

# Proposal for a system of indicators to measure trust and engagement on the Internet. Application in analysis of Disney Spain Company

## *Propuesta de un sistema de indicadores para la medición de la confianza y el engagement en internet. Aplicación y análisis en la compañía Disney España*

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### ABSTRACT

The purpose of this paper is to study trust and engagement in virtual ecosystems. The specific case of Disney Spain is reviewed, on the website of the online store shopDisney.es, and on the @DisneySpain profiles on Instagram and Twitter. For this purpose, a measurement system is proposed based on the design of two instruments with registration and scope indicators. Direct observation and the subsequent content analysis determine that the company adequately manages strategies to generate trust and engagement. The diagnosis, carried out through the indicators, made it possible to identify the presence of mechanisms that pursue reliability in content, brand image and social interaction, in addition to certain shortcomings or needs for improvement in issues related to the web usability and communication with users.

#### Keywords

Communication; marketing; website; social network; e-commerce.

### RESUMEN

*Este trabajo tiene como objetivo el estudio de la confianza y el engagement en los ecosistemas virtuales. Se revisa el caso concreto de Disney España, en la web de la tienda en línea shopDisney.es, y en los perfiles @DisneySpain de Instagram y Twitter. Para ello se propone un sistema de medición a partir del diseño de dos instrumentos con indicadores de*

#### Palabras clave

Comunicación; marketing; confianza online; engagement; e-commerce.

*registro y alcance. La observación directa y el posterior análisis de contenido determinan que la empresa gestiona adecuadamente las estrategias generadoras de confianza y de engagement. El diagnóstico, llevado a cabo a través de los indicadores, permitió identificar la presencia de mecanismos que persiguen la fiabilidad en los contenidos, en la imagen de marca y en la interacción social, además de determinadas carencias o necesidades de mejora en cuestiones relacionadas con la usabilidad de la web y la comunicación con los usuarios.*

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## INTRODUCTION

It is crucial for companies to know what factors contribute to their attractiveness to consumers on their Internet platforms (García-Béjar, 2021), i.e., what are the contents, tools, procedures, experiences, etc., that favor the positive perception of brands by potential customers. From these factors we can derive their trustworthiness and their capacity for *engagement* (which we can also refer to with the Spanish terms *involucramiento* (engagement) and *compromiso* (commitment), attributes of digital marketing and organizational values that have a decisive influence on decision making.

Trust and *engagement* are correlated parameters, and measuring them makes it possible to determine the degree of commitment and admiration that the public has for the products promoted by a brand (Oneto *et al.*, 2020); knowing this information makes it possible to effectively use the company's channels to strengthen and position its image, viralize promotional content, as well as interact and generate links with customers and maintain their loyalty. Therefore, identifying, studying and quantifying the quality indicators of corporate virtual spaces becomes necessary to evaluate a company (Morales-Vargas *et al.*, 2022).

This premise frames the importance of our study, which sought to analyze the strategies employed by companies in their virtual ecosystems to generate trust and *engagement* with their audiences, in addition to the impact they have on the network. The specific and real case of the company Disney Spain was examined, specifically the website of the online store shopDisney.es, and the @DisneySpain profiles on Instagram and Twitter, which has helped us to verify the relevance and applicability of the proposed measurement instrument.

The research was guided by the following question: in the context of organizations operating on the Internet, what are the indicators that should be taken into consideration to measure and assess, quantitatively and qualitatively, the trust and *engagement* they establish with their audiences? In order to answer this question, the elements and processes involved in these factors were investigated. First, the concepts

of trust and *engagement* on the Internet were reviewed in the published literature, as well as different methodologies for measuring both parameters. Subsequently, as part of the methodology, two instruments were developed for the identification and quantification of both attributes on the firm's online store site and on its social media profiles.

The proposal of this measurement system adheres to other proven models developed by previous studies, such as that of Lalmas *et al.* (2014), which addresses the phenomenon of *engagement* in portals and participatory ecosystems, and those conducted by Breidbach *et al.* (2014) and Claffey and Brady (2014) from the virtual customer approach.

## **Theoretical framework**

### *Concept and determinants of online confidence*

The term trust has been studied reiteratively throughout history, and its meaning has evolved in each context. Mayer *et al.* (1995) and Andaleeb (1996) agree that the concept is made up of two parties: one with a position of power and another vulnerable and dependent on the actions of the former, whose behaviors are expected to result in certain actions relevant to the principal party. On the other hand, Dwyer *et al.* (1987) point out that it is the reliability of a party's word or promise and the subsequent fulfillment of its obligations through a relational exchange.

Thus, the concept of trust can be understood from two perspectives: a behavioral one, which links it to a certain way of acting, and a cognitive one, which relates it to different beliefs in the minds of individuals (Flavián and Guimalú, 2007). Trust, together with norms and the network of relationships, is configured as a key element in interpersonal and intersectoral communications in a society.

