iscte

**INSTITUTO
UNIVERSITÁRIO
DE LISBOA**

Impact of Brand Coolness on Social Media Brand Engagement of brands MOCHE-WTF-Yorn

Diogo Homem de Lima

Master in Marketing

Supervisor:
Professor Daniela Langaro, PhD
Assistant Professor
Department of Marketing, Operations and Management
ISCTE Business School

October, 2020

Department of Marketing, Strategy and Operations

Impact of Brand Coolness on Social Media Brand Engagement of brands MOCHE-WTF-Yorn

Diogo Homem de Lima

Master in Marketing

Supervisor:
Professor Daniela Langaro, PhD
Assistant Professor
Department of Marketing, Operations and Management
ISCTE Business School

October, 2020

Acknowledgment

First of all, I would like to thank ISCTE Business School for everything it has provided me in the last 5 years. For learning and for the opportunities to "learn by doing". For promoting a critical spirit, standards of excellence, innovation, proactivity, humanism and solidarity. It was an honor to be a student at IBS, it was an honor to have belonged to NEG-Núcleo de Estudantes de Gestão, to YA Generation and to ISCTE Junior Consulting. A very special thanks to all the teachers, colleagues and everyone who helped me to grow personally and professionally.

To my teacher and advisor, Prof. Daniela Langaro, for the help and availability with which she transmitted knowledge, skills and willpower to achieve this goal.

To all the participants who answered my online survey and made it possible to conduct the study.

To my friend and colleague at Altice, Maria Salgueiro, for the crucial help to carry out this dissertation. To all my friends, from the Azores, Lisbon, ISCTE and Altice for their unconditional support. To my girlfriend, for all the support on this journey and for never letting me give up. I hope to always have you by my side to fight for my goals and celebrate more achievements.

Finally, a huge thank you to my family for everything. Without them it would not be possible, so this achievement is entirely dedicated to them.

"The distance between your dreams and reality is called action."

Resumo

Este estudo destaca o impacto da frescura da marca no engajamento da marca nas redes sociais das marcas MOCHE-Yorn-WTF (operadoras de telecomunicações para jovens). Analisando a literatura, notamos que há muitas contribuições sobre o engajamento da marca nas redes sociais, enquanto poucas pesquisas são focadas na frescura da marca. Assim, optou-se por aprofundar a análise do impacto supramencionado, tendo o amor / satisfação com a marca como mediadores.

No universo digital, as redes sociais oferecem aos seus utilizadores uma variedade de novas formas de comunicarem e é exatamente esse potencial que oferece uma oportunidade significativa para as empresas e suas marcas restabelecerem as comunicações.

Os resultados de um questionário com 399 participantes ajudam-nos a discutir a análise e a tirar conclusões. Portanto, foi possível verificar que a frescura da marca está positivamente relacionada com o amor / satisfação com a marca, que o engajamento da marca nas redes sociais está positivamente relacionado com o amor / satisfação com a marca e que, consequentemente, a frescura da marca está positivamente relacionada com o engajamento da marca nas redes sociais. Mas é importante mencionar que nem todas as dimensões da frescura da marca têm impacto nos restantes constructos. Resumindo, apenas as dimensões "útil", "popular", "subcultural" e "icónica" estão positivamente relacionadas com o amor à marca. Apenas as dimensões "útil", "original", "autêntico" e "popular" estão positivamente relacionadas à satisfação com a marca. E apenas as dimensões "rebelde", "status elevado", "subcultural" e "icónica" estão positivamente relacionadas com o engajamento da marca nas redes sociais.

Palavras-chave: Redes Sociais, Frescura da Marca, Amor à Marca, Satisfação com a Marca, e Engajamento da Marca nas Redes Sociais

JEL Sistema de Classificação: Marketing (M31); Advertising (M37)

Abstract

This study highlights the impact of brand coolness on social media brand engagement of brands MOCHE, Yorn and WTF (telecommunications operators for the young target). Analyzing the literature, we note that there are many contributions on social media brand engagement, while little research is focused on brand coolness. Thus, it was decided to deepen the analysis of the impact mentioned above with brand love and brand satisfaction as mediators of this impact.

On digital universe, social media offers its users a variety of new ways to communicate with each other and it is precisely this potential that offers a significant opportunity for companies and their brands to re-establish their communications.

Results of a survey with 399 participants help us to discuss the analysis and to get some conclusions. Therefore, it was possible to verify that brand coolness is positively related with brand love and brand satisfaction, that social media brand engagement is positively related with brand love and brand satisfaction, and that consequently brand coolness is positively related with social media brand engagement. But it is important to mention that not all dimensions of brand coolness have an impact on other constructs. Summing up, only "useful", "popular", "subcultural" and "iconic" dimensions are positively related with brand love. Only the dimensions "useful", "original", "authentic" and "popular" are positively related with brand satisfaction. And only "rebellious", "high status", "subcultural" and "iconic" dimensions are positively related with social media brand engagement.

Table of contents

List of figures

List of tables

1. Introduction

The scope of this study will be to identify the impact of brand coolness on social media brand engagement of brands MOCHE, Yorn and WTF. To limit the span of the research the focus will be restricted to the Portuguese audience and to users of these telecommunications operators for the young target.

Human relationships are changing more and more for the digital universe. On digital universe, "*social media are interactive platforms where individual users and communities share, modify, discuss, and create content generated by the users themselves or by brands*" (Kietzmann, Silvestre, Mccarthy, & Pitt, 2012). These media offers its users a variety of new ways to communicate with each other and it is precisely this potential that not only offers people unlimited freedom of communication, but also a significant opportunity for companies and their brands to re-establish their communications. According to Schivinski & Dabrowski (2015), social media channels offer companies and consumers new ways of interacting with each other.

"*Social media with all of its applications and rising popularity makes significant contributions to companies pursuit of consumer engagement*" (Enginkaya & Yılmaz, 2014). In this sense, it is essential that consumers maintain regular contact with brands and with other consumers on the platforms, helping brands to have a deeper connection with their consumers. According to Kaplan (2015), messages transmitted through social media have an advantage over those transmitted through traditional communication channels.

Studies show that consumers consider social media to be a more reliable source compared to traditional communication tools used by companies (Karakaya & Barnes, 2010). Thus, marketing managers assume that more and more brand communication must be based on content generated by consumers through social media communication. (Schivinski & Dabrowski, 2015)

Engagement in social media is more than the number of followers that brand have or the number of likes that brand have accumulated on several platforms. There are many ways of communicating and engaging with your audience on social media that can benefit your brand. In such a way that "*advertisers are enthusiastically integrating social media into their advertising programs to drive digital engagement*" (Voorveld, van Noort, Muntinga, & Bronner, 2018).

Remember that engagement is a mutual relationship so both brand and its audience are actively participating. According to Holtman (2019), "*social media engagement is so powerful*

it can offer the same kind of social proof as a testimonial from a satisfied customer". Therefore, engagement brings immense benefits to the brand on social networks. Enumerating some of them, it is responsible for increase communication and interaction since the social media platforms allow users to post / share content with the aim of promoting their products or services to engagement. Aids to have a wider reach since the more people that engage with you, the larger the number of people will be able to view your post. Helps in building trust and loyalty since the more customers engage with you, the more the customers will trust your brand.

The more interactions, the more brand spreads around the platform and helps consumers engage and recognize you. According to Zhang (2015), brand image has a significant impact on customer satisfaction and, moreover, the relation between the brand image and customers' self-image would increase customer satisfaction and customers' preference for the brand. So, brand image must be very important for a consistent interaction and engagement with your audience. But unfortunately, there is little academic research to support this. Furthermore, authors recommend that "*future studies should further discuss the interrelationships among brand image, customer satisfaction and customer loyalty, and identify a more comprehensive indicator for consumer behavior*" (Zhang, 2015).

Several authors like Kleine-Kalmer (2016), Junaid, Hou, Hussain and Kirmani (2019) and Jayasingh (2019) show that brand love is a marketing concept that influence customer engagement. Based on research findings, authors can infer that brand love will also positively influence customer engagement. Furthermore, Loureiro et al (2017) argue that satisfaction is a mediator of online brand engagement and, consequently, that online brand engagement is positively associated with satisfaction. Goméz et al (2019) argue that brand relationship quality is a relevant outcome of social media brand engagement. On the other hand, according to Batra et al (2012), brand relationship is the foundation of subsequent related constructs such as brand love and others. Thus, since brand coolness is an antecedent of brand love, it is possible to assume that when a brand is cool, is supposed that there is a strong social media brand engagement.

Summing up, in this study, the impact of brand coolness on social media brand engagement will be studied. More specifically, the impact of brand coolness on social media brand engagement through brand love and brand satisfaction, of brands MOCHE-WTF-Yorn. Among service companies, the study focuses on the telecommunications sector, more specifically on telecommunications operators for the young target. The reason it was selected to examine

companies operating in this sector is that it is based on high technology and with a strong competitive need for innovation. And the reason for choosing telecommunications operators for the young target was for the simple reason that the followers of these brands belong to the Z generation. The first generation to have Internet and technology available at a very young age. This is the first completely global, visual and technological generation, connected through mobile devices and engaged through social media.

Brands must solve problems quickly and try to interact as much as possible with customers to generate engagement with them. Being a highly competitive market, in telecommunications companies, social media teams keep an eye on each media feed for any rivals' movement, as well as watching unsatisfied subscribers, whether they are themselves or a competitor.

1.1 Research Problematic

Brands now have powerful, easy-to-work tools where they can reach out to the public and bring them content in seconds, no matter where in the world they are. The ability of brands to interact with the public is one of the biggest assets of social networks and one of the main reasons why they should invest in this medium. It is possible to work directly with the public through networks and the brand can become just another friend of the consumer, behaving as such by placing himself on the same level. For example, businesses can give their brands a personality on social networks. The way they interact, they perceive the page, and they absorb all of the overall brand characteristics can create positive insight that will lead to a purchase in the future.

Literature shows that, in recent years, brands and consumers are increasingly taking advantage of social media and that companies use social media platforms to engage with consumers. Also, customers value more and more the buying decision making and, for that reason, a brand being cool or uncool has gained enormous importance. For these reasons, a brand coolness and a positive brand image can impact the social media engagement of a brand and benefit the company in long term.

Regarding Moche-Yorn-WTF brands, telecommunications operators for the young target, these brands have a strong presence on social media. The brands use social media in order to create a close relationship with their target. It is true that they also communicate their business offerings, but their biggest focus is creating engagement with the target. For example, these

brands do not miss a remembered day or something relevant that has happened, and it is possible to verify that there is a strong focus on real-time marketing.

So, the research questions are:

- How does brand coolness affect social media brand engagement among users of telecommunications operators for the young target (MOCHE-Yorn-WTF)?
- How does brand satisfaction help to explain the effects?
- How does brand love contribute to explain the effects?

2.   Literature Review

2.1. Brand Engagement

During the past years, different authors explains that brand engagement has become an intriguing part of marketing activities as the marketing activities are being shifted from brand awareness, brand loyalty, brand recall to brand Engagement. In the same way, the term "Brand Engagement" has been described many ways by different authors in relations to the brand.

The concept of brand engagement has been defined by Hollebeek (2011) as the level of a customer's cognitive, emotional and behavioral investment in brand interactions, like a tripartite construct. According to Shirley and Cole (2014), the industry defines brand engagement as a spectrum of consumer advertising activities and experiences that will have a positive impact on a brand. Another definition of brand engagement is that "*as "behavioral manifestations that have a brand or firm focus, beyond purchase, resulting from motivational drivers, implying that engagement can be positive or negative*" (Vora & Jayswal, 2017). A more recent study says that "*the concept of brand engagement results from an interaction in which consumers identify themselves with the brand, even at the psychological level, leading to a stronger consumer bonding. It can be defined as a psychological state that occurs by virtue of interactive, co-creative customer experiences with a focal agent.*" (Bento, Martinez, & Martinez, 2018)

If the subject in question is the "Brand Engagement in self-concept" (BESC), there is a definition that says that "*is a generalized view of brands in relation to the self with consumers varying in their tendency to include important brands as part of their self-concepts*". (Sprott, Czellar, & Spangenberg, 2009) And on the other hand, according to the same authors Sprott et al. (2009), BESC is also correlated to brand loyalty, with high-BESC consumers being less price and time sensitive regarding their favorite brands than low-BESC consumers.

Supporting the tripartite construct (cognitive, emotional and behavioral), according to Solem and Pedersen (2016), when customers engage emotionally, cognitively and/or intentionally in certain brand activities and content on a brand's social media, there are more engagement with the brand. Summing up, brand engagement "*was an important driver of customer participation and enhanced the positive effects of customer participation on brand satisfaction*". (Solem & Pedersen, 2016)

2.2. Brand Image

Starting with the definition, one can come across numerous designations which explain the concept of Brand Image. Beginning with one of the pioneer author in this area, brand image is "*a system of images and thoughts existing in human awareness, expressing information concerning a given brand and basic attitude towards it*" (Kotler & Barich, 1991). Two years later, Keller (1993) indicate that brand image is an idea about a given brand linked to associations in customers' memory. Thus, it can be concluded that brand image "*is created by a set of features of an extraordinary nature, unique for a given brand, which cause its differentiation, simultaneously ensuring the desired market recognition*" (Reformat & Gamrot, 2018).

To go deeper in this field, also according to Reformat and Gamrot (2018), brand image can be analyzed through a prism of four key elements that impact its identification and perception by surroundings. These elements are verbal and visual identification, forms of brand promotion and the system of behaviors of people linked to a given brand.

