

ANALYSIS OF THE USE OF SOCIAL MEDIA MARKETING WITH AN OVERVIEW ON GRAPHIC DESIGN ON THE EXAMPLE OF TREBINJE WINERIES

Mirjana Miljanović¹ [0000-0002-7394-8703], Igor Dutina², Marina Milićević³ [0000-0001-5391-2802]

Abstract

Nowdays, social media (SM) and online advertising have become key tools for building and promoting a brand. This is very important for local entrepreneurs, such as wineries in Trebinje (Bosnia and Herzegovina), who want to increase visibility and reach a wider audience. This paper explores the use of SM with an overview on graphic design, analyzing the existing strategies that wineries in Trebinje use for promotion. Through a case study of 19 members of the Association of Winemakers and Vinegrowers "Vinos" Trebinje, the paper analyzes how visual identity and advertising design on SM affect brand perception and user engagement. Attention is paid to the creative aspects of graphic design, including the analysis of the use of basic graphic design elements (text and typography, photography, illustrations, colors, etc.) which contribute to creation of an attractive and recognizable brand. The methodology includes qualitative analysis through the case study of 19 wineries, analysis of content published on SM, as well as design analysis. Quantitative analysis is conducted to quantify user engagement through descriptive statistical analysis and analysis based on SM metrics. The results of the research indicate that wineries which use consistent and high-quality graphic design achieve significant levels of user engagement and a more positive perception of the brand. A comparative analysis of different wineries has identified best practices and proposes recommendations for improving online presence.

Key words: social media, online advertising, graphic design, wineries, engagement.

¹ University of East Sarajevo, Faculty of Production and Management Trebinje, Bosnia and Herzegovina, mirjana.miljanovic@fpm.ues.rs.ba

² University of East Sarajevo, Bosnia and Herzegovina, Academy of Fine Arts Trebinje, igor.dutina@aluth.ues.rs.ba

³ University of East Sarajevo, Bosnia and Herzegovina, Faculty of Production and Management Trebinje, marina.milicevic@fpm.ues.rs.ba

1. Introduction

Wine is increasingly recognized as a means of enjoyment, relaxation, and social interaction (Molina et al., 2015). As it becomes more present in everyday life, the interest in visiting wine regions is growing, which is increasing their global popularity. SM, which has revolutionized marketing communication, is becoming key in the wine industry, as is the case in Trebinje.

Winemakers and vineyard owners in Trebinje play a crucial role in the development of tourism and the demand for local products, which has led to the growth of other sectors in the city. Trebinje is known for wines such as Žilavka and Vranac, with a large number of vineyards and wine cellars spanning around 550 hectares, producing approximately 2,970,000 liters of wine annually (Strategy for the Development of Agriculture and Rural Areas of the City of Trebinje 2023-2027; Ministry of Agriculture, Forestry, and Water Management of the Republic of Srpska).

Modern consumers increasingly interact with brands through SM, which they also use for customer services and contact with businesses (Egaña et al., 2021). The effective use of SM can improve marketing processes and customer relationships. The digital form of communication poses a challenge for media, where graphic designers play a key role in creating promotional content. Graphic design on SM is essential for visibility, engagement, and the success of marketing campaigns (Tantuah & Thorl, 2022).

The goal of the research is to analyze the use of SM and online advertising on platforms such as Facebook and Instagram, with a focus on graphic design. Through a case study of 19 members of the "Vinos" Trebinje Winemakers and Vineyard Owners Association, the research explores how visual identity and design influence brand perception and user engagement. The methodology involves a combination of qualitative and quantitative approaches, including content and design analysis on SM, as well as statistical data analysis.

2. Literature Review

2.1 Social Networks

SM are internet applications based on Web 2.0 technologies, which allow users to create and share content (Canovi & Pucciarelli, 2019). The focus of this paper is on platforms such as Facebook and Instagram, which enable the creation of personal and business profiles for connecting, communicating, and building relationships with other users. Businesses use these tools to share information, promote products and services, and engage in direct communication with consumers. SM has become essential for increasing the visibility and competitiveness of companies.

According to research (Obermayer et al., 2022), the main reasons for using SM are sharing general information (58.5%), direct communication with customers

(57.8%), and sharing marketing messages (53.4%). Small businesses use these tools to build a regional image, attract customers, and increase profits.

