

Contents lists available at [ScienceDirect](https://www.sciencedirect.com)

## Journal of Destination Marketing &amp; Management

journal homepage: [www.elsevier.com/locate/jdmm](http://www.elsevier.com/locate/jdmm)

# The role of a fashion spotlight event in a process of city image reconstruction

Lina M. Ceballos<sup>\*</sup>, Laura RojasDeFrancisco, Juan Carlos Monroy Osorio

Marketing Department, Universidad EAFIT, Medellín, Colombia

## ARTICLE INFO

### Keywords:

Place branding  
Cobranding  
Complex network analysis  
Data visualization  
Social media  
City image  
Events  
Fashion

## ABSTRACT

Despite the academic interest in city branding, further empirical studies are needed to explore the use of spotlight events in rebuilding images of cities. Colombiamoda, a trade show held annually in Medellín (Colombia), is internationally recognized as one of the main fashion weeks in Latin America. Using social representation theory and a netnographic approach, this study explores online representations of Colombiamoda regarding the city image of Medellín. With a complex network analysis of social media contents, this research models the community structure of the collective dynamic behavior of actors interacting online around the topic of Colombiamoda. Data visualization revealed 11 clusters or main topics of conversation among online users, such as fashion, catwalk, etc, which had Medellín as a transversal topic of conversation. Findings suggest that the role of Colombiamoda in the process of reconstruction of the city image of Medellín is to act as a cobrand between three types of brands: the brand event, the city brand, and the brands involved in the social media audience of Colombiamoda. Data analyses reveal that these brand alliances are created, articulated, and reinforced online via brand and narrative engagement. To further increase the leveraging between Colombiamoda and Medellín, researchers recommend that the brand strategy of the city, as well as the event, should rely on the preexisting positive associations with the topic of fashion to facilitate a joint presentation of brands. Insights are useful in reformulating city branding strategies and urban policy, as well as providing theoretical, managerial, and methodological implications.

## 1. Introduction

Based on traditional marketing literature on branding, Avraham (2004) defined the image of a city as representing the numerous connections and information pieces associated with a place in a simplified way. Managing city branding is relevant as brand communication and word-of-mouth related to a physical place (i.e. city) have positive effects on attracting both residents and visitors (Braun, Eshuis, & Klijn, 2014). The first step for addressing city branding is the determination of the city image (Gilboa, Jaffe, Vianelli, Pastore, & Herstein, 2015). Nevertheless, building a city image is a challenging task, especially for a conflict-ridden (Çakmak & Isaac, 2016) and unsafe destination (Liu & Pratt, 2017) like Medellín. Regardless of the academic interest in destination marketing topics, multiple research gaps remain to call for additional academic examination (Hankinson, 2004; Pike & Page, 2014). For instance, the discipline of place branding in its complexity requires more studies on managing the “less easily controllable communicators” of place brands, such as major events (Anholt, 2002, p.23).

Thus, event-based city branding as a topic still offers research opportunities (Liu, 2015).

Medellín is the second most populated city in the country of Colombia (South America) with more than 2.6 million inhabitants projected by 2023, which will be 5.08% of the projected population for Colombia (DANE, 2018). Medellín's temperate climate and location make it a beautiful and interesting tourist destination. However, the city has generated conflicting images over the past few decades. On the one hand, negative aspects like economic and political instability, terrorism, drug trafficking and internal conflicts have deteriorated the city's image worldwide. On the other hand, there are various positive aspects to highlight. Medellín has won several prestigious awards, such as the ‘Lee Kuan Yew World City Prize,’ which recognized the impressive urban transformation that has led to urban innovation and an exponential decrease in violence rates (Andrews, 2016; URA, 2016). ‘Forbes’ even ranked the city as “one of the coolest cities in the world to visit” (Abel, 2018, n.p.). Medellín has also focused on turning negative characteristics into positive ones (Avraham, 2004). For instance, Hernandez-Garcia

<sup>\*</sup> Corresponding author. Carrera 49 N° 7 Sur-50, Universidad EAFIT, Medellín, Antioquia, Colombia, South America.

E-mail addresses: [iceball4@eafit.edu.co](mailto:iceball4@eafit.edu.co) (L.M. Ceballos), [lrojas3@eafit.edu.co](mailto:lrojas3@eafit.edu.co) (L. RojasDeFrancisco), [jmonroyo@eafit.edu.co](mailto:jmonroyo@eafit.edu.co) (J.C. Monroy Osorio).

<https://doi.org/10.1016/j.jdmm.2020.100464>

Received 16 December 2019; Received in revised form 10 July 2020; Accepted 18 July 2020

Available online 18 August 2020

2212-571X/© 2020 Elsevier Ltd. All rights reserved.

(2013) explored how the city has become highly distinguishable from other cities in Colombia and South America due to the development of several social urbanism projects (e.g. libraries) in dangerous and stigmatized neighborhoods, which have helped build a more authentic image of Medellín while attracting not only Colombians but also international visitors (Hernandez-Garcia, 2013).

As per the Greater Medellín Bureau (2019a), foundation that promotes the city brand of Medellín, the improvement of the city image can be mainly measured in terms of visitors and attraction of events (Greater Bureau Medellín, 2019b). In terms of visitation data to Medellín, international passenger arrivals between 2009 and 2018 increased by 142% (Situr, 2019). According to the Greater Medellín Bureau (2019b), this tendency is accelerating because 1,119,252 international travelers arrived in Medellín between 2016 and 2019, which is 74% more than the previous four-year period (2012–2015). As for the 371 events hosted between 2016 and 2019, there is a 29% growth compared to the previous four-year period. Some examples of events hosted in the city during the last years are concerts, like Madonna and Beyoncé, and annual meetings, such as the Inter-American Development Bank (IDB, 2009), Organization of American States (OAS, 2018), and World Tourism Organization (WTO) (ICAO/UNWTO, 2015), among other types of events.

Considering the ongoing process of reconstruction of the image of Medellín, the idea for this research emerged from a preliminary study on the exploration of social media contents related to the Medellín cultural agenda (Rojas De Francisco & Monroy Osorio, 2017), which revealed several actors and events having important roles in rebuilding a positive city image. One of the identified actors was Inexmoda (Inexmoda, 2019) and one of the highlighted events was Colombiamoda (Inexmoda, 2020). This event is a clothing trade show (Colombia Fashion Week) held annually in July since 1989 and organized by the Colombian Institute for Exports and Fashion (Inexmoda). The three-day city event offers a complete commercial exhibition, accompanied by different platforms for the fashion, creative, and retail industries, as well as the general public via free academic conferences. Despite the retail crisis, Colombiamoda 2017 closed with US\$179 million in business expectations—56,380 visitors (87% national and 13% international from 56 countries), 600 exhibitors, 12,394 buyers, 69 fashion shows, 22 conferences, and 12 workshops (Piza, 2017). ‘Vogue’ magazine stated that the event stands out in the annual calendar of fashion events in Latin America (Castañeda, 2017). Besides, in 2018, Inexmoda obtained from the Colombian government the status of notoriety for its brand Colombiamoda (Valencia, 2018).

This study focuses on the image of the city of Medellín relative to Colombiamoda as a major, mega or spotlight event. Hosting spotlight events is a strategy proposed to improve a city’s negative image (Avraham, 2004) because brands of events act as a vector of the city image (Anholt, 2002). This may be possible due to the phenomenon of social representations that describes intellectual forms, such as “space” (Moscovici, 2000, p.30), because the collective view of an event is connected to that of the place where the event is held. Thus, the emphasis of this study is given to Colombiamoda as an avenue to reverse Medellín’s negative image. Although there are various spaces in which information about a destination flows, this study concentrates on the online space from a netnographic perspective. This follows the call of Hede and Kellett (2012) for more academic research on online communities in the event sector, because it may be a “fertile ground in which to explore the development of online brand communities” (p.242). Furthermore, word-of-mouth on social media (eWOM) has become the most influential city branding transmission channel, so that city branding should focus on revealing how consumers (i.e. observers of the city) think and how to leverage such insights for formulating city branding strategies (Larsen, 2018). This research therefore concentrates on the collection and analysis of contents posted by social media users about Colombiamoda. However, the emphasis is given to engagement, rather than eWOM, which are related terms (King, Racherla, & Bush,

2014). Whereas eWOM is more specific and mainly relates to the online comments, engagement focuses on high user involvement translated into behaviors (Di Gangi & Wasko, 2016), which in turn, generate the eWOM.

Based on social representation theory, the general research purpose is to explore the representations of Colombiamoda that are associated with the city image of Medellín. Attention is given to the novel examination of social media interactions around the topic of Colombiamoda via complex network analysis, because individuals and groups in these media produce social representations through interaction and communication (Höijer, 2017). The specific objectives are to explore the online content in terms of community, network structure and discourse. The explored research questions include: What social media content (e.g. posts on Twitter [tweets]) use the hashtags related to Colombiamoda? What are the topics of the conversations (e.g. mentions of Colombiamoda) and the extended contents (e.g. replays)? Which of these contents published online relate simultaneously to Colombiamoda and Medellín? This examination utilizes data visualization to better explore the effect that the Colombiamoda online community has in terms of city image. Thematic analysis is also employed to identify conversation topics in the data (Braun & Clarke, 2006). By employing data from the online space, this study goes beyond traditional qualitative interpretations and models complex realities by depicting social networks. The investigation points to theoretical, managerial, methodological, and urban policy implications. Specifically, local governments may consider research insights during the revision of the city branding strategies and urban development plans.

In the next section, the context of the event and the main theoretical concepts utilized in the study are examined. The document continues with a presentation of the research process. Then, the results of the study are presented and discussed. Finally, the main findings, implications, limitations, and future avenues of research are summarized. Appendix A contains a glossary with the main theoretical and methodological concepts used in the paper.

## 2. Background

### 2.1. The city of Medellín as the context of Colombiamoda

As Spracklen and Lamond (2016, p.1) advised that it is “impossible” to explore events “without understanding the wider social, cultural and political contexts,” it is imperative to describe the contextual dimensions of Colombiamoda (See Fig. 1). In the social dimension, the citizens of Colombia are ethnically and linguistically diverse (DANE, 2018). Since the 1500s, Colombians have been a mixture of three races and cultures related to Spaniards, African slaves, and local Indigenous groups. The official language is Spanish, and most Colombians are Catholics.



Fig. 1. Visitors entering Colombiamoda 2017. © Inexmoda archives.

Colombia is the second-most unequal country in Latin America based on the Gini index (Serrano, 2018), evidenced by 19.6% of people in multidimensional poverty in 2018 (DANE, 2018). Academic historical research on Medellín (Ruiz, 2017) summarizes that there have been more than 30 years of armed conflict and urban violence (1980–2014) mainly triggered by the rise of drug trafficking. As a result, about six out of every 100 people have been direct victims of the armed conflict and associated violence. Since 2014, Medellín has experienced an improvement due to local initiatives related to social and urban transformations with effects in its social climate. For example, Medellín was the first city in the world to implement a cable transportation form that connects secluded areas with other transportation systems (e.g. Metro, Tranvía) for achieving social inclusion (Leibler & Brand, 2012). Despite contrasting circumstances, in 2019, 83% of Medellín residents are satisfied living in Medellín and 79% of the population demonstrates a feeling of pride towards the city ('Presentación: Encuesta,' 2019).

Regarding the cultural dimension, Colombiamoda is immersed in a city with a Paisa culture. 'Paisa' is an adjective used to refer to the inhabitants of the Department of Antioquia who have a distinguishable accent in the way they talk and rooted cultural traditions. The Paisas are traditionally known for their charisma, hospitality, entrepreneurship traits, and emphasis on family values. Inhabitants of the region have been habitually centered on the fashion industry with its representative brand Coltejer commemorating its 100th anniversary of creation (Rodríguez Jiménez, 2020). In the cultural scene of Medellín, multiple creative and cultural activities characterize the city, the most important being an annual flower fair folk festival called 'Feria de las Flores,' which takes place every August. Its central event is 'El Desfile de Silletteros,' a city parade of 'silletteros' (floriculturists who carry a chair with exquisite flower designs). As for the political dimension, Colombiamoda is hosted in a country that is a presidential participatory democratic republic with a multi-party system and a city ruled by a local government with dependence on the central national government. Due to complex political and social reasons, insurgent and terrorist guerrilla groups of the extreme left (e.g. FARC, M19) arose in rural areas in the 1960s as an armed response to the state action with characteristics of self-defense (Cadavid, 2018). After 30 years of failed peace treaties, the peace agreement between the Colombian government and FARC in 2018 changed the legislative history of Colombia by receiving in Congress eight of the ten former FARC leaders ('La paz con las FARC,' 2018).