In this context, for Putnam (1993), trust, understood as the third element of social capital, constitutes a value judgment that arises from the norms of reciprocity and the networks of civic commitment, through which individuals rate the reliability of the people with whom they establish relationships and agreements. The author adds that this trust provides the necessary guarantees and the necessary climate for agreements and cooperative relationships between actors to be optimally facilitated. Despite the years that have passed, this theoretical perspective, concerning the establishment of a network of lasting relationships of mutual recognition (Bourdieu, 1986), which seeks the coordination of joint actions for the benefit of the community (Putnam, 1993), is perfectly applicable today to the personal and economic transactions that take place in cyberspace.

In our case, we narrow the action of trust to the digital realm, where this value is understood as the basis for the success of any online strategy. Kim and Peterson (2017) identify among the antecedents of online trust: a willingness to trust; the perceived risk, security, privacy, reputation and usefulness of both the company, its brand and the products it markets; and the perceived quality of the system, information, service and design. Likewise, the consequences they point out include: "satisfaction,

attitude, purchase intention, repeat purchase intention, intention to use the website and [the] loyalty" (p. 45).

Another factor to take into account is the vulnerability of surfers, especially when trust emerges in a risky and uncertain environment such as the Internet, where the complexity and anonymity present enhance risks that may be unknown to users (Emurian and Wang, 2005). Therefore, repeated successful interactions that reinforce the certainty of the trusting object are necessary (Voutssás, 2017). In this regard, Emurian and Wang (2005) determine that this is a subjective problem, since the level of trust in the network is related to situational factors, the attitude towards technologies and the differences inherent to each individual, who perceives the network agents differently. Consequently, the positive or negative experiences of Internet users resulting from the use of the Internet influence their trust (Aponte, 2015).

### ***Engagement, the importance of social interaction***

Since the 1990s, several academic disciplines -such as psychology, marketing, communication, sociology, technology and politics- have shown interest in the study of *engagement*, making the concept their object of research (Ballesteros, 2019). From the marketing perspective, García-Béjar (2021) indicates that *engagement* is linked to cognitive and emotional experiences that people experience with content of a certain brand. In the same line of thought, for Aguilera-Moyano *et al.* (2016) *engagement* is the "mental state (affective, cognitive and conative) of a subject (consumer/customer), which denotes the level of intensity of their relationship with an object (brand) and is manifested by the active behavior (interaction, participation, recommendation, purchase, use) of the subject with respect to the object" (p. 115).

With this in consideration, it would be evidence of how individuals interact with firms and the affinity they have towards them, which contributes to predict their interests (Picone *et al.*, 2019). For their part, Sixto *et al.* (2017) highlight the importance of creating a constant interaction that originates a social dialogue between the company and potential users, as they point out that this "commitment to engage with the community" is what, ultimately, is determined as *engagement* (p. 49). This phenomenon is part of the basis of a new marketing paradigm, where for the brand, the generation of trust is its most relevant tool, since one of its main objectives is the search to involve users to achieve its purposes (Aguilera-Moyano *et al.*, 2016; Aguilera-Moyano and Baños-González, 2017; Ure, 2018).

Ballesteros (2019) warns that, usually, the definition of *engagement* is linked to the words: commitment, involvement, involvement, linkage, passion, enthusiasm, effort, energy and interaction, the latter being the most used by companies "*engagement* is understood as an interactive and bidirectional process between subjects (citizens, workers, customers, social network users) and organizations (public administration, company, digital platform)" (p. 223).

Based on the previous contributions, we determine *engagement* as the experiences resulting from the bidirectional relationship between subjects, or between a subject and a product, service or company, where there is interest, commitment and

intense involvement on the part of the former. By placing this relationship in the strategic context of online marketing, we understand the value and importance for brands of fostering this "feeling" between audiences and markets. Thus, *engagement* is a multidimensional phenomenon, involving cognitive, affective, behavioral, psychological, social, interactive, participatory, relational, experiential and context-dependent components (Aguilera-Moyano *et al.*, 2016; Dessart, 2017).

## Methodology

With respect to users, *engagement* can manifest itself in different types and forms of responses; for example: liking, commenting and sharing; this is perceived as a personal involvement of followers through the valuation and acceptance of content, gestures and opinions expressed by companies (Ballesteros, 2019; Ure, 2018). All this facilitates the quantification of the quality of the experiences lived by Internet users.

For the development of the research, the hypothetical-deductive method has been used: after the observation of the phenomena studied, the stated objectives would be tested, supporting this evaluation in the existing literature on the subject (Hernández *et al.*, 2014). In our case study, we start from the concepts of trust and *engagement* applied to the fields of communication and digital marketing with a view to studying the strategies employed by a real company (the company Disney Spain) in its virtual platforms to build and strengthen these two values.

The work of Ramírez *et al.* (2021) made us understand the importance of completing the design of the proposed indicator system with a case study. In their research, the authors conducted a case study, in a university organizational context, to evaluate the performance and validity of an algorithm developed for the measurement and analysis of the authority and influence of users in social and professional networks. And in our context, we realized that testing the measurement tool, in this case in a specific virtual ecosystem, was also necessary.

