
DRIVERS AND OUTCOMES OF CONSUMER BRAND
ENGAGEMENT WITH LUXURY BRANDS ON SOCIAL MEDIA:
THE CASE OF INSTAGRAM.

Maria Marta Rocha Martins Oliveira

Dissertation

Master in Management

Supervised by

Professor Teresa Maria Rocha Fernandes Silva

2019

Acknowledgments

First of all, I would like to thank Professor Teresa Fernandes for being an incredible and talented dissertation supervisor. During this journey I could always count with her positive attitude, understanding and support. It was a pleasure to be supervised by this brilliant Professor and learn about her area of expertise which is consumer engagement. She leaves a very important mark on my path during this journey and I can't thank her enough.

To my parents, for always being so supportive and believing in me. Without them this Double Degree Master in Management would not be possible. I would also like to thank my amazing sister who is also my second mother for all the support. For listening to my complaints, wiping my tears and making me trust myself in every single step.

To my friends, the family I chose, for being supportive and understanding every time I had to cancel plans or for all those times I was unavailable because things were not going as expected with my dissertation.

Lastly, I would like to dedicate this work to my grandparents. They are now resting in the most beautiful star in the sky but a big part of who I am today is because of everything they have done for me and my sister. I know my grandfather's dream was to see me graduating and unfortunately he is not present anymore on earth, only in my heart, so this is for you and it's only possible because of you.

Abstract

Social media has been increasing its presence and importance in the business world and playing an essential role in helping brands amplify their network with consumers and consequently engaging with them. However, brands use the power of social media in different ways depending on many factors. Therefore, it seems relevant to focus in the field of luxury brands, as research on their relationship with social media is lacking, namely regarding online customer engagement.

This study thus intends to focus on the drivers and outcomes of Customer Brand Engagement (CBE) with luxury brands on Instagram, examining its relationship with Involvement, Brand Expressiveness, Brand Image and Brand Loyalty.

The data used in this study was collected through a questionnaire applied to consumers of different nationalities after self-selecting luxury brands they engage with on Instagram. Results validate research hypotheses, and show that together with Involvement, Brand Expressiveness plays a role in building CBE, which in turn improves the image of the brand and enhances Brand Loyalty.

This study contributes to the literature on online CBE, and helps marketing managers to better understand what can actually drive individuals to engage with a luxury brand on Instagram and some consequences derived from it, thus optimizing their return on investments.

Keywords: *luxury brand, consumer engagement, social media, Instagram*

Resumo

As redes sociais têm vindo a aumentar a sua presença e importância no mundo dos negócios como também têm um papel relevante em ajudar as marcas a ampliar a sua rede de consumidores e consequentemente, interagindo e envolvendo-se com as mesmas. No entanto, as marcas usam o poder das redes sociais de diversas formas, dependendo de variados fatores.

Deste modo, parece relevante que o foco se concentre no contexto das marcas de luxo uma vez que não há muitos estudos anteriores que tenham investigado as suas relações com as redes sociais e mais propriamente a forma como os consumidores interagem no Instagram com as mesmas.

Este estudo tenciona focar-se e analisar a interação dos consumidores com as redes sociais e as relações entre: envolvimento, autoexpressão da marca, a interação dos consumidores, a imagem de marca e a lealdade dos consumidores para com a marca de um determinado artigo de luxo.

Assim, seguindo esta linha de pensamento é relevante estudar e investigar a relação entre interação e envolvimento dos consumidores nas redes sociais com marcas de luxo, explorando alguns possíveis antecedentes e resultados. A informação analisada neste estudo foi então recolhida através de um questionário a diferentes consumidores que interagem com marcas de luxo no Instagram, rede social no qual o estudo se vai focar com o objetivo de reunir informação útil para responder às questões que o mesmo se propõe.

Palavras-chave: *marcas de luxo, envolvimento do consumidor, redes sociais, Instagram*

Index

Acknowledgements.....	ii
Abstract.....	iii
Resumo.....	iv
Index.....	v
Table Index.....	vii
Figure Index	viii
1 Introduction	1
2 Literature Review.....	4
2.1 Luxury and Social Media.....	4
2.1.1 Definition of Luxury.....	4
2.1.2 The evolution of Luxury Brands.....	5
2.1.3 Luxury Brands and the New Social Media Landscape.....	7
2.2 Online Consumer Brand Engagement: Concept Definition.....	9
2.3 Consumer Involvement and Brand Expressiveness as Consumer Engagement Drivers.....	11
2.3.1 Consumer Involvement.....	11
2.3.2 Brand Expressiveness.....	12
2.4 Brand Image and Brand Loyalty as Consumer Engagement Outcomes.....	13
2.4.1 Brand Image	13
2.4.2 Brand Loyalty	13
2.5 Similar studies and Critical Analysis.....	14
3 Empirical Study.....	17
3.1 Identification of the Problem	17
3.2 Methodology.....	18
3.2.1 Conceptual Model.....	18
3.2.2 Formulation of the Hypotheses.....	19
3.2.3 Research Type.....	22
3.2.4 Survey Structure	23

3.2.5 Pilot-Test	24
3.2.6 Sample.....	26
3.2.7 Data Collection.....	26
3.2.8 Data Analysis.....	26
3.3 Research Findings.....	27
3.3.1 Sample.....	27
3.3.2 Descriptive Analysis.....	31
3.3.3 Validation of the Measurement Model.....	34
3.3.3.1 Factor Analysis.....	34
3.3.4 Validation of the Structural Model.....	37
3.3.4.1 Measurement of the Outer Model.....	37
3.3.4.1.1 Formative Construct.....	38
3.4.2 Measurement of the Inner Model (Hypotheses Analysis: H1-H4).....	38
3.4 Discussion of the Research Findings	40
4 Conclusion	43
4.1 General Considerations.....	43
4.2 Contributions, Limitations and Suggestions for Future Research	44
References.....	47
Appendix.....	51

Table Index

Table 1 Overview of drivers and outcomes of consumer engagement from previous studies in the online context.....	15
Table 2 Measurement Constructs, Items and Sources.....	25
Table 3 Analysis of the items (Mean and Standard Deviation).....	33
Table 4 Measurement Scales, reliability and dimensionality statistic.....	35
Table 5 Discriminant validity of the measurement model.....	37
Table 6 Results of the structural model.....	39
Table 7 Results of the Hypotheses tested.....	40

Figure Index

Figure 1 Conceptual Model.....	19
Figure 2 Gender.....	27
Figure 3 Age.....	28
Figure 4 Occupation Status.....	29
Figure 5 Annual Income (in euros).....	30
Figure 6 Top 10 mentioned favourite Luxury Brands followed on Instagram.....	30
Figure 7 Percentage of respondents that buy luxury products from their favourite Luxury Brand they follow on Instagram.....	31
Figure 8 Favourite Platforms where respondents follow Luxury Brands (besides Instagram).....	31
Figure 9 Measurement Model.....	35
Figure 10 Structural Model (H1-H4).....	39

1 Introduction

For as long as there has been civilization, there has been luxury. Originally, luxury was “the visible result – deliberately conspicuous and ostentatious- of hereditary social stratification (kings, priests and the nobility, versus the gentry and commoners)” (Kapferer & Bastien, 2008, p.18). With the evolution of times, luxury has gained many different definitions and perspectives and has increasingly attracted the attention of researchers that would like to explore and update this concept.

Despite of the latest economic downturns all over the world, the sector of luxury goods has grown and this tendency it is expected to continue overtime (Bain & Company, 2014). New emerging markets as China are contributing to the expansion of luxury and becoming very important targets to these luxury brands that are struggling in some European markets (Chadha & Husband, 2015). The evolution of luxury was accompanied by the evolvement of consumer’s mind-set over time that has changed and consequently impacted the relationships between consumers and luxury goods. Consumers that once were loyal to a specific brand became less loyal and more demanding. Therefore, brands had to find a way to conquer or maintain their competitive position and stay relevant. Thus, social media emerged and brands started to use an online presence for their marketing communications and to create relationships with consumers.

Regarding this phenomenon, luxury brands were not an exception and therefore, they also started to approach the social media universe to affirm and defend their position in the marketplace, even if later than other brands (Seo & Buchanan-Oliver, 2015). Initially luxury brands were reluctant to adopt the constant online presence since they were afraid that their core values of exclusivity, scarcity, authenticity and uniqueness could be damaged by the democratic and wide presence online. However, motivated by the increasing competition of new emerging brands entering in the segment of luxury, that had already a different vision on how to use social media in their benefit (Kim & Ko, 2010), more tradition luxury brands saw the necessity to evolve, and started to explore and adopt social media as a beneficial tool to manage their brands. In fact, luxury brands started to use social media platforms as a connector point with potential consumers, engaging with them, and making them engage with

the brand itself.

Accordingly with the increasing communication and use of social media by luxury brands, it urges the importance and relevance of exploring some drivers of Consumer Brand Engagement (Kim et al., 2012) and its impact on some potential outcomes. Consumer Brand Engagement (CBE) follows a multidimensional approach, that will be validated further in the study and that comprises three dimensions (cognitive processing, affection and activation). In this particular study it is explored the impact of Brand Expressiveness and Consumer Involvement on the three dimensions of CBE and its impact on Brand Image and Brand Loyalty. The phenomenon of CBE will be assessed in the context of luxury brands on Instagram (platform that gained big importance among the segment of luxury). The conceptual model used is an adaptation of the original designed by Hollebeek, Glynn and Brodie (2014) with some modifications to better fit the context of luxury. As the model wasn't yet applied in the context of luxury brands on Instagram, it seems relevant to explore a different field and consequently contribute to the enrichment of the existent literature review.

The existent literature presents various studies on consumer engagement in the online context in diversified fields as informational purposes (Zúñiga, Jung & Valenzuela, 2012), tourism (Harrigan, Evers, Miles & Daly, 2018); public health communication (Heldman, Schindelar & Weaver, 2013); politics (Carlisle & Patton, 2013); sports (Vale & Fernandes, 2018); fashion (Wolny & Mueller, 2013); some empirical research on the online context of Facebook and Twitter (Hollebeek et al., 2014) and also some cross-disciplinary research of (Mollen & Wilson, 2010; Brodie et al., 2012; Malthouse et al., 2016). However, still few explore CBE in the field of luxury and moreover on Instagram which is the focus of this study due to its increasingly importance among brands and consumers. The pertinence of this focus lies on the fact that the present literature on online CBE is still very focused on Facebook. Therefore, focusing on Instagram that is more unusual and adequate to the field of luxury brings new and valuable insights (Clement, 2018).

Another contribution this research intends to give is some managerial findings that can help luxury brands to understand what drives consumer's engagement and its impact on the brand itself. These findings reunite valuable tips to brands' decision makers on how to potentiate

their approach to consumers on Instagram and better understanding what motivates them to follow luxury brands on it.

The main questions that this work intends to answer and explore (adapted from the original model to better fit the present context) were initially proposed by Hollebeek et al. (2014) and are the following:

- i. What is the relationship between Consumer Involvement, Brand Expressiveness, Consumer Brand Engagement, Brand Image, and Brand Loyalty in the field of Luxury Brands on Instagram?
- ii. What is the impact of Consumer Involvement and Brand Expressiveness in the three dimensions of Customer Brand Engagement (cognitive, emotional and behavioural)?
- iii. What is the impact of Customer Brand Engagement on Brand Image and Brand Loyalty in the field luxury brands?

The study will be divided in chapters. The chapter 2 will be focus in the literature review of the main concepts of luxury, engagement and the variables that will be studied. In the chapter 3 the methodology of the study will be presented followed by the chapter 4 where the analysis of the results and the discussion of the findings are presented.

Lastly, the chapter 5 will present the conclusions, the managerial findings, the limitations of the study and the suggestions for future investigation in the field.

2 Literature Review

In this chapter, the definitions of the main concepts discussed in this study will be presented. The chapter 2.1 will start by defining the concept of luxury by exploring the different points of view and the evolution of the concept. The following (2.2, 2.3, 2.4) will introduce the concept on Consumer Brand Engagement on social media and the drivers and outcomes this research intends to explore named Brand Expressiveness, Consumer Involvement, Brand Image and Brand Loyalty.

The last subchapter (2.5) will present the similar studies and the critical analysis of these.

2.1 Luxury and Social Media

2.1.1 Definition of Luxury

However luxury can seem an easy concept to describe, in fact it can be very challenging. The luxury concept can be very subjective and what is luxury for some can be a common daily purchase or experience to another individual. Part of the difficulty of defining luxury lies in its uniqueness. Luxury is usually something that lends prestige, is highly desired and possesses superior quality. However, what may be highly desired for some can be completely irrelevant for others. Given the subjectivity of the concept, many authors agree that a unique definition of “luxury” it is unlikely to be found (Chevalier & Mazzalovo, 2012). Even so, some of the relevant definitions will be shared.