## 2.2. The image of a city as a social representation

The seminal work of Lynch (1960) called 'The Image of a City,' suggested that when evaluating a city image, an environmental image, or the process of picturing a city, the result is "a two-way process between the observer and his environment," which varies "significantly between different observers" (p.6). Based on Lynch (1960), Kavaratzis and Kalandides (2015) argued that the emergence of Information Communication Technologies (ICT) has influenced all aspects of contemporary life, including both the city observer and the observed object (i.e. the city). Therefore, ICT should be considered to understand how the image of a city is formed. Moreover, digital data sources function as communicators of perceptions that provide relevant image formation with the potential to impact travelers' image (Költringer & Dickinger, 2015). Kavaratzis and Kalandides (2015) proposed ICT as an important tool that provides support for the study of mental images of cities (e.g. collecting data from the virtual space). To this end, Sevin (2014) proposed place brands as "networks of associations" (p.55). Contrary to cities that easily attract cultural tourism, like Shanghai and Granada, conflict-ridden destinations like Medellín pose a great challenge for a city image. Therefore, Avraham (2004) suggested that a city's negative image, stereotypes and image-related crises can be reversed via media strategies, such as encouraging tourism by hosting spotlights events, such as Colombiamoda. City marketing went farther than mere place promotion and has been used to rebuild, redefine, and bolster city

image via 'image reconstruction' (Paddison, 1993). Kenyon and Bodet (2018) added that a city image could be changed via 'cobranding,' which relates to two brands presented simultaneously to the consumer (Rao & Ruekert, 1994). Nonetheless, Anholt (2002) formulates that cobranding is feasible when the place image and the promoted event brands share characteristics.

The versatile 'theory of social representations' enables the conceptualization of the city image as a social construct because social representations are formed by collective content related to an object (i.e. the city) (Castillo-Villar, 2018) that captures social truths or common-sense knowledge (Moscovici, 1984). Then, the focus of social representations is on community and collective practices (Bidjari, 2011). Social representation theory explores the structures of meaning and perceptions related to represented objects by mapping interactions between individuals (Kenyon & Bodet, 2018). Events are social objects of interest within this theory because they form a shared reality among its social group (Moscovici, 2000). Accordingly, the chosen theoretical perspective is adequate for the current study because the understanding of place brands goes beyond mental associations and focuses on the interactions among associations, allowing people to make sense of places (Kavaratzis & Kalandides, 2015) and events (Moscovici, 2000). Within this perspective, the study identifies, analyzes and reports patterns (themes) of data (Braun & Clarke, 2006) that can be considered being shared cognitions, and therefore, social representations of the city.

## 2.3. Spotlight events as online communities

'Online communities' are spaces for interaction and collaboration (Faraj, Jarvenpaa, & Majchrzak, 2011), such as those where place brands are formed. Kozinets (2002) defined these virtual spaces as those composed by affiliative groups that share their enthusiasm and knowledge about specific activities in online environments. Within the experience derived from social interactions in online communities, 'user engagement' relates to "a user's state of mind," translated into personal meaning and high involvement, leading to greater usage of the social media platform (Di Gangi & Wasko, 2016, p.4). For example, engagement happens when a user (e.g. buyer) reads a news article about Colombiamoda on Facebook, likes it and shares it with his or her Facebook friends. More specifically, community users can also interact via social brand and/or narrative engagement. 'Social brand engagement' relates to "meaningful connections, creations and communications between consumers" (Kozinets, 2014, p.9), using a similar language to that of the brand, images, and meanings, in which the strategy could be classified as brand-led and/or consumer-led engagement in accordance to whom is leading the interactions. 'Narrative engagement' deals with the outcomes of consumers engaging with a narrative (Buselle & Bilandzic, 2009). Whereas social brand engagement relates in the present paper to online behaviors connected to a brand, the outcomes of narrative engagement revolve around the stories themselves, regardless of their connection to the brand.

Among community users with high engagement, 'influencers' are those who know many other online users and rapidly spread information to their network (Werayawarangura, Pungchaichan, & Vateekul, 2016). Organizations and consumers benefit greatly from strong online brand communities (Hede & Kellett, 2012). Despite the benefits of a strategic approach of developing online brand communities, such as the generation of consumer loyalty and brand positioning, risks are also present (e.g. the difficulty in controlling collective actors and influencers fostered and nurtured by the online environment) (Hede & Kellett, 2012). For the case of travel and tourism, Thevenot (2007) confirmed the potential impact (positive or negative) of social media platforms through the Internet's empowerment of actors (e.g. fair visitors, influencers); however, it may decrease the power of organizations missing appropriate online management. Specifically, Hede and Kellett (2012) indicated that worldwide events (e.g. the London 2012 Olympic Games) have adopted online platforms to build their online brand communities. Likewise,

Colombiamoda uses this model.

Despite the academic interest and benefits offered by online communities, its meaning in layman terms is broad, it varies and usually refers to groups of individuals interacting in an online environment (e.g. a business page on Facebook). Thus, [Kozinets \(2002\)](#) clarified that for the group gathering, the collaboration and online engagement are not random; it has a purpose, such as developing deeper relationships between the online community (e.g. Colombiamoda) and its customers (e.g. visitors). However, from a sociological perspective, the term ‘community’ has a more specific definition with stern boundaries. For instance, [Boccaletti, Latora, Moreno, Chavez, and Hwang \(2006\)](#), defined communities as social networks with tightly connected structures and dense connections. Consequently, not all—and probably few—of the so-called online communities fit into [Boccaletti et al. \(2006\)](#) definition, which is the one adopted for this study.

### 3. Methodology

This study utilizes a netnographic approach in which researchers employed observations of online communities for providing new insights ([Kozinets, 2002](#)). Following [Roberts \(2015\)](#), the present research can be classified as ‘passive,’ as it focuses only on online content labeled as public, and therefore, collected data (i.e. digital conversations) had no involvement of the researchers. Consequently, the ethical issues in conducting this type of research vanish. This passive research utilizes complex network analysis as the overarching methodology. Besides a visual analysis of the generated complex networks, interpretations relied on the thematic analysis to find associations between the event and the city image. Next, the methodology and research procedure for the study will be introduced.

#### 3.1. Complex network analysis

[Scott \(1988\)](#) posited that social reality could be depicted as an intertwined mesh, knit, fabric, web, or grid of connections, through which individuals are bound together in a social network. The author argued that ‘social network analysis’ (SNA) is a metaphor in science. Its purpose is to make understandable that which is unfamiliar, in a similar way to [Moscovici’s](#) social representation theory. [Streeter and Gillespie \(1992\)](#) argued that this methodology aims to understand complex interaction patterns, such as those presented on the Internet, specifically in social media. Those interactions then connect actors, such as individuals (e.g. visitors to Colombiamoda), groups (e.g. buyers attending a fashion show), and institutions (e.g. exhibitors), among others. By concentrating on relational data, network analysis explores the quality and quantity of the associations and interdependencies among actors because of this analysis’ explanatory power on social behavior ([McGloin & Kirk, 2010](#)). That is, this type of analysis has the assumption that social relations can be mapped as patterns, composed of points and lines in a mathematical space with formal properties ([Crossley, Prell, & Scott, 2009](#)). This is essential, for example, to understand opinion formation and how opinions change under the influence of other individuals ([Boccaletti et al., 2006](#)), specifically with tourism ([Casanueva, Gallego, & García-Sánchez, 2016](#)). Multiple studies on tourism have already utilized network analysis, such as [Sainaghi and Baggio \(2017\)](#), who argued that a destination is a complex network system.

[Albert and Barabási \(2002\)](#) explained how information on the Internet (e.g. social media content) form a complex network “whose nodes are human beings and whose edges represent various relationships” (p.48). Drawing from SNA, these authors presented ‘complex network analysis’ as used to identify and represent social interactions (e.g. online business relationships) as graphs. Based on sociology and other disciplines, such as physics, this analysis was proposed to further develop tools for depicting complex and dynamic social systems ([Albert & Barabási, 2002](#)). As social representation theory proposes an understanding of a process in which the unfamiliar becomes familiar by

anchoring associations and comparing and integrating worldviews (e.g. conversations about an experience) to find and interpret meaning ([Moscovici, 2000](#)), complex network analysis provides a methodology to achieve familiarity with an event and find associations within its complex network. The chosen theory is then pertinent to media research as it specifies “communicative mechanisms explaining how ideas are communicated and transformed into what is perceived of as common sense,” in which social network sites (SNS) (i.e. media) offer tools for analysis ([Höijer, 2017](#), p.3).

The study of complex networks focuses on understanding the ‘topology’ of networks or geometrical properties and spatial relations of the graphs by considering the analysis of ‘nodes,’ vertices, or points that represent dynamical units, and whose ‘links,’ edges, paths, or lines stand for the interactions between nodes ([Boccaletti et al., 2006](#)). Three network-intrinsic properties of interest are ([Hu, 2018](#)): (a) ‘Centrality,’ which relates to the level of importance an individual actor (i.e. node) has within a social network (a “prominent actor” is one who is highly involved and related with other actors) (para.1); (b) ‘Cohesion,’ refers to the “connectedness” and “togetherness” among the actors of a social network (para.12); and (c) ‘Density,’ addresses the occurrence of “dyadic linkage” within a social network, in which a dyad is a pair of actors or the smallest structure of a social network helpful for understanding the interactions between actors (para.22). A possible outcome of the complex network analysis is the emergence of communities or cohesive subgroups, which are social networks with tightly connected collections of nodes and dense connections ([Boccaletti et al., 2006](#)). A community, in turn, is composed of ‘clusters,’ which are areas of concentration or subgraphs with more linkages or connections between actors than others ([Streeter & Gillespie, 1992](#)). Those clusters can be described as layers of the total network (i.e. Colombiamoda network) in which the usage of thematic analysis addresses the identification of prevalence of data items during the dataset preparation and description of the themes emerging from the interactions among SNS users.

#### 3.2. Research procedure

Based on complex network analysis, [Fig. 2](#) presents a visual summary of the research procedure that involves four phases and their respective steps. The figure utilizes an algorithm-like structure that indicates a set of steps to solve a problem (i.e. determine criteria for data collection), which was initially inspired by the iterative process presented in the Cross Industry Standard Process for Data Mining (CRISP-DM) ([Chapman et al., 2000](#)). Thus, the iterative nature of the process proposes rounds of analysis and operations that need to be repeated to arrive at the best possible results.

As social networks have boundaries or criteria to determine membership in the network ([Streeter & Gillespie, 1992](#)), the criteria needed to define those boundaries for the study were selected in ‘Phase 1: Definition of the Research Problem.’ For the sake of clarity, the information that users (i.e. the creators of online texts) and all kind of organizations share online can be traced with the metadata tag known as a hashtag (#tag), which is used in online social media and microblogging services to collect information in a single flow to facilitate content search ([Small, 2011](#)). Because social-media contents can be made public by their users, they can be treated as data that can be monitored, collected, and subsequently analyzed. Thus, hashtags were identified before collecting, cleansing, preparing, and visualizing data (these processes will be explained further below). Several rounds of iterations had to be made to identify the most appropriate search criteria for data collection. For instance, data visualization based on contents related to the hashtags of #Moda, #Fashion, #SoyModa, and #StreetStyle revealed minimal associations with Colombiamoda. Therefore, other hashtags had to be explored, and the iteration loop in the research process started once again. During the iterations, data patterns with potential interest started to arise exposing ideas and potential coding schemes which may continue throughout the thematic analysis process.