In literature, according to Zhang (2015), there still exist minor disagreements between different researches about the impact of brand image on customer satisfaction and customer loyalty. For example, some studies prove that brand image not only influences customer loyalty directly, but also impacts on it through other mediating factors. However, other researches demonstrate that brand image does not have direct influence on customer loyalty, but it can that via customer satisfaction. (Zhang, 2015)

In fact, brand image plays an important role for a company as it "*is the key driver of brand equity*" (Zhang, 2015) and it is "*created to make people think about everything from the business side*" (Yanu & Fianto, 2014). Resuming, a positive brand image can benefit the company in long term. Thus, it is crucial to understand that "*brand image should be adjusted to the nature of market activities of a given company*" and "*should be accepted by a broader community of a given company (external and internal) positively distinguishing itself from competitive brands on the market*" (Reformat & Gamrot, 2018).

2.3. Brand Love

About the definition, there are several authors who try to explain what Brand Love is. According to Ahuvia and Carroll (2006), brand love is defined as the degree of passionate emotional attachment a satisfied consumer has for a particular trade name. Some years later, brand love is defined *"as the totality of perceptions and feelings that consumers have about*

any item identified by a brand name, including its identity, quality and performance, familiarity, trust, perceptions about the emotions and values the brand symbolizes, and user imagery". (Batra, Ahuvia, & Bagozzi, 2012)

Consistent with the literature, brand love *"includes passion for the brand, attachment to the brand, positive evaluation of the brand, positive emotions in response to the brand, and declarations of love for the brand."* (Carroll & Ahuvia, 2006) In their studies, Carroll and Ahuvia (2006) consider brand love *"as a new marketing construct that assesses satisfied consumers' passionate emotional attachment to particular brands"* and *"that helps explain and predict variation in desirable post-consumption behaviors among satisfied consumers".*

Some years later, Albert and Merunka (2013) argue that brand love is distinguishable from other well-know relational constructs, such as commitment or brand trust. Their studies argue that brand love has a greater influence on brand commitment than brand trust and a stronger impact on positive word-of-mouth than brand commitment.

According to the study of Albert, Merunka and Vallete-Florence (2008), it is also possible to note that loyal consumers are more willing to express their love for the brand than other consumers. Furthermore, for authors Carroll e Ahuvia (2006); Albert e Merunka (2013) and Wallace, Buil & Chernatony (2014), brand love also prevents negative feelings towards the brand.

On the other hand, one should not confuse brand love with brand satisfaction because they are different constructs. According to the authors Fournier and Mick (1999), *"brand love is a mode of satisfaction"*, that is, it is the feeling of some satisfied consumers.

The most hedonic products and the brands considered to have the most self-expression by consumers tend to be more loved, which is why authors believe that *"managers may find that enhancing these aspects of their offerings increases this intense emotional response in consumers".* (Carroll & Ahuvia, 2006)

In literature, the brand love relationship is considered more than just a simple affect. This relationship "*is deep and enduring, such that the loved brand is considered irreplaceable"* (Noel, Albert & Merunka, 2013) and consumers suffer when they are deprived of the brand for an extended period of time. Thus, according to authors Batra et al (2012) and Loureiro,

Ruediger and Demetris (2012), brand love can also generate biased and positive perceptions of the brand by the consumer and a resistance to negative information about the brand.

Therefore, since a consumer who has an intense feeling of affection for a brand should prefer to maintain their relationship and their loyalty to it, authors emphasize that *"brand love influences brand commitment"*. (Merunka et al., 2013) Analyzing by gender, through the study carried out by Loureiro et al (2012) it is possible to state that the commitment of women to the brand is strongly influenced by trust, however with regard to men, it is important that there is an internal and social identification of them with the brand for the brand love get established and take the commitment.

Furthermore, the engagement between the brand/customers is a continuous process and the *"passion leads customers to be more open to a stronger relationship, which leads to more confidence in the brand."* (Loureiro et al., 2012) In this sense, Bergkvist and Bech-Larsen (2010), reaffirm that in addition to loyalty, active engagement is result of brand love.

2.4. Brand Satisfaction

Beginning with one of the pioneer author in this area, within marketing literature, satisfaction is described as a *"fairly temporal postusage state for one-time consumption or a repeatedly experienced state for ongoing consumption that reflects how the product or service has fulfilled its purpose."* (Oliver, 1999) Then, satisfaction is defined as *"the positive attitude a consumer develops as a result of evaluating his consumption experience with a certain product"* (Erciş, Ünal, Candan, & Yıldırım, 2012) Still in 2012, authors argue that *"satisfaction appears when the performance of a brand meets the anticipations of the purchaser"* (He, Li, & Harris, 2012)

In addition, satisfaction is considered as a cognitive model *"which reflects the conscious assessment process within the individual, resulting in the confirmation or disconfirmation of expectations".* (Oliver, 1980) On the other hand, according to Patterson, Johnson and Spreng (1996), if performance fails to meet expectations, negative disconfirmation occurs, which results in dissatisfaction.

Satisfaction remains an appropriate target variable for companies and plays a very prominent role in marketing strategy. According to Oliver (1980) and Oliver (1999), satisfaction influence consumer attitudes and different behavioural intentions. On the other hand, *"satisfaction is an important determinant of customer retention which, in turn, has a very*

strong effect on profitability." (Johnson & Fornell, 1991) Moreover, Johnson and Fornell (1991) argue that satisfaction accelerates over time, as individuals will pursue using a product or system that has satisfied them before.

In 2009, the important of satisfaction, at the corporate level, was reinforced by Jana Bowden. According to this author, there is a *"continued reliance of companies on satisfaction metrics"* and there is a belief that *"high levels of satisfaction may lead to increased customer loyalty, intention to purchase, word-of-mouth recommendation, profit, market share, and return on investment"*. (Bowden, 2009) This claim gains strength when there are studies that verify that *"satisfied customers are less sensitive to price movements, more loyal and more likely to involve in positive word of mouth behavior"*. (Roustasekehravani, Hamid, & Hamid, 2015)

Brand satisfaction is one of the branding concept that has been extensively researched in the marketing literature. In this token, brand satisfaction is also described *"as a consumer's overall emotional response to the entire brand experience following the last purchase"* (Nam, Ekinci, & Whyatt, 2011) and *"as overall consumer's evaluation based on the consumer's total purchase and experience with a brand of product or service"* (Chinomona, Mahlangu, & Pooe, 2013) Furthermore, also according to Chinomona et al (2013), among some of the identified behavioural outcomes of brand satisfaction are brand attachment, brand trust, brand preference and brand loyalty.

2.5. Brand Coolness

Cool has many synonyms but is difficult to define. Thus, during the past years, different researchs came up with definitions for concept of Coolness. Among so many designations, it is noteworthy that coolness is *"a subjective and dynamic, socially constructed positive trait attributed to cultural objects inferred to be appropriately autonomous"* (Warren & Campbell, 2014).

In 2017, this definition was reinforced by Anik, Miles and Hauser with 4 core points of coolness. The first one, coolness is subjective, and brands are only cool to the extent that consumers consider them as such. The second one, coolness has a positive valence because most dictionaries describe cool as an interjection used to express approval, admiration, and acceptance. The third one refers to autonomy as the point that helps distinguish cool from desirable, and autonomy *"is defined as being willing and able to follow your own path rather than conform to the expectations and desires of others"* (Warren & Campbell, 2014). The last

one, coolness is dynamic, because that *"the brands that are cool today may not be cool tomorrow"* (Warren, Batra, Loureiro, & Bagozzi, 2019).

2.5.1. Characteristics of Brand Coolness

Warren et al. (2019) was realized the first study that identified and validated the 10 characteristics that a brand can use to be considered cool by consumers.

In this case, focus groups, in-depth interviews, an experiment, and multiple survey studies indicate that consumers perceive cool brands to be: useful (a positive quality that sets a brand apart from its competitors), high status (associated with social class, prestige, sophistication, and esteem), aesthetically appealing (having an attractive and visually pleasing appearance), rebellious (a tendency to oppose, flight, subvert, or combat conventions and social norms), original (a tendency to be different, creative, and to do things that have not been done before), authentic (behaving in a way that is consistent with or true to its perceived essence or roots), subcultural (Associated with an autonomous group of people who are perceived to operate independent from and outside of mainstream society), popular (fashionable, trendy, and liked by most people), iconic (widely recognized as a cultural symbol) and energetic (possessing strong enthusiasm, energy, and vigor) (Warren et al., 2019).

Increasing any of these characteristics tends to make the brand look cooler. However, not all characteristics are required for all brands and all consumer segments. For example, taking into account the study of Warren et al. (2019), Apple shows positive autonomy by being original and authentic; Nike is seen as cool because its products are highly desirable, look good and have extraordinary quality; BMW is cool because it has become a popular status symbol; and Harley Davidson was cool because the riders lent the brand a rebellious and iconic image.

2.5.2. Cool and Uncool Brands

Increasingly, a consumer's purchase choices are influenced not only by the product itself, but also by the brand itself. And in this case, a brand being cool is a huge reason to be won over by consumers. For example, brands like Off-White, Apple, Instagram and performers such as Beyoncé and Jay-Z have maintained or grown their longevity also thanks to consumers think that these brands are cool (Warren et al., 2019).

According to Warren et al (2019), there are brands that can keep cool and others that lose their cool after some time because they can become so widely used that they lose whatever gave

them coolness in the beginning. For example, brands like Quicksilver, Rocawear and Supreme lose their cool because these brands tend to expand from a fringe group of outsiders to mass-marketed magazines and they start to seem less rebellious, original, authentic and therefore less cool. On the other hand, there are brands like Nike or Apple that have maintained that coolness by staying connected to their niche.

2.6. Digital Marketing

In literature, different authors have described digital marketing. Very briefly, "*Digital Marketing is a subcategory of marketing which uses digital technology to place and sell products*". (Shirisha, 2018) But going deeper into the subject, according to an author specialized in digital area, "Digital Marketing is an umbrella term for the marketing of products *or services using digital technologies, mainly on the Internet, but also including mobile phones, display advertising, and any other digital medium*" (Sathya, 2015). And two years later, in 2017, other authors complements that digital marketing uses "*digital technologies to acquire customers and build customer preferences, promote brands, retain customers and increase sales*" (Kannan & Alice, 2017).

However, in some countries this term is not the best known. For example, *"in the USA Online Marketing is still prevalent, in Italy is referred as Web marketing but in the UK and worldwide, Digital Marketing has become the most common term, especially after the year 2013"* (Sathya, 2015).

In recent years, marketing has suffered a lot of changes mainly thanks to the way brands use technology and digital knowledge for their marketing. According to Sathya (2015), digital marketing campaigns are becoming more efficient so that digital plataforms are increasingly integrated into the marketing plans and daily life of a brand. To complement and to support this idea, some authors define digital marketing as "*an adaptive, technology-enabled process by which firms collaborate with customers and partners to jointly create, communicate, deliver, and sustain value for all stakeholders*" (Kannan & Alice, 2017).

Furthermore, digital marketing activities include different strategies such as e-mails, promotion strategies through websites. However, "*social media marketing is considered one of the most successful strategies to meet branding goals*". "*To add on, organizations are using the social media platform to convert users to be part of their advertisement campaign and*

encourage them to be more engaged and share their ideas through this platform" (Salem & Salem, 2019).

To add on, this type of marketing has some specific characteristics. According to Sathya (2015), the customer can make suggestions for commercial product or services so the communication is bidirectional; this communication is mainly through social media platforms and email; with digital tools, campaigning is easier because there is always a fast way to develop the process; although the content is available for general public, it is possible to reach the specific target; and, finally, it is easier to measure the effectiveness of a campaign through analytics.

To conclude, different authors emphasize several digital marketing advantages. Back to Sathya (2015), digital marketing allows that the customers to keep on with the company information rationalized, also customers know how to visit company's website, make online purchase, afford feedback and get completed information about the products or services. In short, "*digital marketing allows 24 hours of service to make purchase for the consumers*" (Sathya, 2015). Finally, according to Shirisha (2018), this subtype of marketing has some specific benefits: it is cost-efficient as you can easily plan a successful strategy within your budget; it has a better exposure and reach numerous prospects; it provides real time results in few time; it gives you a chance to create engaging campaigns using types of media non-traditional and it helps develop brands.

2.6.1. Social Media Marketing

Social media marketing can be considered like a process "*that empowers promotion of websites, products, and services via online social channels. It involves marketing related activities such as blogging, sharing photos and posts online*" (Jayasuriya, Azam, Khatibi, Dharmaratne, & Lanka, 2018). Also, according to Ismail (2017), social media marketing can be considered a form of online advertising that uses the social networks, virtual worlds, social news sites, and social opinion-sharing sites, with the purpose of achieving brand goals. Shortly, this type of marketing has increasingly completed online marketing because "*social media marketing activities are subset of online marketing activities that complete traditional web-based promotion strategies, such as e-mail newsletters and online advertising campaigns*" (Ismail, 2017).

12

It is possible to state that social media marketing *"is a hot topic for companies because it is the opportunity to establish a communication channel with its customers, market their products, and build brand equity"* (Saravanakumar & Suganthalakshmi, 2012). And also *"implies opportunities for brand building, brand equity creation, including brand image and brand loyalty, and brand management"* (Gómez, Lopez, & Molina, 2019). For these reasons, it's normal that "*every business owner wants to know how social media can generate value for their business"* (Francis & Yazdanifard, 2013).

In addition, companies "*should align their social media marketing with the global marketing strategy of the company*" (Saravanakumar & Suganthalakshmi, 2012) and should be very careful when communicating on social media. Therefore, they need a lot of effort and care to manage the communication with customers through social media. But why? Because "*dissatisfied customers can protest out loud, attainment many other customers easily and damaging the brand's image"* (Saravanakumar & Suganthalakshmi, 2012) and "*users are only relying more than ever before on online reviewers; thus brand reviews are an important source of information that can influence brand preferences and purchase intentions"* (Gómez et al., 2019).

Summing up, social media has a very important role in informing and influencing purchase decisions, "*as many users now trust their peer opinions more than the marketing strategists*" (Francis & Yazdanifard, 2013).