Also Dubois, Laurent, and Czellar (2001) enumerate some similar characteristics that in their perspective it characterizes perfectly the concept of luxury. They consist in “excellent quality, very high price, scarcity and uniqueness, aesthetics and poly sensuality, ancestral heritage and personal history and superfluous” (Dubois, Laurent & Czellar, 2001, p.26). Kapferer (2014) seems to highlight the same characteristics of high quality of the products, the heritage symbol and the sense of exclusivity inherent to luxury products. In another hand, Han et al. (2010) refers a different characteristic of luxury which is utility. The author defends that a luxury product first of all brings prestige, and then the actual utility of the product is almost secondary. This definition was firstly defended by Nia and Zaikowsky (2000) that also stated the prestige inherent to luxury as the crucial characteristic and independent of the utility of the product itself. Other definitions as the one from Gao, Norton, Zhang and To (2009) present

some limitations because it refers more specifically to luxury fashion goods, and in this case, all the luxury segment is being analysed. However, there is a convergence of ideas with the previous authors about the inherent prestige of possessing luxury products, independently of the utility the same possesses.

When looking to the different definitions given from the existent literature it is possible to see similarities but is also inevitable to see the subjectivity of the concept that makes authors focus in different aspects of luxury. Even so, there are two types of attributes discussed by the different authors: tangible and intangible. The tangible attributes almost all authors refer are more connected to the idea of high quality, price, uniqueness, scarcity and exclusivity. However, some of these attributes can be subjective as consumers can in fact have diversified perceptions on the value of a luxury product for exactly the same brand (Wiedmann, Hennigs & Siebels, 2007), and these perceptions also revealed themselves as fluctuating overtime (Ko et al., 2017). Henceforth, the uncertainty and ambiguity can impact the definition of luxury, as the interpretation individuals make of the tangible characteristics of luxury are subjective. In another hand, there are also intangible attributes of luxury. These lie on the prestige previously referred by the mentioned authors but also by the social status. For a long time luxury was the visible result of social status and even if times changed, what has not disappeared is the human's need to express their place in the society. Therefore luxury is also mentioned as having this particularity of making possible to renew the social hierarchy (Kapferer & Bastien, 2017). Some consider the conspicuous side of luxury that means buying to signalize others the power one gets by buying luxury products as a critical aspect of luxury (Dubois et al., 2001; Vigneron & Johnson, 2014).

Thus, for the sake of this study, it will be taken into account a broad definition of luxury, including both attributes. Nonetheless, it is important to understand that due to the difficulty of properly defining a universal concept of luxury, the main point of this study is not its definition, but instead to explore the main luxury brands consumers follow on Instagram; what is driving this engagement and the impact of it on a luxury brand's image and loyalty.

2.1.2 The evolution of Luxury Brands

Following the definition of luxury, luxury brands are described as “premium priced brands that

consumers purchase for their psychological values (symbolic and hedonic), and not predominantly for their economical and functional value” (Nuño & Quelch, 1998, p.63). The brands that operate in segment of luxury are famous for providing to their consumers not only the specific product or service they acquire but also the prestige and social status, coming from their intangible attributes they possess (Kapferer & Bastien, 2009; Keller, 2009).

Traditionally luxury brands were famous by being small businesses and having a strong sense of heritage behind them. Not only the quality of the products was superb but also everything was handcrafted and carefully made which are characteristics that are still protected nowadays and represent a differentiator factor for these brands (Jackson, 2002).

Nevertheless, with the appearance of “of “large multinational conglomerates, such as LVMH and Richemont in the late 1990s and the Gucci Group in the early 2000s, the luxury market underwent some major changes” (Seo & Buchanan-Oliver, 2015, p.83). Also new luxury brands emerged in this segment as they saw it as a profitable market and with a visible untapped potential. These brands presented more democratic prices and an advanced knowledge of social media combined with a different online approach (Kim & Ko, 2010). Facing this, while some of these brands maintained their heritage, the scarce production inherent to the exclusivity of the products and the high price (Kapferer, 2006), others started to develop a new approach of presenting products with lower prices to reach other type of consumers (Truons, 2009). Adding to this, not only some luxury brands decided to enter in new markets (Chadha & Husband, 2006) and amplify their pool of potential consumers but also have opted to extend and diversify their portfolio of products (Jackson, 2002; Okonkwo, 2009). Facing these challenges, luxury brands could not depend anymore only on their brand symbols that once seemed enough to capture the customer’s attention but they also had to focus on creating trustworthy customer’s relationships, brand legacy and be updated to the new necessities that emerged with the changes of the market and the competitors (Kim & Ko, 2012).

Initially luxury brands were reluctant to adopt the constant online presence since they were afraid that their core values of exclusivity, scarcity, authenticity and uniqueness could be damaged by the democratic and wide presence online. However, the increasing competition of

new emerging brands entering in the segment of luxury had already a different vision on how to use social media in their benefit (Kim & Ko, 2010). Therefore, the more traditional luxury brands started to feel the necessity to evolve and approach social media as a beneficial tool to manage their brands and marketing communications like others were already doing, to affirm and defend their position in the marketplace.

2.1.3 Luxury Brands and the New Social Media Landscape

Although the topic of social media has gained interest in the past few years, the concept is not that new. In reality, social media seems to have its start in 1959 but it was only after, approximately, 40 years that it gained real presence and was considered a phenomenon changing the World Wide Web. Social media continued to evolve and the two main factors that contributed to its growth were the development of the availability of high-speed internet and the increased number of internet users. Also “the general availability of the internet has given individuals the opportunity to use social media, from email to Twitter and Facebook, and to interact without the need for physical meetings” (Hajli, 2013, p.387).

Regarding the concept definition and still according to these authors, there are two main concepts that are usually related with social media: Web 2.0 and User Generated Content. The first one concerns to a new way of using the World Wide Web. In the Web 2.0 era, the collaborative perspective is added and the content that is introduced isn't produced in an individual character but instead by groups and in a constant development where everyone can participate and give inputs. In contrast, User Generated Content is used to define several forms of information that are created by users and shared by them in publicly (Kaplan & Haenlein, 2010).

Considering these two concepts and their meanings, one of the broadest definition of social media was stated: “Social Media is a group of Internet-based applications that build on the ideological and technological foundations of Web 2.0, and that allow the creation and exchange of User Generated Content.” (Kaplan & Haenlein, 2010, p.61). Another relevant definition was also conceived, establishing a relationship between social media, user generated content and the idea that the content is co-created: “Social media employ mobile and web-based technologies to create highly interactive platforms via which individuals and

communities share, co-create, discuss, and modify user-generated content.” (Kietzmann, Hermkens, McCarthy, & Silvestre, 2011, p.2).

In this study, the social media focus will be on Social Network Sites (SNS), namely social media- based brand communities (SMBBCs) (Habibi et al., 2014) also designated as virtual brand communities (VBC) or online brand communities (OBC).

Brand communities are considered as a physical or virtual place where people can admire and engage with a certain brand (Habibi et al., 2014). From the social media evolution, new forms of brand communities were born named social media-based brand communities (SMBBCs). These communities don’t have an implicit or explicit structure; the social context is unique; the intervenient are more heterogeneous and participate in a bigger scale and the inherent cost of starting a community is almost none which can add infinite possibilities for the users that can also have multiple memberships caused by the facility of creating them (Habibi et al., 2014). When considering the specific case of luxury brands it is possible to see how traditional brands are increasing their online presence and depending on it to maintain and increase business opportunities. Luxury brands such as Louis Vuitton already share online their fashion shows, allowing to customers and potential customers a broader visualization. Ralph Lauren and Chanel are also two examples of luxury brands that partnered with Apple to create iPhone applications and evolve their fingerprint in the social media environment (Kim & Ko, 2012). Adding to this, many luxury fashion brands also post actively on Facebook, Instagram and Twitter, making current and potential customers dream about the brand and engage with it. By increasing their online presence, luxury fashion brands allow consumers to engage with the brand, actively follow the trend adopted by it, events, and easily share their constant feedback through comments in photos, publications etc.

The focal point of the study will be lean on one specific SMBBC which is Instagram. Following a report (Clement, 2018) it is visible the importance of Instagram nowadays, and there is a lack of empirical literature review on this specific social media platform. It is so, relevant to understand why social media and specifically this brand community are so important for luxury brands nowadays, explore how they promote customer engagement towards the brand, and consequently explore the impact of it. Therefore, for brands including

the luxury segment, engaging consumers in social media is becoming increasingly relevant, as discussed next.

2.2 Online Consumer Brand Engagement: Concept Definition

Consumer engagement has become more visible in the last few years as being an important theme in different fields, concerning managers in various industries all over the world. This impact can be seen by the increasingly number of platforms, articles and papers that are being written around this subject that named consumer engagement (Sashi, 2012). One of the main definitions of this concept, widely accepted by many authors due to being very complete is stated by Brodie et al. (2011, p.10) which refers the psychological state of the interaction between consumers and brands; creating relationships; co-creation of value and reinforces the multidimensionality of this concept.

The rising interest in this phenomenon named consumer engagement, allied to the evolution of the digital technologies and the internet contributed to the growth of social media like YouTube, Twitter, blogs and other platforms (Baruah, 2012). By approaching all the parts involved, the online customer engagement allows the strengthening of the relationship between the consumer and the brand it creating value for both parts involved in a win-win relationship (Sashi, 2012). Accordingly, the online consumer engagement has been collecting a notable amount of attention and continuously research has been made (Hollebeek et al., 2014; Malthouse, Calder, Kim, & Vandenbosch, 2016).

Facing an innumerable amount of opportunities given for customer's endorsement, social media has become one of the main instruments through which consumers can interact and engage with brands (Dolan, Conduit, Fahy, & Goodman, 2016). The intercommunication made between consumers is definitely encouraged by the existence of online brand communities which are strong instruments to have in consideration when defining strategies of consumer relationship and also object of study in various academic researches (Forrester Research, 2014). In this context of online brand communities, social media engagement can be defined "as the state that reflects consumers' positive individual dispositions towards the community and the focal luxury brand as expressed through varying levels of affective, cognitive and behavioural manifestations that go beyond exchange situations" (Dessart, 2017,

p.378). The current study intends to examine brand communities based on Instagram, one of the top social media platforms, that still remains underresearched.

One of the factors that motivates the luxury brand's engagement in social media is the attractiveness of luxury products between the younger generations named millennials (Strauss and Howe, 2000). The consumers from these generation are seen as the new valuable luxury consumers for the brands (Giovannini et al., 2015) and they are also seen as an unconventional force in the luxury industry (Ko et al., 2016). These consumers present different characteristics that challenge brands, as they are highly demanding and expect high online customization of the products delivered also in a short period of time (Yoo & Park, 2016). Adding to this, these consumers are also highly influenced by bloggers and influencers and expect to easily purchase them online (Lee and Walkins, 2016). As a consequence, products live less in the marketplace opening space to new branches of "luxury" named as premium and that allow easier access to them. Authors as D'Aprizio et al. (2017) highlight the importance of these consumers as they expect them to be almost half of the luxury market's consumers by 2025. Luxury brands as Louis Vuitton, Gucci and Tiffany & Co. showed a fast growth in their presence in social media, more specifically in Facebook, Instagram and Twitter. Louis Vuitton even reached 2059 posts on Twitter in 6 months from July until December of 2016 (Athwal et al., 2018) which is an indicator of the emerging presence of luxury brands on these three online brand communities in the last couple of years. By being such a recent theme, previous studies on engagement on social media platforms neglected other platforms as Instagram and YouTube, which reinforces the need to explore the engagement in different social media platforms besides Facebook towards luxury brands complementing the existent literature. Supporting this, is the fact that Instagram is considered to be the perfect fit for luxury brands to do their storytelling and share experiences (D'Aprizio, 2014).

Certain conceptualizations of engagement define it looking into particular consumer's activities or trends (Dolan et al., 2016; Schivinski et al., 2016), being a behavioural interpretation of the concept. On the other hand, other conceptualizations of engagement centre on its multidimensional perspective (Brodie, Hollebeek, Juric, & Ilic, 2011; Dessart, Veloutsou, & Morgan-Thomas, 2016; Hollebeek et al., 2014). According to the model that will be applied in this study (Hollebeek et al., 2014), which adopts a multidimensional interpretation of the

consumer engagement, this will be the perspective used as a basis for the analysis presented further in this particular dissertation.

Consumer engagement from a multidimensional perspective describes a “consumer's cognitive, emotional, and behavioural activity around specific consumer/brand interactions” (Hollebeek et al., 2014, p. 154). The present study will be validating in the field of luxury brands, an adaptation of the original model from Hollebeek, where Consumer Brand Engagement (CBE) is measured in three different dimensions them being cognitive processing, affection and activation. The cognitive dimension of Consumer Brand Engagement is “a consumer's level of brand-related thought processing and elaboration in a particular consumer/brand interaction” (Hollebeek et al., 2014, p. 154). The affective dimension of CBE is “a consumer's degree of positive brand-related affect in a particular consumer/brand interaction” (Hollebeek et al., 2014, p. 154) while the activation or the behavioural dimension of CBE is “a consumer's level of energy, effort and time spent on a brand in a particular consumer/brand interaction” (Hollebeek et al., 2014, p. 154). In this sense, it is proposed a conceptual model of Consumer Brand Engagement based on the original one from Hollebeek et al. (2014), with some modifications to better fit the field of luxury. This model will analyse the Brand Expressiveness and Consumer Involvement as drivers of CBE and Brand Image and Brand Loyalty as outcomes.