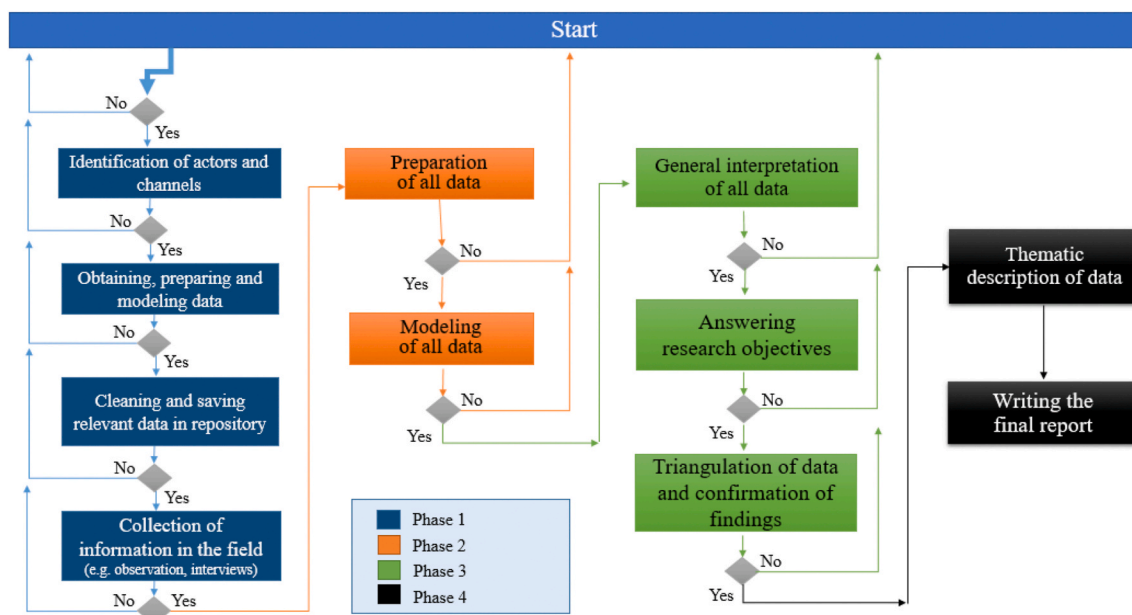


Fig. 2. Research procedure.

After completing several iterative loops in Phase 1 and testing more than 20 different hashtags, the most appropriate hashtags and social media platforms for the research topic were selected.

The final criteria used during the web scraping implemented from January to December 2017 were the platforms of Facebook, LinkedIn, Twitter, and Instagram, and the hashtags of #Colombiamoda2017, #Colombiamoda, and #Medellín. In this way, researchers used hashtags to find online content via ‘web scraping,’ which is a data collection technique used to obtain online content as datasets (Kumar, Morstatter & Liu, 2013). During Phase I, two researchers also visited the physical event of Colombiamoda 2017 for observation purposes. This provided researchers with a better understanding of the event’s context, and therefore, the collected social media content. The Director of Communications at Inexmoda was also interviewed to aid and validate the criteria selection. After the research problem was defined and all required data collected, ‘Phase 2: Preparation and Modeling of All Data,’ focused on all tasks needed to build the final dataset, which was considered the corpus. A ‘corpus’ is a collection of texts written on a subject that can be assembled to investigate their shared meaning (Pak & Paroubek, 2010). The corpus was the final dataset constituted of several individual datasets related to online texts from microblogs (e.g. Twitter). After datasets were collected, stored, and the corpus conformed, treatment and filtering of information were required to visualize information, and finally, analyze contents (Chapman et al., 2000). Before data modeling, data preparation tasks included selection, transformation and data cleansing of datasets (e.g. Excel files with several columns and thousands of downloaded tweets).

For the process of data transformation, Excel files and data wrangling (cf. Endel & Piringer, 2015) were utilized to transform newly acquired data into useful data. For instance, in a dataset composed of tweets, each tweet is composed by words (e.g. fashion), stop words (i.e. word connectors, such as prepositions), URLs (e.g. <http://www.elespectador.com>), hashtags (e.g. #colombiamoda), emoji (e.g. ☺), etc. The basic unit of analysis to obtain data for the corpus is a ‘token,’ which is the smallest meaningful unit or “building block” of data extracted from the Web (Cambria, Schuller, Xia, & Havasi, 2013, p.18). Thus, data transformation included the identification of the following tokens for analysis: words, hashtags, and users. After the corpus was transformed, the last step in Phase 2 was data modeling. Based on Rousseau and Vazirgiannis (2013), data modeling included several tools to build a

graph-of-words (i.e. ‘grafos’), such as ‘Gephi’ ([www.gephi.org](http://www.gephi.org))—data visualization and exploration software (Heymann, 2014). Graph-of-word was utilized, as it is a type of visualization that generates a graph representation of texts by considering the order and distance of the words (Skianis, Rousseau, & Vazirgiannis, 2016). If data visualization indicated the presence of contents not related to Colombiamoda (e.g. a discussion regarding Uber drivers near the fair), the loop would begin once again so data were cleaned one more time to eliminate the unrelated contents. For this, it was necessary to search across datasets to find repeated patterns by analyzing data and verifying themes inside the complex network with the guidance of the research questions (Braun & Clarke, 2006). After the corpus was cleansed and the social network of Colombiamoda created, clusters within the network were then visually identified and explored with the support of Gephi. The clusters with the most cohesion and density were selected for further analyses.

After the corpus was prepared and modeled, ‘Phase 3: Evaluation of Findings and Research Objectives’ focused on generating interpretations based mainly on data visualizations created during the previous phase. This process simultaneously required reading all data, starting coding, gathering relevant data in potential themes, and checking (Braun & Clarke, 2006). Questions, such as the following, needed to be answered to complete Phase 3: What is the topology of the main network and identified clusters? Does the visualization of data represent a community? Are the initial research questions answered? Are all research objectives answered? For a sample of the processed data downloaded from Gephi at this stage in the process please refer to the available dataset ([dataset] Monroy Osorio, RojasDeFrancisco, & Ceballos, 2019). This third phase also collected additional data to triangulate the findings. For example, debriefing meetings were held with Inexmoda, the Greater Medellín Bureau, and some tourism organizations to validate interpretations of data visualizations and proposed managerial implications of the study.

Lastly, ‘Phase 4: Creation of Final Report,’ centered in completing all processes related to the thematic analysis by refining and defining each theme, finding the stories in the content and extracting texts as evidence (Braun & Clarke, 2006) to provide a deeper understanding of the social media content. By identifying categories and themes of conversation within the data under the patterns observed in the data visualizations, topics were also visually analyzed via the relationships and associations between the contents. Social representation theory provided the bases

for finding these explicit and implicit associations. During this phase, the analyses captured the representations of the city shaped by the conversations about Colombiamoda. Thus, the focus was on picturing Medellín by analyzed shared content in which users declared their perceptions and views about the event and the city via comments, discussions and agreements (i.e. likes, retweets).

## 4. Results and discussion

### 4.1. Social media interactions, engagement, and influencers

Preliminary analyses focused on discovering when the contents about Colombiamoda were generated, what social media platforms were used to upload those contents, and which actors generated the most content. As expected, the analysis of the corpus with data generated from January to December 2017 revealed that the months with the highest contents were June, July, and August. July (the month of the event) was the month with the highest reports: 643 posts and 120,339 shares. As for the platforms, the shared content about Colombiamoda on social media was mostly found on Instagram, Facebook, and Twitter. Among news media content shared by users, 'El Espectador' newspaper stands out with the highest volume of content published and shared. Other relevant news media actors were 'El Colombiano' newspaper, the online 'Pulzo' newspaper, and 'Noticias RCN' broadcaster. Response to contents related to Colombiamoda managed and extended (e.g. forwarded) by influencers and news media were mostly from Latin America. Mexico was the country with the highest participation, followed by Venezuela and the United States.

Data analysis also revealed that most influencers and news media actors interacting around the topic of Colombiamoda were from the Colombian cities of Medellín and Bogotá, followed by Cali, Pereira, and Barranquilla. The most notable sources of content and user engagement stemmed from active influencers with verified accounts and Instagram profiles. Influencers included bloggers, journalists, exhibitors, public institutions, photographers, models, independent specialized journalists, singers, politicians and musicians. More than 74 influencers were identified (e.g. TV presenter Andrea Serna): 16 influencers had more than 100,000 followers, 13 had between 50,000 and 99,999, 14 had more than 20,000, 31 others had a little more than 10,000, and the rest had less than 10,000. Other content sources were sponsoring organizations, such as construction companies, foundations, programs for entrepreneurship, shopping centers, marketing agencies, city promoters, and service providers like image consultants, stylists, and event organizers.

### 4.2. Topology of the Colombiamoda network

Based on the abovementioned definition of Boccaletti et al. (2006), the social network of Colombiamoda seen in Fig. 3 forms a community. This community can be described as having a highly connected and complex topology and exhibiting a scale-free distribution because it is composed of "elements that have diverse and nonlocal interactions" (Barabási & Albert, 1999, p.509). That is, the two main ingredients of self-organization in the Colombiamoda network were growth and preferential attachment. These mechanisms indicate that the network continuously grew by adding new nodes preferentially attached to existing nodes with several connections (Barabási & Albert, 1999). Consequently, the grid of connections in Fig. 3 represents a network of 500 visible nodes generated and organized in specific clusters or sub-groups identified by different colors within the graph. Based on Frey (2018), the community is formed by a set of interacting social entities (actors, such as Colombiamoda) and the linkages (relations, such as visitors attending Colombiamoda) among them. The network presents a round shape with high cohesiveness and density, as well as a distribution of nodes and links around the main node of 'Colombiamoda' (see word Colombiamoda at the center of the figure); thus, exhibiting centrality. In

turn, 'Colombiamoda' is the most repeated word (i.e. token) in the analyzed social media content (i.e. corpus) with the most relations to other content (i.e. exhibiting centrality); and therefore, represents the most important actor within the network. In simple terms, for creating Fig. 3, social media posts related to the event were downloaded, cleaned and transformed (e.g. tokens were identified in the corpus); then, data were uploaded into a data visualization tool (i.e. Gephi) and modeled in accordance with linkages among tokens but without considering temporality (e.g. when the tweet was made). It is to note that the frequency of the token determines the visibility of the node. In other words, the higher the frequency of a token, the larger and more visible the node is within the network.

The identified clusters seen in Fig. 4 indicate the most relevant relationships in Fig. 3, which are represented by dynamical units linked to the central node of Colombiamoda. Each of these clusters are areas of concentration where community users generate conversations around the following 11 general topics of interest: (a) Fashion, (b) Catwalk, (c) Visitors, (d) Public Figures, (e) Designers, (f) Celebrities, (g) Business, (h) Support to Causes, (i) Collections, (j) New Talents, and (k) Trends. These clusters relate to two topological properties of the network. The first, degree distribution, relates to the tendency of nodes to group themselves around a central value; and the second, degree heterogeneity, is the level of irregularity (Estrada, 2010). Owing to these properties, the clusters exhibit a Poissonian distribution. This classification specifies that most nodes in each cluster have an average degree related to the probability that two nodes in the network are connected (Estrada, 2010). The topology of each cluster provides valuable information regarding how social media users are posting, commenting, and forwarding content within the community (social media posts included in this report are translated from Spanish to English). As the visualization of social networks (i.e. Figs. 3 and 4) are powerful to observe and provide an easy way of dealing with abstract concepts like relationships and interactions; the visual inspection of networks offers a natural basis for analyzing relationships in a social context (Srivatsa, 2018). Consequently, the following discussion provides a visual analysis of the social networks created in this study. These interpretations are then based on the visual analysis of network shape (e.g. round, irregular), nodes (amount, location, and size), links (amount and length), and network-intrinsic properties (centrality, cohesion, and density). Whereas data visualization allows the clustering of contents, the visual analysis provides an explanation of the mechanics of interactions among users and thematic analysis generates a description of what is being said in those contents.