2.6.1.1. Social Media Brand Engagement

Nowadays, social media are increasingly important in consumers' lives and influence their communication habits. Therefore, "*with consumers deeply engaging in social media, an increasing share of communication is occurring in these new environments*" (Schivinski, Christodoulides, & Dabrowski, 2016). In recent years, it is possible to verify that brands and consumers are increasingly taking advantage of social media since "*many firms used social media to engage customers with the brand*" (Francis & Yazdanifard, 2013) and "*the interactive nature of social media ultimately has changed how consumers engage with brands*" (Schivinski et al., 2016). Thus, social media facilitates brand engagement and "*companies use social media platforms such as Facebook or Twitter to engage with consumers*" (Gómez et al., 2019).

In literature, scholars argue that customer engagement on social media platforms is the future of customer-firm interactions. According to Rishika et al., when users comment on companies' social media, both criticizing and complimenting, are demonstrating that the

behavior and actions of companies affect customer engagement on firm social media pages (2013). In that sense, "*since social media entices both positive and negative comments from the users, it is a double-edged sword for businesses*" (Shahbaznezhad, Dolan, & Tripathi, 2018). So, it can be concluded that "*users with high levels of engagement in company fan page have high level of engagement with the firm's product and brands*" (Shahbaznezhad et al., 2018).

According to the authors Barger, Peltier and Schultz (2016), there are five categories of consequences of social media brand engagement: brand effects, product effects, consumer effects, content effects and market effects.

Regarding to brand effects, several authors analyzed the effects of firm-created and user generated social media communication on brands. Thus, it was possible to verify that "*whereas firm-created posts only had a statistically significant effect on brand awareness/associations, user generated content had statistically significant effects on brand awareness/associations, brand loyalty, and perceived brand quality, highlighting the importance of consumer engagement for brand outcomes*" (Schivinski et al., 2016). Talking about product effects, Purnawirawan, De Pelsmacker and Dens (2012) showed that engagement in the form of reviews leads to an impression of how the public views a product, and this impression affects attitude toward the product, as I mentioned earlier in the topic of social media marketing. Moving on to consumer effects, researches support that engagement in the form of reviews was most likely to result in potential purchasers. Also there are content effects as "*consumer engagement shapes attitude toward content and likelihood of re-sharing content*" (Barger, Peltier, & Schultz, 2016) and, finally, there are market effects once that can have significant effects on sales and a significant effect on conversion rate.

2.7. Industry
2.7.1. Telecommunications sector

In the telecommunications sector, van Cuilenburg & Slaa (1995) mention that process innovation refers to the improvement of efficiency in production, while product innovation refers to the availability of new opportunities of communication. In the field of telecommunications, according to Kristensson, Matthing, & Johansson (2008), it is important to innovate constantly service offerings but, for that, firms should get a deep sense of customers' needs and expectations in order to align their products or services quickly.

14

In literature, Nyoni & Tichafa (2017) said that "*companies in the telecommunications industry are increasingly taking advantage of abundant opportunities on social media and they are integrating and complementing their marketing strategies with social media*".

Furthermore, brands build a relationship with the customers by creating entertainment activities on social media. For example, "*funny questions and posts about customers' everyday life create one to one relationships with the users and increase the brand attachment*" (Della Corte, Iavazzi, & D'Andrea, 2015).

2.7.2. Telecomunications sector: context in Portugal

In Portugal, the telecommunications market was made up of four large entities: MEO, NOS, Vodafone and NOWO. There are also 3 telecommunications operators for the young target: MOCHE (brand in the same group as MEO), WTF (brand in the same group as NOS) and Yorn (brand in the same group as Vodafone).

These three telecommunications operators for the young target are present on various platforms of social media. There are platforms with more prominence on the part of the brands, with a greater commitment both in terms of content and in terms of followers, possibly also because young people are not present in all social media in the same way and with the same intensity.

The platforms of social media where the MOCHE is present are Facebook, Instagram, Twitter, Youtube, Tik Tok and Pinterest. WTF and Yorn are present only on Facebook, Instagram and Youtube.

These three brands try to engage with consumers in social media through 4 segments: funny posts (brands try to take advantage of real marketing), partnerships (for example, MOCHE has a partnership with CinemaCity, while WTF has a partnership with Odisseias and Yorn with McDonalds), events (MOCHE is naming sponsor of gaming events while Yorn is naming sponsor of motivational talks) and the product itself. In addition to the product itself, brands feel the need to be present in any situation that predicts that their target will be there.

3. Conceptual Model and Research Hypothesis

Based on the reviewed literatures, a conceptual model (Figure 1) is developed. In this conceptualized model, brand coolness is the predictor variable, while brand love and brand satisfaction are the mediating variables. Social media brand engagement is the outcome variable. The proposed conceptual linkages of these constructs are as follows: brand coolness provides the starting point of the model and directly affects brand love and brand satisfaction. In turn, brand love and brand satisfaction eventually affect social media brand engagement.
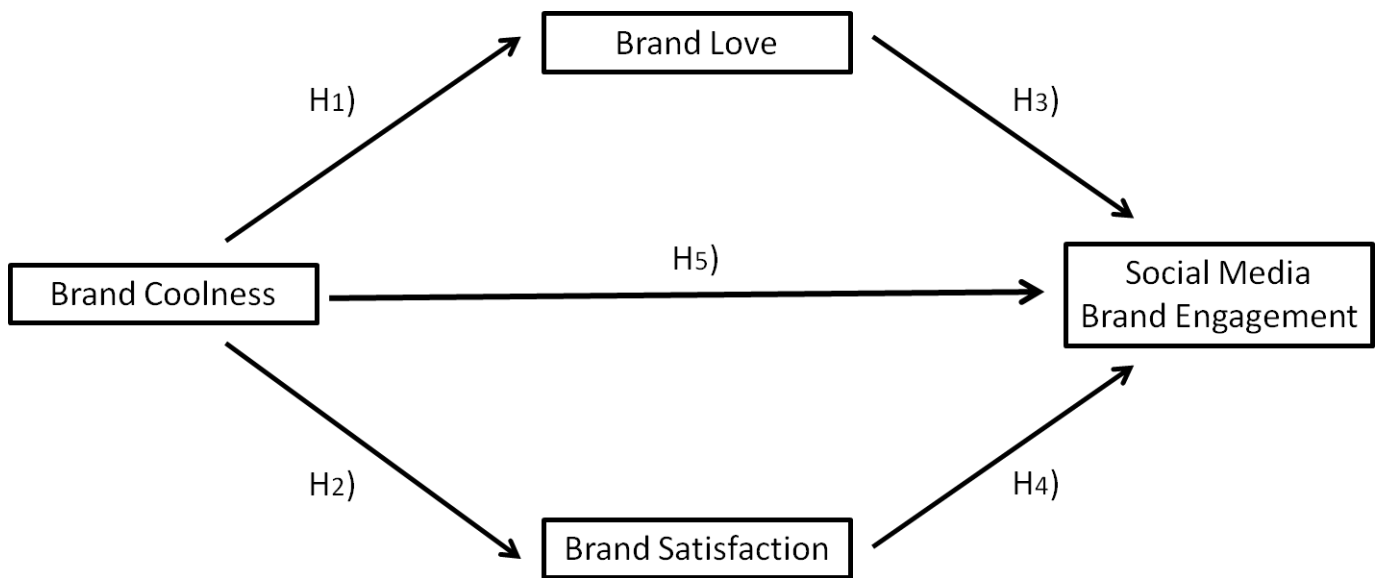
Figure 3.1: Conceptual research model

3.1 Brand Coolness, Brand Love and Brand Satisfaction

Numerous researchers provide conceptual and empirical evidence to support a positive relationship between brand coolness and brand love. For instance, Batra et al (2012) argue that consumer's relationship with a cool brand might to increase brand love. Subsequent studies also authenticated this finding. In recent years, Warren et al (2019) studied the nomological relationship between brand coolness and related constructs, including brand love. In the same study, authors argue that brand coolness is a perceived attribute of a brand and brand love should be a consequence of brand coolness. In their studies, Warren et al (2019) proved that brand coolness significantly influenced brand love and that brand coolness is an antecedent to construct such as brand love, which are a consumer's evaluative response to a brand that result from the properties perceived in the brand.

In the same vein, Oliver (1980) found that since cool brands are considered desirable, coolness should create a feeling of high overall satisfaction with the brand. Further studies also talks that coolness should increase delight and that feelings of delight augment the more cognitively based satisfaction assessment. (Bartl, Gouthier, & Lenker, 2013) Years later, Warren et al (2019) also studied the network between brand coolness and brand satisfaction, arguing that brand satisfaction would be a consequence of brand coolness.

Therefore, premised on the empirical evidence, the current study hypothesizes that:

H1) Brand Coolness is positively related to Brand Love

H1 a) With "Useful" having a positive effect on Brand Love

H1 b) With "Energetic" having a positive effect on Brand Love

H1 c) With "Aesthetically appealing" having a positive effect on Brand Love

H1 d) With "Original" having a positive effect on Brand Love

H1 e) With "Authentic" having a positive effect on Brand Love

H1 f) With "Rebellious" having a positive effect on Brand Love

H1 g) With "High status" having a positive effect on Brand Love

H1 h) With "Popular" having a positive effect on Brand Love

H1 i) With "Subcultural" having a positive effect on Brand Love

H1 j) With "Iconic" having a positive effect on Brand Love

H2) Brand Coolness is positively related to Brand Satisfaction

H2 a) With "Useful" having a positive effect on Brand Satisfaction

H2 b) With "Energetic" having a positive effect on Brand Satisfaction

H2 c) With "Aesthetically appealing" having a positive effect on Brand Satisfaction

H2 d) With "Original" having a positive effect on Brand Satisfaction

H2 e) With "Authentic" having a positive effect on Brand Satisfaction

H2 f) With "Rebellious" having a positive effect on Brand Satisfaction

H2 g) With "High status" having a positive effect on Brand Satisfaction

H2 h) With "Popular" having a positive effect on Brand Satisfaction

H2 i) With "Subcultural" having a positive effect on Brand Satisfaction

H2 j) With "Iconic" having a positive effect on Brand Satisfaction

3.2 Brand Love, Brand Satisfaction and Social Media Brand Engagement

Frequent interactions have been linked with consumer's love for their brands. (Batra et al., 2012) On the other hand, Sarkar and Sreejesh (2014) saw it as an outcome of brand love. Several authors like Kleine-Kalmer (2016), Junaid, Hou, Hussain and Kirmani (2019) and Jayasingh (2019) show that brand love is a marketing concept which has been showed to influence customer engagement. Based on research findings, authors can infer that brand love will also positively influence customer engagement and this relationship helps to explain the indirect effects of hedonic pleasure and escapism on customer engagement via brand love. In 2010, the link of brand love with online brand engagement has been identified in the literature by Bergkvist and Bech-Larsen. And years later, Loureiro, Gorgus and Kauffmann (2017) studied if online brand engagement is positively associated with brand love. Still in the same topic, the study of Wallace et al (2014) explores whether brand engagement is associated with brand love in the virtual environment of the social network. Furthermore, the findings of study of Bairrada, Coelho and Lizanets (2019) support that brand love has a positive and significant impact on active engagement, leading the consumer to behave in a more proactive way in relation to the beloved brand.

Regarding to brand satisfaction, Palmatier, Dant, Grewal and Evans (2006) and Loureiro, Miranda and Breazeale (2014) considers satisfaction as one more component of the relationship quality. Thus, satisfaction can be considered a precursor of the engagement process and, at the same time, a reward for interacting a lot with a brand. Furthermore, Loureiro et al (2017) argue that satisfaction is a mediator of online brand engagement and, consequently, that online brand engagement is positively associated with satisfaction. Satisfied and engaged consumers can be more proactive in spreading the word on social media platforms.

So, consistent with the literature, the current study hypothesizes that:

H3) Brand Love is positively related to Social Media Brand Engagement

H3 a) With brand love significantly impacting on consumption of brand-related content
H3 b) With brand love significantly impacting on contribution of brand-related content
H3 c) With brand love significantly impacting on creation of brand-related content

H4) Brand Satisfaction is positively related to Social Media Brand Engagement

H4 a) With brand satisfaction significantly impacting on consumption of brand-related content

H4 b) With brand satisfaction significantly impacting on contribution of brand-related content

H4 c) With brand satisfaction significantly impacting on creation of brand-related content

3.3 Brand Coolness and Social Media Brand Engagement

Consumers like to engage online with brands that upgrade their personal image and identity, that is brands that are cool (Javornik & Mandelli, 2012). At the same time, if a brand does not represent that, then the motivation for online engagement decreases. This entails that when a brand is cool, is supposed that there is a strong social media brand engagement. Goméz et al (2019) argue that brand relationship quality is a relevant outcome of social media brand engagement. On the other hand, according to Batra et al (2012), brand relationship is the foundation of subsequent related constructs such as brand love and others. Thus, since brand coolness is an antecedent of brand love, it is possible to assume that brand coolness impacts social media brand engagement. Based on such reasoning, this dissertation hypothesizes that:

H5) Brand Coolness is positively related to Social Media Brand Engagement

H5 a) With "Useful" having a positive effect on consumption of brand-related content

H5 b) With "Useful" having a positive effect on contribution of brand-related content

H5 c) With "Useful" having a positive effect on creation of brand-related content

H5 d) With "Energetic" having a positive effect on consumption of brand-related content

H5 e) With "Energetic" having a positive effect on contribution of brand-related content

H5 f) With "Energetic" having a positive effect on creation of brand-related content

H5 g) With "Aesthetically appealing" having a positive effect on consumption of brand-related content

H5 h) With "Aesthetically appealing" having a positive effect on contribution of brand-related content

H5 i) With "Aesthetically appealing" having a positive effect on creation of brand-related content

H5 j) With "Original" having a positive effect on consumption of brand-related content

H5 k) With "Original" having a positive effect on contribution of brand-related content

H5 l) With "Original" having a positive effect on creation of brand-related content

H5 m) With "Authentic" having a positive effect consumption of brand-related content

H5 n) With "Authentic" having a positive effect contribution of brand-related content

H5 o) With "Authentic" having a positive effect creation of brand-related content

H5 p) With "Rebellious" having a positive effect on consumption of brand-related content

H5 q) With "Rebellious" having a positive effect on contribution of brand-related content

H5 r) With "Rebellious" having a positive effect on creation of brand-related content

H5 s) With "High status" having a positive effect on consumption of brand-related content

H5 t) With "High status" having a positive effect on contribution of brand-related content

H5 u) With "High status" having a positive effect on creation of brand-related content

H5 v) With "Popular" having a positive effect on consumption of brand-related content

H5 x) With "Popular" having a positive effect on contribution of brand-related content

H5 y) With "Popular" having a positive effect on creation of brand-related content

H5 z) With "Subcultural" having a positive effect on consumption of brand-related content

H5 aa) With "Subcultural" having a positive effect on contribution of brand-related content

H5 bb) With "Subcultural" having a positive effect on creation of brand-related content

H5 cc) With "Iconic" having a positive effect on consumption of brand-related content

H5 dd) With "Iconic" having a positive effect on contribution of brand-related content

H5 ee) With "Iconic" having a positive effect on creation of brand-related content

4. Methodology

In order to analyze the veracity of the presented research model, an empirical study was carried out, whose conditions are described below.