The expansion of SM significantly impacts large organizations, as well as small and medium-sized enterprises (SMEs). Research shows that SM strategies are particularly beneficial for SMEs due to their flexibility and low costs compared to traditional media (Galati, 2017). Social media, in fact, offers inexpensive promotional options with relatively low costs compared to those required for communication in non-virtual media.

2.2 Social Media Marketing and Graphic Design

In the 21st century, significant changes in the understanding of the role of graphic design and its impact on consumer communications and marketing have emerged as a result of globalization, ethnocultural identification, hyper-consumption, and the expansion of the digital space (Kosarevska, 2023). The media industry, faced with the transition to digital communication, is challenged with the need for innovative graphic design to remain relevant and maintain its market presence.

Practice and research show that visual content plays a key role in engaging consumers. Graphic design shapes the visual presentation, text, and uses various marketing tools, and can be seen as the visual realization of the advertising message. Design creates a harmonious image of the advertising message, incorporating aesthetic elements such as colors, tones, composition, and originality (Walker, 2017). Besides aesthetic features, the ethno-stylistic aspect is also important. Marketing generates interest in the brand, while design visually conveys that interest, making it the face of the brand (Satria & Tantuah, 2022).

There are three ways of processing information: (1) representational, where verbal and non-verbal information are processed separately; (2) referential, where visual communication activates the verbal system and vice versa; and (3) associative, where text and images can trigger mental cues. SM and visual design offer brands numerous touchpoints for engaging consumers.

2.3 Theory of Design

Effective branding through graphic design helps the brand stand out on the market, create a strong emotional connection with consumers and increase brand recognition over time. The process typically involves research, brainstorming, sketching, refining and finalizing the design, often in collaboration with the client, to ensure the design accurately reflects the brand's values and message.

Branding through design has evolved with the development of technology and changes in consumer behavior, and several relevant theories have significantly influenced this process (Firdaus, et al., 2023):

1. **AIDA model.** This model suggests that advertising should attract attention (Attention), create interest (Interest), cause desire (Desire) and finally lead to action (Action). In graphic design branding, this means that

designers must create visually appealing and striking designs that evoke emotions and encourage the consumer to learn more about the brand.

2. **Golden Circle theory.** Popularized by Simon Sinek, this theory suggests that the most successful brands start communicating with their "why"—the purpose, cause, or belief that drives them—rather than focusing solely on their products or services. In graphic design branding, this means that designers should create designs that communicate the value and purpose of the brand, not just the features or benefits of the product.
3. **Gestalt theory.** It focuses on the way people perceive and organize visual information, suggesting that people tend to perceive visual elements as a whole rather than as separate parts. In branding through design, this means that designers should create designs that are visually coherent and convey a clear message, rather than relying on disjointed elements.
4. **Color theory.** Colors play a key role in branding because they can evoke different emotions and associations in the viewer. For example, blue is often associated with trust and reliability, while red can evoke excitement and passion. Designers must carefully choose colors that align with the brand's values and message.

2.4 Trends in Social Media Marketing and Graphic Design

Contemporary trends in social media marketing focus on the use of advanced platforms to promote brands and products. One of the main trends is the growing popularity of video content on platforms like YouTube, Instagram, Facebook and TikTok, as it allows brands to capture attention and engage audiences (Maitri et al., 2023). Live streaming is particularly important, as it enables interaction with users in real time (Sedej, 2019; Dewobroto&Enrica, 2021).

Also, the influence of influencers is becoming increasingly important in expanding the reach and building the credibility of brands through authentic promotions (Azhar et al., 2022). "Stories" on Instagram, Facebook and Snapchat, as well as the use of technologies such as AR and VR, offer new ways to engage audiences (Rustiawan et al., 2023; Sudirjo et al., 2023). Content personalization and automated support via chatbots are becoming more common, while users are also creating content that helps build brand trust (Khan et al., 2019). Accordingly, data management and privacy protection become priorities, while companies must adapt their strategies to remain relevant in a rapidly changing world.

Contemporary trends in graphic design are constantly changing and improving. Different approaches, such as minimalism, geometric shapes, bright colors, asymmetrical layouts, as well as illustrations, organic textures and moving graphic elements, are becoming more and more popular (Abbaset al., 2024). However, it is important to remember that the basic purpose of design is effective communication and providing an adequate experience to the target audience. When following trends, it is necessary to take into account the identity and goals of the brand or project.