In the first cluster (Fig. 4a), 'Fashion,' social media users comment on industry information (e.g. suppliers), various categories (e.g. jewelry, apparel), fashion styles (e.g. street style), and looks (e.g. trendiest looks at the fair). For instance, blogger @beatrizarango commented on Twitter "Fashion journalist. Lover of heels. Fashion is close and fun," which had a reply ratio of 26.5, a retweet ratio of 24, and a share ratio of 21.5.<sup>1</sup> This Fashion cluster is the largest and most important network layer that generates the highest levels of cohesiveness in content among clusters. It has a similar structure to the Colombiamoda network (Fig. 3), which can imply that people are talking about fashion *per se*, organically, and not necessarily because of Colombiamoda. In this cluster, the city is usually mentioned by designers (e.g. Pepa Pombo), who announce attending the fair as it is "the place for fashion" or mention Medellín as the place where their designer careers started. This is the case of twin brothers Daniel and Alejandro Lugo of the Lugo-Lugo brand.

The second cluster (Fig. 4b), 'Catwalk,' considers conversations about the fashion shows at the fair. An example is the post on Twitter by

<sup>1</sup> Twitter ratio indicates numerical specifications related to retweets (resends) or replies (answers) that show engagement to the message or profile (Sepand & Mike, 2017): A high-profile tweet has 25 to 75 ratio, a world influencer has 75 to 500 ratio, and message ratio is meaningful when above 10 RT.

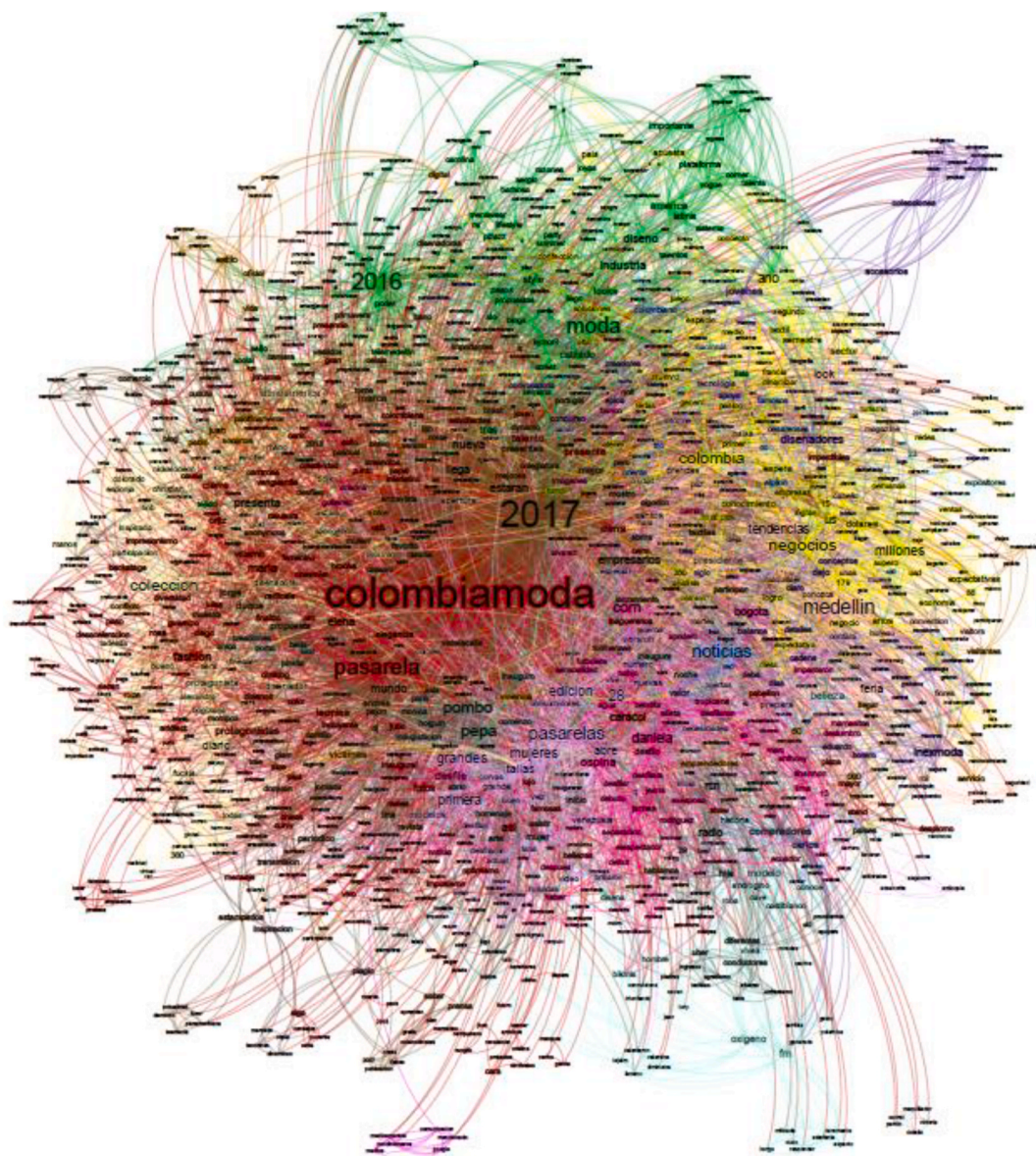


Fig. 3. The Colombiamoda social network.

@leonisa addressing the fashion show of the brand Leonisa™ (see Fig. 5) that said, "Since 1956, Leonisa has created innovative and high-end underwear to enhance and express the intimate beauty of women" (Leonisa, 2019), which had a reply ratio of 10.55, a retweet ratio of 29.15, and a share ratio of 26.63. Leonisa is related to the city because the company is headquartered in Medellín and has become a benchmark of underwear in Colombia and overseas. The Catwalk cluster is unstructured and with less cohesion than the Fashion cluster. Nevertheless, it displays connectedness that is directly related to conversations about the moments before, during, and after the fashion shows. Its content most often mentions representative models associated with the city, such as John Rengifo who participated in the movie 'American Made,' filmed in Medellín. Despite its contents' temporality around the dates of the runway shows and dependability on information generated by Colombiamoda, this topic activates the highest engagement among users within the community, which is generally led by specialized individuals or experts (e.g. influencers, journalists). As a result, this cluster can be classified as an informative network mainly exhibiting event-led engagement.

In the third cluster (Fig. 4c), 'Visitors,' emphasis was given to

statistics on visitors, such as buyers, attendants, and exhibitors (e.g. buyers from Peru). As an example, the post by 'Inexmoda' on Facebook that said, "54,468 attendees, USD179 Million in business expectation, 12,395 buyers, 22 conferences, 12 workshops, 400 models and 69 fashion moments, are the figures left by #Colombiamoda2017 #Vibro-ConLaModa," had 116 likes, 34 shares, and 7 comments. This Visitor cluster is like the Catwalk cluster in terms of shape due to its cohesiveness and lack of centrality. However, the Visitors cluster has more topics of conversations, as seen in the numerous visible nodes, so contents are more dispersed than those of the Catwalk cluster. Concerning the city image, the Visitors cluster contains conversations with pictures that promote the city. Many visitors referred to Medellín as a "fashion city" or "fashion capital" during the event. Particularly, the 'Kymoni' blog attracted attention by showing the best street style from Medellín, including the attendees of Colombiamoda, with information about the place where photos were taken.

The fourth cluster (Fig. 4d), 'Public Figures,' consists of comments on the attendance of individuals involved in public affairs (e.g. the former President of Colombia Juan Manuel Santos). For instance, the post by 'Presidencia de Colombia' on Facebook that said, "#EnVivo | Follow the

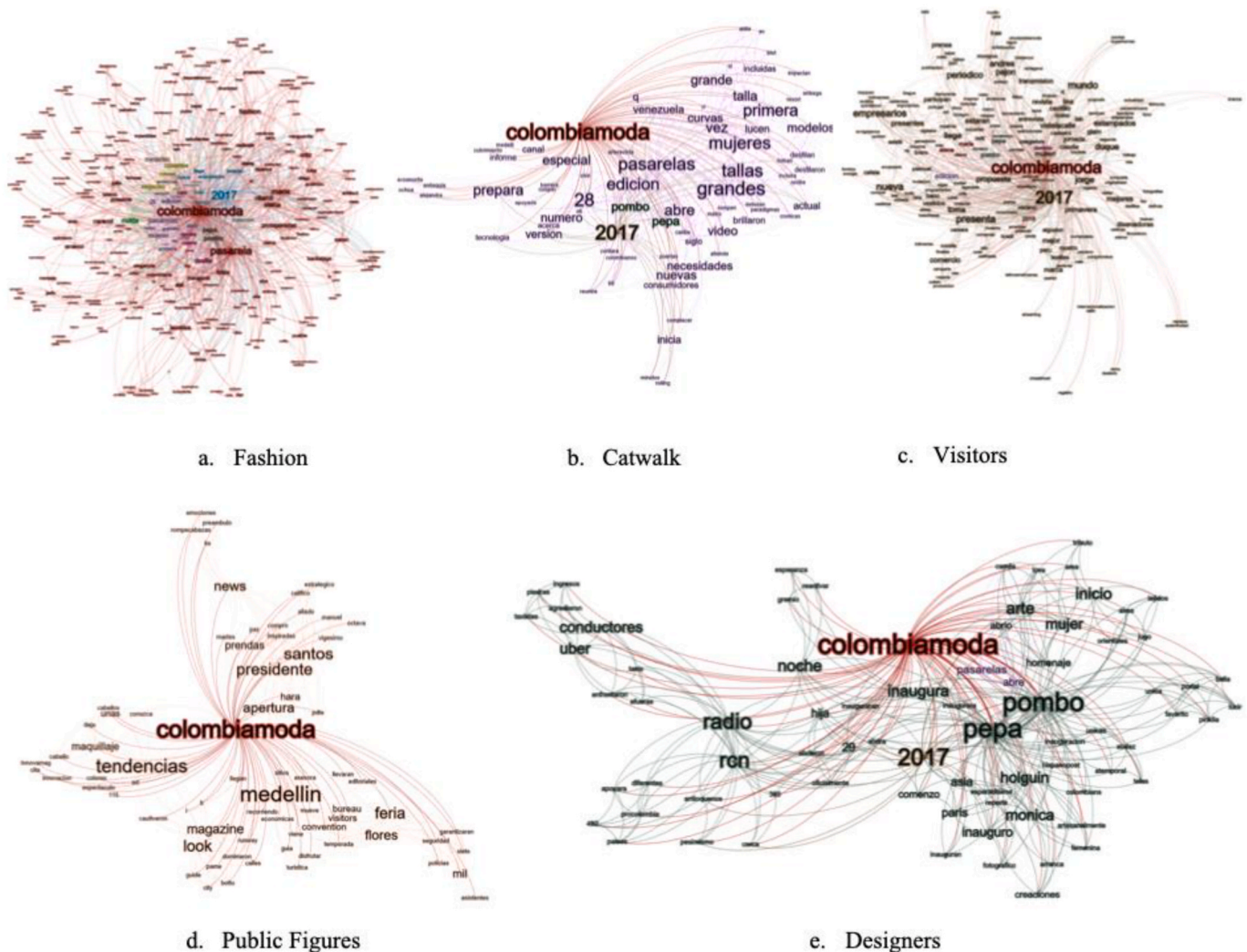


Fig. 4. Clusters identified in the Colombiamoda social network. Note: The topic of Medellín transverses all the 11 clusters.

speech of Juan Manuel Santos - President at the opening of #Colombiamoda2017, the most important fashion and business fair in Latin America," obtained 162 likes, 34 shares, and 149 comments. Content directly related to the city included conversations on the presence of the Colombia-France 2017 initiative managed by the Embassy of France and aimed at highlighting cooperation agreements related to fashion. This Public Figures cluster has the lowest connectedness and density of content among clusters. However, there is presence of event-led engagement in which influencers act as protagonists of the conversations. Furthermore, discussions around public figures have the lowest outreach and generate the lowest consumer-led engagement among clusters. This suggests that a social media communication strategy solely based on influencers would not be effective for Colombiamoda.