2.3 Consumer Involvement and Brand Expressiveness as Consumer Brand Engagement Drivers

2.3.1 Consumer Involvement

Involvement can be defined as the discerned pertinence of the object based on inherent values, interests and needs (Zaichkowsky, 1985). It is also described as the consumer's interest and personal subjective relevance in relation to a specific object (Carvalho & Fernandes, 2018). According to existing literature, consumers that involve more with a specific brand are more expected to experience engagement (Vivek, Beatty & Morgan, 2012). Based on previous research, many authors in conformity set the importance that involvement has in the consumer engagement process and the diversity of reasons that support this concept (Bowden, 2009a; Brodie et al., 2013; Hollebeek et al., 2014; Johnson, 2016). When consumers are involved it is

highly expected that they will spend more time, energy and effort in their relationship with a certain brand. In opposition, consumers are expected to don't participate or develop a relationship with a certain brand when they are not involved due to the fact they don't see a future advantage coming from it (Goodman et al., 1995)

Consumers can experience involvement with luxury brands depending on the level of engagement they have with them on social media. Involvement with brands on social media such as Facebook or Instagram have turned into something usual and highly expected to happen due to the various opportunities it brings for brands, individual consumers and brand communities to interact (Seo & Buchanan-Oliver, 2015). Therefore, supported by previous research it is expected a positive relation between Consumer Involvement and Consumer Brand Engagement at a cognitive, affective and behavioural level. In a cognitive level a higher involvement can lead to a consumers' development of positive thoughts about the brand; at an affective level consumers that see a brand as appealing and interesting can have their experience influenced by this feelings and on the behavioural level it can also impact their attitudes towards the brand (Gummerus, Liljander, Weman & Pihlström, 2012).

2.3.2 Brand Expressiveness

Brand Expressiveness is related to the connections that consumers create between a brand and their own identity (Harrigan et al., 2018). When considering their own identity it is important to refer two different dimensions: inner and social self. Consumers may use brands to build their identity (Ahuvia, 2005) and to express their self-concept (Tuškej et al., 2013). Self-expressive brands are defined as "the customers' perception of the degree to which the specific brand enhances one's social self and/or reflects one's inner self" (Carroll and Ahuvia, 2006, p. 82). The ubiquity of social media has offered consumers additional opportunities for self-expressiveness (Ruane & Wallace, 2015), and therefore consumers who follow brands online may do so to allow that brand to express their own ideals or actual selves (Vernuccio et al., 2015). Consequently, when consumers relate themselves with a brand, it is more expectable that they will engage more with the brand itself (Ren et al., 2012). For example, when referring the online context YouTube is a social media platform that promotes consumer stories, and when influencers humanize and talk about their own experience with the product, it makes

consumers also feel some kind of bond. These positive experiences from someone the consumer already built some kind of trust or at least it is interested to read about, makes consumers connect to a brand and helps the brand itself to express some kind of feeling and attitude.

2.4 Brand Image and Brand Loyalty as Consumer Brand Engagement Outcomes

2.4.1 Brand Image

Brand Image is considered an important factor when talking about brand equity (Aaker, 1991). Previous authors identify brand image as a factor that comprises visual and non-visual attributes (Liu, Li, Mizerski & Soh, 2012). It can also be described as the observations consumers do around a certain brand, reflected by the association created by the brand in consumers' mind and memory (Keller, 1993). Biel (1992) agrees that the image that individuals share of a specific brand is a key contribution to construct the brand's image while Shimp (2010) defines that it has an important contribution but it doesn't define it totally. Following Reynolds (1965) line of thinking a brand's image can be created in consumer's mind by their impression of their experience with a product or service. It is expected that a brand that had a constant positive image between consumers will gain a better marketplace, and have a higher market share caused by the increasing competitive advantage (Park et al., 2007). Building a brand's image can be challenging and social media brought new demands to brands. While consumers can manifest their opinion anywhere and anytime, brands' concerns also changed around this topic even more in the specific case of luxury brands characterized by their sense of exclusivity (Vigneron & Johnson, 2004).

2.4.2 Brand Loyalty

Carol and Ahuvia (2006a) define brand loyalty as the "degree to which the consumer is committed to repurchasing something from the brand" (p.81).

More recently Liu, Li, Mizerski and Soh, (2012) describe brand loyalty as the level of consumer's attachment to a specific brand. This concept is frequently explained as being composed by not only attitudinal aspects but also behavioural. The first one is more related to the satisfaction consumer's feel with the brand and the second one is more related to the propensity of consumer's buy the product again over time (Dick & Basu, 1994; Neal &

Strauss, 2008).

Brand loyalty has been an important indicator for marketers and it has been used to test some loyalty antecedents as customer satisfaction and perceived value (So et al., 2016). When discussing Customer Brand Engagement towards a certain brand, it is expected that it will influence important aspects of brand's attitudes and perceptions and consequently brand loyalty (Sprott et al., 2009; So et al., 2014).

2.5 Similar Studies and Critical Analysis

Though consumer engagement has been a theme that gained importance in the latest years, there is still a lack of studies in the specific context of luxury brands on Instagram. Researchers included in Table 1 contributed to the study of online engagement but in fact most of them generalize the findings applying in different fields simultaneously. Therefore, it is important to focus on a specific-context analysis to achieve particular results and contribute with specific advices and tips for luxury brands to understand the impact they have on consumer's attitude on Instagram.

Table 1 presents an overview of drivers and outcomes of consumer engagement in the online context from previous studies. Past research is considered relevant and contains valuable concepts and achievements exploring the theme of CBE.

Authors seem to analyse and reflect on diverse segments that influence the CBE but there is a highlight for involvement and experience/satisfaction. Despite of focusing in different segments, authors of relevant similar studies apply similar models with similar relevant variables.

After exploring the suggested models by the authors, it was found useful to adapt the structured model from Hollebeek et al. (2014) and to validate it in a new context neglected by existing research. Therefore, it seems relevant to test it in a new field in order to compare and extend previous findings. The main intention and contribution of this study is to try to validate this model and test the different hypotheses referred in the next section.

Table 1 Overview of drivers and outcomes of consumer engagement from previous studies in the online context

<i>Authors</i>	<i>Paper Type</i>	<i>Engagement Object</i>	<i>Context</i>	<i>Driver(s)</i>	<i>Outcome(s)</i>
Mollen & Wilson, 2010	Conceptual	Brand	Online	Flow Interactivity Telepresence	Optimal consumer attitudes & behaviors
Brodie et al., 2011	Conceptual	Brand	Offline and Online (service brands)	Trust Commitment Satisfaction	Satisfaction
Brodie et al., 2013	Empirical (qualitative)	Brand and/or community members	Online community (blog)	Need to reduce information, search and perceived risk	Trust Commitment Satisfaction Empowerment Connection and emotional bond Loyalty
Hollebeek, Glynn and Brodie, 2014	Empirical	Brand	Social Media Brands	Involvement	Self-brand connection Brand Usage Intent
Solem & Perdersen, 2016	Empirical	Brand	Social Media - Facebook	Regulatory fit	-
Malthouse et al., 2016	Empirical	Brand	Social Media, Facebook	-	Buying decisions
Marbach et al., 2016	Empirical (qualitative)	Brand	Social Media, Facebook	Personality traits	-

Yang, Lin, Carlson & Ross, 2016	Empirical	Brand	Online, Facebook	-	Search engine advertising effectiveness
Loureiro, Gorgus & Kaufmann, 2017	Empirical	Brand	Online, Facebook	Brand Involvement Online brand experience Self-brand image congruency	Satisfaction Brand Love C-word-of-mouth
Dessart, 2017	Empirical	Brand	Social Media, Facebook	Online interaction propensity Attitude toward participation Product Involvement	Brand Trust Brand Loyalty Brand Commitment
Harrigan, Evers, Miles & Daly, 2018	Empirical	Brand	Online, Social Media Tourism Platforms	Consumer Involvement	Self-brand connection Brand usage intent
Carvalho & Fernandes, 2018	Empirical	Brand	Online Social Communities, Facebook	Customer Involvement Participation Interactivity Flow Experience	Customer cumulative satisfaction Word-of-mouth (WOM) referrals Trust Commitment

3 Empirical Study

In this chapter it will be identified the research problem and it will also be presented the methodology used in the present study with the purpose of exploring the impact of some drivers and outcomes in the Consumer Brand Engagement's different dimensions, following the literature review presented in the previous chapter.

3.1. Identification of the Problem

Following the literature review explored in the chapter 2, it is possible to understand how social media had and is still having a major impact in brands luxury and how they communicate to consumers (Kim & Ko, 2010; Dhaoui, 2014). There has been a big impact on consumer's perceptions and experiences caused by the emergence of luxury brands on social media, when in fact, they were a specific segment of the market that was reluctant to enter and absorb the pros and cons of this online challenge. This reluctance comes from various fears as losing the control of the brand image and the sense of exclusivity, distribution concerns and possibly opening for a new era where the unknown brings uncertainty (Dinnie, 2009). However, even if later than other brands, luxury brands entered in the social media world, and nowadays they are using it, trying to adapt their use to protect their image remaining exclusive (many can see but only few can get it) making their public dream about their products and consequently engaging with them. Despite the importance of luxury brands and the buzz created around them lately, there is a lack of studies about the particular engagement on social media with luxury brands. Even if engagement is something investigated since many years, there aren't many studies that explore this particular case of luxury brands.

In this study, the focus will be on one specific social media platform: Instagram. Lately a big part of the studies focus only on Facebook or on social media as a whole but in fact, different platforms present different specifications and consequently they demand a particular and specific analysis. Instagram is one of the five most used social media platforms nowadays like mentioned in a recent study report of Nielsen from 2019 and additional sources (Clement, 2019), being surpassed by others like Facebook Messenger and WhatsApp that are not relevant

for the purpose of this study. Therefore, given the recent importance of the platform it seems valuable to explore empirically the Instagram experience.

That said, the three big questions this study intends to answer are:

- i. What is the relationship between Consumer Involvement, Brand Expressiveness, Consumer Brand Engagement, Brand Image, and Brand Loyalty in the field of Luxury Brands on Instagram?
- ii. What is the impact of Consumer Involvement and Brand Expressiveness in the three dimensions of Consumer Brand Engagement (cognitive, emotional and behavioural)?
- iii. What is the impact of Consumer Brand Engagement on Brand Image and Brand Loyalty in the field of luxury brands?

3.2. Methodology

3.2.1 Conceptual Model

In this section the conceptual model used in this study will be presented. The research hypotheses that this study intends to test will also be explained, aiming to add valuable insights to the existent literature.

Given the aim of this study and after some research, it was finally decided to construct a conceptual model based in the one developed by Hollebeek et al. (2014) with some pertinent modifications in the chosen variables that will be tested in the model. These changes are considered to be more suitable to the intentions of the present study. The authors of this original model suggested further tests in different fields to study the validity of the original findings, and despite the fact that this model has been applied in other fields, to the best of our knowledge it has never been tested in the field of luxury brands"

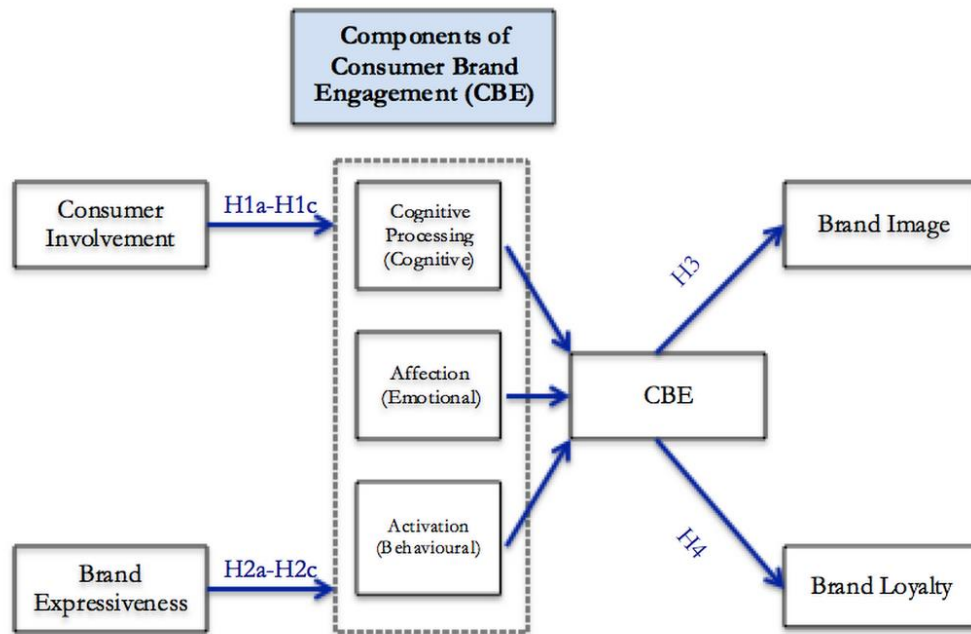


Figure 1 Conceptual Model

3.2.2 Formulation of the Hypotheses

As explored before in the literature review, consumer involvement has gained more interest in being study as it reflects the interest of a consumer towards a brand and the personal relevance that it represents to himself (Coulter, Price & Feick, 2003). Previous research found that Consumer Involvement (CI) has a significant impact on the three dimensions of the Consumer Brand Engagement (Hollebeek et al., 2014; Harrigan et al., 2018) and future research in different online contexts is suggested. Hollebeek et al. (2014) proves that Consumer Involvement is an antecedent of CBE in his original conceptual model that inspired the construction of the one in this present study, analysing and testing if there is a positive impact on the three dimensions of CBE (cognitive, emotional and behavioural). Therefore, Customer Brand Experience is defined as a multidimensional higher-order construct, corresponding to these 3-factor structure. For these previous reasons, it seems very valuable to explore this relationship between CI and CBE towards luxury brands in the online context (Instagram in this specific case).