2.5 The wine industry in Bosnia and Herzegovina

Wine production in Bosnia and Herzegovina is concentrated in the river basins of the Neretva and Trebišnjica rivers, predominantly in the southern part of the country. Regionalization since the 1970s has identified two main wine regions: Northern Bosnia and Herzegovina. Due to its mild climate, Herzegovina is the primary and only significant producer of grapes and wine in the country. The region is known for indigenous grape varieties such as Žilavka, Vranac, and Blatina, which are well-adapted and produce high-quality wines unique to this area (Nurković, 2017).

Viticulture in Bosnia and Herzegovina is characterized by the presence of small vineyards, usually ranging from 0.3 to 0.4 hectares, with very few exceeding 10 hectares. These small vineyards are mostly family-owned, and there is no official registry of grape and wine producers. By 1990, Bosnia and Herzegovina had 5,781 hectares of vineyards, with 24.5 million European vines planted on American rootstocks. Of this, 5,691 hectares were in Herzegovina (98.4%), while 90 hectares were in Northern Bosnia (1.6%) (Nurković, 2017).

3. Results

The research methodology employs a combined qualitative and quantitative approach. In the first phase, the research encompasses the analysis of engagement (on Facebook: the number of posts, photos, videos, events, surveys; on Instagram: photos, videos, carousel posts), design analysis (photos and graphic design), descriptive data (number of likes, comments, shares, number of followers), and the nature of posts (photo, video, graphic) for 19 members of the Association of Winemakers and Vinegrowers 'Vinos' Trebinje (BiH). This phase evaluates the level of engagement, providing a more realistic picture of this indicator. In the second phase, engagement calculations are performed through descriptive statistical analysis.

SM data includes a total of 927 posts over the past 3 years, distributed as 527 on Facebook (56.85%) and 400 on Instagram (43.15%). The data analysis period was from August 20, 2021, to August 20, 2024, while data collection was conducted manually from July 2024 to August 2024 (see Tables 1 and 2).

Table 1: Engagement on wineries' posts on Facebook (n=19)

The Association of Winemakers and Vinegrowers "Vinos" Trebinje	Posts	Photos	Videos	Graphics	Events	Comments	Shares	Likes
Tvrdoš Monastery Cellars	0.03	0.00	0.03	0.00	0.00	0.00	0.00	0.03
Vukoje 1982 Cellars	7.00	11.59	0.20	0.78	0.24	38.78	1.57	863.00
Andjelić Cellar	1.39	5.00	0.00	0.22	0.00	3.52	1.39	62.04
Petijević Wine Cellar	8.47	11.94	1.63	0.31	0.00	2.14	2.76	225.00
Sekulović Wine Cellar	2.14	1.73	0.31	0.31	0.00	8.36	0.82	54.33
Popovac Wine Cellar	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00

The Association of Winemakers and Vinegrowers "Vinos" Trebinje	Posts	Photos	Videos	Graphics	Events	Comments	Shares	Likes
Berak Wine Cellar	7.46	10.45	0.00	0.75	0.00	6.72	0.75	137.31
Tarana Wine Cellar	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
Lečić Wine Cellar	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
Bojanović Wine Cellar	2.15	6.92	0.15	0.00	0.00	2.46	2.54	112.77
Runjevac Wine Cellar	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
Dabić Winery	4.26	4.26	0.00	0.00	0.00	0.00	0.00	6.38
Korać Wine Cellar	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
Marić Wine Cellar	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
Ačimović Wine Cellar	0.16	0.47	0.00	0.00	0.00	0.00	0.00	1.88
Vera Winery	0.43	0.43	0.14	0.00	0.00	0.29	0.14	3.74
Dostić Wine Cellar	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
Dračevac Wine Cellar	0.51	0.85	0.00	0.00	0.00	0.51	0.51	29.32
Đelmo Winery	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00

Table 2: Engagement on vineyards' posts on Instagram (n=19)