The fifth cluster (Fig. 4e), 'Designers,' comprises debates on the best fashion designers and their designs, such as conversations about "exceptional designers" like Pepa Pombo and Andrés Pajón (see Fig. 6). The topology of the cluster is unstructured with a high and uneven density of contents revolving around the main nodes of 'Colombiamoda,' 'Pepa,' and 'Pombo.' For instance, a news article by 'El Espectador' titled 'Pepa Pombo will inaugurate Colombiamoda 2017,' was shared 224 times (207 on Facebook and 17 on Twitter). In general, this is the ideal social-media scenario for Colombiamoda, because event-led engagement in this network transformed into narrative engagement. That is, visitors adopted the content and engaged with its stories while

staying connected to the brand event. It is to note that the fact that Pepa Pombo became a protagonist in this topic of conversation does not mean that other designers were not mentioned. Along, contents expose the opportunity to exhibit the rich symbolic expressions and artisans' abilities of Colombians in the event. For example, jewelry designers presented their creations with ethnic inspirations online.

The sixth cluster (Fig. 4f), 'Celebrities,' includes conversations connected to the attendance of personalities at the tradeshow. In this content layer, celebrities announced visiting the event and mentioned the city as a place for fashion designers. For instance, comments acknowledged Jorge Duque as growing up in Medellín and starting his designer career after winning the reality show 'Project Runway Latin America.' This cluster is unstructured and with a low density. Many of the conversations around celebrities centered on Daniela Ospina, model and ex-wife of the internationally known Colombian soccer player James Rodríguez, who attended the fair right after the announcements of her divorce and the launch of her clothing brand. For example, the post on Facebook, "This is how Daniela Ospina's show in Colombiamoda went after her divorce with James," was shared 1202 times. Thus, the nodes of 'Daniela,' 'Ospina,' and 'James' are visible in the network. It appears that Colombiamoda did not turn this situation to its advantage in that the brand did not join these talks. That is, brand engagement turned into a narrative one but with a disconnection from the brand event. This is a harmful and challenging network to control for the event organizers



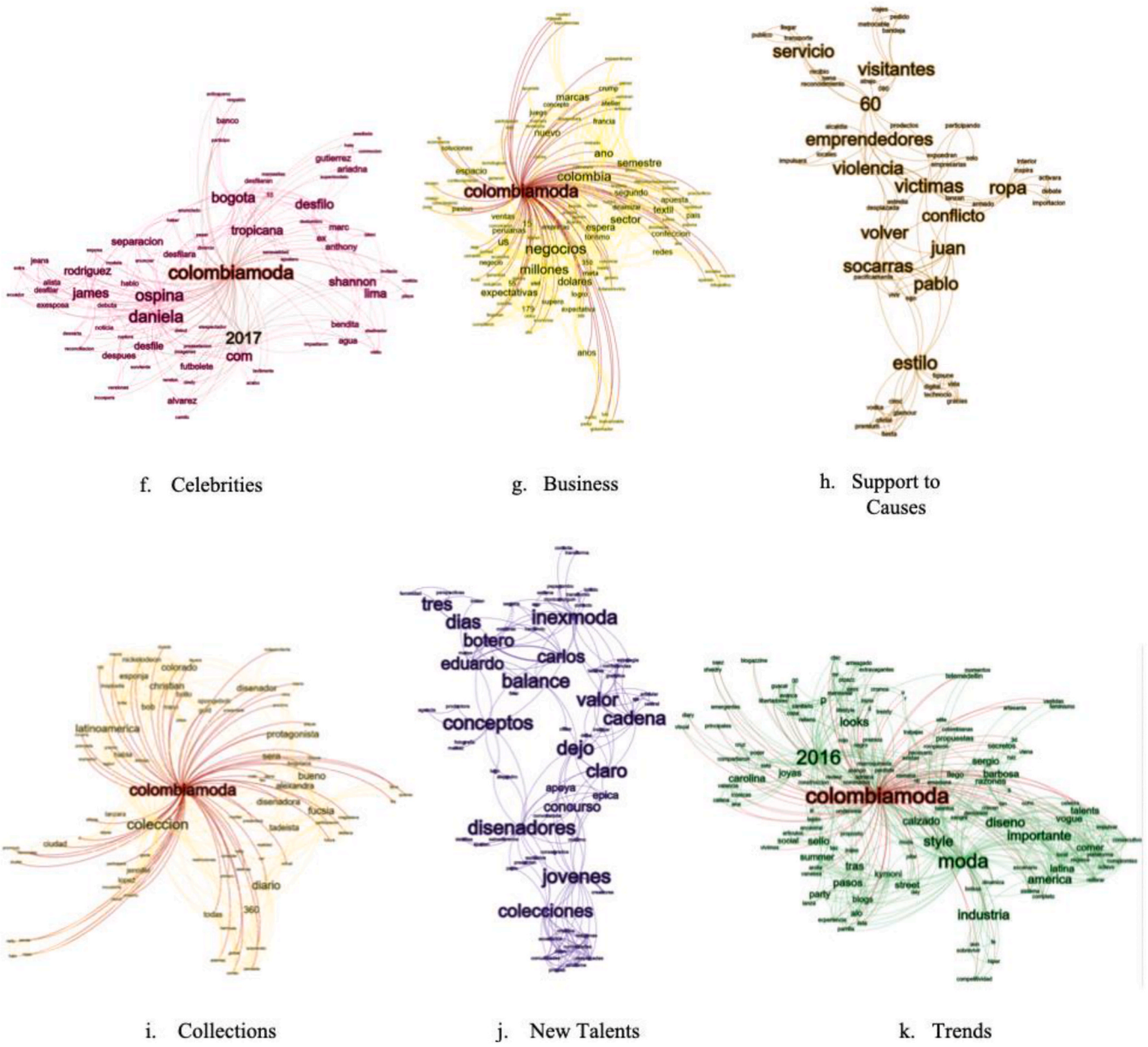


Fig. 4. (continued).

because the conversations mainly consist of gossip that excludes the brand event.

The seventh cluster (Fig. 4g), ‘Business,’ contains information on exhibitors and buyers (e.g. participating companies from Peru and Chile), as well as statistics on closed business deals during the fair. As an example, the news article from ‘TeleMedellín’ titled ‘More than 13 thousand buyers have visited Colombiamoda 2017’ was shared 14 times on Facebook. In this cluster, contents present the city as a place to find opportunities in the fashion industry. For instance, design students of educational institutions participated as entrepreneurs. This layer on business is an informational network with low density and has certain long path lengths, making it like the Catwalk cluster in terms of event-led engagement.

The eighth cluster (Fig. 4h), ‘Support to Causes,’ covers charity work presented and advertised during the fair. For example, the brand Vivimos Pacíficamente [we live peacefully] was launched during Colombiamoda to support victims of the armed conflict in Colombia (see Fig. 5), as indicated in the abovementioned discussion on the political

context of the event. Among the contents generated around this brand, the post "The social brand Vivimos Pacíficamente is launched at Colombiamoda 2017" was shared 26 times (21 on Facebook and five on Twitter). Interactions also address the event and the city in regard to responsible initiatives and the social dimension of the event’s context. This is the case of the ‘Casa en el Arbol,’ a foundation supporting vulnerable people through training and labor inclusion programs, and ‘Mulier’ collection, in which designers include workers who are single mothers with limited physical abilities. The topology of this Support to Causes cluster displays an unstructured layer of contents. Instead of one single outstanding node, this cluster displays various prominent nodes that emphasize entrepreneurs and their connection to certain social issues. Despite the various contents generated in this topic, there is a disconnection with the brand event because Colombiamoda’s node is not visible in the cluster.

The ninth cluster (Fig. 4i), ‘Collections,’ includes deliberations about the fashion designer collections with most media exposure. For instance, there were contents related to designer Cristian Colorado’s collection



Fig. 5. Leonisa 'plus size' collection (left) and Vivimos Pacíficamente (right) fashion shows at Colombiamoda 2017. © Inexmoda archives.



Fig. 6. Pepa Pombo (left) and Andrés Pajón (right) fashion shows at Colombiamoda 2017. © Inexmoda archives.

sponsored by Nickelodeon, such as the news article on 'La Plena' titled 'Spongebob Gold Collection by Christian Colorado shined in Colombiamoda 2017.' Other posts included images of handcrafted designs, including artisan crafts, handmade textiles, and embroidery with

colloquial phrases. Other pictures showed indigenous designs and filigree jewelry inspired by the Nobel Prize-winning author García Márquez. Most of these pictures reflect the influence of the cultural and social contexts of the event in the designers' creations. This is a low-

density cluster with long path lengths (i.e. links). This cluster's topology is similar to that of the Business one (Fig. 4g); yet, it displays a much lower density in content. Furthermore, both Business and Collections clusters generate contents linked to Colombiamoda that display low cohesion.

The tenth cluster (Fig. 4j), 'New Talents,' displays conversations about young designers. For instance, a blog article by Monica Holguín titled 'Pepa Pombo by Mónica Holguín Colombiamoda 2017' was shared four times (two on Facebook and two on Twitter). Some content revolved around the Vogue sponsorship of a section of the fair dedicated to new fashion talents called the 'Vogue Talents Corner.' These discussions highlighted the opportunity brought about by this space for attracting visitors to the city, and in the process, reinforcing the idea of Medellín as a media convergence center for the fashion industry. Like Fig. 4h (Support to Causes), the cluster on New Talents displays various prominent nodes related to unknown designers; therefore, the generated contents are dispersed and with low density. In the last and eleventh cluster (Fig. 4k), 'Trends,' trend information and the public's support and rejection of those trends were commented (e.g. androgynous trend, beauty trends). For example, the post on Twitter by @GiraldoSantiago said, "News of the exciting world of fashion, its trends and lifestyle," and had a reply ratio of 4, a retweet ratio of 29, and a share ratio of 62. The Trends cluster has an unstructured topology and uneven density.

After a visual inspection of all clusters, the Colombiamoda node is the main central element of the Fashion cluster (Fig. 4a), as well as other clusters like Visitors, Public Figures, Celebrities, Business, Collections, and Trends (Fig. 4c, d, 4f, 4g, 4i, and 4k). Because the Colombiamoda node is visible and located almost at the center of these figures, these clusters exhibit centrality, which also implies that engagement is relatively high and most conversations among users are bidirectional. In contrast, other clusters like Catwalk and Designers (Fig. 4b and e) have the Colombiamoda node in a tangential position. As there is no centrality of the Colombiamoda node in these clusters, the event mainly reports about these topics and acts as an umbrella for all generated content. Therefore, most of those conversations are unidirectional. For these cases, the clusters show the prominence of event-led engagement rather than consumer-led engagement. In other words, Colombiamoda is the actor that drives content and starts connections among community users. In terms of unidirectional conversations, it can be said that Colombiamoda acts as the main informant in the Catwalk and Designer clusters; whereas other users partially engage by replicating, commenting, and modifying the contents generated by the fair. Perhaps commenting about fashion shows and designers require a certain level of expertise, and therefore, discourages bidirectional conversations between individuals that are not perceived as knowledgeable in fashion, and left for 'experts,' such as influencers.

It is to note that Support to Causes and New Talents (Fig. 4h and j) are the only clusters that do not visually display the Colombiamoda node. In these graphs, the most visible nodes (e.g. emprendedores [entrepreneurs]) have similar relevance (similar node size) within each cluster, but links between nodes are few and not necessarily related to Colombiamoda. It implies that in these clusters, people are simultaneously talking about different topics, with similar frequency, but without a connection to the brand event. In the case of Support to Causes (Fig. 4h), the topology of the cluster indicates that the protagonists of the contents (cluster's most visible nodes) are the advertised charities, collaborations, and social causes within the platform of the tradeshow. As for New Talents (Fig. 4j), this is the only cluster in which the name of Inexmoda (organizer of Colombiamoda) is visible as a node (see the top part of the figure). The connotation is that designers who are sponsored as new talents recognize and comment about Inexmoda (not the event) as their main benefactor. In these clusters, Support to Causes and New Talents, narrative engagement—rather than brand engagement—drives interactions among users. Consequently, these two clusters are the least useful of all clusters in terms of the social media strategy of the event.