Within the methodology, qualitative research was carried out through a content analysis, in order to verify the presence of themes, concepts, elements or procedures in a content and its meaning within a context (Arbeláez and Onrubia, 2014). The intention has been to interpret this information, relying on analytical categories, to discover, highlight and uncover its particularities as established by Landry (1993, cited by Arbeláez and Onrubia, 2014). Therefore, the categories given by trust and *engagement* have been operationalized from the development of indicators in search of the following purposes: to study a communicative model, the achievement of rules and the generation of validity criteria (Andréu, 2000).

The choice of Disney Spain as a case study is justified by considering Disney as one of the greatest global influencers on the popular culture of children and families, marking their way of understanding life through its productions (Anjirbag, 2019). The magnitude and the way this international conglomerate operate have attracted the attention of the scientific community, an interest that is reflected in works that study the company under different prisms, from stories and formats (Anjirbag, 2019; Giroux and

Pollock, 2010; Gubern, 2017; Krause, 2014), to business, marketing and communication strategies (Ruiz Santos, 2018; Wang, 2020).

Three virtual platforms of this company were reviewed: the website of the shopDisney.es store, and the @DisneySpain profiles on Instagram and Twitter. As fieldwork, monitoring and direct observation of the reality of the phenomena examined was carried out for 60 days, from April 1 to May 30, 2021. Considering the profuse activity of the firm on the network, this period was considered sufficient to study the incidences related to the interaction of the organization with internet users.

The data were collected using self-developed instruments: two sheets that measure the parameters related to the trust generated by the website in its audiences and the creation of *engagement* with users in social profiles, through registration and reach indicators.

The study of trust in the shopDisney.es website consists of 20 dichotomous response items (yes or no), classified into four categories or thematic blocks:

#### ***Design and Navigation (4 items)***

- 1) Usability. Referred to the design of the website, its ease of navigation and its coherence with the visual identity of the brand.
- 2) Consolidated logo, recognized and well positioned in the market for having been maintained over time with few or no changes.
- 3) Linked contents. This is to verify the correct functioning of the site by means of links that allow web navigation.
- 4) Private access. Possibility of a private session with additional services.

#### ***Contents (7 items)***

- 1) Notification of the added value. Check whether the website clearly shows the contents and utilities promised by the company.
- 2) Visible and easily accessible postal address and telephone numbers.
- 3) Identification of the Sections of the website to find out if it has the following categories: About us, Shipping and return policies, Frequently asked questions, Job offers, Legal notice and Privacy policy.
- 4) Product information. The information and presentation of the articles offered are studied.
- 5) Images. The appropriateness of the images to the context and their function as elements that reduce the user's stress are analyzed.
- 6) Blog. The existence of a blog incorporated to the web is determined.

- 7) Positioning. SEO strategies to optimize the positioning of the contents in search engines.

#### ***Security (5 items)***

- 1) Secure protocol. Incorporation of elements based on the HTTPS protocol, which support user security when surfing the web.
- 2) Trust seals or certificates linked to reputable entities, which contribute to increase confidence in the brand and reduce fears or uncertainties derived from web browsing.
- 3) Copyright. Incorporation of this symbol as an indication of the legal protection that protects the site's copyrights.
- 4) Secure shopping. Evidence of security during the purchase process.
- 5) Geolocation. Precise information about the geographic location.

#### ***User interaction (4 items)***

- 1) Contact form. Existence and operability of this communication tool with the public.
- 2) Evaluation and opinions. Existence of a specific section for the publication of reviews, ratings and free comments from customers.
- 3) Online services. The use of chatbots is valued, whose function is to maintain a conversation with the user and resolve their immediate questions through artificial intelligence services or customer service assistance.
- 4) Linkage with official social networks. Presence of a button panel that allows direct access to the brand's social media profiles.

To define the approach to the indicators that make up each of these dimensions, the following authors were consulted: Beyari and Abareshi (2018), Ferri (2014), Flavián and Guimalfú (2007), Sánchez-Torres *et al.* (2021), Soto (2019) and Voutssás (2017).

The second table, to analyze the mechanisms employed by Disney Spain to achieve *engagement* on the Twitter and Instagram social networks, is composed of 14 items, with dichotomous (yes or no) and open-ended closed questions, derived from direct observation and social listening of the phenomena and tools. These were distributed in three thematic dimensions:

#### ***Activity (5 items)***

- 1) Number of publications or messages posted by @DisneySpain during the fieldwork of the study.

- 2) Number of followers of the account.
- 3) Number of users followed by @DisneySpain.
- 4) Frequency of publication. To know the assiduity and regularity with which @DisneySpain publishes content.
- 5) Growth curve. The Social Blade tool is used to measure this parameter. The objective is to determine the success of the actions carried out in each of the corporate social profiles studied by observing factors such as the increase in followers, mentions and interactions.

#### ***Contents (5 items)***

- 1) Themes of the messages. Classify the content according to six categories: Promotions, News, Festivities and anniversaries, Recommendations, Humor and Sweepstakes.
- 2) Content format. Classification of content formats published in eight categories: text, image, video, GIF, link, survey, call to action (CTA) and informative data.
- 3) Creation and participation in Twitter threads. We study the stories, the brand-consumer dialogue and the virality of these contents.
- 4) Use of hashtags. With the intention of finding out which are the most used and of what nature.
- 5) Use of emoticons that accompany messages to convey or emphasize emotions. We study their use and which are the most frequent.