The Association of Winemakers and Vinegrowers "Vinos" Trebinje	Posts	Photos	Videos	Graphics	Carousels	Comments	Shares	Likes
Tvrdoš Monastery Cellars	0.59	0.27	0.00	0.05	0.27	0.00	2.51	41.39
Vukoje 1982 Cellars	1.34	1.02	0.13	0.17	0.05	1.96	0.83	287.23
Andjelić Cellar	0.69	0.35	0.10	0.05	0.15	2.23	0.69	69.84
Petijević Wine Cellar	6.08	2.86	0.00	1.48	1.74	3.82	7.64	481.94
Sekulović Wine Cellar	1.74	0.87	0.19	0.39	0.29	2.89	5.11	6.17
Popovac Wine Cellar	0.30	0.20	0.00	0.10	0.00	0.40	0.30	34.73
Berak Wine Cellar	2.42	1.61	0.12	0.23	0.46	1.04	4.72	224.05
Tarana Wine Cellar	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
Lečić Wine Cellar	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
Bojanović Wine Cellar	0.81	0.52	0.04	0.00	0.26	5.43	1.44	170.21
Runjevac Wine Cellar	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
Dabić Winery	2.90	1.04	0.04	0.17	1.65	3.12	10.18	284.45
Korać Wine Cellar	3.78	0.00	0.00	0.00	0.00	0.00	0.00	0.00
Marić Wine Cellar	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
Ačimović Wine Cellar	0.19	0.05	0.00	0.00	0.14	0.19	0.61	26.16
Vera Winery	4.59	2.58	0.16	0.64	1.21	4.27	7.33	158.21
Dostić Wine Cellar	0.14	0.00	0.00	0.14	0.00	0.27	0.96	47.81
Dračevac Wine Cellar	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
Đelmo Winery	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00

3.1 Wineries' Facebook and Instagram activity

The descriptive analysis of the sample of 19 wineries shows that 4 wineries do not have an Instagram account (of which 1 has a private account), while 7 do not have a Facebook account. Tables 3 and 4 provide an overview of the wineries' activities on Facebook and Instagram. In total, the wineries have 18,740 followers,

with 71.37% (Mean=1348.632; Sd=1920.112) on Instagram and 28.63% (Mean=813.947; Sd=1920.852) on Facebook. The winery with the highest number of followers is Vukoje (4900 followers on Facebook and 8355 on Instagram), while the winery Korać has the lowest number of followers (185 on Instagram and 0 on Facebook).

The extent of rich content in posts plays a crucial role in attracting potential customers and retaining existing ones. Vukoje Winery had the highest number of posts (343 on Facebook and 112 on Instagram), while Tarana Winery had 0 posts. On Facebook, posts were most commonly in the form of "Photos" with a total of 934 photos (Mean=49.158; Sd=131.710), "Graphics" (Mean=2.632; Sd=8.681), and "Videos" (Mean=1.737; Sd=4.175), while "Events" posts were rare with only 12 posts (Mean=0.667; Sd=2.828).

Table 3: Descriptive data of Facebook effort for Trebinje wineries

	Average	Min	Max	Standard deviation
Followers	813.947	0	4900	1290.852
Posts	27.7368	0	343	78.984
Photos	49.158	0	568	131.710
Videos	1.737	0	16	4.175
Graphics	2.632	0	38	8.681
Events	0.667	0	12	2.828
Comments	112.105	0	1900	433.722
Shares	9.579	0	77	19.864
Likes	2543	0	42287	9645.714

On Instagram, wineries primarily expressed themselves through "Photos" posts, with a total of 226 photos (Mean=11.895; Sd=20.787), and "Carousels" posts with 102 posts (Mean=5.368; Sd=9.587), while "Graphics" posts were only 20 (Mean =1.053; Sd=2.527). Photos are key to capturing attention, while event promotions increase interaction with users, potentially resulting in a larger follower base and engagement with existing ones. Graphic design helps wineries visually stand out, convey the brand message, and communicate effectively with the audience, thereby enhancing engagement and user loyalty.

Posts were shared a total of 700 times on Instagram (Mean=36.842; Sd=57.186) and 182 times on Facebook (Mean=9.579; Sd=19.864). This increases content visibility, providing an advantage for brand promotion and recognition, which may impact sales (Coursaris et al. 2016; Egaña et al. 2021).

Additionally, a total of 927 posts received 2130 comments on Facebook (Mean=30.211; Sd=49.517) and 574 comments on Instagram (Mean=112.105; Sd=433.722). Comments influence public opinion and brand awareness, which may affect purchase intentions (Carah 2014; Egaña et al. 2021).