4.1 Outline

The study is empirical, non-experimental, correlational, of an explanatory nature and the main purpose is understand the impact of brand coolness on social media brand engagement. The investigation is explanatory, because there is empirical support that proves the associations between the concepts in question and is non-experimental, since only the constructs under study were observed and interpreted and correlations were established between them. This is a cross-sectional study since all data were collected in a single moment.

4.2 Procedure

The online survey (Appendix A) was elaborated on qualtricsXM with and introductory note about the study, which expresses the confidentiality agreement and guarantee of the use of the data exclusively for academic purposes – "Welcome, this survey is carried out within the scope of my Master's thesis in Marketing at ISCTE Business School, and the data obtained in it will be applied in my investigation. This survey is anonymous, lasts approximately 7 minutes and the information collected will be treated confidentially, for academic purposes only." – and a concluding note – "Thanks in advance for your cooperation and have fun!". The questionnaire has 7 sections: introductory note, control question ("What is your current operator of telecommunications?"), brand coolness scale, brand love scale, brand satisfaction scale, social media brand engagement scale, sociodemographic variables and acknowledgment.

The survey is composed by Brand Coolness scale of Warren et al. (2019), by Brand Love scale of Batra et al. (2012), by Brand Satisfaction scale of Netemeyer et al. (2004), by Social Media Brand Engagement scale of Schivinski et al. (2016) and for sociodemographic issues. All scales were adapted to the portuguese reality in the context of the dissertation.

After its construction, the survey was applied on the social media platforms: Facebook and LinkedIn. Then, the data were collected, processed and analyzed using IBM, SPSS Statistics and the variables were coded.

The gender variable was transformed into a dummy variable, coded "0" for "female" and "1" for "male". The education level were coded as "1" for "primary education", "2" for

"secondary education", "3" for bachelor's degree", "4" for "master's degree", "5" for "postgraduate education" and "6" for "doctoral degree". The professional situation was coded with "1" for "unemployed", "2" for "employed", "3" for "student" and "4" for "student-worker". And finally, regarding the brands, "MOCHE" was coded with "1", "WTF" was coded with "2" and "Yorn" was coded with "3".

The ability to measure the same psychological construct repeatedly and consistently is defined by reliability and is calculated by Cronbach's Alpha coefficient, which assesses the ratio between the variance of each item with the entire scale and varies between 0 and 1. For to be an acceptable value it must be $\geq .70$.

4.3 Scales

4.3.1   Brand Coolness

The brand coolness was measured using the Brand Coolness scale by Warren et al. (2019) (Table 3). The original scale contains 37 items divided into 10 characteristics. The items were classified on a 7-point Likert rating scale, which varies between (1) completely disagree and (7) completely agree.

Table 1 – Brand Coolness scale

1. MOCHE/WTF/Yorn is useful/exceptional
2. MOCHE/WTF/Yorn helps people/is superb
3. MOCHE/WTF/Yorn is valuable / fantastic
4. MOCHE/WTF/Yorn is extraordinary
5. MOCHE/WTF/Yorn is energetic
6. MOCHE/WTF/Yorn is outgoing
7. MOCHE/WTF/Yorn is lively
8. MOCHE/WTF/Yorn is vigorous
9. MOCHE/WTF/Yorn looks good
10. MOCHE/WTF/Yorn is aesthetically appealing
11. MOCHE/WTF/Yorn is attractive

12. MOCHE/WTF/Yorn has a really nice appearance

13. MOCHE/WTF/Yorn is innovative

14. MOCHE/WTF/Yorn is original

15. MOCHE/WTF/Yorn does its own thing

16. MOCHE/WTF/Yorn is authentic

17. MOCHE/WTF/Yorn is true to its roots

18. MOCHE/WTF/Yorn doesn't seem artificial

19. MOCHE/WTF/Yorn doesn't try to be something it's not

20. MOCHE/WTF/Yorn is rebellious

21. MOCHE/WTF/Yorn is defiant

22. MOCHE/WTF/Yorn is not afraid to break rules

23. MOCHE/WTF/Yorn is nonconformist

24. MOCHE/WTF/Yorn is chic

25. MOCHE/WTF/Yorn is glamorous

26. MOCHE/WTF/Yorn is sophisticated

27. MOCHE/WTF/Yorn is ritzy

28. MOCHE/WTF/Yorn is liked by most people

29. MOCHE/WTF/Yorn is in style

30. MOCHE/WTF/Yorn is popular

31. MOCHE/WTF/Yorn is widely accepted

32. MOCHE/WTF/Yorn makes people who use it different from other people

33. If I were to use MOCHE/WTF/Yorn, it would make me stand apart from others

34. MOCHE/WTF/Yorn helps people who use it stand apart from the crowd

35. People who use MOCHE/WTF/Yorn are unique

36. MOCHE/WTF/Yorn is a cultural

37. MOCHE/WTF/Yorn is iconic

4.3.2 Brand Love

The brand love was measured using the Brand Love scale by Batra et al. (2012) (Table 4). The original scale contains 2 items. The items were classified on a 7-point Likert rating scale, which varies between (1) not at all and (7) a lot. In summary, with this scale it was only intended to verify whether brand love had a mediating effect between brand coolness and social media brand engagement.

Table 2 – Brand Love scale

1. Overall, how much do you love MOCHE/WTF/Yorn?
2. To what extent do you feel love toward MOCHE/WTF/Yorn?

4.3.3 Brand Satisfaction

The brand satisfaction was measured using the Brand Satisfaction scale by Netemeyer et al. (2004) (Table 5). The original scale contains 3 items. The items were classified on a 7-point Likert rating scale, which varies between (1) completely disagree and (7) completely disagree. As in the case of brand love, with this scale it was only intended to verify whether brand satisfaction had a mediating effect between brand coolness and social media brand engagement.

Table 3 – Brand Satisfaction scale

1. MOCHE/WTF/Yorn makes me satisfied with the use
2. MOCHE/WTF/Yorn makes me feel good
3. MOCHE/WTF/Yorn is better than what I expected

4.3.4 Social Media Brand Engagement

The social media brand engagement was measured using the scale of Schivinski et al. (2016) (Table 6) that identifies levels of social media engagement with brands. The original scale contains 17 items divided into 3 dimensions: consumption, contribution and creation. The items were classified on a 7-point Likert rating scale, which varies between (1) completely disagree and (7) completely agree.

Table 4 – Social Media Brand Engagement scale

1. I read posts related to MOCHE/WTF/Yorn on social media

2. I read fanpage(s) related to MOCHE/WTF/Yorn on social network sites

3. I watch pictures/graphics related to MOCHE/WTF/Yorn

4. I follow blogs related to MOCHE/WTF/Yorn

5. I follow MOCHE/WTF/Yorn on social network sites

6. I comment on videos related to MOCHE/WTF/Yorn

7. I comment on posts related to MOCHE/WTF/Yorn

8. I comment pictures/graphics related to MOCHE/WTF/Yorn

9. I share MOCHE/WTF/Yorn related posts

10. I "like" pictures/graphics related to MOCHE/WTF/Yorn

11. I "like" posts related to MOCHE/WTF/Yorn

12. I initiate posts related to MOCHE/WTF/Yorn

13. I initiate posts related to MOCHE/WTF/Yorn on social network sites

14. I post pictures/graphics related to MOCHE/WTF/Yorn

15. I write reviews related to MOCHE/WTF/Yorn

16. I write posts related to MOCHE/WTF/Yorn on forums

17. I post videos that show MOCHE/WTF/Yorn

4.3.5   Sociodemographic variables

Sociodemographic variables were controlled in the data analysis, in order to suppress potential alternative explanations. Age, gender, education level and professional situation were monitored.

5. Results

Initially, the analysis of the metric qualities of the scales was performed and, later, the formulated hypotheses were tested.

5.1 Sample characterization

The sample consists of customers of the MOCHE-WTF-Yorn brands. Data collection took place between June and July 2020.

The sampling process is non-probabilistic, convenient and intentional like snowball. In this study, 399 participants collaborated voluntarily, and all were considered in the subsequent statistical analyzes, as they meet the defined criteria (being a customer of the MOCHE-WTF-Yorn brands). A heterogeneous sample was obtained, as shown below (Tables 1 and 2).

Participants are between 13 and 25 years old, with an average of 22,49 years and a standard deviation of 2,246 years; 240 are female (60,2 %) and 159 are male (39,8 %). Regarding education level, 8 have primary education (2 %), 51 have secondary education (12,8 %), 199 have bachelor's degree (49,9 %), 117 have master's degree (29,3 %) and 24 have postgraduation (6 %). About professional situation, 137 are students (34,3 %), 89 are student-workers (22,3 %), 20 are unemployed (5 %) and 153 are employed (38,3 %).

Table 5 – Sociodemographic variables

	Minimum	Maximum	Average	Standard Deviation
Age	13	25	22,49	2,246

Table 6 – Continuation of sociodemographic variables

		Frequency	Percentage (%)
Gender	Female	240	60,2
	Male	159	39.8
Education Level	Primary Education	8	2
	Secondary Education	51	12,8
	Bachelor's Degree	199	49,9
	Master's Degree	117	29,3
	Postgraduate Education	24	6
	Unemployed	20	5

		Employed	153	38,3
Professional Situation		Student	137	34,3
		Student-worker	89	22,3

5.2 Brand Coolness Scale

First, principal component analysis (PCA) was performed. This is a multivariate analysis technique was used to analyze interrelationships between a large number of variables and to explain these variables in terms of their inherent dimensions/components. With the results of this analysis (Annex C), it was possible to identify that all items were in the 10 dimensions identified by Warren et al. (2019), except for item 16 ("MOCHE/WTF/Yorn is authentic). Therefore, item 16 was removed from the rest of the analysis.

Table 7 – Principal Component Analysis of Brand Coolness

Items	Components/Dimensions

Items	1	2	3	4	5	6	7	8	9	10
BC1	0,766	0,135	0,124	0,117	0,073	0,107	0,094	0,024	0,093	-0,016
BC2	0,690	0,133	0, 176	0,147	0,169	0,145	0,019	0,184	0,129	0,163
BC3	0,753	0,150	0,226	0,213	0,131	0,139	0,170	0,141	0,096	0,084
BC4	0,719	0,211	0,215	0,171	0,132	0,155	0,184	0,180	0,136	0,031
BC5	0,169	0,170	0,775	0,120	0,206	0,192	0,109	0,010	0,133	0,012
BC6	0,169	0,183	0,819	0,094	0,230	0,147	0,022	0,057	0,053	0,092
BC7	0,166	0,242	0,767	0,120	0,231	0,159	0,019	0,102	0,076	0,034
BC8	0,225	0,159	0,590	0,151	0,248	0,146	0,166	0,096	0,216	-0,031
BC9	0,231	0,648	0,126	0,225	0,031	0,153	0,111	0,089	0,134	-0,004
BC10	0,055	0,813	0,176	0,110	0,133	0,198	-0,009	0,132	0,142	0,050
BC11	0,199	0,758	0,202	0,211	0,061	0,145	0,064	0,115	0,077	0,068
BC12	0,148	0,713	0,258	0,194	0,131	0,219	0,089	0,200	0,148	0,108
BC13	0,228	0,258	0,130	0,205	0,168	0,689	0,110	0,091	0,103	-0,083
BC14	0,138	0,244	0,198	0,171	0,188	0,744	0,093	0,146	0,083	0,114
BC15		0,200	0,258	0,126	0,167	0,705	0,046	0,129	0,205	0,118
BC16	0,170	0,210	0,253	0,143	0,228	0,591	0,131	0,143	0,337	0,103
BC17	0,212	0,176	0,223	0,133	0,165	0,228	0,026	0,191	0,579	0,248
BC18	0,138	0,141	0,140	0,138	0,163	0,169	0,111	0,102	0,756	0,037
BC19	0,148	0,243	0,113	0,282	0,148	0,174	0,073	0,072	0,716	0,015
BC20	0,084	0,131	0,276	0,091	0,762	0,125	0,092	0,068	0,130	-0,018
BC21	0,158	0,093	0,275	0,071	0,728	0,252	0,056	0,165	0,116	-0,038
BC22	0,123	0,108	0,193	0,071	0,745	0,113	0,125	0,016	0,068	0,092
BC23	0,141	0,055	0,240	0,106	0,679	0,165	0,099	0,091	0,168	0,104
BC24	0,070	0,180	0,121	0,288	0,046	0,155	0,077	0,720	0,006	0,000
BC25	0,298	0,220	0,151	0,120	0,106	0,190	0,147	0,690	0,140	0,082
BC26	0,170	0,220	0,042	0,176	0,174	0,114	0,144	0,676	0,184	0,086
BC27	0,179	0,166	-0,019	0,189	0,132	0,135	0,202	0,548	0,156	0,130

BC28	0,136	0,151	0,029	0,713	0,026	0,170	0,151	0,144	0,126	0,083
BC29	0,231	0,322	0,158	0,556	0,184	0,168	0,188	0,212	0,174	0,061
BC30	0,200	0,198	0,155	0,795	0,021	0,152	0,004	0,178	0,048	0,000
BC31	0,093	0,137	0,125	0,788	0,145	0,055	0,068	0,035	0,185	0,056
BC32	0,189	0,098	0,128	0,147	0,124	0,115	0,674	0,150	0,055	0,091
BC33	0,180	0,087	0,073	0,121	0,141	0,091	0,680	0,120	0,067	0,156
BC34	0,177	0,070	0,110	0,128	0,143	0,122	0,671	0,137	0,102	0,134
BC35	0,144	0,071	0,065	0,105	0,152	0,115	0,609	0,156	0,135	0,188
BC36	0,119	0,123	0,090	0,083	0,052	0,093	0,407	0,120	0,083	0,610
BC37	0,170	0,173	0,096	0,152	0,082	0,178	0,278	0,124	0,173	0,676

Table 8 – Dimensions of Brand Coolness

Items	Dimensions
BC1 – BC4	Useful
BC5 – BC8	Energetic
BC9 – BC12	Aesthetically appealing
BC13 – BC15	Original
BC17 – BC19	Authentic
BC20 – BC23	Rebellious
BC24 – BC27	High Status
BC28 – BC31	Popular
BC32 – BC35	Subcultural
BC36 – BC37	Iconic

Reliability of 10 dimensions was calculated using Cronbach's Alpha and the index found, as shown in Table 10, according to Marôco (2014), is an excellent reliability indicator for the factors.