#### ***Interaction (4 items)***

- 1) User interaction with publications. The relationship and communication of followers with the brand's digital ecosystem is observed through the study of Like, Retweet, Replies and Comments indicators.
- 2) Interaction with users through some of these actions: answering questions or comments, mentions or Like.
- 3) Mentions. The frequency with which @DisneySpain mentions its followers (using @user), and which are the most cited accounts are studied.
- 4) Generalized sentiment. This parameter is measured with the online tool Mention, which allows to carry out a social listening of the brand in the networks and to know the sentiment (positive, negative or neutral) expressed by users who follow and interact with @DisneySpain profiles on Twitter and Instagram.

The studies by Ballesteros (2019), Carrasco-Polaino *et al.* (2018, 2019), Fernández-Gómez *et al.* (2019), Ure (2018), and Zamora-Medina and Rebolledo (2021) were consulted as a starting point for the configuration of these indicators.

## Results of the trust study on shopDisney.es

### *Design and Navigation Dimension*

This dimension shows that the shopDisney.es portal presents an optimal usability (see table 1), with a quality interface in its different screens and levels. The site is free of typographical errors, has a search engine, includes a direct access to the official Disney website, makes use of headings, follows the brand's chromatic line (blue, white and black) and guarantees easy and fast navigation thanks to the fact that the contents and the different sections are well linked, that its operation follows standardized procedures and that it has a simple design.

**Table 1.** Confidence in shopDisney.es, dimension Design and Navigation

Indicators		
Usability	Optimal: Nielsen's (1994) heuristic principles are met.	
	Yes	No
Consolidated logo	x	
Well-linked content	x	
Private Access	x	

Source: Developed by the author.

In addition, it includes a consolidated logo, which represents another strategy. This is the same emblem that the multinational company has used since 1937, with the addition of the word "shop". The website also has a private area for registered users with a Disney Account, which allows a more personal navigation, and access to advantages such as offers, faster shopping or an order history.

### *Dimension Contents*

In relation to content and its ability to generate trust in users, the website clearly states its mission and the value of its products by referring to "Exceptional quality and service". However, this information is not visible on the home page but at the end of the About Us section, which lacks information about the company's history. The portal also

includes the sections Frequently Asked Questions, Privacy Policy, Terms of Use, General Conditions, Cookies Policy and the space Contact Us, where a postal address and telephone number are provided.

Other sections refer directly to e-commerce (electronic commerce), where questions about the purchasing process, shipping, delivery and return policies are adequately explained (see table 2). Regarding shipments, not all of them are free, but they are made promptly (seven working days from the date of purchase), this being one of the conditions that generate confidence in this type of Spanish businesses according to the study conducted by Confianza Online (2021).

**Table 2.** Confidence in shopDisney.es, Content dimension

Indicators	Yes	No
Notification of added value	x	
Visible postal address and telephone number	x (not present on the cover)	
Sections on the web	x	
About us	x	
Shipping & Returns Policy	x	
Frequently Asked Questions	x	
Job Offers	x	
Legal Notice	x	
Privacy Policy	x	
Product Information	x	

Images	x	
Blog		x
Search Engine Optimization	SEO y SEM	

Source: Developed by the author.

The information on the characteristics of the products for sale is detailed and is accompanied by photographic galleries of the items, where it is possible to zoom in and share your own photographs through the section Your Inspiration. The information is updated periodically, indicating the items available at any given time, the visits received in the last 24 hours, temporary discounts and user reviews. The articles are organized by theme: toys, costumes, home, fashion, characters and movies, which makes it easier to find them.

Finally, a brief study has allowed us to determine the optimal positioning of the website's contents in Internet search engines, largely due to the use of SEM (Search Engine Marketing) ads and the use of organic SEO (Search Engine Optimization) strategies, such as a shallow architecture, the organization of contents in sections, the use of headings, navigation menus, an adequate loading speed and the absence of invasive advertising.

### ***Security Dimension***

The first aspect to be highlighted in the Security dimension is a secure protocol, with special emphasis on the purchase period, as the website is protected under an Internet communication certificate based on Hypertext Transfer Protocol (HTTPS), which guarantees the safeguarding of confidential user data transferred to the site.

The portal incorporates trust seals that certify compliance with computer security standards endorsed by internationally recognized entities linked to online payment, such as Visa, American Express and Paypal. Another security element linked to consumer confidence is the Copyright, in relation to copyright, whose logo is visible in the footer of the website. In addition, the website includes a geolocation application, which allows the location of stores and events organized by the company at international level to be known (see table 3).

**Table 3.** Confidence in shopDisney.com, Security Dimension

Indicators	Yes	No
Secure protocol	https	

Trust seals	x	
<i>Copyright</i>	x	
Secure shopping	x	
Geolocation	x	

Source: Developed by the author.

### *User interaction dimension*

With the intention of facilitating dialogue with users and thus fostering a close relationship and trust, the web site has a Contact Us section, which includes three means of communication: e-mail, telephone and chat. It should be noted that this information service does not offer 24-hour assistance and is difficult to locate. Attending to the parameter Linking with social networks, there is a social button panel, located in the footer of the website, which links to the official profiles of the store on Instagram and Facebook platforms.