Posts received a total of 96,465 likes, with 48,317 likes on Facebook (Mean=2543; Sd=9645.714) and 48,148 likes on Instagram (Mean=2534.105; Sd=5577.332).

Table 4: Descriptive data of Instagram effort for Trebinje wineries

	Average	Min	Max	Standard deviation
Followers	1348.632	0	8355	1920.112
Posts	21.421	0	112	31.7146
Photos	11.895	0	85	20.787
Graphics	1.053	0	11	2.527
Videos	2.789	0	17	4.951
Carousels	5.368	0	38	9.587
Comments	30.211	0	164	49.517
Shares	36.842	0	235	57.186
Likes	2534.105	0	23998	5577.332

4. Discussion

4.1 Correlation Between Engagement and Social Media Metrics

Pearson correlation was used to analyze the relationship between engagement metrics and SM metrics in the Facebook sample (Table 5):

- **Published photos and number of comments:** the correlation between the number of published photos and the number of comments on winery posts is very high ($r=0.963$; $p<0.01$). This indicates a very strong positive relationship, meaning that as the number of published photos increases, the number of comments also significantly increases. Therefore, photos have a substantial impact on user engagement, as evidenced by the increase in comments;
- **Graphic design and number of comments:** the correlation between graphic design in posts and the number of comments is extremely high ($r=0.993$; $p<0.01$). This nearly perfect correlation suggests that higher-quality graphic design or its presence significantly increases the number of comments on posts;
- **Number of shares and published photos:** the correlation between the number of shares of posts and the number of published photos is high ($r=0.951$; $p<0.01$), while the correlation between the number of shares and graphic design in posts is also high ($r=0.874$; $p<0.01$). These results indicate that both factors, photos and graphic design, strongly influence content sharing, with photos having a slightly stronger effect;
- **Number of likes and published photos:** the correlation between the number of likes and published photos is high ($r=0.971$; $p<0.01$), while the correlation between the number of likes and graphic design in posts is even higher ($r=0.992$; $p<0.01$). These results indicate that both factors significantly impact the number of likes, with graphic design having a stronger influence than photos;
- **Number of followers and published photos/graphic design:** the correlation between the number of followers and published photos is high

($r=0.832$; $p<0.01$), while the correlation between the number of followers and graphic design in posts is also high ($r=0.808$; $p<0.01$). These correlations suggest that visually rich content attracts and retains more followers, which can be crucial for increasing engagement and building the brand.

- **Number of shares, likes and published video content:** the correlation coefficient between the number of shares ($r=0.52$; $p<0.05$) shows a medium positive association, which means that a higher number of shares implies a higher level of interaction with the content. This statistically significant association indicates that users are more likely to share content they perceive as relevant or interesting, which increases brand reach and visibility. On the other hand, an even stronger correlation ($r=0.65$; $p<0.01$) between the number of likes and published video content suggests that the video format causes more significant positive reactions from the audience, which leads to more likes compared to other types of content.

Table 5: Pearson correlations of the metrics on Facebook (n=12)

	<i>Followers</i>	<i>Posts</i>	<i>Photos</i>	<i>Videos</i>	<i>Graphics</i>	<i>Events</i>	<i>Comments</i>	<i>Shares</i>	<i>Likes</i>
<i>Followers</i>	1								
<i>Posts</i>	0.802**	1							
<i>Photos</i>	0.832**	0.99**	1						
<i>Videos</i>	0.484*	0.668**	0.623**	1					
<i>Graphics</i>	0.808**	0.983*	0.977**	0.537*	1				
<i>Events</i>	0.816**	0.969**	0.969**	0.477*	0.994**	1			
<i>Comments</i>	0.785**	0.973**	0.963**	0.489*	0.993**	0.999**	1		
<i>Shares</i>	0.829**	0.911**	0.951**	0.654**	0.874**	0.872**	0.843**	1	
<i>Likes</i>	0.785**	0.981**	0.971**	0.523*	0.992**	0.998**	0.998**	0.856**	1

Note: * $p < 0.05$, ** $p < 0.01$

Pearson correlation was used to analyze the relationship between engagement metrics and SM metrics in the Instagram sample (Table 6):