Table 9 – Reliability of 10 Dimensions of Brand Coolness

Dimension	α	Classification
Useful	0,91	Excellent

Energetic	0,91	Excellent
Aesthetically Appealing	0,90	Excellent
Original	0,87	Excellent
Authentic	0,85	Excellent
Rebellious	0,91	Excellent
High Status	0,89	Excellent
Popular	0,87	Excellent
Subcultural	0,97	Excellent
Iconic	0,89	Excellent

5.3 Brand Love Scale

The principal component analysis (PCA) was carried out in order to understand whether all items were in the same dimension since brand love consists of a one-dimensional variable. With the results of this analysis (Annex C), it was possible to identify that all items were in the same dimension identified by Batra et al. (2012).

Table 10 – Principal Component Analysis of Brand Love

	Components/Dimensions
Items	1
BL1	0,716
BL2	0,693

The reliability calculated using Cronbach's Alpha index was 0,944, as shown in Table 8, which according to Marôco (2014) is good.

Table 11 – Reliability of Brand Love Scale

Scale	A	Classification
Brand Love	0,94	Excelent

5.4 Brand Satisfaction Scale

As with brand love, the principal component analysis (PCA) was performed in order to verify the presence of all items in a single dimension since brand satisfaction also consists of a

one-dimensional variable. With the results of this analysis (Annex C), it was possible to identify that all items were in the same dimension identified by Netemeyer et al. (2004).

Table 12 – Principal Component Analysis of Brand Satisfaction

	Components/Dimensions
Items	1
BS1	0,779
BS2	0,736
BS3	0,641

Regarding reliability, a Cronbach's Alpha index of 0,873 was obtained for brand satisfaction, as shown in Table 9, which according to Marôco (2014) is good.

Table 13 – Reliability of Brand Satisfaction Scale

Scale	α	Classification
Brand Satisfaction	0,87	Good

5.5 Social Media Brand Engagement Scale

The principal component analysis was carried out in order to understand how many dimensions the items of the social media brand engagement variable were divided into. According to Schivinski et al. (2016), it was expected that there were three dimensions (creation, consumption and contribution). However, the results of the analysis (Annex C) did not behave as expected and the variable will have to be treated as one-dimensional.

Table 14 – Principal Component Analysis of Social Media Brand Engagement

	Components/Dimensions
Items	1
SMBE1	0,678
SMBE2	0,828
SMBE3	0,691
SMBE4	0,883
SMBE5	0,728
SMBE6	0,936
SMBE7	0,945
SMBE8	0,938
SMBE9	0,926

SMBE10	0,787
SMBE11	0,757
SMBE12	0,945
SMBE13	0,943
SMBE14	0,944
SMBE15	0,944
SMBE16	0,942
SMBE17	0,947

Reliability was calculated using Cronbach's Alpha and the index found was .988, as shown in Table 10, which, according to Marôco (2014), is good.

Table 15 – Reliability of Social Media Brand Engagement Scale

Scale	α	Classification
Social Media Brand Engagement	0,99	Excelent

5.6 Reformulation of hypothesis

After the principal component analysis, it was possible to verify that social media brand engagement will have to be treated as one-dimensional. Thus, the hypotheses had to be reformulated:

H1) Brand Coolness is positively related to Brand Love

H1 a) With "Useful" having a positive effect on Brand Love

H1 b) With "Energetic" having a positive effect on Brand Love

H1 c) With "Aesthetically appealing" having a positive effect on Brand Love

H1 d) With "Original" having a positive effect on Brand Love

H1 e) With "Authentic" having a positive effect on Brand Love

H1 f) With "Rebellious" having a positive effect on Brand Love

H1 g) With "High status" having a positive effect on Brand Love

H1 h) With "Popular" having a positive effect on Brand Love

H1 i) With "Subcultural" having a positive effect on Brand Love

H1 j) With "Iconic" having a positive effect on Brand Love

H2) Brand Coolness is positively related to Brand Satisfaction

H2 a) With "Useful" having a positive effect on Brand Satisfaction

H2 b) With "Energetic" having a positive effect on Brand Satisfaction

H2 c) With "Aesthetically appealing" having a positive effect on Brand Satisfaction

H2 d) With "Original" having a positive effect on Brand Satisfaction

H2 e) With "Authentic" having a positive effect on Brand Satisfaction

H2 f) With "Rebellious" having a positive effect on Brand Satisfaction

H2 g) With "High status" having a positive effect on Brand Satisfaction

H2 h) With "Popular" having a positive effect on Brand Satisfaction

H2 i) With "Subcultural" having a positive effect on Brand Satisfaction

H2 j) With "Iconic" having a positive effect on Brand Satisfaction

H3) Brand Love is positively related to Social Media Brand Engagement

H4) Brand Satisfaction is positively related to Social Media Brand Engagement

H5) Brand Coolness is positively related to Social Media Brand Engagement

H5 a) With "Useful" having a positive effect on social media brand engagement

H5 b) With "Energetic" having a positive effect on social media brand engagement

H5 c) With "Aesthetically appealing" having a positive effect on social media brand engagement

H5 d) With "Original" having a positive effect on social media brand engagement

H5 e) With "Authentic" having a positive effect on social media brand engagement

H5 f) With "Rebellious" having a positive effect on social media brand engagement

H5 g) With "High status" having a positive effect on social media brand engagement

H5 h) With "Popular" having a positive effect on social media brand engagement

H5 i) With "Subcultural" having a positive effect on social media brand engagement

H5 j) With "Iconic" having a positive effect on social media brand engagement

5.7 Comparisons of means

In order to study the effect of sociodemographic variables on the variables under study, that is, to compare the means, the T-student Test was used for the gender variable and the analysis of variance test, ANOVA One Way, for ordinal variables, with several groups, professional situation and education level. Whenever the null hypothesis was rejected, that is, whenever significant differences were found between at least two groups, the Tukey HSD post hoc test was performed to determine which groups differ from each other. This test was selected due to its robustness to the violation of the assumptions of normality and homogeneity of variances and its suitability for large samples (Marôco, 2014).

As shown in Table 11, there are no significant effects of the gender variable on the variability of brand love $(T(397) = -1,22; p = 0,223 > \alpha = 0,05)$ and brand satisfaction $(T(397) = -0,595; p = 0,552 > \alpha = 0,05)$. On the other hand, it is possible to verify that there are significant effects of the gender variable on the variability of brand coolness $(T(397) = -3,898; p = 0,000 < \alpha = 0,05)$ and social media brand engagement $(T(397) = -5,219; p = 0,000 < \alpha = 0,05)$. In conclusion, the null hypothesis "the two means of the groups female and male are equal" is rejected. Thus, it can be inferred that the there is a significant difference in how the females and the males have rated the constructs brand coolness and social media brand engagement.

Table 16 – T-test for Gender variable

Variable	T-test			Mean difference	Std. Error difference
	t	df	*Sig.*		
Brand Coolness	-3,898	397	,000	-,390	,100
Brand Love	-1,220	397	,223	-,193	,158
Brand Satisfaction	-,595	397	,552	-,073	,122
Social Media Brand Engagement	-5,219	397	,000	-1,014	,194

Analyzing Table 12, there is a main effect of the education level variable on the variability of brand coolness $(F(4, 394) = 3,896; p = ,004 < \alpha = 0,05)$, brand love $(F(4, 394) = 2,830; p = ,025 < \alpha = 0,05)$ and social media brand engagement $(F(4, 394) = 17,011; p = ,000 < \alpha = 0,05)$.

Table 17 – ANOVA One Way and Tukey HSD test for Education Level variable

Variable	ANOVA One Way		Educ. Level. A	Educ. Level. B	Tukey HSD	
	F	*Sig.*			Dif. A – B	*Sig*
Brand Coolness	3,896	,004	Primary Education	Secondary Education	,409	,809
				Bachelor	,888	,091
				Master	,837	,137
				Post-graduation	,932	,139
Brand Love	2,830	,025	Primary Education	Secondary Education	,498	0,914
				Bachelor	1,087	0,286
				Master	1,121	0,269

				Post-graduation	1,333	0,210
Social Media Brand Engagement	17,011	,000	Primary Education	Secondary Education	1,649	,122
				Bachelor	3,487	,000
				Master	3,387	,000
				Post-graduation	3,451	,000

The analysis of Table 13 shows that there is a main effect of professional situation variable on social media brand engagement ($F(3, 395) = 5{,}004$; $p = {,}002 < \alpha = 0{,}05$).

Table 18 – ANOVA One Way and Tukey HSD test for Professional Situation variable

Variable	ANOVA One Way		Prof. Situa. A	Prof. Situa. B	Tukey HSD	
	F	*Sig.*			**Dif. A – B**	*Sig*
Social Media Brand Engagement	5,004	,002	Unemployed	Employed	,168	,983
				Student	-,230	,960
				Student-worker	-,822	,315

5.8 Descriptive statistics of the variables under study

To understand the positioning of the participants' responses to the variables in question, a descriptive analysis of the scales was carried out. Brand coolness variable is located above the central point, which indicates that the participants have a good perception of brand coolness. The same happens with the brand love and brand satisfaction variables. On the other hand, social media brand engagement is below the central point, which means a low perception of variable under study (Table 14).

Table 19 – Descriptive statistics of the variables under study

	Minimum	Maximum	Mean	Std. Deviation
Brand Coolness	1,19	7	4,878	0.996
Brand Love	1	7	4,610	1.549
Brand Satisfaction	1	7	5,415	1,199
Social Media Brand Engagement	1	7	2.533	1.962

5.9 Correlations

In order to identify and interpret the correlations between the scales, Pearson's correlations were analyzed (Table 15), an index that varies between]-1;1[(Marôco, 2014). If the coefficient is positive, there is a positive correlation. That is, one variable increase when the other increases, instead, if the correlation is negative, one variable increases when the other decreases. According to Marôco (2014), when the Pearson coefficient is zero, there is no correlation between the variables; when it is less thant 0,25 the association is weak; when it is in the range between 0,25 and 0,50 it is moderate; when it is between 0,50 and 0,75 it is strong; and when it is above 0,75 it is very strong.

Through the interpretation of Table 15, it is possible to conclude that the relationships between brand coolness and brand love is positive and strong (r = .695), which means that the higher the perceptions of brand coolness, the higher the brand love. Similarly, the correlation between brand coolness and brand satisfaction is positive and strong (r = .669), which suggests that the higher the perceptions of brand coolness, the higher the brand satisfaction. In the same way, the correlation between brand coolness and social media brand engagement is positive and strong (r = ,666), so higher the perceptions of brand coolness, the higher the social media brand engagement.

Brand love have a positive and strong correlation with brand satisfaction (r = .620), which suggests that the higher the perceptions of brand love, the higher brand satisfaction. The same happens between brand love and social media brand engagement, which have a positive and strong correlation (r = .534).

The correlation between brand satisfaction and social media brand engagement is positive and moderate (r = .392). Thus, the higher the perceptions of brand satisfaction, the higher social media brand engagement.

The age variable establishes a negative and weak correlation with brand coolness (r = -.105) and with brand love (r = -.085). In addition, the age variable has a negative and moderate correlation with social media brand engagement (r = -.293). Thus, the older the participants, the lower their brand coolness, their brand love and their social media brand engagement. On the other hand, it is possible to conclude that the relationship between age and brand satisfaction is positive and weak (r = .027). That is, the older the participants, the higher their brand satisfaction.

The education level variable has a weak and negative correlation with brand coolness (r = -.133), brand love (r = -.138) and brand satisfaction (r = -.079). In addition, the education level variable has a negative and moderate correlation with social media brand engagement (r = -.262). So, individuals with a higher education level have less perceptions of brand coolness, brand love, brand satisfaction and social media brand engagement.

Finally, the professional situation variable establishes a positive and weak correlation with brand coolness (r = .102), brand love (r = .069) and social media brand engagement (r = .178). On the other hand, the professional situation has a negative and weak correlation with brand satisfaction.