To receive this feedback from its audience and demonstrate transparency, the website also includes a section called Product Opinions, where comments or reviews are posted and accompanied by ratings expressed through a points system represented by stars. This mechanism is one of the keys to trust on the Internet; in fact, the report *Confianza Online (2021)* highlights that 68.2% of users increase their trust in an e-commerce if they detect the presence of comments, especially if they are favorable (see table 4).

**Table 4.** Confidence in shopDisney.es, dimension Interaction with users

Indicators	Yes	No
Contact Form	x	
Valuation and opinions	x	
Online services	x	
Linking with social networks	CTA	

Source: Developed by the author.

## Engagement study of @DisneySpain profiles on Twitter and Instagram.

### *Twitter Activity Dimension*

In relation to the activity of the @DisneySpain account, from its creation in February 2010 to May 2021 it had a total of 13,600 posts. During the time corresponding to the fieldwork, the profile published 146 tweets, with an average frequency of three posts per day, all of them their own except for three retweeted messages from the @DisneyPlusES account and one message from the Casa del Libro bookstore (@casadellibro).

The number of followers was around 542,000, a figure well below that of the international @Disney profile, which has more than 7.6 million. These figures contrast with the number of users followed by the account, which does not exceed 400, most of whom are popular personalities, such as singers, actors or influencers who have worked or collaborated with this media and entertainment conglomerate (see table 5).

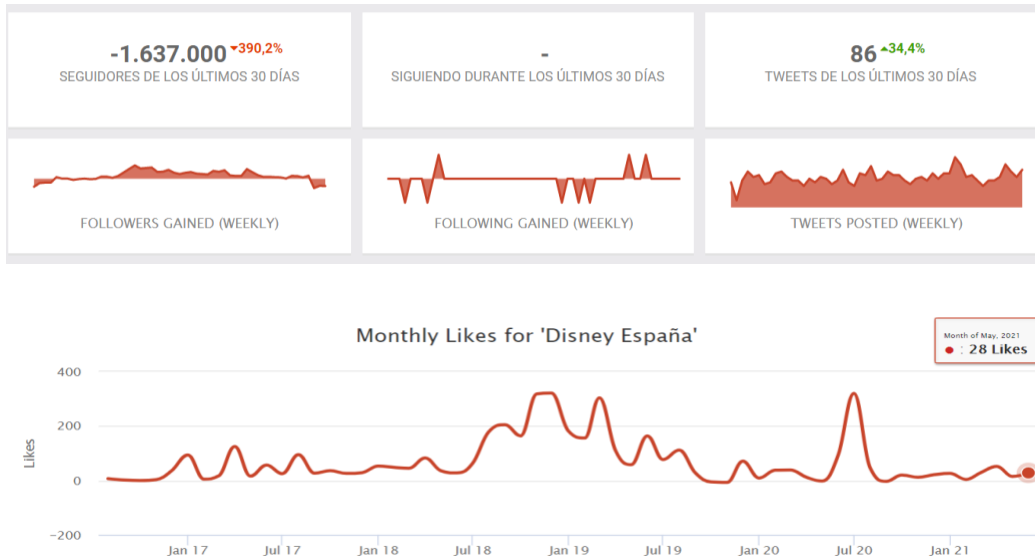
The analysis of the growth curve is negative in relation to the number of followers, since in May a certain decrease was perceived. On the other hand, there was an upward trend in the number of tweets published and likes obtained (see figure 1).

**Table 5.** Engagement on Twitter, Activity dimension

Indicators	Total	During the field work (*)
No. of publications (**)	13 600	146
No. of followers (**)	542 000	-
No. of users followed by the brand (**)	400 (approx.)	-
Publication frequency	-	3 tweets / day
Growth curve (*)	-	Mixed → Negative: in May 2021 the number of followers decreases Positive: increase the number of tweets and likes obtained.

Source: Developed by the author.  
 (\*) From April 1 to May 30, 2021.  
 (\*\*) As of: May 30, 2021.

**Figure 1.** Growth curve of the @DisneySpain profile on Twitter.



Source: Social Blade

**Dimension Activity on Instagram**

Until May 2021, the @DisneySpain account on Instagram, created in October 2015, registered almost 2 300 posts, of which 87 were published during the period analyzed in this work, with an average frequency of two posts or stories per day. The number of followers reached 290 000, while the number of users followed was considerably lower: just over 200 profiles, most of which belong to the same business group (as is the case of Disney Plus Spain or Star Wars Spain), and to popular characters who maintain a certain professional link with Disney and its collaborating firms (see Table 6).