- **Published photos and number of comments:** the correlation between published photos and the number of comments is high ($r=0.797$; $p<0.01$), while the correlation between graphic design in posts and the number of comments is slightly lower ($r=0.748$; $p<0.01$). This suggests that although both factors significantly contribute to user engagement through comments, photos have a somewhat greater impact;
- **Number of shares and published photos/graphic design:** the correlation between the number of shares of posts and the number of published photos is moderate ($r=0.511$; $p<0.05$), while the correlation between the number of shares and graphic design in posts is lower ($r=0.251$; $p>0.05$). Photos have a greater impact on content sharing compared to graphic design, but both factors show weaker associations with sharing compared to other forms of engagement;
- **Number of likes and published photos/graphic design:** the correlation between the number of likes and published photos is high ($r=0.948$;

$p<0.01$), while the correlation between the number of likes and graphic design in posts is also high ($r=0.920$; $p<0.01$). Both photos and graphic design have a very strong impact on the number of likes, with photos having a slightly greater effect;

- **Number of followers and published photos/graphic design:** the correlation between the number of followers and published photos is moderate ($r=0.616$; $p<0.01$), while the correlation between the number of followers and graphic design in posts is lower ($r=0.442$; $p<0.01$). This indicates that Instagram users respond more to posts containing photos, while graphic design has a lesser impact on attracting new followers.
- **The number of shares, likes and published video content:** the correlation coefficient between the number of shares ($r=0.52$; $p<0.05$) shows a medium positive association, which means that a higher number of shares implies a higher level of interaction with the content. This statistically significant association indicates that users are more likely to share content they perceive as relevant or interesting, which increases brand reach and visibility. On the other hand, an even stronger correlation ($r=0.65$; $p<0.01$) between the number of likes and published video content suggests that the video format causes more significant positive reactions from the audience. Video content is more dynamic and interactive, leading to more likes compared to other types of content.

Table 6: Pearson correlations of the metrics on Instagram ($n=14$)

	Followers	Posts	Photos	Graphics	Videos	Carousels	Comments	Shares	Likes
Followers	1								
Posts	0.777**	1							
Photos	0.871**	0.956**	1						
Graphics	0.909**	0.757**	0.894**	1					
Videos	0.56*	0.881**	0.837**	0.578*	1				
Carousels	0.219	0.633**	0.393	0.063	0.482*	1			
Comments	0.83**	0.765**	0.797**	0.748**	0.531*	0.385	1		
Shares	0.373	0.713**	0.511*	0.251	0.499*	0.961**	0.474**	1	
Likes	0.933**	0.871**	0.948**	0.919**	0.694**	0.288	0.818*	0.422	1

Note: * $p < 0.05$, ** $p < 0.01$

4.2 Analysis of Wineries' Brand Presentation Consistency and Design Quality

Statistical analysis has shown that the number of graphic posts on both SM platforms is negligible compared to the posted photos—only 70 graphic posts (7.55%) out of 927 posts and 1,262 photos and carousels. This situation somewhat complicates the analysis and indicates significant inconsistency in design quality, both at the level of the Winemakers' Association and individual winery profiles.

Vukoje Winery. Inconsistency in design: Vukoje is one of the largest wineries in terms of wine production and SM activity, with 455 (49.08%) of the total 927 analyzed posts. There is a large variation in design practice, ranging from well-designed posts that adhere to graphic design principles to amateur treatments of

visual materials. Inconsistencies in typography, color palettes, logo application, and the relationship between illustrated and textual material suggest that posts often lack a clear concept. **Photographic material:** photos range from private images of the owner to professional photos that are occasionally hired, further contributing to inconsistency.

Vera Winery. Consistency and quality: in contrast to the previous example, Vera Winery shows high consistency in implementing design ideas and the quality of photographic material. Although there are no clearly defined marketing campaigns, the winery uses attractive photos with subtle color palettes, discreet logo application, and representative presentation of products and vineyards. These characteristics add extra quality to their SM posts.

Other wineries. Graphic posts: graphic posts appear sporadically and often follow some intermediate pattern between the mentioned examples. **Photographic material:** Petijević Winery stands out for its active promotion with a dynamic approach, while Sekulović Winery demonstrates professionalism in product and event photography, with only one top-designed post but only 39 posts in three years.

Overall impression. Informal approach: posts on SM by the 19 analyzed wineries, 8 of which do not use SM at all, are often managed by the owners without a clear idea other than achieving online visibility. The engagement of professional designers and photographers is rare, which significantly affects consistency in maintaining and building a clearly defined visual identity for the wineries.