Vivek, Beatty and Morgan (2012) identify that consumers that involve themselves more with brands are more likely to experience engagement. When consumers are involved it is also expected that they will want to spend more of their time, money, energy and work together with a brand. On the opposite side, when consumers are not involved it is expected they will not want to participate in the co-creation of content because they don't see a potential benefit for them or for the future relationship between them and a brand (Goodman et al. 1995). On this basis, we hypothesise that:

Hypothesis 1: Consumer Involvement has a positive effect on the three dimensions of CBE: a) cognitive; b) emotional; c) behavioural.

Brand expressiveness is related to two dimensions: inner and social self. When exploring how consumers relate themselves to a specific brand, frequently authors find that there is the “real” inner self of the consumer and there is also a craved social self. Instagram as Facebook can be seen as a self-expressive medium where brands and consumers cross and link together (Carroll & Ahuvia, 2006). Consumers may use brands to build their identity (Ahuvia, 2005) and to express their self-concept (Tuškej et al., 2013). Self-expressive brands are defined as “the customers’ perception of the degree to which the specific brand enhances one’s social self and/or reflects one’s inner self” (Carroll and Ahuvia, 2006, p. 82). The ubiquity of social media has offered consumers additional opportunities for self-expressiveness (Ruane and Wallace, 2015), and therefore consumers who follow brands online may do so to allow that brand to express their own ideals or actual selves (Vernuccio et al., 2015). As mentioned before, luxury brands are usually recognized by possessing properties further than the functionality of the products they sell. Luxury products are attractive to the consumer not only by the physical attributes but also by the status and image they give to a certain individual by owning these kind of products (Nueno & Quelch, 1998). Therefore it is important to understand if these characteristics impact the level of consumer’s engagement on Instagram towards these context-specific types of brands. Many previous studies present similar findings where they prove that luxury brands provide more image and impractical benefits than actually necessity and functional benefits to their consumers (Aiello et al., 2009; Heine, 2010). Therefore, it seems interesting to test if Brand Expressiveness is a valuable antecedent when studying CBE

on Instagram. It seems beneficial to explore if this consumer's self-identification with the brand in a personal and social context has a positive impact in the three dimensions of the CBE analysed in this model (cognitive, emotional, and behavioural) and motivates consumers to engage with these luxury brands on Instagram. On this basis, we hypothesise that:

Hypothesis 2: Brand Expressiveness has a positive effect on the three dimensions of CBE: a) cognitive; b) emotional; c) behavioural.

Brand Image is a very important factor of brand equity (Aaker, 1991). Previous authors identify brand image as distinctive types of brand's links combined with the distinctiveness, power and convenience of these associations (Keller, 1993). These associations have into consideration visual characteristics as the ones of the products sold by these brands as well as non-visual characteristics (Liu, Li, Mizerski & Soh, 2012). Both abstract and concrete attributes are essential to the brand's image. When referring to the specific context of luxury brands, it seems valuable the addition of Brand Image as an outcome for this model. As previously mentioned luxury brands possess a very strong character of exclusivity (Vigneron & Johnson, 2004). When having into consideration the engagement on Instagram, which is a platform widely available for all the types of users, it urges the interest of knowing if there is a positive effect of it on a luxury brand's image and better analyse the consumer's point of view. This research framework (Figure 1) specifies Customer Brand Engagement as a formative latent construct, determined by the three reflective dimensions of the mode (cognitive, emotional, and behavioural). This said, the impact that will be analysed on Brand Loyalty is the total CBE (composed by the three dimensions). This multidimensional framework based in the Hollebeek et al. (2014) original study was adapted to better fit the present study and include the cognitive, emotional and behavioural dimensions of CBE. Therefore, it shows to be opportune to explore the impact of CBE on Brand Image in this specific context of luxury brands. On this basis, we hypothesise that:

Hypothesis 3: CBE has a positive effect on Brand Image.

Brand Loyalty can be defined by the level of consumer's attachment to a specific brand (Liu, Li, Mizerski & Soh, 2012). Brand Loyalty is frequently explained as being composed by not

only attitudinal aspects but also behavioural. The first one is more related to the satisfaction consumer's feel with the brand and the second one is more related to the propensity of consumer's buy the product again over time (Dick & Basu, 1994; Neal & Strauss, 2008). Recently, research has explored the nature of loyalty in different social networks however, it is still lacking to know more about the brand loyalty of Instagram users towards luxury brands. When referring to the specific context of luxury brands, it seems valuable the addition of Brand Loyalty as an outcome for this model. As previously mentioned, luxury brands are frequently recognized as brands that survive from the loyalty of the customers they have and not so much from the "one-time purchasers" (Kim & Ko, 2012). The literature that explores luxury brands mentions brand loyalty as the degree to which consumers affirm they bought a product from a specific brand or intend to buy in the future (Godey, B. et al., 2016). As well as the previous hypothesis, also here it is taken in consideration the multidimensionality of CBE (cognitive, emotional, and behavioural) but the impact of this construct on Brand Loyalty is analysed as a total. When having CBE on Instagram into consideration it seems valuable to explore and contribute to the existing literature analysing if there is a positive effect of it on the Brand Loyalty of consumers towards these context specific brands. On this basis, we hypothesise that:

Hypothesis 4: CBE have a positive effect on Brand Loyalty

3.2.3 Research Type

In this section it is important to highlight that there are different types of research used by authors to explore their subjects. Previous authors accentuate the fact that there is no intrinsic superiority between the various types of research strategies. The crucial point is to make sure that the chosen research type allows answering the research questions purposed in the beginning of the study as long with meeting the overall goals that motivated the research in the first place.

In the present study, it was chosen the survey strategy that is frequently used with the deductive approach. This strategy enables the gathering of quantitative data that is used frequently as an equivalent for any data collection method (Saunders et al., 2009). In this study

the data was collected through the survey method due to its easily administrative nature and ability to reach a vast audience. The survey instrument was executed using measurements from the existent literature. In consequence, the scales used in this study will certify the reliability and validity of the survey instrument. This study inquired online individuals that follow at least one luxury brand on Instagram. Previous similar studies of the consumer brand engagement used similar methods, and further research in other fields was recommended. Therefore, this method is considered to be the more adequate one to conduct this research, ensuring the reliability of the selected method.

3.2.4 Survey Structure

The survey instrument's measurements that were built for the current study were composed based on the literature review presented in the previous chapter. The conducted survey is composed by 38 questions, divided in three main sections.

The first section is composed by 5 questions; three of them closed questions and two open ones. The three closed questions are built to allow the individuals to be introduced to the luxury context of the survey, recheck if they follow luxury brands on Instagram (exclusion factor) and to explore if they purchase the luxury products they see on this social media platform. The other two open questions are made to give some extra insight of what are the respondents' favourite luxury brands, in which segment of luxury are those included and if they use other social media platform than Instagram to follow the brand. Even if the conceptual model does not include the analysis of these questions, they add valuable insights about the sample of individuals that answered the online survey.

The second section of the survey asks respondents to indicate their responses to customer brand engagement dimensions and its drivers and outcomes items on a 7-point Likert Scale (1=strongly disagree, 7 =strongly agree). This section gathers 28 questions that derive from scales from previous studies namely (Carlson & O'Cass, 2012; Hollebeek et al., 2014; Aaker, 1991; Yoo et al., 2000; Kayaman & Arasli, 2007; Kandampully & Suhartanto, 2003; Chitty et al., 2007) were adjusted to the study context to assess the Consumers' Involvement (INV), Brand Expressiveness (BE) ,Brand Loyalty (BL), Brand Image (BI) and the three dimensions

of consumer brand engagement (CBE): Cognitive Processing (CP), Affection (AF) and Activation (AC). The 28 questions were wittingly all mixed up without any order to avoid the respondent's feeling of having answered successively similar questions (each variable is analysed by a group of questions that can be seen as very alike, so mixing them up avoided the same impulsive response).

The item wording was lightly modified to reflect the context of this study and the use of the existing scales ensured the reliability and validity of the survey instrument. The adapted scales and the items of this survey are summarized in Table 2.

The last section of the survey presents some demographic questions about respondents' age, gender, nationality, annual income and occupation. To all the questions involved in this questionnaire, the answer was mandatory.

3.2.5 Pilot-Test

Prior to using the questionnaire to collect data and to validate the chosen technique a pilot test was performed. The intention of this trial was to make sure that the respondents understood all the questions and had no problems in answering them (Saunders; et al., 2009). This pre-study is essential and helps to avoid mistakes, misunderstandings and it tests the validity and reliability of the questions to make sure they are operational to be shared with the big audience of respondents that this study intends to reach.

The selected group was composed of 12 elements that represented a sample of the respondents considered the target group for this research aiming to test the validity, reliability and suitability of the questionnaire. All the chosen individuals followed at least one luxury brand on Instagram. As this study wanted to reach different nationalities, gathering a diverse point of view, the chosen respondents were intentionally from 6 different countries. The invitation to the survey was sent via email with a small text giving some context on the topic of the research and crucial information on it, the purpose, the protection of the personal data and the respective link to the survey.

Table 2 *Measurement Constructs, Items and Sources*

<i>Variables</i>	<i>Source</i>	<i>Item</i>
Consumer Involvement (INV)	(Carlson & O'Cass, 2012)	Q6: I consider this brand to be a relevant part of my life (INV1) Q15: This brand is significant to me (INV2) Q23: This brand means a lot to me (INV3)
Brand Expressiveness - inner and social self (BE)	(Wallace, Buil & Chernatony, 2014)	Overall Brand Expressiveness (BE) Inner Self Q7: This brand symbolizes the kind of person I really am (BE1) Q16: This brand reflects my personality (BE2) Q24: This brand is an extension of my inner self (BE3) Q30: This brand mirrors the real me (BE4) Social Self Q8: This brand contributes to my image (BE5) Q32: This brand adds to the social “role” I play (BE6) Q33: This brand has a positive impact on what others think of me (BE7) Q25: This brand improves the way society views me (BE8)
CBE 1.Cognitive Processing (CP)	(Hollebeek et al., 2014)	Overall Consumer Brand Engagement (CBE) Q9: Interacting with this brand on Instagram makes me think about the brand itself (CP1) Q17: I think about this brand a lot when I’m interacting with it on Instagram (CP2) Q26: Interacting with this brand on Instagram stimulates my interest to learn more about it (CP3)
CBE 2.Affection (AF)	(Hollebeek et al., 2014)	Q10: I feel very positive when I interact with this brand on Instagram (AF1) Q18: Interacting with this brand on Instagram makes me happy (AF2) Q27: I feel good when I interact with this brand on Instagram (AF3)
CBE 3.Activation (AC)	(Hollebeek et al., 2014)	Q11: I spend a lot of time checking this brand on Instagram compared to other luxury brands (AC1) Q19: Whenever I’m following luxury brands on Instagram, I usually interact with this brand (AC2) Q28: This brand is one of the luxury brands I usually interact with when I’m using Instagram (AC3)
Brand Image (BI)	(Kandampully & Suhartanto, 2003; Chitty et al., 2007; Kayaman & Arasli, 2007)	Q12: This brand has a good reputation (BI1) Q20: Comparing to other brands, this one is unique (BI2) Q31: I feel this brand suits my needs (BI3)
Brand Loyalty (BL)	(Aaker, 1991; Yoo et al., 2000)	Q13: I will suggest this brand to other consumers (BL1) Q21: I would love to recommend this brand to my friends (BL2) Q22: I regularly visit this brand’s Instagram page (BL3) Q29: I am satisfied with this brand’s content on Instagram every time i check it (BL4) Q14: This brand would be my first luxury brand’s choice (BL5)

3.2.6 Sample

Selecting a sample in this type of research it is mandatory because it is impossible to carry out a questionnaire to all the population of a city, country or even worldwide. Therefore, choosing to analyse a sample it's a viable way to conduct a research avoiding excessive costs, time constraints, personal privacy issues that some respondents might have and still allows gathering information according to the criteria and objectives of the research (Saunders et al., 2009). This particular study was performed through a non-probability convenience sampling technique, which means that the respondents were randomly chosen.

3.2.7 Data Collection

The data for the current study was collected through an Internet-based survey about drivers and outcomes of consumer brand engagement with luxury brands on Instagram.

The link of the questionnaire was sent by e-mail to all the students of three Faculties of University of Porto, two International Business' School in France, and also shared in some Facebook groups. The only requirement as explained before was to follow at least one luxury brand on Instagram, so there was a small clear introduction to the questionnaire explaining this detail. The survey was available for three weeks, resulting in 234 answered surveys. This method allows sending the link directly to the respondents avoiding contamination of answers, having no financial expenses and quickly gathers the data, once the process is automated.

When having into account the size of the sample, it is considered that the minimum number of responses should be between 4 to 5 times bigger than the number of the items of the survey (Malhotra et al., 2012). In the current study there were being considered 5 main variables giving a total of 26 questions, which means that the minimum of validated answers to the survey should be around 130, number that was highly surpassed.