**Table 6.** Engagement on Instagram, Activity dimension.

Indicators	Total	During the field work (*)
No. of publications (**)	almost 2,300	87

No. of followers (**)	290 000	-
No. of users followed by the brand (**)	204	-
Publication frequency	-	2 posts / day
Growth curve (*)	-	Positive: increase in the number of followers and publications

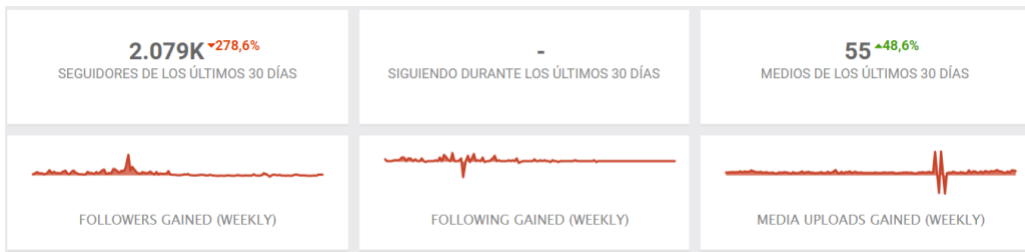
Source: Developed by the author.

(\*) From April 1 to May 30, 2021.

(\*\*) As of: May 30, 2021.

The analysis of the growth curve with the Social Blade tool shows a positive trend in relation to the number of followers, which rebounded after the fall of previous months, and with respect to the account's publications (see figure 2).

**Figure 2.** Growth curve of the @DisneySpain profile on Instagram.



Fuente: Social Blade.

### *Dimension Content on Twitter*

In terms of subject matter, the Content dimension shows a predominance of promotional content (50.7% of the tweets analyzed) to advertise recently released movies (Cruella, Jungle Cruise, to name a few), theme parks, the cruise line, an e-book or eBook of stories, a travel sweepstakes and products made in collaboration with other brands. Messages about holidays or anniversaries are also recurrent (4.1%), such as Book Day and the International Day against bullying.

On the other hand, it was observed that they make little use of informative messages (2.7%), and that they always allude to the company's own news, such as the Oscar won by the film Soul during the 2021 edition of these film awards (see table 7).

**Table 7.** Engagement on Twitter, Content dimension

Indicators	Yes	No
Subject matter of the messages		
Promotions	74 tweets (50.7% of the total analyzed)	
Holidays and anniversaries	6 (4.1%)	
Recommendations		x
Humor	59 (40.41%)	
Giveaways	3 (2.05%)	
Giveaways	4 (2.74%)	
Formato del contenido (**Content format (**))		
Text	146 tweets (100% of the total analyzed)	
Photography	81 (55.48%)	
Vídeo	51 (34.93%)	
GIF	8 (5.5%)	
Links	34 (23.29%)	

Survey	2 (1.37%)	
Call To Action	43 (29.5%)	
Creation or participation in threads	8 threads	
Use of hashtags (#)	75 tweets (51.4%) Number of # = 89	

Source: Prepared by the Company.

(\*) From April 1 to May 30, 2021.

(\*\*) The total adds up to more than 100 because in most of the tweets there is more than one format.

To empathize with users, the company's profile is characterized by disseminating witty and even humorous content (40.41%), employing, among other resources, puns (for example: "Companion wanted for the journey to infinity and beyond", in relation to a phrase from the movie Toy Story). In short, the account is kept active with eminently corporate messages, but varied and creative messages that induce consumption and viralization, and contribute to achieving *engagement* with the audience.

Analysis of formats reveals that most of these tweets respond to a multimedia structure with text, images or video. Thus, text is present in all the messages analyzed, 55% contain one or more images, 5.5% show a GIF and almost 35% include a video. It is also detected that @DisneySpain regularly uses links to external sites in order to promote the brand and its commercial collaborations with other companies, for example, with the streaming platforms Rakuten TV and Apple TV, with the official websites of Women's Secret and MAC Cosmetics, with the Disneyland Paris page and the Cruella Playlist on the YouTube channel Disney Music.

Other resources observed are surveys (1.37%) and calls to action or CTAs (present in 29.5% of the messages reviewed) with which Disney Spain promotes the participation and involvement of users through the performance of specific and fun actions that strengthen ties between the company and its audience. In this sense, the use of messages such as "Tell us you have a superpower" or "What is your favorite scene from Hercules?" stand out.

The use of the corporate's own hashtags is also encouraged: "Share your questions using #AskCruella" or "Enjoy Sunday watching #DisneyRaya in digital shopping". Other frequently used keywords are: #PixarSoul, #PixarLuca and #JungleCruise, linked to the promotion of films; #DisneyWish and #DisneyMagicMoments, about the company's activities and events. Likewise, more general hashtags related to events or issues of social interest are also used: #BookDay, #Oscars2021, #bullying, to name a few.

Another *engagement* strategy is the use of emoticons to convey emotions and connect with the public. In this case, they are present in 56.2% of the messages analyzed, the most frequent being lips and a black heart, used in tweets about the movie Cruella, as well as an arrow to indicate a link or flashes to draw attention to relevant content (see Figure 3).

**Figure 3.** Most frequent emoticons in the @DisneySpain Twitter account.



Source: Developed by the author.

Finally, with regard to the parameter of creation and participation in threads, eight threads were identified; three are aimed at promoting the films *Raya and Cruella* through a succession of chained tweets describing the plot and the main characters; two are surveys; and the remaining three deal with an eBook and Disney theme parks.

When analyzing the *engagement* generated, it can be seen that the company interacts little or not at all with its followers through these threads; however, users do participate, interacting with each other and creating their own threads around these topics.