Table 20 – Correlations between variables

	1	2	3	4	5	6	7
1. Age	1	,495	-,338	-,105	-,085	,027	-,293
2. Education Level	,495	1	-,048	-,133	-,138	-,079	-,262
3. Professional Situation	-,338	-,048	1	,102	,069	-,072	,178
4. Brand Coolness	-,105	-,133	,102	1	,695	,669	,666
5. Brand Love	-,085	-,138	,069	,695	1	,620	,534
6. Brand Satisfaction	,027	-,079	-,072	,669	,620	1	,392
7. Social Media Brand Engagement	-,293	-,262	,178	,666	,534	,392	1

5.10 Hypothesis testing

After testing the psychometric qualities of the scales and checking the correlations between the variables under study, the hypotheses formulated were analyzed.

H1) Brand Coolness is positively related to Brand Love

The results of the linear regression (Table 22) show a significant and positive effect between the independent variable (brand coolness) and the dependent variable (brand love). In addition, brand coolness is responsible for 52,8% of the variability of the brand love. The higher the brand coolness, the higher the brand love.

Table 21 – Results of Multiple Linear Regression between Brand Coolness (10 dimensions) and Brand Love

Independent Variables	Dependent Variable	R^2	F	p
Useful	**Brand Love**	.528	43,454	.000

Energetic	
Aesthetically Appealing	
Original	
Rebellious	
High Status	
Popular	
Subcultural	
Iconic	

Table 22 – Results of Multiple Linear Regression between Brand Coolness (10 dimensions) and Brand Love

Independent Variables	β	*P*
Useful	.251	.000
Energetic	.045	.407
Aesthetically Appealing	.043	.420
Original	.057	.282
Authentic	.041	.432
Rebellious	-.026	.616
High Status	-.023	.669
Popular	.104	.040
Subcultural	.241	.000
Iconic	.178	.002

According to the results of Table 23, there is an effect of the dimensions "useful" ($p = 0.000 > \alpha = 0,05$), "popular" ($p = 0.040 > \alpha = 0,05$), "subcultural" ($p = 0.000 > \alpha = 0,05$) and "iconic" ($p = 0.002 > \alpha = 0,05$) on brand love. All of these effects are positive, that is, when the higher the conceptions of "useful", "popular", "subcultural" and "iconic", the higher the brand love.

Table 23 – Checking the hypothesis 1)

	Hypothesis	Check?
H1)	Brand Coolness is positively related to Brand Love	-
H1 a)	With "Useful" having a positive effect on Brand Love	Yes
H1 b)	With "Energetic" having a positive effect on Brand Love	No
H1 c)	With "Aesthetically appealing" having a positive effect on Brand Love	No
H1 d)	With "Original" having a positive effect on Brand Love	No
H1 e)	With "Authentic" having a positive effect on Brand Love	No
H1 f)	With "Rebellious" having a positive effect on Brand Love	No
H1 g)	With "High status" having a positive effect on Brand Love	No
H1 h)	With "Popular" having a positive effect on Brand Love	Yes
H1 i)	With "Subcultural" having a positive effect on Brand Love	Yes
H1 j)	With "Iconic" having a positive effect on Brand Love	Yes

H2) Brand Coolness is positively related to Brand Satisfaction

The results of the linear regression (Table 24) show a significant and positive effect between the independent variable (brand coolness) and the dependent variable (brand satisfaction). In addition, brand coolness is responsible for 52,8% of the variability of the brand satisfaction. The higher the brand coolness, the higher the brand satisfaction.

Table 24 – Results of Multiple Regression between Brand Coolness (10 dimensions) and Brand Satisfaction

Independent Variable	Dependent Variable	R^2	F	p
Useful				
Energetic				
Aesthetically Appealing	Brand Satisfaction	.528	43.454	.000
Original				
Rebellious				
High Status				
Popular				

Table 25 – Results of Multiple Regression between Brand Coolness (10 dimensions) and Brand Satisfaction

Independent Variables	β	P
Useful	.338	.000
Energetic	.093	.086
Aesthetically Appealing	.092	.084
Original	.115	.028
Authentic	.151	.003
Rebellious	-.106	.040
High Status	.027	.616
Popular	.164	.001
Subcultural	.047	.433
Iconic	-.048	.384

According to the results of Table 25, there is an effect of the dimensions "useful" ($p = 0.000 > \alpha = 0,05$), "original" ($p = 0.028 > \alpha = 0,05$), "authentic" ($p = 0.003 > \alpha = 0,05$), "rebellious" ($p = 0.040 > \alpha = 0,05$) and "popular" ($p = 0.001 > \alpha = 0,05$) on brand satisfaction. The effects of the dimensions "useful", "original", "authentic" and "popular" are positive, that is, when the higher the conceptions of "useful", "original", "authentic" and "popular", the higher brand satisfaction. On the other hand, the effect of the dimension "rebellious" is negative, that is, when the higher the conceptions of "rebellious", the lower brand satisfaction.

Table 26 – Checking the hypothesis 2)

	Hypothesis	Check?
H2)	Brand Coolness is positively related to Brand Satisfaction	-
H2 a)	With "Useful" having a positive effect on Brand Satisfaction	Yes

H2 b)	With "Energetic" having a positive effect on Brand Satisfaction	No
H2 c)	With "Aesthetically appealing" having a positive effect on Brand Satisfaction	No
H2 d)	With "Original" having a positive effect on Brand Satisfaction	Yes
H2 e)	With "Authentic" having a positive effect on Brand Satisfaction	Yes
H2 f)	With "Rebellious" having a positive effect on Brand Satisfaction	No
H2 g)	With "High status" having a positive effect on Brand Satisfaction	No
H2 h)	With "Popular" having a positive effect on Brand Satisfaction	Yes
H2 i)	With "Subcultural" having a positive effect on Brand Satisfaction	No
H2 j)	With "Iconic" having a positive effect on Brand Satisfaction	No

H3) Brand Love is positively related to Social Media Brand Engagement

The interpretation of Table 26 shows that there is a significant and positive effect between the mediating variable (brand love) and the dependent variable (social media brand engagement). That is, brand love is responsible for 28,5% of the variability of social media brand engagement and the higher the brand love, the higher the social media brand engagement. Therefore, the third assumption is corroborated.

Table 27 – Results of Simple Linear Regression between Brand Love and Social Media Brand Engagement

Independent Variable	Dependent Variable	R^2	F	B	T	*p*
Brand Love	**Social Media Brand Engagement**	.285	158.040	.534	12.571	.000

Table 28 – Checking the hypothesis 3)

	Hypothesis	Check?
H3)	Brand Love is positively related to Social Media Brand Engagement	Yes

H4) Brand Satisfaction is positively related to Social Media Brand Engagement

The interpretation of Table 22 shows that there is a significant and positive effect between the mediating variable (brand satisfaction) and the dependent variable (social media brand

engagement). That is, brand love is responsible for 15,4% of the variability of social media brand engagement and the higher the brand satisfaction, the higher the social media brand engagement. Therefore, the third assumption is corroborated.

Table 29 – Results of Simple Linear Regression between Brand Satisfaction and Social Media Brand Engagement

Independent Variable	Dependent Variable	R^2	F	B	T	p
Brand Satisfaction	Social Media Brand Engagement	.154	72.029	.392	8.487	.000

Table 30 – Checking the hypothesis 4)

Hypothesis		Check?
H4)	Brand Satisfaction is positively related to Social Media Brand Engagement	Yes

H5) Brand Coolness is positively related to Social Media Brand Engagement

The fifth hypothesis was tested according to a simple linear regression analysis to understand whether the relationship is significant and what percentage of variability is explained by the independent variable in the dependent variable.

In order to test the veracity of the fifth hypothesis, a simple linear regression analysis was performed between brand coolness and social media brand engagement (Table 16).

Through the obtained result it is possible to conclude that brand coolness has a significant and positive effect on social media brand engagement and the independent variable is responsible for 61,3% of the variability of the dependent variable. In other words, the higher the brand coolness, the higher the social media brand engagement.

Table 31 – Results of Multiple Regression between Brand Coolness (10 dimensions) and Social Media Brand Engagement

Independent Variable	Dependent Variable	R^2	F	p
Useful Energetic	Social Media Brand Engagement	.613	61,493	.000

Aesthetically Appealing	
Original	
Rebellious	
High Status	
Popular	
Subcultural	
Iconic	

Table 32 – Results of Multiple Regression between Brand Coolness (10 dimensions) and Social Media Brand Engagement

Independent Variables	β	*p*
Useful	.-.094	.046
Energetic	.009	.850
Aesthetically Appealing	.025	.602
Original	-.090	.061
Authentic	.050	.284
Rebellious	.207	.000
High Status	.208	.000
Popular	-.075	.101
Subcultural	.496	.000
Iconic	.120	.018

According to the results of Table 29, there is an effect of the dimensions "useful" ($p = 0.046 > \alpha = 0.05$), "rebellious" ($p = 0.000 > \alpha = 0.05$), "high status" ($p = 0.000 > \alpha = 0.05$), "subcultural" ($p = 0.000 > \alpha = 0.05$) and "iconic" ($p = 0.018 > \alpha = 0.05$) on social media brand engagement. The effects of the dimensions "rebellious", "high status", "subcultural" and "iconic" are positive, that is, when the higher the conceptions of "rebellious", "high status", "subcultural" and "iconic", the higher social media brand engagement. On the other hand, the

effect of the dimension "useful" is negative, that is, when the higher the conceptions of "useful", the lower social media brand engagement.

Table 33 – Checking the hypothesis 5)

	Hypothesis	Check?
H5)	Brand Coolness is positively related to Social Media Brand Engagement	-
H5 a)	With "Useful" having a positive effect on social media brand engagement	No
H5 b)	With "Energetic" having a positive effect on social media brand engagement	No
H5 c)	With "Aesthetically appealing" having a positive effect on social media brand engagement	No
H5 d)	With "Original" having a positive effect on social media brand engagement	No
H5 e)	With "Authentic" having a positive effect on social media brand engagement	No
H5 f)	With "Rebellious" having a positive effect on social media brand engagement	Yes
H5 g)	With "High status" having a positive effect on social media brand engagement	Yes
H5 h)	With "Popular" having a positive effect on social media brand engagement	No
H5 i)	With "Subcultural" having a positive effect on social media brand engagement	Yes
H5 j)	With "Iconic" having a positive effect on social media brand engagement	Yes

6. Conclusions, Implications, Limitations and Further Research

6.1 Conclusions

This study expands the current knowledge about Social Media Brand Engagement and Brand Coolness, improving the understanding of how Brand Coolness affects Social Media Brand Engagement, since it is the first study that analyzes this impact.

Therefore, this study contributes to the literature on social media brand engagement, analyzing its background, and presenting the impact of brand coolness through brand love and brand satisfaction.

This chapter summarizes the relationship between the results obtained (that is, comparison of the effect of sociodemographic variables under study and hypothesis testing) and the expected/hypothesized results.

Analyzing the conceptual model and the formulated hypotheses, this study corroborates the first hypothesis (H1: Brand Coolness is positively related to Brand Love). Thus, the brand coolness variable has a significant and positive impact on the brand love variable. However, not all dimensions of Brand Coolness have an impact on brand love. In this case, only the dimensions "useful", "popular", "subcultural" and "iconic" have a significant and positive impact on the brand love variable. These results means that participants feel more love for a brand that produces content with positive quality and different from its competitors, that is fashionable and trendy, that is outside of mainstream society and that is widely recognized as cultural symbol. A good example that reveals that people like "popular" and "iconic" brands is when brands announce partnerships with recognized people or events and increase the involvement with the brand. To build brand love on social media, Kamau (2020) said that is mandatory "c*reate captivating content that people will want to read and even save or send to other people"*. According to Kurniawati & Siregar (2019), one of the main activities that enhance brand success using online communities is trendiness.

Then, analyzing the relationship between brand coolness and brand satisfaction, this study supports the second hypothesis (H2: Brand Coolness is positively related to Brand Satisfaction). Therefore, the brand coolness variable has a significant and positive impact on the brand satisfaction variable. However, not all dimensions of Brand Coolness have an impact on brand satisfaction. In this case, only the dimensions "useful", "original", "authentic" and "popular" have a significant and positive impact on the brand satisfaction variable. On the other hand, it was also possible to verify that there is a significant and negative relationship between the

"rebellious" dimension and brand satisfaction. In literature, Hernandez-Fernandez & Lewis (2019) showed that authenticity perceived by consumers is a determinant for customer satisfaction. In addition, Hassan & Yaqub (2016) indicate that "*positive brand popularity increases the level of customer satisfaction and as much the brand popularity is positive as high will be customer's level of satisfaction over a particular brand*". Furthermore, a brand being rebellious is not always well regarded, so it can have a negative effect on brand satisfaction. Whenever brands choose to take strong positions on certain issues, the opinion is often controversial.

This study also corroborates the third hypothesis (H3: Brand Love is positively related to Social Media Brand Engagement) and the fourth hypothesis (H4: Brand Satisfaction is positively related to Social Media Brand Engagement), as there is a positive relationship between brand love / brand satisfaction and social media brand engagement. That is, the higher the perception of brand love / brand satisfaction, the higher the perception of social media brand engagement. This study only came to prove what literature suggested, because in literature, it had already been possible to infer that brand love positively influence customer engagement. For example, the findings of study of Bairrada et al. (2019) supported that brand love has a positive and significant impact on active engagement. Regarding the relation between brand satisfaction and social media brand engagement, the results came to prove that satisfied and engaged consumers can be more proactive in spreading the word on social media platforms. In literature, research of Loureiro et al. (2017) argue that online brand engagement is positively associated with satisfaction.