3.2.8 Data Analysis

After reaching the needed number of survey answers, data has been downloaded and extracted. Firstly, it was performed a descriptive analysis of the sample in order to prepare a preliminary

analysis of the data. Then a factor analysis was performed. Consisting of an exploratory data analysis technique, it allows to determine the structure of a set of interrelated variables and explore their correlations. After the factor analysis it was performed a validation of the structural model.

In order to analyse and validate de proposed conceptual model, it was chosen the Structural Equation Model, based on the Partial Least Squares Structural Equation Modelling (PLS-SEM) to estimate the parameters of the model. For this purpose, the software used was SmartPLS 3.0 (Henseler et al., 2009) software that is adequate to assess complex predictive models (Hair et al., 2012). To conclude, the obtained results were discussed.

3.3 Research Findings

3.3.1 Sample

The gender profile of the respondents wasn't balanced. From the global 234 answers, 179 (76.5%) were female and only 55 (23.5%) were male as it is demonstrated in Figure 2.

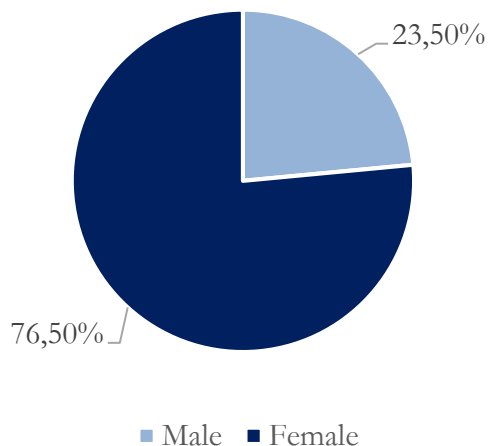


Figure 2 Gender

Respondents ranged in age from 18 years old to over 65 years old. As it is possible to observe in Figure 3, the dominant group was the one with ages comprised between 18 and 25 years old, registering 150 answers and representing 64.1% of the total pool of respondents. The second major group is the one that comprises ages between 26 and 35 with 76 (32.47%) respondents

followed by 7 (3%) individuals between the ages of 36 and 50. Lastly there was only one respondent over 65 years old, representing 0.43% of the total sample. Following O’Connell (2018) it is possible to see in one of his reports from Statista that the generation between 21-35 years old represented in 2017 the second major share of personal luxury products worldwide (29%). This said, the age sample gathered seems relevant and adequate to the present study, as represents the population of interest.

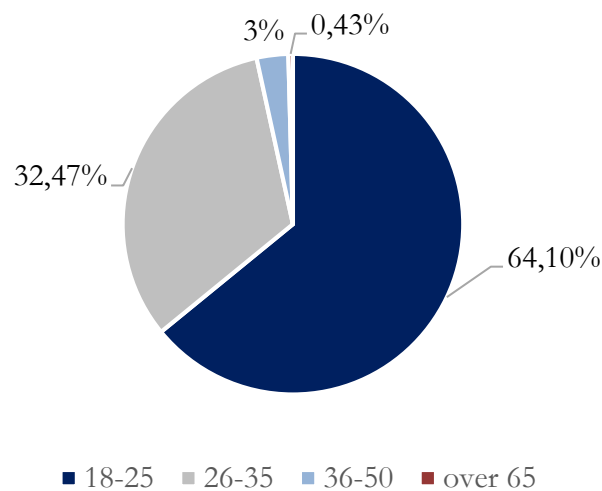


Figure 3 Age

The population of the survey comprised 31 different nationalities. Most of the respondents, 82 (35.04%) were Portuguese. The three following dominant nationalities were French, with 20 (8.55%) respondents, English with 19 (8.12%) and Spanish with 17 (7.26%). The other 27 nationalities are less dominant, representing lower percentages of respondents, ranging from 1 to 9 individuals respectively as detailed in Appendix A p.e.

Regarding the occupation of the sample, there is a predominance of Students (57.26%), followed by Employed (39.32%) categories. The following category that was “Not Employed” only registered 8 (3.4%) answers. The last category that represented the individuals that were retired didn’t register any answer as described in Figure 4.

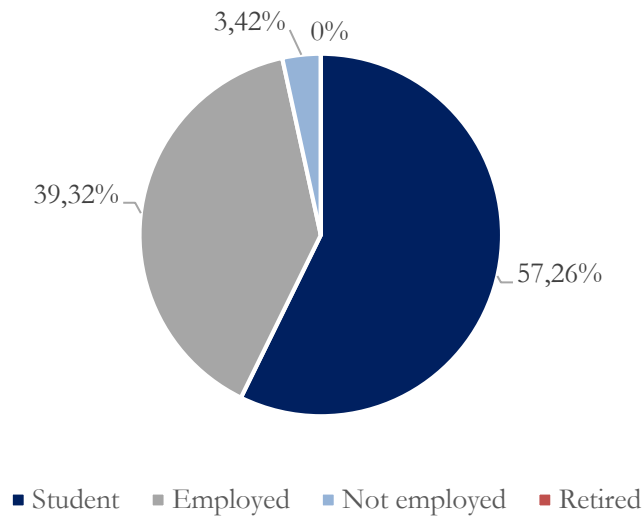


Figure 4 *Occupation Status*

Regarding the income of the respondents, there is a predominance of individuals that are not employed at the moment registering 92 (39.32%) followed by the category “Under 12 000” (24.79%) and “Between 12 000 and 25 000” (21.37%). The two other categories represented lower percentages as described in Figure 5.

As said before, to be able to answer this survey, respondents had to follow undoubtedly at least one luxury brand they enjoy on Instagram. That said, they were asked openly to mention their one favorite luxury brand they follow on this specific platform. The Figure 6 below shows the top 10 favorite luxury brands mentioned by the respondents. Chanel was the top choice leading with 12.82% of the respondents, followed by Christian Dior with 9.4% and Jacquemus with 8.55% representing the top three of the respondents’ choice. The top 10 represents diversity on the segment that the brand operates. There is the fashion and accessories segment (Chanel, Dior, Chloé, Jacquemus), jewelry (Cartier, Tiffany & Co.) but also watches (Rolex) and cars (Lamborghini, Rolls Royce Motor Cars). Some of these luxury brands operate simultaneously in different sectors, selling a wide portfolio of diverse products.

Besides asking the favorite luxury brand that respondents follow, it was also asked if in fact they buy the products from this brand or not. Only 49 (20.94%) of the respondents affirm to

buy products from the luxury brand they mentioned previously and 185 (79.06%) don't as detailed in Figure 7.

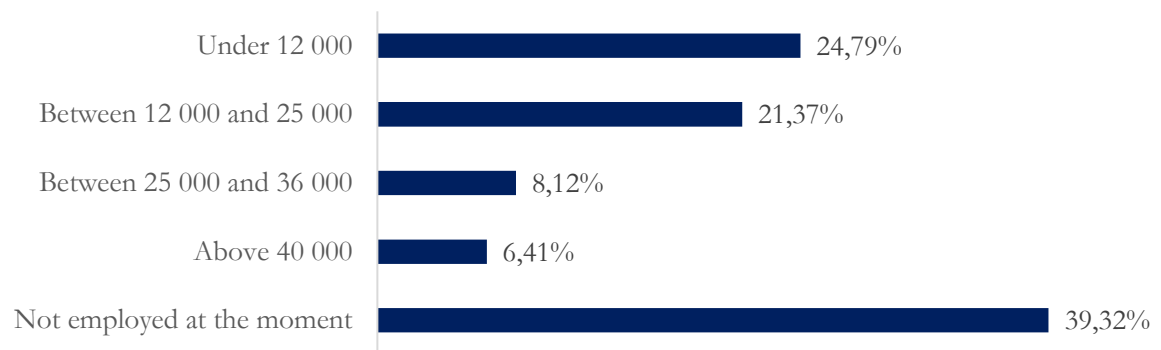


Figure 5 Annual Income (in euros)

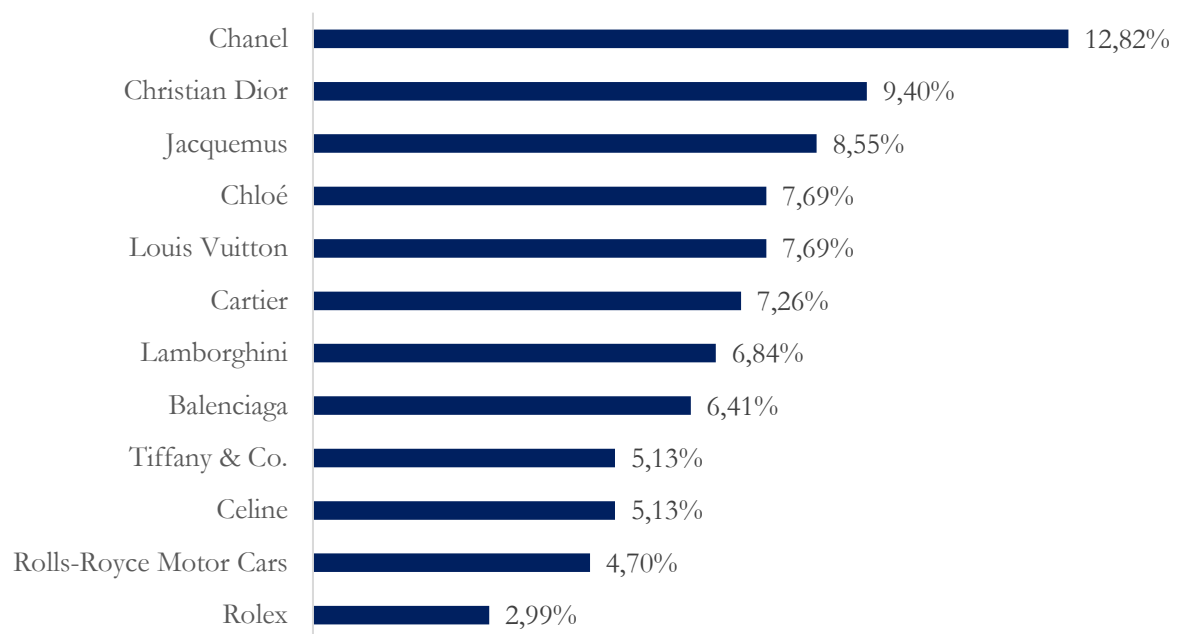


Figure 6 Top 10 mentioned favourite Luxury Brands followed on Instagram

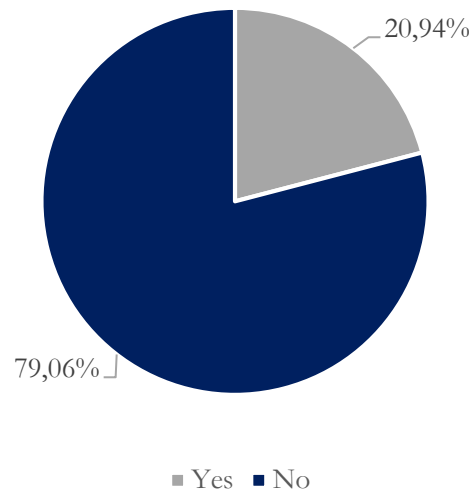


Figure 7 Percentage of respondents that buy luxury products from their favourite Luxury Brand they follow on Instagram

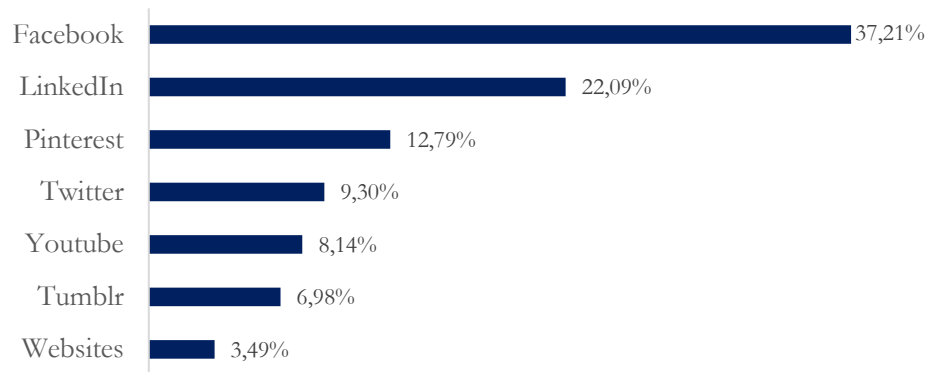


Figure 8 Favourite Platforms where respondents follow Luxury Brands (besides Instagram)

3.3.2 Descriptive Analysis

For a preliminary data analysis through a descriptive statistics analysis, it is possible to find in Table 3 the scale item, mean and standard deviation underlying the survey questions. The parameters analyzed were the ones presented in the conceptual model previously mentioned and supported: Consumer Involvement, Brand Expressiveness, Consumer Brand Engagement (cognitive, emotional and behavioral), Brand Image and Brand Loyalty.