5. Conclusions

This research analyzed the use of SM platforms by wineries that are members of the "Vinos" association from Trebinje over the past three years, covering 927 posts and utilizing user-generated engagement metrics, along with an additional analysis of graphic design. The results highlight the importance of user interaction with posts, identifying which types of content achieve the greatest impact on each platform. On Facebook, the highest interactions are achieved through photos, graphic design, and event-related posts, while video content records a lower level of engagement. On Instagram, the most effective content includes photos, graphic design, and videos, while carousel posts achieve a lower level of interaction. This underscores the crucial role these networks play in the promotion of wineries.

The lack of strategy and professional support in the form of designers and photographers leads to inconsistency in the visual identity of brands, which can negatively affect the perception of wineries and their long-term online image. Furthermore, the fact that eight out of 19 wineries do not use SM at all opens up opportunities for improving their presence and marketing effectiveness in the digital environment.

It is recommended that wineries focus their efforts on creating and sharing high-quality photographs and graphic materials to increase their visibility, engagement, and build a recognizable brand on SM. Specific tools for content creation, such as Canva or Adobe Spark, are recommended to help wineries design

visually appealing posts without needing professional design skills. Additionally, social media scheduling and automation tools like Hootsuite or Buffer would enable them to improve their posting consistency and gain better insights into the statistical data on campaign performance. Wineries should be more proactive in using SM to promote events such as wine tastings, wine tours, and special dinners, as these can enhance engagement and brand visibility while attracting new audiences. It has also been observed that special promotions and discounts are not sufficiently organized (with only one promotion from Vinarija Dabić in collaboration with the dairy company Perffeto Plus from Nevesinje), while the use of attractive visual materials can attract more attention and increase sales.

Interactive elements like surveys and quizzes can improve relationships with followers and provide better insights into their preferences. Although video content currently sees lower engagement on Facebook, high-quality videos showcasing the wine production process, vineyard presentations, and brand stories can contribute to better brand representation and attract a larger number of followers.

It is also important to note that wineries need to develop a strategic approach concerning brand consistency. Consistent visual identity and communication on social media help strengthen brand recognition and build consumer trust. Regularly monitoring performance and adjusting strategies based on analytical results will help wineries build long-term relationships with a wider audience.

Furthermore, including a detailed step-by-step guide to building brand consistency across platforms would provide concrete guidance. This guide should include steps such as: **Defining the visual identity** - choosing colors, fonts and photo styles that match the brand; **Creating visual templates** – using tools like Canva to create templates that can be applied to all posts; **Regular monitoring and analysis of performance** - using analytical tools to understand what types of content work best and how to adapt them to the needs of the audience; **Adjusting strategies** – based on data analysis, wineries should regularly adjust their strategies to optimize their presence and engagement on networks.

This approach would give wineries concrete steps they can follow to achieve consistency in their branding and improve their online marketing.

It is also important to emphasize the segment on innovations in the wine industry, which refers to: **The use of AI technologies to generate content** that allows wineries to automate processes such as creating visual and textual materials, analyzing trends in real time and personalizing communication with consumers. **The introduction of the AR filter** represents an innovative way of connecting consumers with the brand. For example, wineries can allow users to "try" different wine bottles through AR filters or experience virtual wine tours from the comfort of their homes. **Influencers in the wine industry** can play a key role in product promotion, especially among younger generations who prefer authentic and recommended products. Hiring micro-influencers, who have a smaller but more loyal circle of followers, can be an effective way to build trust and increase sales.

In addition to recommendations for improving social media presence, it is crucial to highlight how brand awareness and customer loyalty can be successfully

built through digital interactions. These processes, coupled with social media practices such as user engagement and quality content creation, directly contribute to the long-term building of a recognizable brand in the wine industry.

What is recognized in this research is the comparison of engagement based on the size of the wineries, where smaller wineries had a higher level of interaction with users compared to larger wineries. The three-year analysis observed that wineries published more content on Facebook, while they had a higher number of followers on Instagram, indicating the need to adapt communication strategies to better reach target groups on these platforms.

The study's limitations include a small sample size and inconsistency in wineries' content posting, so the results cannot be fully generalized. This leaves room for further research within the wine industry. Future studies should focus on a deeper understanding of the impact of different types of visual and marketing content on user engagement and brand perception.

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