The fifth and last hypothesis (H5: Brand Coolness is positively related to Social Media Brand Engagement) is corroborated, since there is a positive effect of brand coolness on social media brand engagement. However, after a simple linear regression with the 10 dimensions of brand coolness, it was possible to verify that not all dimensions of brand coolness have a positive impact on social media brand engagement. In this case, only the dimensions "rebellious", "high status", "subcultural" and "iconic" have a significant and positive impact on the brand satisfaction variable. This study also shows a significant and negative relationship between the "useful" dimension and social media brand engagement. People like brands that produce "high status" and "iconic" content. It is possible to verify that when companies announce famous people as brand ambassadors and increase the number of followers and interactions thanks to this partnership. Regarding the positive impact of "rebellious" dimension on social media brand engagement, there is not literature that support this relation, but the

results can be explained by the sample since the participants were between 13 and 25 years old. Rebelliousness is part of the essence of youth and so it makes sense that young people want to see more rebellious actions by brands on social media. Still in the fifth hypothesis. it is possible to verify that there is significant and negative relationship between the "useful" dimension and social media brand engagement. It may not seem to make sense, but if analyze the 4 items of this dimension (brand is exceptional, brand is superb, brand is valuable, brand is extraordinary), it is possible to infer that these are very strong characteristics and to conclude that the participants do not value them in a brand.

6.2 Managerial Implications

According to Schivinski & Dabrowski (2015), social media offer new ways to companies and consumers interacting with each other. Studies show that consumers consider social media to be a more reliable source compared to traditional communication tools used by companies (Karakaya & Barnes, 2010). In recent years, it was possible to verify in the literature that brands and consumers are increasingly taking advantage of social media and that companies use social media platforms to engage with consumers. Thus, marketing managers should assume that more and more brand communication must be based on content generated by consumers through social media communication. (Schivinski & Dabrowski, 2015)

As highlighted by Rappaport (2007), the engagement model is a disciplined approach for achieving brand objectives. Moreover, in a marketing strategy, this model should be "*rooted in consumer data, drawing upon multiple sources that assist marketers in evaluating their engagement efforts, and takes place through multiple communication channels and touchpoints*" (Rappaport, 2007).

Since customers value more and more the buying decision making, a brand being cool or uncool has gained importance on the market context. Could be brand coolness and a positive brand image can impact the social media engagement of a brand and benefit the company in long term?

This study revealed that brand coolness, brand love and brand satisfaction are responsible for driving social media brand engagement. This means that followers/consumers require content that is relevant, important, enlightening and differentiating for them. Therefore, brands and their managers need to reflect on the needs and interests of their audience to produce content on the platforms that can foster social media brand engagement.

According to Warren et al. (2019), there are 10 characteristics that a brand can use to be considered cool by consumers: useful, high status, aesthetically appealing, rebellious, original, authentic, subcultural, popular, iconic and energetic. In order to obtain a higher social media brand engagement, this study revealed that consumers of telecommunications operators for the young target give more value to the following characteristics: useful, original, authentic, rebellious and popular. Therefore, these are the characteristics that brand managers should focus on. In this sense, the content produced by the brands must be different from competitors and must be increasingly creative and do things that have never been done before, so that sets a brand apart from another. This originality is highly valued by customers, but they also value the authenticity. Brands must behave consistently or faithfully to their essence and their roots. Furthermore, brands must be rebellious and tend to oppose, flee, subvert or fight social conventions and norms. At the same time, it must become popular, be modern and be fashionable.

Summing up, to establish social media brand engagement it is not enough to post content regularly, but rather to create content that provides a enriching digital experience and, consequently, develops brand love and brand satisfaction. Furthermore, it seems advisable for brands to limit to differentiating and original postings that meet, at the same time, the authenticity and rebellion that followers expect from the brand.

6.3 Limitations and Suggestions for Further Research

This study provides useful insights into the impact of brand coolness on social media brand engagement, however there are some limitations. First, it should be mentioned that in this dissertation a cross-sectional study was carried out, which means that data collection on the survey was restricted to a short time. Instead of longitudinal studies, it was only possible to obtain a "snapshot" of a situation by obtaining information at a given time. Thus, developments or changes in the perception of brand coolness or social media brand engagement could not be traced.

Another limitation is the restriction of the study only to the three telecommunications operators for the young target. When only these 3 operators are analyzed, only young Portuguese people aged between 13 and 25 are being considered, which shows a limitation in geographic and sociodemographic terms.

In order to overcome the identified limitations, it would be interesting and pertinent to replicate the study by applying a one-dimensional brand coolness scale to verify whether the results would be similar. It would also be relevant to use another social media brand engagement measurement scale with more dimensions.

Furthermore, in future studies, other product categories should be analyzed so that the study target is broadened and the sample is more significant. It would also be interesting to study the same impact of brand coolness on social media brand engagement, but with different mediators in the analysis. In this case, brand love and brand satisfaction were studied, but it could also be considered brand attachment, brand loyalty, among others.

7. Bibliographical References

Albert, Noel, & Merunka, D. (2013). The role of brand love in consumer-brand relationships. *Journal of Consumer Marketing*, *30*(3), 258–266.

Albert, Noël, Merunka, D., & Valette-Florence, P. (2008). When consumers love their brands: Exploring the concept and its dimensions. *Journal of Business Research*, *61*(10), 1062–1075.

Bairrada, C. M., Coelho, A., & Lizanets, V. (2019). The impact of brand personality on consumer behavior: the role of brand love. *Journal of Fashion Marketing and Management*, *23*(1), 30–47.

Barger, V. A., Peltier, J. W., & Schultz, D. E. (2016). Social media and consumer engagement : A review and research agenda. *Journal of Research in Interactive Marketing*, *10*(4), 268–287.

Bartl, C., Gouthier, M. H. J., & Lenker, M. (2013). Delighting Consumers Click by Click: Antecedents and Effects of Delight Online. *Journal of Service Research*, *16*(3), 386–399.

Batra, R., Ahuvia, A., & Bagozzi, R. P. (2012). Brand love. *Journal of Marketing*, *76*(2), 1–16.

Bento, M., Martinez, L. M., & Martinez, L. F. (2018). Brand engagement and search for brands on social media: Comparing Generations X and Y in Portugal. *Journal of Retailing and Consumer Services*, *43*(April), 234–241.

Bergkvist, L., & Bech-Larsen, T. (2010). Two studies of consequences and actionable antecedents of brand love. *Journal of Brand Management*, *17*(7), 504–518.

Bowden, J. (2009). The process of customer engagement: A conceptual framework. *Journal of Marketing Theory and Practice*, *17*(1), 63–74.

Carroll, B. A., & Ahuvia, A. C. (2006). Some antecedents and outcomes of brand love. *Marketing Letters*, *17*(2), 79–89.

Chinomona, R., Mahlangu, D., & Pooe, D. (2013). Brand service quality, satisfaction, trust and preference as predictors of consumer brand loyalty in the retailing industry. *Mediterranean Journal of Social Sciences*, *4*(14), 181–190.

Della Corte, V., Iavazzi, A., & D'Andrea, C. (2015). Customer involvement through social media: The cases of some telecommunication firms. *Journal of Open Innovation: Technology, Market, and Complexity*, *1*(1), 1–10. https://doi.org/10.1186/s40852-015-0011-y

Enginkaya, E., & Yılmaz, H. (2014). What Drives Consumers to Interact with Brands through Social Media? A Motivation Scale Development Study. *Procedia - Social and Behavioral Sciences*, *148*(June), 219–226. https://doi.org/10.1016/j.sbspro.2014.07.037

Erciş, A., Ünal, S., Candan, F. B., & Yıldırım, H. (2012). The Effect of Brand Satisfaction, Trust and Brand Commitment on Loyalty and Repurchase Intentions. *Procedia - Social and Behavioral Sciences*, *58*(January 2016), 1395–1404.

Fournier, S., & Mick, D. G. (1999). Rediscovering satisfaction. *Journal of Marketing*, *63*(4), 5–23.

Francis, D., & Yazdanifard, R. (2013). Effectiveness of Social Media as a Marketing Tool: An Empirical Study. *International Journal of Commerce, Business and Management*, *2*(1), 35–40.

Gómez, M., Lopez, C., & Molina, A. (2019). An integrated model of social media brand engagement. *Computers in Human Behavior*, *96*(1), 196–206.

Hassan, W., & Yaqub, R. M. S. (2016). Effect of Brand Popularity on Customer Pre-Purchase Dissonance, Customer Satisfaction and Brand Trust: a Study of Household Appliances Industry in Pakistan. *Conference Paper*, *28*(2), 1603–1610.

He, H., Li, Y., & Harris, L. (2012). Social identity perspective on brand loyalty. *Journal of Business Research*, *65*(5), 648–657.

Hernandez-Fernandez, A., & Lewis, M. C. (2019). Brand authenticity leads to perceived value and brand trust. *European Journal of Management and Business Economics*, *28*(3), 222–238. https://doi.org/10.1108/EJMBE-10-2017-0027

Hollebeek, L. (2011). Exploring customer brand engagement: Definition and themes. *Journal of Strategic Marketing*, *19*(7), 555–573.

Holtman, M. (2019). Why engagement rates are important on social media. Retrieved October 20, 2020, from The Uk Domain website: https://www.theukdomain.uk/why-engagement-rates-are-important-on-social-media/

Ismail, A. R. (2017). The influence of perceived social media marketing activities on brand loyalty: The mediation effect of brand and value consciousness. *Asia Pacific Journal of Marketing and Logistics*, *29*(1), 129–144.

Javornik, A., & Mandelli, A. (2012). Behavioral perspectives of customer engagement: An exploratory study of customer engagement with three Swiss FMCG brands. *Journal of Database Marketing and Customer Strategy Management*, *19*(4), 300–310.

Jayasingh, S. (2019). Consumer brand engagement in social networking sites and its effect on brand loyalty. *Cogent Business & Management*, *6*(1).

Jayasuriya, N., Azam, S. M. F., Khatibi, A., Dharmaratne, I. R., & Lanka, S. (2018). The Role of Social Media Marketing on Brand Equity - A Literature Review. *Global Journal of Management and Business Research*, *18*(5), 31–39.

Johnson, M. D., & Fornell, C. (1991). A framework for comparing customer satisfaction across individuals and product categories. *Journal of Economic Psychology*, *12*(2), 267–286.

Junaid, M., Hou, F., Hussain, K., & Kirmani, A. A. (2019). Brand love: the emotional bridge between experience and engagement, generation-M perspective. *Journal of Product and Brand Management*, *28*(2), 200–215.

Kannan, P. K., & Alice, H. (2017). Digital marketing : A framework , review and research agenda. *International Journal of Research in Marketing*, *34*(1), 22–45.

Kaplan, A. M. (2015). Social Media, the Digital Revolution, and the Business of Media. *JMM International Journal on Media Management*, *17*(4), 197–199. https://doi.org/10.1080/14241277.2015.1120014

Karakaya, F., & Barnes, N. G. (2010). Impact of online reviews of customer care experience on brand or company selection. *Journal of Consumer Marketing*, *27*(5), 447–457. https://doi.org/10.1108/07363761011063349

Keller, K. L. (1993). Conceptualizing, Measuring, and Managing Customer-Based Brand Equity. *Journal of Marketing*, *57*(1), 1–22.

Kietzmann, J. H., Silvestre, B. S., Mccarthy, I. P., & Pitt, L. F. (2012). Unpacking the social media phenomenon: Towards a research agenda. *Journal of Public Affairs*, *12*(2), 109–119. https://doi.org/10.1002/pa.1412

Kleine-Kalmer, B. (2016). *Brand Page Attachment: An empirical study on facebook users*. Germany: Springer Gabler.

Kotler, P., & Barich, H. (1991). A Framework for Marketing Image Management. *Sloane Management Review*, *32*(2), 94–104.

Kristensson, P., Matthing, J., & Johansson, N. (2008). Key strategies for the successful involvement of customers in the co-creation of new technology-based services. *International Journal of Service Industry Management*, *19*(4), 474–491. https://doi.org/10.1108/09564230810891914

Kurniawati, & Siregar, R. (2019). Linking social media marketing activities with brand love: Perspective on brand fashion. *International Journal of Recent Technology and Engineering*, *8*(2 Special Issue 9), 314–321. https://doi.org/10.35940/ijrte.B1073.0982S919

Loureiro, S. M. C., Gorgus, T., & Kaufmann, H. R. (2017). Antecedents and outcomes of online

brand engagement: The role of brand love on enhancing electronic-word-of-mouth. *Online Information Review*, *41*(7), 985–1005.

Loureiro, S. M. C., Miranda, F. J., & Breazeale, M. (2014). Who needs delight?: The greater impact of value, trust and satisfaction in utilitarian, frequent-use retail. *Journal of Service Management*, *25*(1), 101–124.

Loureiro, S. M. C., Ruediger, K. H., & Demetris, V. (2012). Brand emotional connection and loyalty. *Journal of Brand Management*, *20*(1), 13–27.

Marôco, J. (2014). *Análise Estatística com o SPSS Statistics* (6ª edição; L. Pêro Pinheiro: ReportNumber, Ed.).

Nam, J., Ekinci, Y., & Whyatt, G. (2011). Brand equity, brand loyalty and consumer satisfaction. *Annals of Tourism Research*, *38*(3), 1009–1030.

Netemeyer, R. G., Krishnan, B., Pullig, C., Wang, G., Yagci, M., Dean, D., … Wirth, F. (2004). Developing and validating measures of facets of customer-based brand equity. *Journal of Business Research*, *57*(2), 209–224.

Nyoni, T., & Tichafa, M. (2017). The Impact Of Social Media Marketing In The Telecommunication Industry : A Case Of Netone Plc. Ltd, Zimbabwe. *International Journal of Advanced Research and Publications*, *1*(5), 128–134.

Oliver, R. L. (1980). A Cognitive Model of the Antecedents and Consequences of Satisfaction Decisions. *Journal of Marketing Research*, *17*(4), 460.

Oliver, R. L. (1999). Whence consumer loyalty? *Journal of Marketing*, *63*(SUPPL.), 33–44.

