the real invisible hand of the market that decides what is shown, what will be shown and to who.

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