### ***Dimension Content on Instagram***

In the Contents dimension, and according to the subject matter, the data extracted coincide with the study of the Twitter profile: contents eminently promotional or linked to dates of public interest, such as Earth Day (50.57% of the publications studied); contents that resort to humor and motivational phrases extracted from Disney movie scripts (39.1%); and publication of questions to establish contact with the user and encourage him to interact (see table 8).

**Table 8.** Engagement on Instagram, Content dimension.

Indicators	Yes	No
Subject matter of the messages		
Promotions	44 (50.57% of the total analyzed)	

Holidays and anniversaries	3 (3.45%)	
Recommendations		x
Humor	34 (39,10%)	
Giveaways	2 (2.29%)	
Giveaways	4 (4.60%)	
Formato del contenido (**Content format (**))		
Text	87 (100% of the total analyzed)	
Photography	48 (55.17%)	
Vídeo	39 (44.83%)	
GIF		x
Links	in stories	
Survey	in stories	
Call To Action	40 (45.98%)	
Creation or participation in threads	45 (51.72%) Number of # = 54	
Use of hashtags (#)	56 (64.37%) Number of emoticons = 87	

Source: Prepared by the Company.  
(\* ) From April 1 to May 30, 2021.

(\*\*) The total adds up to more than 100 because in most of the tweets there is more than one format.

Likewise, the multimedia format of the posts stands out, with brief text and always with images or videos. The use of photo galleries (present in 18 of the posts analyzed) and videos, which are usually clips with a maximum duration of one minute, is frequent. They also publish stories of approximately fifteen seconds that last 24 hours and serve to advertise and link to other sites of interest to the company through the See More button. It should be noted that this profile does not use GIFS.

One of the main strategies used by @DisneySpain to achieve *engagement* on Instagram are calls to action (CTA) (46%). These messages are intended to motivate followers to participate with comments or actions in their games and sweepstakes (2.3%) ("Mention someone who needs to read this today"), or promote their products and services ("Discover Call Me Cruella, the new song by @florence for the soundtrack of the movie").

Regarding the use of emoticons, they are present in 64.37% of the messages analyzed, and the most frequent is the one that represents a flash to draw attention to the message it accompanies.

### ***Interaction Dimension on Twitter***

In general, the level of user interaction with tweets from the @DisneySpain account is high. Regarding the type of interaction with the public, there is a predominance of likes to publications, which is indicative of the interest they generate, followed by retweets and replies or comments, which are less frequent. The messages with the highest response are those that allude to important dates, such as Book Day, and to phrases, characters or famous scenes taken from Disney movies, with which followers feel vitally or emotionally identified. On the other hand, interaction is lower in the case of promotional or corporate content.

On the other hand, the interaction of the brand with its followers is negligible, since in the period of time analyzed there was only one response to a user who contacted @DisneySpain to ask some questions about their products, and a few likes to comments from other users. It was observed that on three occasions content published by another account (@DisneyPlusEspaña) of the company was retweeted.

The company uses mentions in its tweets, preferably quoting its collaborators (@adidas\_es, @MACcosmetics), other Disney company accounts (@DisneylandParis, @DisneyCruise, @DisneyPlusES) and profiles of public figures who have participated in some of its productions (some of those observed were @nerearoficial, from the Disney Princess soundtrack; @florencemachine, who collaborated in the movie Cruella).

Regarding the general impression that users have of the brand, the Mention tool reflects a neutral sentiment in relation to the comments, although favorable references predominate and only six negative reviews were detected (see table 9).

**Table 9.** Engagement on Twitter, Interaction dimension

Indicators (*)	Yes	No
User interaction with @DisneySpain	x	
<i>Likes</i>	x	
Retweets	x	
Responses and comments	x	
Interaction of @DisneySpain with users.	x	
Responses	x (1 response)	
<i>Likes</i>	x	
Retweets	x (to Disney accounts)	
Mentions (@user)	x (to Disney accounts and collaborators)	
Generalized sentiment	Neutral: with favorable references and 6 negative reviews	

Source: Prepared by the Company.

(\*) From April 1 to May 30, 2021.

### *Interaction Dimension on Instagram*

Users actively interact with the account through comments and likes. In fact, there are posts that register more than 400 comments and even 11,000 likes. The posts with the highest response are those referring to ephemeris, hobbies and movie scenes, as well as videos, some of which exceed 400,000 reproductions. It was observed that promotional content received the least feedback (see Table 10).

It was also found that @DisneySpain's interaction with its Instagram followers' posts is occasional. In general, they do not respond to user reviews, although it is noticed that users do connect with each other and converse online to resolve their uncertainties, as verified through the social listening technique applied to the profiles of these followers.