#### 4.3. Social media narratives associated with the city image of Medellín

Although Medellín as a node is only visually identifiable in the clusters of Fashion and Public Figures (Fig. 4a and d), conversations around Medellín are transversal to all clusters and are present throughout the Colombiamoda network. Some examples were provided in the subsection above. At least half of the contents generated about Colombiamoda during 2017 used both words Colombiamoda and Medellín in the same sentence. This is not surprising because brands of events perform a role in promoting a place and acting as a cobrand (Anholt, 2002). In terms of contents related to the image of Medellín, four main themes were identified in the Colombiamoda network: (a) Medellín is the Host of Colombiamoda, (b) Medellín is Business, (c) Medellín is a Catwalk Show, and (d) Medellín, a Place for Fashion. In the first theme, 'Medellín is the Host of Colombiamoda,' the event's communication presented Medellín to the visitors of the fair with posts like, "Medellín opens the doors to Colombiamoda 2017" and "The 28th version of Colombiamoda in Medellín is approaching." Medellín was also portrayed as a tourist destination for visitors of Colombiamoda with posts like, "Tourist guide to enjoy Medellín during Colombiamoda 2017" and "VisteLaCalle in Colombiamoda Day 1: Touring Medellín."

In the second theme, 'Medellín is Business,' the city was displayed as promoting the regional economy with posts like, "Colombiamoda 2017 achieved business for 399 million dollars." Medellín was also associated with boosting national development and the fashion system with posts like, "The textile sector is betting to contribute to the country during the post-conflict: Colombiamoda." 'Medellín is a Catwalk Show' is the third theme, in which Medellín was depicted as an open and inclusive city with posts like, "Colombiamoda, inclusive with victims, androgynous models, and curvy girls." The city was also described as a source of new fashion talents with posts such as: "The Pasarela Interlatino: Students from Areandina will be present at Colombiamoda 2017." Lastly, in the last theme of 'Medellín, a Place for Fashion,' posts included announcements of Medellín as a fashionable place with comments rating the city as a "fashion capital" where recognized fashion designers started their careers. For example, these posts promoted the work of designer Jorge Duque who is originally from Medellín: "Jorge Duque returns to Medellín to present his Spring/Summer 2018 collection in Colombia" and "VisteLa Calle in Colombiamoda 2017: Jorge Duque and the streets of Medellín."

In the Colombiamoda community, within the various topics about the fair that are discussed and visualized in the 11 clusters above (Fig. 4), actors generate contents that implicit and explicitly consider Medellín. Within these representations of Medellín, there is a clear tendency of associations between Medellín and fashion. Thus, it can be inferred that when users talk about fashion, they also talk about Medellín, and vice versa. Besides, when users talk about Colombiamoda, they are implicitly speaking about Medellín. Certainly, these associations have effects on both the image and the brand of the city, as the terms of city brand and city image are sometimes used as synonymous in tourism research (Liu, 2015). This also implies that both Colombiamoda and Medellín need each other, as the topic of fashion is what mainly connects these brands. This similarity in representations, as well as the abovementioned discussion on the clusters, confirms the presence of cobranding with a certain degree of "strategic and cultural fit" among brands, which means that there is an adequate match between the brands of the event and destination (Yu, Wang, & Seo, 2012, p.51). This brand leveraging happens because the brand of Colombiamoda is linked to a place (Keller, 2003).

Even though visitors' perceptions of the event's branding are not homogeneous (Liu, 2015), Colombiamoda favorably affects the image of Medellín and thereby influences its choice as a destination because of the reciprocal spillover effects of the joint brands (Balachander & Ghose, 2003). That is, social media contents in the Colombiamoda community describe how visitors attending the marketing event of Colombiamoda experience an inescapable reality of both the event and the city

(Crowther, 2011). That is, processes of collective meaning can socially emerge through social interaction and communication between social media users that share their voices, and in turn, cause social representations (Moscovici, 2000) that mutually include the event and the city. This is even more important when visitors doubt about the value of the unfamiliar place brand because of the lack of (or stereotyped) information they have received before attending the event (Hoeffler & Keller, 2003), a common situation for visitors to Colombia. For instance, the U.S. Embassy in Colombia (2019) generated alerts for American tourists wanting to visit Colombia. Although cobranding requires a concerted strategy with the goal of generating positive effects like higher brand awareness (Helmig, Huber, & Leeflang, 2008), this is not the case for the identified collaboration between Colombiamoda and Medellín. Despite the Mayor's Office of Medellín official support of the event, there is a low degree of integration among the partnering brands because the joint presentation of brands largely remains separate in form; yet, even if jointure may be wanted in a cobranding, it is certainly not required (Newmeyer, Venkatesh, & Chatterjee, 2014). Still, if such strong associations between the brands of the event and the city are organically found within the Colombiamoda community and exist without a formal brand alliance, what could be expected if both actors were to join efforts and align strategies? More so, as the potential value of each brand could be further created through cooperation (Oeppen & Jamal, 2014).

The main cobranding identified is between the event and the city; however, to a lesser extent, there is also cobranding present between Colombiamoda and the brands of its audience: actors who use the fair as staging (e.g. fashionistas, brands exhibiting at the fair). When these actors join the trade show, they create an alliance with Colombiamoda. Based on Fan, Chang, Zhang, and Zhang (2013), the lesser-known brands (i.e. actors) generate a brand alliance with Colombiamoda, a high-popularity brand, which is usually beneficial to the less known brands to increase brand attitudes and purchase intention. These alliances are made in different ways, from the informal alliance of attending the fair (e.g. an influencer visits the fair and comments about it on social media) to a formal alliance of actively participating at the fair via stand exhibition (e.g. Irina Vargas) and/or fashion show (e.g. Leonisa). Consequently, the degree of integration of the partnering brands (Colombiamoda and brands of the audience) varies; yet, it is usually low in that the brands are not "completely fused in form and utility" (Newmeyer et al., 2014, p.3). As cobranding outcomes of these collaborations, the high popularity brands participating in the event usually received stronger public recognition for the brand alliance with the event than the lesser-known brands. For example, the re-known underwear brand Leonisa showed their new 'plus size' collection at a fashion show during Colombiamoda 2017 (see Fig. 5) and it generated great amounts of press and social media posts. It is important to mention that a cobranding was not always accomplished, especially for certain brands with low popularity (e.g. Vivimos Pacificamente in Fig. 5), because the contents related to them did generate narrative engagement but in disconnection from the brand event.

## 5. Conclusions and implications

In this study, the social media users' interactions relative to the topic of Colombiamoda were explored by using complex social networks to analyze their influence on the process of reconstruction of the city image of Medellín. Results offer an understanding of how observers of the city, specifically social media users, were commenting about Colombiamoda relative to the city. Similar to Kenyon and Bodet's (2018) study, data interpretations explain the relationship between a spotlight event and the destination image. Findings indicate that Colombiamoda generated an online community that contributed to positive influences in the city image of Medellín via collective representations derived from social media interactions. As per Anholt (2002), results also confirm that the role of the spotlight event of Colombiamoda is to act as a cobranding partner of the city brand. However, in the case of Colombiamoda, there

were more than two partnering brands identified: Colombiamoda as a brand event, Medellín as a city brand, and the brands involved in the social media audience of Colombiamoda (e.g. exhibitors). This research extends theory by proposing that brand and narrative engagement on social media are key factors influencing how the cobranding is created, articulated, and reinforced.

Regarding the topology of the Colombiamoda network and based on Boccaletti et al. (2006), data visualization of the social media content related to Colombiamoda illustrates the existence of a community exhibiting a complex topology with a scale-free distribution (Barabási & Albert, 1999). Social representations in this community can be seen as ideas and images embedded in the process of shared content and conversations in social media (Höjjer, 2017). Data visualization of this community revealed patterns in the social media content shared during 2017. Those patterns once analyzed, were classified in 11 clusters containing various conversation topics, such as the clusters of Fashion and Public Figures. Considering the nature of the event, the Catwalk cluster produced the highest levels of users' engagement. Nevertheless, the topic of Medellín is transversal to all clusters and it is present throughout the Colombiamoda network. Contents related to Medellín mainly presented the city as the host of the fair and a tourist and business destination. Additionally, social media contents suggest that Medellín is perceived as an inclusive city that highlights new fashion talents, as well as being associated with promoting business and contributing to the development of the regional economy. Because Medellín is also associated online with being a "place for fashion," impacts on bolstering the city image go beyond the runway shows held during the event. Regarding social media contents and brand engagement, interactions among users stemmed more from event-led engagement than consumer-led engagement. In certain cases, such as the Designers cluster, the brand engagement evolved into narrative engagement.

As for other theoretical implications, findings extend the recent conceptualizations of how the image of a city is formed. This study further explains the interactive formation of a place brand in the information age (Kavaratzis & Kalandides, 2015) by discovering how the observers of the city think of Medellín (Larsen, 2018) relative to a specific spotlight event. The application of complex network analysis for revealing the connection of the event and the city image via cobranding is also an important contribution. Likewise, this paper extends the understanding of how online brand and narrative engagement generate and reinforce cobranding, as well as how brand engagement can transform into narrative engagement within the context of online social networks. Finally, as Moscovici (2000) indicates that the main preoccupation related to the study of social representations should be the "difficulty" of uncovering their structure and inner dynamics (p.30), this work also exposes these aspects of the social representations describing the event and the host city relative to its social media content.

In terms of managerial implications, the most relevant is that after results were presented to Inexmoda, the organizer of Colombiamoda understood the importance of the event in terms of its effects on city image and decided to better align their strategies with the local government marketing plan to continue promoting the city. It is worth noting that historic records of Inexmoda indicate that during a balance of Colombiamoda 1992, an individual from the public expressed: "Colombiamoda should be evaluated not only in business figures but also in intangibles such as the respectable image of the country, the city and the sector projected by this event" (Cruz Bermeo, 2018, p.4). This means that since its origins, Colombiamoda has known that they should invest in promoting the city to improve the attendance of national and international visitors. Nevertheless, the effects of these endeavors have not been researched until now. To further increase the identified leverage between the event and the city, both brands could focus their brand strategy on explicitly relying on the preexisting positive associations with fashion. That is, the brands should allow a joint presentation of brands by actively and strategically participating in the conversations about fashion. Colombiamoda may further extend their online presence

by improving their online communication strategy regarding the identified topics of conversation (clusters seen in Fig. 4). For instance, Colombiamoda could better join conversations, such as those generated in the topics of celebrities, new designers, and support to social causes, to extend their brand presence.

As for methodological implications, this empirical study extends the work of Sevin (2014) by proposing an iterative process—instead of linear—for data collection and analyses by applying complex network analysis. Furthermore, qualitative interpretations did more than a conventional content-based analysis and utilized data visualizations to unveil social media interaction patterns in a dynamic social system. Moreover, the usage of thematic analysis allowed interpretations to go beyond visual analysis by identifying themes within the complex networks. As Lucarelli (2017) conceived place branding as a specific form of urban policy, Medellín’s local government is already considering research insights for improving the city branding strategies. Because city branding is highly associated with country branding (Ram, 2012), research insights may also be examined by the national government. There was a limitation of content bias, which could have been present in some of the analyzed contents and produced by the influence of certain situations (e.g. Avianca airline’s pilot strike). Another limitation was the inaccessibility of all the contents generated about Colombiamoda because the web scrapping had to be restricted to publicly available content. Future research may further explore the content created by top influencers of the Colombiamoda community via in-depth interviews. Other studies could also analyze the changes in the network structure of the Colombiamoda community over time and identify other possible spillover effects of the generated contents outside the original community boundaries and city image. Lastly, another avenue of research may be framed within critical event studies, which is a field that focuses on critically “examining events’ role in relation to ethics, governance, and the wider world” (Robertson, Ong, Lockstone-Binney, & Ali-Knight, 2018, p.868).