When having into consideration the mean, it is possible to say that most of the respondents agreed with the major number of the affirmations of the questionnaire. Most part of the affirmations that gathered lower mean presented a value very close to 4 (in the range from 1-7) which means the respondents slightly disagreed with them as: INV1 “I consider this brand to be a relevant part of my life” (3.58) ; INV3 “This brand means a lot to me”(3.78); BE1 “ This brand symbolizes the kind of person I really am”(3.93); BE6 “This brand adds to the social “role” I play (3.62); BE7 “ This brand has a positive impact on what others think of me”(3.51); CP2 “ I think about this brand a lot when I’m interacting with it on Instagram”(3.65); AC1 “I spend a lot of time checking this brand on Instagram compared to other luxury brands(3.76) and finally AC2 “Whenever I’m following luxury brands on Instagram, I usually interact with this brand (3.89). Besides these, there are three affirmations that registered lower mean, which means that respondents disagreed with them: BE3 “This brand is an extension of my inner self” (3.26); BE4 “This brand mirrors the real me” (3.36) and BE8 “This brand improves the way society views me” (3.18).

When analyzing the other perspective, between the affirmations with higher mean there are two that clearly stand out: BI1 “This brand has a good reputation” (6.24) and BL1 “I will suggest this brand to other consumers” (5.90) meaning that respondents almost strongly agreed with both affirmations. The rest of the affirmations as visible in Table 3 gathered means between 4 and 5.42 proving that respondents in general agreed with them.

Relatively to the standard deviation, the values were not very discrepant between the different items but it is possible to see that three of them stand out with higher values being that BE8 “This brand improves the way society views me” (1.93), BL3 “I regularly visit this brand’s Instagram page” (1.92), BE5 “This brand contributes to my image (1.89) and AC1 “I spend a lot of time checking this brand on Instagram compared to other luxury brands (1.88), meaning that these affirmations gathered most discrepancies in the score given by the respondents. In another hand, there is one affirmation that presents a clear lower standard deviation, which is BI1 “This brand has a good reputation” (1.07).

Table 3 Analysis of the items (Mean and Standard Deviation)

<i>Item</i>	<i>Mean</i>	<i>Standard Deviation</i>
<i>Consumer Involvement (INV)</i>		
INV1: I consider this brand to be a relevant part of my life	3.58	1.6
INV2: This brand is significant to me	4.69	1.66
INV3: This brand means a lot to me	3.78	1.73
<i>Brand Expressiveness (BE)</i>		
BE1 (IS): This brand symbolizes the kind of person I really am	3.93	1.69
BE2 (IS): This brand reflects my personality	4.07	1.67
BE3 (IS): This brand is an extension of my inner self	3.26	1.80
BE4 (IS): This brand mirrors the real me	3.36	1.78
BE5 (SS): This brand contributes to my image	4.26	1.89
BE6 (SS): This brand adds to the social “role” I play	3.62	1.79
BE7 (SS): This brand has a positive impact on what others think of me	3.51	1.84
BE8 (SS): This brand improves the way society views me	3.18	1.93
<i>CBE Dimension: Cognitive Processing (CP)</i>		
CP1: Interacting with this brand on Instagram makes me think about the brand itself	4.74	1.68
CP2: I think about this brand a lot when I’m interacting with it on Instagram	3.65	1.85
CP3: Interacting with this brand on Instagram stimulates my interest to learn more about it	4.47	1.66
<i>CBE Dimension: Affection (AF)</i>		
AF1: I feel very positive when I interact with this brand on Instagram	4.33	1.58
AF2: Interacting with this brand on Instagram makes me happy	3.98	1.81
AF3: I feel good when I interact with this brand on Instagram	4.12	1.72
<i>CBE Dimension: Activation (AC)</i>		
AC1: I spend a lot of time checking this brand on Instagram compared to other luxury brands	3.76	1.88
AC2: Whenever I’m following luxury brands on Instagram, I usually interact with this brand	3.89	1.75
AC3: This brand is one of the luxury brands I usually interact with when I’m using Instagram	4.30	1.74
<i>Brand Image (BI)</i>		
BI1: This brand has a good reputation	6.24	1.07
BI2: Comparing to other brands, this one is unique	5.02	1.58
BI3: I feel this brand suits my needs	4.01	1.78
<i>Brand Loyalty (BL)</i>		
BL1: I will suggest this brand to other consumers	5.90	1.34
BL2: I would love to recommend this brand to my friends	5.42	1.60
BL3: I regularly visit this brand’s Instagram page	4.32	1.92
BL4: I am satisfied with this brand’s content on Instagram every time I check it	5.20	1.48
BL5: This brand would be my first luxury brand’s choice	5.22	1.78

3.3.3 Validation of the Measurement Model

3.3.3.1 Factor Analysis

According to Marôco (2010), when doing an Analysis of the Structural Equation, the Confirmatory Factor Analysis (CFA) is generally used to validate the suitability of the adjustment of the measurement model to the observed structure's correlation between the present variables. That said, the first step to validate the Structural Equation Model will be through the CFA. Figure 9 represents the specification of the measurement model constructed in SmartPLS.

The factor analysis was estimated by using a nonparametric procedure named bootstrapping that allows testing the statistical significance of the results. It consists in the creation of subsamples, 500 in this case and estimate the model for each subsample. After combining these estimations, it offers the best estimation of the parameter (Hair et al., 2010).

Still in the Confirmatory Factor Analysis (CFA), it was checked the measurement's reliability through Cronbach's alpha and composite reliability. It was also calculated each construct's average variance extracted, that shows the percentage of the variance of the indicators explained by the latent variable, t-value and loadings for each indicator. The identified factors showed strong Cronbach's alpha (average acceptance starts at 0.6) except for "Brand Image" (0,567) as we can see in Table 4 all the descriptive information. However, the respective value is very close to 0.6 and since average variances extracted (AVE) and composite reliabilities (CR) are above the recommended minimums of 0.50 and 0.70 respectively (Hair et al., 2010) it was acceptable to keep this factor. The rest of the identified factors presented in Table 4 present values of Cronbach's alpha, AVE and CR above the recommended minimums proving themselves reliable and valid. It is also possible to observe the loadings, with values above 0.650 and t-values all superior to 1.96. These results confirm that the indicators are strongly related to their constructs, confirming their validity.

After testing the quality of the factors extracted from the factor analysis, the discriminant validity was tested. The discriminant validity is tested through the square root of average variance extracted of each construct and the correlations between them. If the correlations

between the different constructs are not higher than 0.85, are significantly less than one (Bagozzi & Yi, 1998) and don't surpass the square root of AVE of each construct (Fornell & Larcker, 1981) then it is possible to confirm the discriminant validity of the measurement model (Anderson & Gerbing, 1988). Table 5 shows confirms the validity of the measurement model and the quality of the constructs. These measure different aspects not overlapping between them.

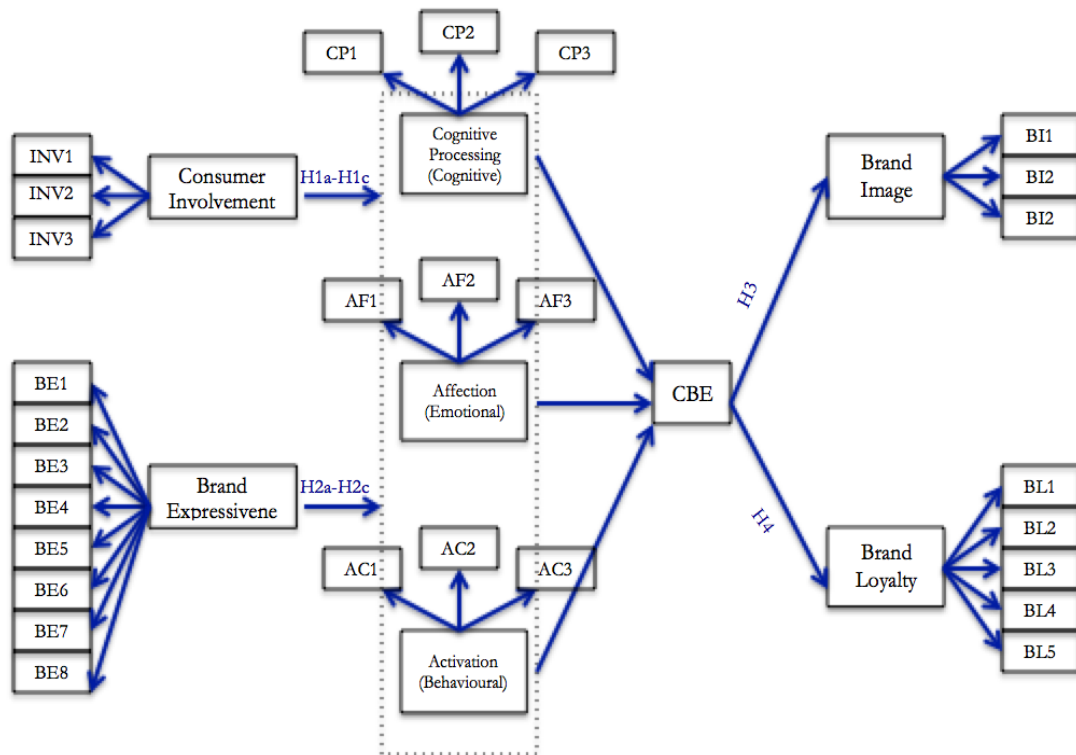


Figure 9 Measurement Model

Table 4 Measurement Scales, reliability and dimensionality statistic

Item	Loadings	T-Value	Mean	CR	AVE
Consumer Involvement ($\alpha=0.847$)				0.907	0.765
INV1: I consider this brand to be a relevant part of my life	0.825	31.067	3.58		
INV2: This brand is significant to me	0.886	59.288	4.69		
INV3: This brand means a lot to me	0.911	69.770	3.78		
Brand Expressiveness ($\alpha=0.909$)				0.926	0.610

BE1 (IS): This brand symbolizes the kind of person I really am	0.757	26.161	3.93		
BE2 (IS): This brand reflects my personality	0.777	27.823	4.07		
BE3 (IS): This brand is an extension of my inner self	0.827	40.154	3.26		
BE4 (IS): This brand mirrors the real me	0.816	36.119	3.36		
BE5 (SS): This brand contributes to my image	0.775	24.039	4.26		
BE6 (SS): This brand adds to the social “role” I play	0.778	25.763	3.62		
BE7 (SS): This brand has a positive impact on what others think of me	0.765	26.117	3.51		
BE8 (SS): This brand improves the way society views me	0.750	22.214	3.18		
CBE Dimension: Cognitive Processing ($\alpha=0.730$)				0.846	0.648
CP1: Interacting with this brand on Instagram makes me think about the brand itself	0.743	18.004	4.74		
CP2: I think about this brand a lot when I’m interacting with it on Instagram	0.827	38.903	3.65		
CP3: Interacting with this brand on Instagram stimulates my interest to learn more about it	0.841	42.278	4.47		
CBE Dimension: Affection ($\alpha=0.838$)				0.903	0.756
AF1: I feel very positive when I interact with this brand on Instagram	0.830	34.469	4.33		
AF2: Interacting with this brand on Instagram makes me happy	0.871	50.971	3.98		
AF3: I feel good when I interact with this brand on Instagram	0.906	72.922	4.12		
CBE Dimension: Activation ($\alpha=0.755$)				0.859	0.671
AC1: I spend a lot of time checking this brand on Instagram compared to other luxury brands	0.805	27.237	3.76		
AC2: Whenever I’m following luxury brands on Instagram, I usually interact with this brand	0.850	44.952	3.89		
AC3: This brand is one of the luxury brands I usually interact with when I’m using Instagram	0.801	29.124	4.30		
Brand Image ($\alpha=0.567$)				0.766	0.527
BI1: This brand has a good reputation	0.659	7.091	6.24		
BI2: Comparing to other brands, this one is unique	0.833	28.211	5.02		
BI3: I feel this brand suits my needs	0.750	16.788	4.01		
Brand Loyalty ($\alpha=0.774$)				0.843	0.516
BL1: I will suggest this brand to other consumers	0.675	12.092	5.90		
BL2: I would love to recommend this brand to my friends	0.778	16.000	5.42		
BL3: I regularly visit this brand’s Instagram page	0.790	34.159	4.32		
BL4: I am satisfied with this brand’s content on Instagram every time I check it	0.699	17.037	5.20		
BL5: This brand would be my first luxury brand’s choice	0.648	13.265	5.22		

Table 5 Discriminant validity of the measurement model

	<i>Activation</i>	<i>Affection</i>	<i>Brand Image</i>	<i>Brand Loyalty</i>	<i>Cognitive Processing</i>	<i>Involve ment</i>	<i>Brand Expressiv eness</i>
Activation	0.819*						
Affection	0.778**	0.869*					
Brand Image	0.542**	0.494**	0.726*				
Brand Loyalty	0.639**	0.633**	0.718**	0.720*			
Cognitive Processing	0.756**	0.851**	0.547**	0.695**	0.805*		
Consumer Involvement	0.577**	0.621**	0.526**	0.637**	0.648**	0.875*	
Brand Expressiveness	0.563**	0.607**	0.575**	0.580**	0.656**	0.733**	0.781*

*square root of AVE; **correlations between the respective constructs

3.3.4 Validation of the Structural Model

Now that it was possible to confirm the theoretical model, it is possible to move forward to the next step: defining the structural model.

3.3.4.1 Measurement of the Outer Model

3.3.4.1.1 Formative Construct

As previously mentioned, the affection, activation and cognitive processing represent the three dimensions of a higher construct: CBE. These three indicators represent the three lower-order reflective dimensions and they are repeated to measure the higher-order formative construct (Ringle et al., 2012). Adding to this it will be also analysed the degree of the multicollinearity between the different constructs.