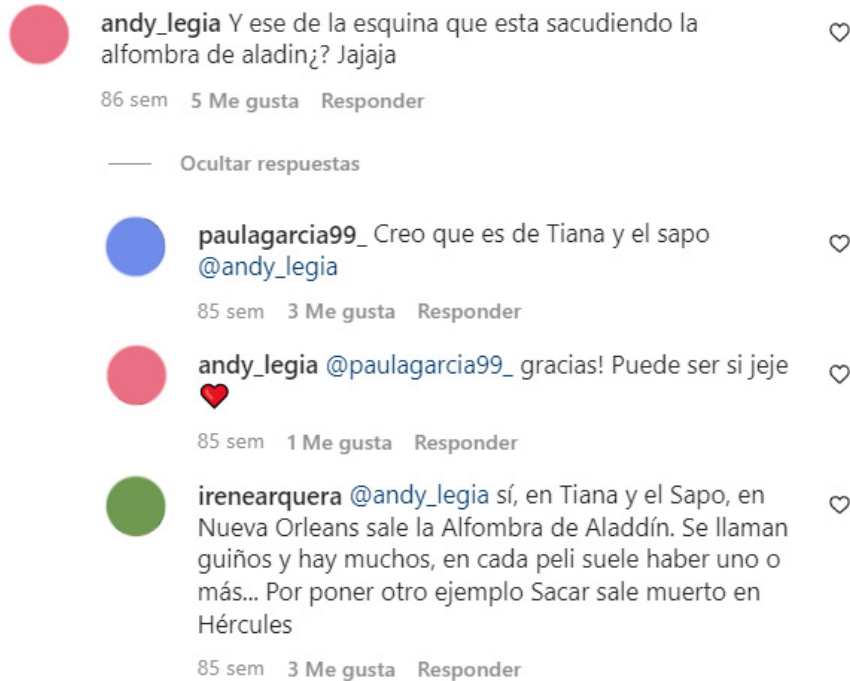
In most cases, these are questions or doubts, from which threads are generated with answers to them and interactions through emoticons or likes (image 1). Regarding mentions and sentiment analysis with the Mention tool, the results are similar to those of the Twitter account.

**Table 10.** Engagement on Instagram, Interaction dimension.

Indicadores (*)	Sí	No
User interaction with @DisneySpain	x	
Likes	x	
Retweets	x	
Responses and comments	ocasional	
Interaction of @DisneySpain with users.	x (to Disney accounts and collaborators)	
Responses	Neutral, with a predominance of favorable references.	

Source: Prepared by the Company (\*) From April 1 to May 30, 2021.

**Image 1.** Interaction between users on Instagram.



Source: Instagram.

## Conclusions

Fulfilling the objectives set out, this work proposes instruments for the measurement and evaluation of two values related to the quality of a company on the Internet, trust and *engagement* with their audiences, through data sheets used in the analysis of a real case: the shopDisney.es website, and the @DisneySpain profiles on Instagram and Twitter.

In relation to the results of this work, it is concluded that the brand complies with the main standards linked to trust: optimal usability, well-linked content that facilitates navigation, help sections for Internet users, privacy policy, trust seals, secure purchasing protocols and links to social networks, among others. The company also takes into account the elements that generate *engagement*, especially favored by the profile of the current prosumer user (Sicilia *et al.*, 2021), who feels the need to share his or her experiences with brands on social media. In this sense, special attention is paid to interaction through social networks: liking, sharing, commenting, participating in Twitter threads, participating in sweepstakes or answering surveys, etc., while resorting to other strategies, such as the use of emoticons and calls to action or CTAs.

The diagnosis reveals certain shortcomings or needs for improvement in issues related to web usability and communication with users, clarifying that there are no serious cases and that, in general, this is easy to remedy. For example, it would be advisable to interact more with the audience, increasing the number of likes to the messages of their followers and responding more frequently to their comments (even

with mentions, if necessary) to create a community and a conversation around the brand. Since, as Herrera-Torres *et al.* (2017) point out, "if there is greater *engagement*, there will also be greater knowledge of the fans and therefore those responsible for social networks will be able to establish a better segmentation of the content to be communicated" (p. 181).

The proposed measurement system is applicable to organizations from different sectors and conditions, and can be useful for digital communication professionals and researchers in this field. However, when it was tested for this analysis, two limitations derived from the methodology applied were detected. The first was not taking into account that automated web analysis tools can yield data that are not entirely accurate, so the results derived from these metrics could be overestimated; for this reason, they should not be considered a categorical truth.

The second one leads us to recognize that the dichotomous value scales applied in the study limit, in some cases, the precision of the results and should be replaced by others with a greater number of response options. This has been the case of the indicators relating to active links, the level of usability of the website or positioning in search engines. These findings should be taken into account for the improvement of the proposed instruments.

In the same vein, it should be noted that the permanent evolution of concepts linked to digital marketing and the new model of influence and distribution of information led by consumers (López Jiménez, 2012) imply the need to periodically review the proposed scales with the aim of expanding the study parameters or updating the indicators with new premises as appropriate.

In the context of these implications, we consider the contribution that can be made by applying these instruments in future research with the aim of quantifying the generation of trust and *engagement* in areas other than those of a private company such as the one studied in this paper. Likewise, it would be interesting to repeat the study in the virtual ecosystems of cybermedia, foundations, non-governmental organizations (Carrasco-Polaino *et al.*, 2018) or public administration (Warren *et al.*, 2014). Even enrich this research through a comparative analysis of the results obtained in search of common patterns or divergences.

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