## Appendix A

Glossary: Main theoretical and methodological concepts.

Concept	Meaning	Sources
<b>City image reconstruction</b>	City marketing strategy involving activities of place promotion to rebuild, strengthen, and rehabilitate the image of a city.	Paddison (1993)
<b>Cobranding</b>	A brand alliance strategy in which two brands are presented together to the consumer.	Helmig et al. (2008)
<b>Engagement</b>	Personal meaning and high involvement that leads to greater usage of the social media platform.	Di Gangi and Wasko (2016)
<b>Cluster</b>	Layer of data visualized within a social network that is seen as an area of concentration or subgraph with more linkages or connections between actors than in other areas.	Streeter and Gillespie (1992)
<b>Complex network analysis</b>	Based on social network analysis, this analysis depicts complex and dynamic social systems by modeling social interactions (e.g. people generating social media contents about an event) into graphs.	Albert and Barabási (2002)
<b>Online community</b>	Online spaces for interaction and collaboration where the group gathering is not random and with a purpose, more specifically, sociologists define online communities as social networks with tightly connected structures and dense connections.	Faraj et al. (2011), Kozinets (2002), Boccaletti et al. (2006)
<b>Social media</b>	Interactive online platforms that facilitate the creation and sharing of information.	Benkler (2006)
<b>Social network</b>	A social structure that represents social interactions among actors within a context.	Scott (1988)
<b>Social network analysis</b>	A type of sociological analysis that represents social reality by depicting it as a grid of connections or social network.	Scott (1988)
<b>Topology</b>	The geometrical properties and spatial relations of the graph generated by complex network analysis, such as descriptions of configurations of nodes and links representing interactions within a network.	Boccaletti et al. (2006)

## References

Abel, A. (2018, February 22). The 10 coolest cities around the world to visit in 2018. Retrieved 03.12.19 from: <https://www.forbes.com/sites/annabel/2018/02/22/the-10-coolest-cities-around-the-world-to-visit-in-2018/#221ba68f1bb3>. (Accessed 3 December 2019).

## Funding

This work was supported by an internal grant from Universidad EAFIT for the project ‘Marca Medellín’ (Code: 828-000101).

## CRediT authorship contribution statement

**Lina M. Ceballos:** Conceptualization, Writing - original draft, Writing - review & editing, Supervision, Project administration. **Laura RojasDeFrancisco:** Conceptualization, Methodology, Software, Validation, Formal analysis, Investigation, Resources, Data curation, Writing - review & editing, Visualization, Project administration, Funding acquisition. **Juan Carlos Monroy Osorio:** Conceptualization, Methodology, Software, Visualization, Resources, Formal analysis, Writing - review & editing.

## Declaration of competing interest

None.

## Acknowledgments

We appreciate the support provided by Inexmoda during the research design, execution, and validation of findings. We would like to give thanks to Santiago Rodríguez Cadavid (PhD student of engineering at Universidad EAFIT) who supported the data cleansing and transformation, as well as the development of the complex social network in Gephi. Thanks to Dr. Jorge Maya for reviewing the manuscript for publication and to Cristina Rojas De Francisco for creating Fig. 2. We also give thanks to the Greater Medellín Bureau for validating findings of the study. Finally, we appreciate the support given by several students at Universidad EAFIT: Mariana Duque Abréu, Sebastián López, and Nataly Gutierrez Acosta (undergraduate research assistants), as well as Isabella Valencia Vélez and Diana Lucía Ángel Henao (undergraduate students).

- Balachander, S., & Ghose, S. (2003). Reciprocal spillover effects: A strategic benefit of brand extensions. *Journal of Marketing*, 67(1), 4–13.
- Barabási, A. L., & Albert, R. (1999). Emergence of scaling in random networks. *Science*, 286(5439), 509–512.
- Benkler, Y. (2006). *The wealth of networks: How social production transforms markets and freedom*. New Haven, CT, and London: Yale University Press.
- Bidjari, A. F. (2011). Attitude and social representation. *Procedia-Social and Behavioral Sciences*, 30, 1593–1597.
- Boccaletti, S., Latora, V., Moreno, Y., Chavez, M., & Hwang, D. U. (2006). Complex networks: Structure and dynamics. *Physics Reports*, 424(4–5), 175–308.
- Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative Research in Psychology*, 3(2), 77–101.
- Braun, E., Eshuis, J., & Klijn, E. H. (2014). The effectiveness of place brand communication. *Cities*, 41(A), 64–70.
- Buselle, R., & Bilandzic, H. (2009). Measuring narrative engagement. *Media Psychology*, 12(4), 321–347.
- Cadavid, E. S. (2018). Historia de la guerrilla en Colombia [History of the insurgency in Colombia]. Retrieved <http://ecsbdefesa.com.br/defesa/fts/HGC.pdf>. Retrieved 09.03.20 from: .
- Çakmak, E., & Isaac, R. K. (2016). Drawing tourism to conflict-ridden destinations. *Journal of Destination Marketing & Management*, 4(5), 291–293.
- Cambria, E., Schuller, B., Xia, Y., & Havasi, C. (2013). New avenues in opinion mining and sentiment analysis. *IEEE Intelligent Systems*, 28(2), 15–21.
- Casanueva, C., Gallego, Á., & García-Sánchez, M. R. (2016). Social network analysis in tourism. *Current Issues in Tourism*, 19(12), 1190–1209.
- Castañeda, K. D. (2017). Five brands to note from Colombia fashion week. Retrieved <http://www.vogue.co.uk/gallery/colombiamoda-2017-highlights>. Retrieved 21.03.18 from: .
- Castillo-Villar, F. R. (2018). City branding and the theory of social representation. *Bitácora Urbano-Territorial*, 28(1), 33–38.
- Chapman, P., Clinton, J., Kerber, R., Khabaza, T., Reinartz, T., Shearer, C., et al. (2000). *CRISP-DM 1.0 'Step-by-step' data mining guide*. USA: SPSS Inc. CRISPWP-0800. Retrieved <https://www.the-modeling-agency.com/crisp-dm.pdf>. Retrieved 01.07.20 from: .
- Crossley, N., Prell, C., & Scott, J. (2009). Social network analysis: Introduction to special edition. *Methodological Innovations Online*, 4(1), 1–5.
- Crowther, P. (2011). Marketing event outcomes: From tactical to strategic. *International Journal of Event and Festival Management*, 2(1), 68–82.
- Cruz Bermeo, W. (2018, October). Institutional roles in the development of fashion design in Colombia. In *10th+1 conference of the international committee of design history and design studies –icdhs 2018 - back to the future/the future in the past* (Barcelona, Spain).
- DANE. (2018). Proyecciones población [Population projection]. Retrieved <https://www.dane.gov.co/index.php/estadisticas-por-tema/demografia-y-poblacion/proyecciones-de-poblacion>. Retrieved 17.02.20 from: .
- Di Gangi, P. M., & Wasko, M. M. (2016). Social media engagement theory: Exploring the influence of user engagement on social media usage. *Journal of Organizational and End User Computing*, 28(2), 53–73.
- Endel, F., & Piringer, H. (2015). Data wrangling: Making data useful again. *IFAC-PapersOnLine*, 48(1), 111–112.
- Estrada, E. (2010). Quantifying network heterogeneity. *Physical Review E*, 82(6), 066102–1–066102-8.
- Fan, X., Chang, E. C., Zhang, M., & Zhang, Y. (2013). The influence of negative information from a co-brand: The moderating roles of involvement and brand popularity. *International Review of Management and Business Research*, 2(2), 302–312.
- Faraj, S., Jarvenpaa, S. L., & Majchrzak, A. (2011). Knowledge collaboration in online communities. *Organization Science*, 22(5), 1224–1239.
- Gilboa, S., Jaffe, E. D., Vianelli, D., Pastore, A., & Herstein, R. (2015). A summated rating scale for measuring city image. *Cities*, 44, 50–59.
- Greater Medellín Bureau. (2019a). Home. Retrieved <https://bureauMedellin.com/greater>. Retrieved 20.09.19 from: .
- Greater Medellín Bureau. (2019b). Medellín celebra el día mundial de turismo con importantes avances en materia turística [Medellín celebrates world tourism day with important achievements in the area of tourism]. Retrieved <https://bureauMedellin.com/greater/Medellin-celebra-el-dia-mundial-de-turismo-con-importantes-avances-en-materia-turistica/>. Retrieved 20.09.19 from: .
- Hankinson, G. (2004). Relational network brands: Towards a conceptual model of place brands. *Journal of Vacation Marketing*, 10(2), 109–121.
- Hede, A. M., & Kellett, P. (2012). Building online brand communities: Exploring the benefits, challenges and risks in the Australian event sector. *Journal of Vacation Marketing*, 18(3), 239–250.
- Helmig, B., Huber, J. A., & Leeftang, P. S. (2008). Co-branding: The state of the art. *Schmalenbach Business Review*, 60(4), 359–377.
- Hernandez-García, J. (2013). Slum tourism, city branding and social urbanism: The case of Medellín, Colombia. *Journal of Place Management and Development*, 6(1), 43–51.
- Heymann, S. (2014). Gephi. In R. Alhajj, & J. Rokne (Eds.), *Encyclopedia of social network analysis and mining* (pp. 612–625). Springer. Retrieved <https://www.springer.com/gp/book/9781461461692>. Retrieved 01.03.20 from: .
- Hoeffler, S., & Keller, K. L. (2003). The marketing advantages of strong brands. *Journal of Brand Management*, 10(6), 421–445.
- Höjjer, B. (2017). Social representations theory. *Nordicom Review*, 32(2), 3–16.
- Hu, B. (2018). Social network analysis. In B. Frey (Ed.), *The SAGE encyclopedia of educational research, measurement, and evaluation* (pp. 1541–1543). Thousand Oaks: SAGE Publications, Inc.
- ICAO/UNWTO. (2015). Colombia: Medellín will host world tourism organization meeting. Retrieved <https://www.icao.int/Meetings/ICAO-UNWTO-Colombia2015/Pages/default.aspx>. Retrieved 12.12.19 from: .
- IDB. (2009). IDB holds 50th anniversary annual meeting in Medellín, Colombia, March 27–31. IDB News. Retrieved <https://www.iadb.org/en/news/news-releases/2009-03-04/idb-holds-50th-anniversary-annual-meeting-in-Medellin-colombia-march-27-31%2C5144.html>. Retrieved 17.02.20 from: .
- Inexmoda. (2019). About us. Retrieved 24.10.19 from: <https://www.inexmoda.org.co/en/about-us/>.
- Inexmoda. (2020). Trade shows. Retrieved 01.06.20 from: <https://www.inexmoda.org.co/en/trade-shows>.
- Kavaratzis, M., & Kalandides, A. (2015). Rethinking the place brand: The interactive formation of place brands and the role of participatory place branding. *Environment and Planning A*, 47(6), 1368–1382.
- Keller, K. L. (2003). Brand synthesis: The multidimensionality of brand knowledge. *Journal of Consumer Research*, 29(4), 595–600.
- Kenyon, J. A., & Bodet, G. (2018). Exploring the domestic relationship between mega-events and destination image: The image impact of hosting the 2012 Olympic Games for the city of London. *Sport Management Review*, 21(3), 232–249.
- King, R. A., Racherla, P., & Bush, V. D. (2014). What we know and do not know about online word-of-mouth: A review and synthesis of the literature. *Journal of Interactive Marketing*, 28(3), 167–183.
- Költringer, C., & Dickinger, A. (2015). Analyzing destination branding and image from online sources: A web content mining approach. *Journal of Business Research*, 68(9), 1836–1843.
- Kozinets, R. V. (2002). The field behind the screen: Using netnography for marketing research in online communities. *Journal of Marketing Research*, 39(1), 61–72.
- Kozinets, R. V. (2014). Social brand engagement: A new idea. *GfK Marketing Intelligence Review*, 6(2), 8–15.
- Kumar, S., Morstatter, F., Zafarani, R., & Liu, H. (2013, May). *Whom should I follow? Identifying relevant users during crises*. In G. Stumme, & A. Hotho (Eds.), *Proceedings of the 24th ACM conference on hypertext and social media* (pp. 139–147). New York, NY: Association for Computing Machinery.
- La paz con las FARC en Colombia tardó más de 30 años [Gaining peace with the FARC in Colombia took more than 30 years] (2018). Retrieved 09.03.20 from: <https://www.france24.com/es/20180723-historia-acuerdos-paz-farc-colombia>.
- Larsen, H. G. (2018). The 'mental topography' of the shanghai city brand: A netnographic approach to formulating city brand positioning strategies. *Journal of Destination Marketing & Management*, 8, 90–101.
- Leibler, L., & Brand, P. (2012). Movilidad e inclusión social: La experiencia desde la periferia de Medellín y el primer metrocable [mobility and social inclusion: Experience from the periphery of Medellín and the first metrocable]. *Bulletin de l'Institut Français D'études Andines*, 41(3), 363–387.
- Leonisa. (2019). *Leonisa pinterest*. Retrieved 03.12.19 from: <https://www.pinterest.it/leonisa/>. (Accessed 3 December 2019).
- Liu, Y. D. (2015). Major event and city branding: An evaluation of Liverpool as the 2008 European Capital of Culture. *Journal of Place Management and Development*, 8(2), 147–162.
- Liu, A., & Pratt, S. (2017). Tourism's vulnerability and resilience to terrorism. *Tourism Management*, 60, 404–417.
- Lucarelli, A. (2017). Place branding as urban policy: The (im)political place branding. *Cities*, 80, 12–21.
- Lynch, K. (1960). *The image of the city*. Cambridge, MA: MIT Press.
- McGloin, J. M., & Kirk, D. S. (2010). Social network analysis. In A. R. Piquero, & D. Weisburd (Eds.), *Handbook of quantitative criminology* (pp. 209–224). New York, NY: Springer.
- Monroy Osorio, J. C., RojasDeFrancisco, L., & Ceballos, L. M. (2019). *Data visualization of the social media content of Colombiamoda in relation to the city image reconstruction of Medellín* (Vol. 2). Mendeley Data. <https://doi.org/10.17632/5fd929fntf.2>.
- Moscovici, S. (1984). *Psychologie sociale*. Paris: University Press of France (PUF).
- Moscovici, S. (2000). Social representations: Explorations in social psychology. In G. Duveen (Ed.), *Social representations: Explorations in social psychology*. Cambridge: Polity Press.
- Newmeyer, C. E., Venkatesh, R., & Chatterjee, R. (2014). Cobranding arrangements and partner selection: A conceptual framework and managerial guidelines. *Journal of the Academy of Marketing Science*, 42(2), 103–118.
- Oeppen, J., & Jamal, A. (2014). Collaborating for success: Managerial perspectives on co-branding strategies in the fashion industry. *Journal of Marketing Management*, 30(9–10), 925–948.
- Paddison, R. (1993). City marketing, image reconstruction and urban regeneration. *Urban Studies*, 30(2), 339–349.
- Pak, A., & Paroubek, P. (2010, May). *Twitter as a corpus for sentiment analysis and opinion mining*. In N. Calzolari, K. Choukri, B. Maegaard, J. Mariani, J. Odiijk, S. Piperidis, et al. (Eds.), *Proceedings of the seventh international conference on language resources and evaluation (LREC'10)* (pp. 1320–1326). Valletta, Malta, European Language Resources Association.
- Pike, S., & Page, S. J. (2014). Destination marketing organizations and destination marketing: A narrative analysis of the literature. *Tourism Management*, 41, 202–227.
- Piza, N. (2017, July 27). Colombiamoda 2017, en cifras [Colombiamoda 2017 in numbers] El Espectador. Retrieved 21.03.18 from: <https://www.elespectador.com/economia/colombiamoda-2017-en-cifras-articulo-705220>.
- Presentación. (2019). Encuesta de percepción ciudadana de Medellín, 2019 [Presentation: Citizen perception survey of Medellín, 2019]. Retrieved 01.06.20 from: [https://www.medellincomovamos.org/system/files/2020-04/docuprivados/Presentaci%C3%B3n%20Encuesta%20de%20Percepci%C3%B3n%20Ciudadana%20de%20Medell%C3%ADn%2C%202019\\_0.pdf](https://www.medellincomovamos.org/system/files/2020-04/docuprivados/Presentaci%C3%B3n%20Encuesta%20de%20Percepci%C3%B3n%20Ciudadana%20de%20Medell%C3%ADn%2C%202019_0.pdf).