However, to avoid excessive multicollinearity between the three dimensions defined as components of customer brand engagement it is important to also calculate the variance inflation factor (VIF) for each indicator. Excessive multicollinearity may mean that the formative nature of the construct of higher-order is not suitable (Diamantopoulos & Winklhofer, 2001). The registered VIF varied from 1.375 to 3.522 which is below 5 as recommended (Hair et al., 2014) and in line with the expected. These values suggest that there is no excessive correlations between these factors and it is possible to maintain the three

dimensions in the measurement model (Figure 9). The actual weights of the three components of CBE and their significance were also analysed and revealed themselves significant, proving so the relevance of the three indicators in the construction of the formative, higher order construct experience quality (Hair et al., 2014). All the weights of the three dimensions revealed themselves higher than 0.1 and $t\text{-value} > 1.96$, being in line with the adjacent theory (Andreev et al., 2014). All the three dimensions registered similar importance but Cognitive Processing registered the higher value.

According to the findings mentioned above, it is possible to conceptualize customer brand engagement as a multidimensional, formative higher construct that comprises three reflective dimensions (Cognitive Processing, Affection and Activation).

3.3.4.2 Measurement of the Inner Model (Hypothesis Analysis: H1-H4)

After conducting a structural outer model, it was then done a structural inner model for nomological validity. This intended to evaluate the effect of the antecedents on the CBE and the effect of CBE on the consequents, analysing the relation between the constructs. The quality of the structural model is identified by the values of the standardized path coefficients and the significance levels (Hair et al., 2014). The coefficient values of all paths were significant at $p < 0.01$ (Table 6). If paying attention to Figure 10 it is possible to observe that Cognitive Processing explains 49% of the Brand Expressiveness and the Involvement while Affection explains 44% and Activation 38% of the same constructs, proving the positive impact of the antecedents on the CBE dimensions. Also CBE explains 32% of Brand Image and 50% of Brand Loyalty, proving the positive impact of the CBE on the consequents. Therefore it is possible to observe the direct effect of the Involvement and Brand Expressiveness on the structural parameters for CBE and their direct effect on Brand Image and Brand Loyalty.

If paying attention on Table 6, results provide support for H1a-H1c, with a significant positive effect of Customer Involvement on Cognitive Processing ($\beta=0.362$, $t\text{-value}=5.065$), Affection ($\beta=0.379$, $t\text{-value}=5.471$) and Activation ($\beta=0.355$, $t\text{-value}=4.650$) as dimensions of CBE. It is also supported H2a-H2c with Brand Expressiveness having a positive effect on Cognitive Processing ($\beta=0.390$, $t\text{-value}=5.533$), Affection ($\beta=0.329$, $t\text{-value}=4.931$) and Activation

($\beta=0.303$, $t\text{-value}=4.268$) as dimensions of CBE. H3 and H4 are also confirmed as it is proved that CBE has a positive effect on Brand image ($\beta=0.567$, $t\text{-value}=13.286$) and even a bigger one on Brand Loyalty ($\beta=0.705$, $t\text{-value}=24.257$). To conclude, it was achieved the predictive validity of the model and hypotheses H1-H4 were confirmed.

Table 6 Results of the structural model

<i>Independent Variable</i>	<i>Dependent Variable</i>	<i>Standardized Path Coefficient</i>	<i>T-value</i>	<i>Sig.</i>	<i>Result</i>
CBE	Brand Image	0.567	13.286	0.000	Accepted*
CBE	Brand Loyalty	0.705	24.257	0.000	Accepted*
Consumer Involvement	Activation	0.355	4.650	0.000	Accepted*
Consumer Involvement	Affection	0.379	5.471	0.000	Accepted*
Consumer Involvement	Cognitive Processing	0.362	5.065	0.000	Accepted*
Brand Expressiveness	Activation	0.303	4.268	0.000	Accepted*
Brand Expressiveness	Affection	0.329	4.931	0.000	Accepted*
Brand Expressiveness	Cognitive Processing	0.390	5.533	0.000	Accepted*

*significant if $t > 1.96$ ($p < 0.01$)

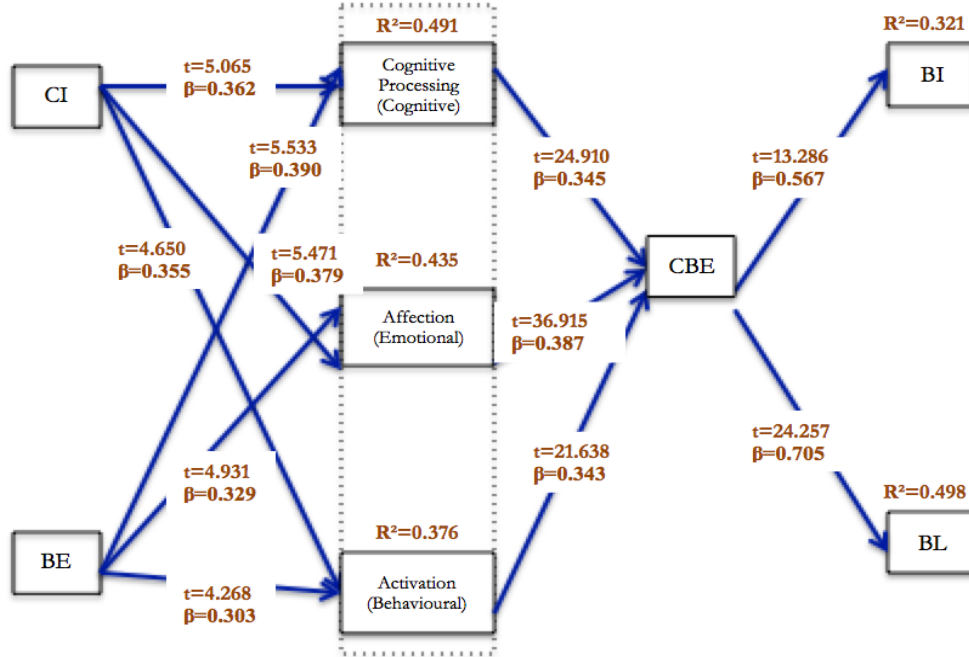


Figure 10 Structural Model (H1-H4)

3.4 Discussion of the Research Findings

Table 7 presents the main results of this research.

Table 7 Results of the Hypotheses tested

<i>Hypotheses</i>	<i>Result</i>
Hypothesis 1: Consumer Involvement has a positive effect on the three dimensions of CBE: a) cognitive; b) emotional; c) behavioural.	Confirmed
Hypothesis 2: Brand Expressiveness has a positive effect on the three dimensions of CBE: a) cognitive; b) emotional; c) behavioural.	Confirmed
Hypothesis 3: CBE has a positive effect on Brand Image.	Confirmed
Hypothesis 4: CBE has a positive effect on Brand Loyalty.	Confirmed

Hypothesis 1 tested “Consumer Involvement has a positive effect on the three dimensions of CBE: a) cognitive; b) emotional; c) behavioural” which was confirmed and supported by the achieved results. These findings meet the ones from the previous literature developed by Hollebeek et al. (2014) in the social media context of Twitter and LinkedIn and also the one from Harrigan et al. (2018) research with tourism social media sites. Consumer Involvement (CI) is found to have a significant relationship with the dimensions of CBE (cognitive processing, affection and activation) as expected (H1a-H1c). In this present study, it is being under analysed the context of luxury brands on Instagram. This said, it is possible to conclude that consumer involvement with luxury brands it is found to be a predictor of CBE with these brands on Instagram. Similarly to the study of Dessart (2017), this study also suggests that if consumers are involved cognitively, emotionally and behaviourally with brands they are more likely to engage with them. It is possible to conclude that higher involvement with luxury brands on Instagram relates to superior levels of CBE for each dimension of it with CI positively related to cognitive, affective and behavioural engagement. The findings of this study support previous research results that conclude that consumers that are highly involved, will be expected to direct their emotions, thoughts, energy and behaviours with their favourite brands (Bowden, 2009; Hollebeek, 2011). Therefore, it is possible to c that the level of involvement consumers feel when they follow luxury brands on Instagram is a predictor of the cognitive, emotional and behavioural engagement that consumers have towards these specific brands.

Hypothesis 2 stated “Brand Expressiveness has a positive effect on the three dimensions of CBE: a) cognitive; b) emotional; c) behavioural” which was also confirmed and supported by the achieved results. Brand Expressiveness according to previous literature is expected to have a positive impact on CBE. This urges from the fact that from previous research, if consumers identify themselves with the brand (their inner and social-self) and feel an emotional connection they are more likely to engage with the brand itself (Wallace et al, 2014). Veloutsou and Moutinho (2009) also affirm that a way that a brand expresses itself will influence how consumers relate themselves with the brand in cause. When referring to the specific case of luxury brands, previous literature mentions the character of the products that go beyond the function of it, but also are known for status and the image they help a consumer to reflect (Nueno & Quelch, 1998). After analysing the results of the present study it is possible to conclude that the way luxury brand express themselves and the way consumer’s reflect themselves through a brand, impacts positively the way consumer’s will engage with these brands on Instagram., being in line with the previous findings of the literature. As Sirgy et al. (2008) claim, the identity consumer’s create and feel towards a brand is a significant aspect that will influence consumer’s attitude, mind-set and feelings which is supported by the results presented in this study and affirms the impact of Brand Expressiveness in the three dimensions of CBE studied.. Therefore, Brand Expressiveness is found to have a significant relationship with the dimensions of CBE (cognitive processing, affection and activation) as expected (H2a-H2c).

Hypothesis 3 tested “CBE has a positive effect on Brand Image” which was also confirmed by the results that this study achieved. Kumar et al. (2010) refers and justifies that CBE can have a positive impact on the recognition of the brand and the reputation it builds between the consumers. This said, previous literature explains and previews the positive relationship between CBE and Brand Image. In this present study, it is possible to conclude that the engagement on Instagram with a specific luxury brand will have a significant positive impact on its Brand Image. When having into consideration the case of luxury brands and the characteristics mentioned previously of exclusivity and the challenges they surpassed to start using and adopting social media it is very interesting to conclude that in fact, even if Instagram is widely open to everyone, in fact it doesn’t affect negatively the brand image of a specific

luxury brand. In this specific case, it is possible to conclude that consumers that engage with their favourite luxury brand on Instagram show to have a higher rated perception of the luxury brand's image which is a very valuable insight to marketing managers. Therefore, it was proven the significance of the relationship between CBE and Brand Image (H3).

Hypothesis 4 stated "CBE has a positive effect on Brand Loyalty" which was also confirmed by the results that this study achieved. According to previous research, Customer Brand Engagement can lead to positive outcomes such as creating loyalty with consumers (Vivek, S.D., Beatty, S. E. & Morgan, R. M., 2012). Similarly to the previous hypothesis, Kumar et al. (2010) also refer and justify that CBE can have a positive impact on the recognition of the brand and the reputation it builds between the consumers. Jahn and Kunz (2012) also conclude in their research that consumer's engagement has a positive impact on brand loyalty. The results from this study are in fact in line with the previous literature. The present study also suggests a stronger impact of CBE on Brand Loyalty than on Brand Image suggesting that the actively engagement with luxury brands on Instagram will impact more the loyalty of consumers towards the brand than the image of the brand itself. The present research concludes that the level of engagement consumers have on Instagram with a specific luxury brand will in fact impact their loyalty with the same brand. In fact, this means that consumers that are highly engage with for example Chanel, will tend to rate Chanel's reputation and recognition higher. Therefore, it was proven the significance of the relationship between CBE and Brand Loyalty as expected (H4).

4 Conclusion

4.1 General Considerations

The sector of luxury has grown, and it is expected to continue this tendency (Bain & Company, 2014). At the same time, social media has been increasingly important in how brands manage their brand image and keep up with the market and consumers demands. When associating luxury and social media, it is known that this relationship came later than with other brands. Luxury brands, seen as exclusive, high priced and scarce were reluctant to use social media as an allied. Social media as we know, it is widely available for everyone that wish to use it, being very democratic. This said, luxury brands were apprehensive in how they could use social media without damaging their core values but at the same time felt the need to stay relevant to their potential segment consumers. In this sense, consumer's engagement with luxury brands on social media arose as an important investigation topic. Social media as a topic it is also wide so to have a better specific analysis this study chose to focus on Instagram (one of the three main platforms used by brands to share their content that remains underresearched, and where luxury brands are particularly focusing on .In addition, there are also still few empirical studies on Consumer Brand Engagement on this sector of luxury and as explained before, these brands deserve a context specific analysis. Therefore the intention of this study was to add insights to the existent literature and explore CBE with luxury brands on Instagram.

The main goal of this research was to analyze the relationship between the different constructs and better understand the impact of Brand Expressiveness and Consumer Involvement on CBE and the effect of it on the Brand Image and Loyalty. CBE was considered as a multidimensional concept with three dimensions (cognitive processing, affection and activation) that were firstly validated and confirmed as well suited to the present study.

The study was conducted following a quantitative methodology based on the original conceptual model of Hollebeek et al. (2014) with some modifications to better fit the context of luxury and using previous literature to build the chosen item. Structural Equation Modelling using the Smart Partial Least Squares (Smart PLS) software was chosen to analyze the data of

234 valid answers collected through an online survey.

According to the respondents of the survey it was possible to conclude that potential consumers that feel more involved and identify themselves with their favorite luxury brand or see it as a better reflex of themselves are more likely to engage with that same brand on Instagram. Similarly to this, it is also possible to conclude from this study that individuals that engage with their favorite luxury brand on Instagram are also likely to have a better image of the brand and be more loyal towards it, meaning that Instagram potentiates the relation between an individual and their favorite luxury brand.

4.2 Contributions, limitations and suggestions for future research

As previously mentioned, the current study contributes to fill a literature gap on Customer Brand Engagement on the specific context of luxury brands. This empirical study on CBE towards luxury brands intends to enrich the previous literature answer to the suggestions of authors as Hollebeek et al. (2014) and Harrigan et al. (2018) that acknowledge the importance and need to explore the same model and scales in different contexts. In this case, not only the model from previous literature was validated in the luxury context but were also included variables particularly relevant in luxury (Brand Expressiveness, Brand Image) and including Brand Loyalty instead of Brand Usage Intent in the original model, variable that is not pertinent because many followers of luxury brands don't even buy or use them (Figure 7 demonstrates this). This research also contributed to the present literature, demonstrating that Brand Expressiveness is as important as Consumer Involvement when driving individuals to follow a certain luxury brand they enjoy on Instagram and that social media, particularly Instagram, improves the image of the brand itself. This finding proves that the concerns of luxury brands on using social media is unfounded and in fact, it should be an ally on keeping potential consumers engaged and closer to the brand. It is also shown that consumers who are involved with a certain luxury brand on Instagram, having established an affective or/and cognitive expenditure in it, are expected to continue to engage with the brand in the future having a positive impact in the brand. . This said, engagement will have a propensity to reinforce Brand Image and Loyalty.

This study also contributes to the present literature on online CBE, still very focused on Facebook. Therefore, focusing on Instagram that is more unusual and adequate to the field of luxury, new insights are brought. The conceptual model analysed was validated transversally in many different luxury brands and nationalities, thus contributing to the robustness and external validity of the study findings.

This research helps to better understand what can actually drive individuals to engage on Instagram with a luxury brand and some consequences that come from it. Therefore, this findings can help marketing managers and decision makers of companies to better invest their money. Consumers expect brands to be on social media so it is on the decision managers to choose which platforms they should invest more and prioritize. If Instagram shows to influence positively consumers, so investing on Instagram quality posts and content can have a positive effect for the brand, generating possible positive outcomes to the brand itself. It is so, important to understand consumer's drivers to better serve them and create win-win relationships with them. In this study it is also possible to conclude that brand managers should not only focus on Instagram to create revenues and attract consumers but also as a building tool image. The reason for this comes from that in this case, a big part of individuals that engage with their favourite luxury brand even if they don't buy from it, they still impact positively the Brand's Image and Loyalty.

It is possible to conclude from this study that luxury brands should invest in Consumer Involvement and Brand Expressiveness to boost CBE and benefit from the positive outcomes that result from it. The decision makers can decide to stimulate involvement with a brand by investing in content that highlight the how the brand is appealing, important and necessary to the followers' lives. Brand Expressiveness can also be stimulated by managers by getting in-depth understanding of the values their followers identify to ensure relevant and targeted content for their audiences that allows fans to express themselves. Adding to this, it is also proved that engaged consumers on Instagram revealed to have a positive impact on the Brand Image and Loyalty and so it is important to control the quality of the content shared and have into consideration the cognitive, emotional and behavioural elements of CBE to better understand their followers' mind-set.

In the present study, some limitations were also found. The study focused on a younger population due to the convenience of the platforms used to share the survey. Even if, this age group was highly relevant for the present study due to the frequency use of Instagram and interest in luxury brands, it doesn't represent all the potential consumers and engagers. Therefore, generalizations of results have to be carefully administrated, even if a significant sample was studied. Also in the survey respondents had to choose their favourite luxury brand and have their in mind when answering the questions, what can mean that their opinion would not be the same on a different luxury brand.

In addition, when asked to self-select luxury brands in Instagram, most respondents mainly chose fashion brands which does not represent the full range of luxury brands segments. Therefore, future research in other segments of luxury can be insightful. Furthermore, other drivers (e.g. brand love, brand experience) and outcomes (e.g. brand equity, brand awareness) of CBE could also be evaluated, as well as moderating variables such as consumer's individual traits (e.g. age, gender, cultural background). Finally, even if the study includes many different nationalities, Portuguese represents more than 35% of the total sample. For that reason, future studies having into consideration a more cross-cultural research can be potentially useful by comparing different international contexts.

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Appendix

Appendix A

Table 8 Nationalities

Nationalities	% of respondents
Portuguese	35,04%
French	8,55%
English	8,12%
Spanish	7,26%
Brazilian	3,85%
Japanese	3,42%
Australian	3,42%
German	2,99%
Swedish	2,99%
American	2,56%
Italian	2,14%
Belgian	2,14%
Canadian	2,14%
Hungarian	1,71%
Greek	1,28%
Scotish	1,28%
Dutch	1,28%
South African	1,28%
Danish	1,28%
Turkish	0,85%
Romanian	0,85%
Irish	0,85%
Lithuanian	0,85%
Lebanese	0,85%
Indian	0,43%
Moldavian	0,43%
Syrian	0,43%
Albanian	0,43%
Tunisian	0,43%
Finnish	0,43%
Ukrainian	0,43%

Appendix B - Survey

Consumer Brand Engagement with Luxury Brands on Instagram

Consumer Brand Engagement with Luxury Brands on Instagram

This questionnaire is part of my dissertation plan of the Double Degree Master in Management of the Faculty of Economics and Management from the University of Porto & Kedge Business School. Its purpose is to study the consumers' engagement with luxury brands on Instagram. So you can **only fill it in if you follow at least one luxury brand on isn't+**

For this study you can consider luxury products as items with "excellent quality, very high price, scarcity and uniqueness, aesthetics and poly sensuality, ancestral heritage and personal history and superfluosness". Luxury products can be from any field (fashion, technology, jewellery,cars, acessories,hotels etc...)

Read all the instructions carefully and answer the questions according to your reality. There are no right or wrong answers.

Your participation will be anonymous and full confidentiality will be guaranteed when processing the data provided.

I count on your cooperation. It will only take 5-7 min!

1. Do you follow any luxury brand on Instagram?

Mark only one oval.

☐ Yes

☐ No, (If you select this one please do not continue to answer this questionnaire)

2. Do you use other social network to follow luxury brands? If yes, please name it below

3. Do you buy luxury brands' products?

Mark only one oval.

☐ Yes

☐ No

4. When answering this survey please have in mind one luxury brand that you follow and possibly actively engage with them on Instagram. Please name your favorite one below

5. Do you buy luxury products from the brand you mentioned in the previous question?

Mark only one oval.

☐ Yes

☐ No

Having in mind the luxury brand you chose above, please rate from 1(Strongly Disagree) to 7(Strongly Agree) the affirmations you will find below .

6. I consider this brand to be a relevant part of my life

Mark only one oval.

	1	2	3	4	5	6	7	
	☐	☐	☐	☐	☐	☐	☐	
Strongly Disagree								Strongly Agree

7. This brand symbolizes the kind of person I really am

Mark only one oval.

	1	2	3	4	5	6	7	
	☐	☐	☐	☐	☐	☐	☐	
Strongly Disagree								Strongly Agree

8. This brand contributes to my image

Mark only one oval.

	1	2	3	4	5	6	7	
	☐	☐	☐	☐	☐	☐	☐	
Strongly Disagree								Strongly Agree

9. Interacting with this brand on Instagram makes me think about the brand itself

Mark only one oval.

	1	2	3	4	5	6	7	
	☐	☐	☐	☐	☐	☐	☐	
Strongly Disagree								Strongly Agree

10. I feel very positive when I interact with this brand on Instagram

Mark only one oval.

	1	2	3	4	5	6	7	
	☐	☐	☐	☐	☐	☐	☐	
Strongly Disagree								Strongly Agree

11. I spend a lot of time checking this brand on Instagram compared to other luxury brands

Mark only one oval.

	1	2	3	4	5	6	7	
	☐	☐	☐	☐	☐	☐	☐	
Strongly Disagree								Strongly Agree

12. This brand has a good reputation

Mark only one oval.

	1	2	3	4	5	6	7	
	☐	☐	☐	☐	☐	☐	☐	
Strongly Disagree								Strongly Agree

13. I will suggest this brand to other consumers

Mark only one oval.

	1	2	3	4	5	6	7	
	☐	☐	☐	☐	☐	☐	☐	
Strongly Disagree								Strongly Agree

14. This brand would be my first luxury brand's choice

Mark only one oval.

	1	2	3	4	5	6	7	
	☐	☐	☐	☐	☐	☐	☐	
Strongly Disagree								Strongly Agree

15. This brand is significant to me

Mark only one oval.

	1	2	3	4	5	6	7	
	☐	☐	☐	☐	☐	☐	☐	
Strongly Disagree								Strongly Agree

16. This brand reflects my personality

Mark only one oval.

	1	2	3	4	5	6	7	
	☐	☐	☐	☐	☐	☐	☐	
Strongly Disagree								Strongly Agree

17. I think about this brand a lot when I'm interacting with it on Instagram

Mark only one oval.

	1	2	3	4	5	6	7	
	☐	☐	☐	☐	☐	☐	☐	
Strongly Disagree								Strongly Agree

18. Interacting with this brand on Instagram makes me happy

Mark only one oval.

	1	2	3	4	5	6	7	
	☐	☐	☐	☐	☐	☐	☐	
Strongly Disagree								Strongly Agree

	1	2	3	4	5	6	7	
	☐	☐	☐	☐	☐	☐	☐	
Strongly Disagree								Strongly Agree

20. Comparing to other brands, this one is unique

Mark only one oval.

	1	2	3	4	5	6	7	
	☐	☐	☐	☐	☐	☐	☐	
Strongly Disagree								Strongly Agree

21. I would love to recommend this brand to my friends

Mark only one oval.

	1	2	3	4	5	6	7	
	☐	☐	☐	☐	☐	☐	☐	
Strongly Disagree								Strongly Agree

22. I regularly visit this brand's Instagram page

Mark only one oval.

	1	2	3	4	5	6	7	
	☐	☐	☐	☐	☐	☐	☐	
Strongly Disagree								Strongly Agree

23. This brand means a lot to me

Mark only one oval.

	1	2	3	4	5	6	7	
	☐	☐	☐	☐	☐	☐	☐	
Strongly Disagree								Strongly Agree

24. This brand is an extension of my inner self

Mark only one oval.

	1	2	3	4	5	6	7	
	☐	☐	☐	☐	☐	☐	☐	
Strongly Disagree								Strongly Agree

25. This brand improves the way society views me

Mark only one oval.

	1	2	3	4	5	6	7	
	☐	☐	☐	☐	☐	☐	☐	
Strongly Disagree								Strongly Agree

26. Interacting with this brand on Instagram stimulates my interest to learn more about it

Mark only one oval.

	1	2	3	4	5	6	7	
	☐	☐	☐	☐	☐	☐	☐	
Strongly Disagree								Strongly Agree

27. I feel good when I interact with this brand on Instagram

Mark only one oval.

	1	2	3	4	5	6	7	
	☐	☐	☐	☐	☐	☐	☐	
Strongly Disagree								Strongly Agree

28. This brand is one of the luxury brands I usually interact with when I'm using Instagram

Mark only one oval.

	1	2	3	4	5	6	7	
	☐	☐	☐	☐	☐	☐	☐	
Strongly Disagree								Strongly Agree

29. I am satisfied with this brand's content on Instagram everytime i check it

Mark only one oval.

	1	2	3	4	5	6	7	
	☐	☐	☐	☐	☐	☐	☐	
Strongly Disagree								Strongly Agree

30. This brand mirrors my real me

Mark only one oval.

	1	2	3	4	5	6	7	
	☐	☐	☐	☐	☐	☐	☐	
Strongly Disagree								Strongly Agree

31. I feel this brand suits my needs

Mark only one oval.

	1	2	3	4	5	6	7	
	☐	☐	☐	☐	☐	☐	☐	
Strongly Disagree								Strongly Agree

32. This brand adds to the social "role" I play

Mark only one oval.

	1	2	3	4	5	6	7	
	☐	☐	☐	☐	☐	☐	☐	

Strongly Disagree

Strongly Agree

33. This brand has a positive impact on what others think of me

Mark only one oval.

	1	2	3	4	5	6	7	
Strongly Disagree	☐	☐	☐	☐	☐	☐	☐	Strongly Agree

To conclude, please complete the details below for statistics purposes

34. Age

Mark only one oval.

- ☐ 18-25 Years Old
- ☐ 26-35 Years Old
- ☐ 36-50 Years Old
- ☐ 51-64 Years Old
- ☐ Over 65 Years Old

35. Gender

Mark only one oval.

- ☐ Female
- ☐ Male
- ☐ Prefer not to say
- ☐ Other: _____

36. Nationality

37. Which of the following best describes your current occupation?

Mark only one oval.

- ☐ Student
- ☐ Employed
- ☐ Not Employed
- ☐ Retired

38. What is in average your anual income ? (in euros)

Mark only one oval.

- ☐ Under 12 000
- ☐ Between 12 000 and 25 000
- ☐ Between 25 000 and 36 000
- ☐ Above 40 000