- Ram, H. (2012). Thin line between country, city, and region branding. *Journal of Vacation Marketing*, 18(2), 147–155.
- Rao, A. R., & Ruekert, R. W. (1994). Brand alliances as signals of product quality. *Sloan Management Review*, 36(Fall), 87–97.
- Roberts, L. D. (2015). Ethical issues in conducting qualitative research in online communities. *Qualitative Research in Psychology*, 12(3), 314–325.
- Robertson, M., Ong, F., Lockstone-Binney, L., & Ali-Knight, J. (2018). Critical event studies: Issues and perspectives. *Event Management*, 22(6), 865–874.
- Rodríguez Jiménez, P. (2020). Medellín: La ciudad y su gente [Medellín: The city and its people]. Retrieved 21.03.20 from: <https://www.banrepcultural.org/biblioteca-virtual/credencial-historia/numero-230/Medellin-la-ciudad-y-su-gente>.
- Rojas De Francisco, L., & Monroy Osorio, J. C. (2017). The cultural agenda and leisure time in Medellín, from the perspective of the online content experiences shared. In E. P. Becerra, E. Chitturi, M. C. Henríquez Daza, & J. C. Londoño Roldán (Eds.), *Latin American advances in consumer research* (Vol. 4, pp. 83–84). Duluth, MN: Association for Consumer Research.
- Rousseau, F., & Vazirgiannis, M. (2013, October). *Graph-of-word and TW-IDF: New approach to ad hoc IR*. In Q. He, & A. Iyengar (Eds.), *Proceedings of the 22nd ACM international conference on information & knowledge management* (pp. 59–68). New York, NY: Association for Computing Machinery.
- Ruiz, M. L. (2017, September 14). Las cifras que dejan más de 30 años de violencia urbana en Medellín [The figures left by more than 30 years of urban violence in Medellín]. *El Espectador*. Retrieved 09.03.20 from: <https://www.elespectador.com/noticias/nacional/las-cifras-que-dejan-mas-de-30-anos-de-violencia-urbana-en-Medellin-articulo-713155>.
- Sainaghi, R., & Baggio, R. (2017). Complexity traits and dynamics of tourism destinations. *Tourism Management*, 63, 368–382.
- Scott, J. (1988). Trend report: Social network analysis. *Sociology*, 109–127.
- Sepand, & Mike. (2017). A quick look at the reply-to-retweet ratio. Retrieved 29.07.19 from: <https://blog.fastforwardlabs.com/2017/05/15/reply-retweet-ratio.html>.
- Serrano, M. (2018, February 13). Despite economic growth, Colombia continues to be one of the most unequal countries in the world. *Un Periodico Digital*. Retrieved 09.03.20 from: <http://unperiodico.unal.edu.co/pages/detail/despite-economic-growth-colombia-continues-to-be-one-of-the-most-unequal-countries-in-the-world/>.
- Sevin, H. E. (2014). Understanding cities through city brands: City branding as a social and semantic network. *Cities*, 38, 47–56.
- Situr. (2019). Llegada mensual pasajeros aeropuerto de origen internacional [Monthly arrival of international passengers to the airport]. Retrieved 29.07.19 from: [http://situr.gov.co/estadisticas/df\\_me\\_llegada\\_pasaj\\_internacionales\\_mensual/general/2019](http://situr.gov.co/estadisticas/df_me_llegada_pasaj_internacionales_mensual/general/2019).
- Skianis, K., Rousseau, F., & Vazirgiannis, M. (2016, November). *Regularizing text categorization with clusters of words*. In J. Su, K. Duh, & X. Carreras (Eds.), *Proceedings of the 2016 conference on empirical methods in natural language processing* (pp. 1827–1837). Austin, TX: Association for Computational Linguistics.
- Small, T. A. (2011). What the hashtag? A content analysis of Canadian politics on Twitter. *Information, Communication & Society*, 14(6), 872–895.
- Spracklen, K., & Lamond, I. R. (2016). *Critical event studies*. New York, NY: Routledge.
- Srivatsa, V. (2018, April 19). An introduction to graph theory and network analysis: With python codes. Retrieved 17.09.19 from: <https://www.analyticsvidhya.com/blog/2018/04/introduction-to-graph-theory-network-analysis-python-codes/>.
- Streeter, C. L., & Gillespie, D. F. (1992). Social network analysis. *Journal of Social Service Research*, 16(1–2), 201–222.
- Thevenot, G. (2007). Blogging as a social media. *Tourism and Hospitality Research*, 7(3/4), 282–289.
- URA. (2016). Medellín, Colombia, conferred Lee Kuan Yew World city prize 2016 “Singapore urban redevelopment authority”. Retrieved 03.12.19 from: <https://www.ura.gov.sg/Corporate/MediaRoom/Media-Releases/pr16-16>.
- U.S. Embassy in Colombia. (2019). Alerts and messages. Retrieved 30.09.19 from: <https://co.usembassy.gov/u-s-citizenservices/security-and-travel-information/>.
- Valencia, A. (2018, November 9). Inexmoda obtiene el estatus de notoriedad para su marca Colombiamoda [Inexmoda obtains the notoriety status for its brand

Colombiamoda]. Retrieved 12.04.19 from: <https://www.asuntoslegales.com.co/actualidad/inexmoda-obtiene-el-estatus-de-notoriedad-para-su-marca-colombiamoda-2791724>.

Werayawarungura, N., Pungchaichan, T., & Vateekul, P. (2016, July). *Social network analysis of calling data records for identifying influencers and communities*. In IEEE (Ed.), *2016 13th international joint conference on computer science and software engineering, JCSSE* (pp. 1–6). Khon Kaen, Thailand: IEEE.

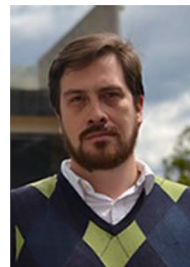
Yu, L., Wang, C., & Seo, J. (2012). Mega event and destination brand: 2010 shanghai expo. *International Journal of Event and Festival Management*, 3(1), 46–65.



**Lina M. Ceballos**, PhD, is a Full Professor of Marketing at Universidad EAFIT – School of Management (Colombia). She earned a Doctorate in Consumer, Apparel, and Retail Studies with a minor in Consumer Behavior from The University of North Carolina at Greensboro. Her scholarly research is mainly focused on fashion studies and consumer behavior, including topics like attitudes, aesthetics, experiences, and identity. She has published in the *Journal of Fashion Marketing and Management*, among other journals. Orcid: <http://orcid.org/0000-0001-5024-2591>



**Laura RojasDeFrancisco**, PhD is a Full Professor of Marketing and Director of Marketing Studies Lab at Universidad EAFIT – School of Management (Colombia). She has a Doctorate in Humanities - Production and Consumption of Culture from the Autonomous University of Barcelona (Spain). She focuses on the areas of consumer consumption analysis, cultural marketing, digital culture and leisure studies. She is the Principal Investigator of the project “Medellín City Brand constructors,” which utilizes social network and thematic analyses. She has published in top leisure studies journals, such as *Journal of Leisure Research*, and other marketing journals. Orcid: <https://orcid.org/0000-0002-7250-5599>



**Juan Carlos Monroy Osorio**, MSc, is an Assistant Professor of Digital Marketing at Universidad EAFIT – School of Management (Colombia). He has relevant knowledge and experience in user experience, consumer experience, branding experience (BX), business analytics, data visualization, and data driven decisions. He is also the coordinator of digital marketing at Universidad EAFIT for undergraduate, graduate, and continuing education programs. His research focuses on business analytics, marketing strategies, transmedia storytelling, and data visualization for better strategic business decisions related to prescriptive analytical models. Orcid: <http://orcid.org/0000-0002-0518-5011>