Palmatier, R. W., Dant, R. P., Grewal, D., & Evans, K. R. (2006). Factors influencing the effectiveness of relationship marketing: A meta-analysis. *Journal of Marketing*, *70*(4), 136–153.

Purnawirawan, N., De Pelsmacker, P., & Dens, N. (2012). Balance and Sequence in Online Reviews: How Perceived Usefulness Affects Attitudes and Intentions. *Journal of Interactive Marketing*, *26*(4), 244–255.

Rappaport, S. D. (2007). Lessons from online practice: New advertising models. *Journal of Advertising Research*, *47*(2), 135–141. https://doi.org/10.2501/S0021849907070158

Reformat, B., & Gamrot, W. (2018). The Influence of Brand Awareness and Brand Image on Brand Equity - an Empirical Study of Logistics Service Providers. *Journal of Economics and Management*, *33*(3), 97–119.

Rishika, R., Kumar, A., Janakiraman, R., & Bezawada, R. (2013). The effect of customers' social media participation on customer visit frequency and profitability: An empirical investigation. *Information Systems Research*, *24*(1), 108–127.

Roustasekehravani, A., Hamid, A. B. A., & Hamid, A. A. (2015). The Effect of Brand Personality and Brand Satisfaction on Brand Loyalty: A Conceptual Paper. *Journal of Management Research*, *7*(2), 10.

Salem, S. F., & Salem, S. O. (2019). Effects of Social Media Marketing and Selected Marketing Constructs on Stages of Brand Loyalty. *Global Business Review*, 1–24.

Saravanakumar, M., & Suganthalakshmi, T. (2012). Social Media Marketing. *Life Science Journal*, *17*(6), 478–485.

Sarkar, A., & Sreejesh, S. (2014). Examination of the roles played by brand love and jealousy in shaping customer engagement. *Journal of Product and Brand Management*, *23*(1), 24–32.

Sathya, P. (2015). A Study on Digital Marketing and its Impact. *International Journal of Science and Research*, *6*(2), 2015.

Schivinski, B., Christodoulides, G., & Dabrowski, D. (2016). Measuring consumers' engagement with brand-related social-media content: Development and validation of a scale that identifies levels of social-media engagement with brands. *Journal of Advertising Research*, *56*(1), 64–80.

Schivinski, B., & Dabrowski, D. (2015). The impact of brand communication on brand equity through Facebook. *Journal of Research in Interactive Marketing*, *9*(1), 31–53. https://doi.org/10.1108/JRIM-02-2014-0007

Shahbaznezhad, H., Dolan, R., & Tripathi, A. K. (2018). The power of facebook and instagram fans: An exploration of fan comments and their effect on social media content strategy. *Lecture Notes in Business Information Processing*, *328*(December), 109–117.

Shirisha, M. (2018). Digital Marketing Importance in the New Era. *International Journal of Engineering Technology Science and Research*, *5*(1), 612–617.

Shirley, M., & Cole, S. (2014). Strategies to Engage More, Drive Passionate Fans and Earn Customers. *AD AGE Content Strategy Studio*.

Solem, B. A. A., & Pedersen, P. E. (2016). The role of customer brand engagement in social media: Conceptualisation, measurement, antecedents and outcomes. *International Journal of Internet Marketing and Advertising*, *10*(4), 223–254.

Spreng, R., Johnson, L. W., & Patterson, P. G. (1996). Modeling the determinants of customer satisfaction for business-to-business professional services. *Journal of the Academy of Marketing Science*, *25*(March), 4–17.

Sprott, D., Czellar, S., & Spangenberg, E. (2009). The Importance of a General Measure of Brand Engagement on Market Behavior : Development and Validation of a Scale. *Journal of Marketing Research*, *46*, 92–104.

van Cuilenburg, J., & Slaa, P. (1995). Competition and innovation in telecommunications: An empirical analysis of innovative telecommunications in the public interest. *Telecommunications Policy*, *19*(8), 647–663. https://doi.org/10.1016/0308-5961(95)00033-3

Voorveld, H. A. M., van Noort, G., Muntinga, D. G., & Bronner, F. (2018). Engagement with Social Media and Social Media Advertising: The Differentiating Role of Platform Type. *Journal of Advertising*, *47*(1), 38–54. https://doi.org/10.1080/00913367.2017.1405754

Vora, P., & Jayswal, M. (2017). Exploring the Impact of Brand Engagement on Brand Equity in the Context of Advergame. *International Journal of Management Studies*, *4*(1), 46–55.

Wallace, E., Buil, I., & de Chernatony, L. (2014). Consumer engagement with self-expressive brands: Brand love and WOM outcomes. *Journal of Product and Brand Management*, *23*(1), 33–42.

Warren, C., Batra, R., Loureiro, S. M. C., & Bagozzi, R. P. (2019). Brand Coolness. *Journal of Marketing*, *83*(5), 36–56.

Warren, C., & Campbell, M. C. (2014). What Makes Things Cool? How Autonomy Influences Perceived Coolness. *Journal of Consumer Research*, *41*(2), 543–563.

Yanu, A., & Fianto, A. (2014). The Influence of Brand Image on Purchase Behaviour Through Brand Trust. *Business Management and Strategy*, *5*(2), 58–76.

Zhang, Y. (2015). The Impact of Brand Image on Consumer Behavior : A Literature Review. *Open Journal of Business and Management*, *3*, 58–

APPENDIX A – Online Survey

Welcome,

This survey is carried out within the scope of my Master's thesis in Marketing at ISCTE-IUL, and the data obtained in it will be applied in my investigation.

This survey is anonymous, lasts approximately 7 minutes and the information collected will be treated confidentially, for academic purposes only.

1. What is your current operator of telecommunications?

    ☐ MOCHE

    ☐ WTF

    ☐ Yorn

2. Regarding the MOCHE/WTF/Yorn brand, indicate to what extent you agree with the following phrases from 1 to 7, being 1 "completely disagree" and 7 "completely agree".

Completely disagree			Neither agree nor disagree			Completely agree
1	2	3	4	5	6	7

Questions	1	2	3	4	5	6	7
1. is useful / is exceptional							
2. helps people / is superb							
3. is valuable / is fantastic							
4. is extraordinary							
5. is energetic							
6. is outgoing							
7. is lively							
8. is vigorous							
9. looks good							
10. is aesthetically appealing							
11. is attractive							
12. has a really nice appearance							

13. is innovative	
14. is original	
15. does its own thing	
16. is authentic	
17. is true to its roots	
18. doesn't seem artificial	
19. doesn't try to be something it's not	
20. is rebellious	
21. is defiant	
22. is not afraid to break rules	
23. is nonconformist	
24. is chic	
25. is glamorous	
26. is sophisticated	
27. is ritzy	
28. is liked by most people	
29. is in style	
30. is popular	
31. is widely accepted	
32. makes people who use it different from other people	
33. if I were to use, it would make me stand apart from others	
34. helps people who use it stand apart from the crowd	
35. people who use MOCHE are unique	
36. is a cultural symbol	
37. is iconic	

3. Considering the MOCHE/WTF/Yorn brand and regarding the brand love, indicate to what extent you agree with the following phrases from 1 to 7, being 1 "not at all" and 7 "a lot".

Not at all			Neutral			A lot
1	2	3	4	5	6	7

Questions	1	2	3	4	5	6	7

1. Overall, how much do you love MOCHE/WTF/Yorn?
2. To what extent do you feel love toward MOCHE/WTF/Yorn?

4. Considering the MOCHE/WTF/Yorn brand and regarding the brand satisfaction, indicate to what extent you agree with the following phrases from 1 to 7, being 1 "completely disagree" and 7 "completely agree".

Completely disagree			Neither agree nor disagree			Completely agree
1	2	3	4	5	6	7

Questions	1 2 3 4 5 6 7
1. Makes me satisfied with the use	
2. Makes me feel good	
3. Is better than what I expected	

5. According to social media brand engagement, how often do you do the following activities regarding MOCHE/WTF/Yorn in social media being 1 "never" and 7 "very frequent"?

Never			Sometimes			Very frequent
1	2	3	4	5	6	7

Questions	1 2 3 4 5 6 7
1. I read posts related to MOCHE/WTF/Yorn on social media	
2. I read fanpage(s) related to MOCHE/WTF/Yorn on social network sites	
3. I watch pictures/graphics related to MOCHE/WTF/Yorn	
4. I follow blogs related to MOCHE/WTF/Yorn	
5. I follow MOCHE/WTF/Yorn on social network sites	
6. I comment on videos related to MOCHE/WTF/Yorn	
7. I comment on posts related to MOCHE/WTF/Yorn	
8. I comment pictures/graphics related to MOCHE/WTF/Yorn	

9. I share MOCHE/WTF/Yorn related posts
10. I "like" pictures/graphics related to MOCHE/WTF/Yorn
11. I "like" posts related to MOCHE/WTF/Yorn
12. I initiate posts related to MOCHE/WTF/Yorn
13. I initiate posts related to MOCHE/WTF/Yorn on social network sites
14. I post pictures/graphics related to MOCHE/WTF/Yorn
15. I write reviews related to MOCHE/WTF/Yorn
16. I write posts related to MOCHE/WTF/Yorn on forums
17. I post videos that show MOCHE/WTF/Yorn

6. Age: _____ (13 to 25)

7. Gender: Female ☐   Male ☐

8. Education level:

   ☐ Primary Education

   ☐ Secondary Education

   ☐ Bachelor's Degree

   ☐ Master's Degree

   ☐ Postgraduate Education

   ☐ Doctoral Degree

9. Professional Situation:

   ☐ Student

   ☐ Student-worker

   ☐ Unemployed

   ☐ Employed

I thank you for your time spent taking this survey. Your response has been recorded.

APPENDIX B - Sample Descriptive Statistics

Age

Descriptive Statistics

	N	Minimum	Maximum	Mean	Std. Deviation
Age	399	13	25	22,49	2,246
Valid N (listwise)	399				

Gender

Gender

		Frequency	Valid Percent	Cumulative Percent
Valid	Female	240	60,2	60,2
	Male	159	39,8	100,0
	Total	399	100,0	

Education Level

Education Level

		Frequency	Valid Percent	Cumulative Percent
Valid	Primary Education	8	2,0	2,0
	Secondary Education	51	12,8	14,8
	Bachelor's Degree	199	49,9	64,7
	Master's Degree	117	29,3	94,0
	Postgraduate Education	24	6,0	100,0
	Total	167	100,0	

Professional Situation

Professional Situation

		Frequency	Valid Percent	Cumulative Percent
Valid	Unemployed	20	5,0	5,0
	Employed	153	38,3	43,4
	Student	137	34,3	77,7
	Student-worker	89	22,3	100,0
	Total	167	100,0	

Rotated Component Matrix

	Component														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
BC1	0,054	0,766	0,135	0,124	0,117	0,073	0,107	0,094	0,024	0,293	0,093	0,054	-0,016	-0,068	-0,084
BC2	0,264	0,690	0,133	0,176	0,147	0,169	0,145	0,019	0,184	0,079	0,129	0,148	0,163	0,065	0,071
BC3	0,197	0,753	0,150	0,226	0,213	0,131	0,139	0,170	0,141	0,159	0,096	0,099	0,084	0,038	0,020
BC4	0,210	0,719	0,211	0,215	0,171	0,132	0,155	0,184	0,180	0,171	0,136	0,112	0,031	0,072	0,039
BC5	0,165	0,169	0,170	0,775	0,120	0,206	0,192	0,109	0,010	0,098	0,133	0,046	0,012	0,043	-0,052
BC6	0,121	0,169	0,183	0,819	0,094	0,230	0,147	0,022	0,057	0,140	0,053	0,045	0,092	0,022	-0,056
BC7	0,118	0,166	0,242	0,767	0,120	0,231	0,159	0,019	0,102	0,155	0,076	0,067	0,034	0,033	0,003
BC8	0,304	0,225	0,159	0,590	0,151	0,248	0,146	0,166	0,096	0,062	0,216	0,094	-0,031	-0,004	0,269
BC9	0,138	0,231	0,648	0,126	0,225	0,031	0,153	0,111	0,089	0,210	0,134	-0,082	-0,004	-0,029	-0,152
BC10	0,150	0,055	0,813	0,176	0,110	0,133	0,198	-0,009	0,132	0,086	0,142	0,091	0,050	0,056	0,022
BC11	0,094	0,199	0,758	0,202	0,211	0,061	0,145	0,064	0,115	0,147	0,077	0,164	0,068	0,044	0,091
BC12	0,205	0,148	0,713	0,258	0,194	0,131	0,219	0,089	0,200	0,094	0,148	0,045	0,108	0,066	0,012
BC13	0,174	0,228	0,258	0,130	0,205	0,168	0,689	0,110	0,091	0,094	0,103	0,183	-0,083	0,058	0,155
BC14	0,094	0,138	0,244	0,198	0,171	0,188	0,744	0,093	0,146	0,176	0,083	0,101	0,114	0,037	0,054
BC15	0,161	0,128	0,200	0,258	0,126	0,167	0,705	0,046	0,129	0,143	0,205	-0,025	0,118	0,060	-0,115
BC16	0,170	0,170	0,210	0,253	0,143	0,228	0,591	0,131	0,143	0,147	0,337	0,021	0,103	0,029	-0,145
BC17	0,200	0,212	0,176	0,223	0,133	0,165	0,228	0,026	0,191	0,207	0,579	0,003	0,248	-0,065	-0,157
BC18	0,258	0,138	0,141	0,140	0,138	0,163	0,169	0,111	0,102	0,146	0,756	0,090	0,037	0,120	0,061
BC19	0,187	0,148	0,243	0,113	0,282	0,148	0,174	0,073	0,072	0,087	0,716	0,097	0,015	0,015	0,040
BC20	0,233	0,084	0,131	0,276	0,091	0,762	0,125	0,092	0,068	0,055	0,130	0,127	-0,018	0,022	-0,206
BC21	0,259	0,158	0,093	0,275	0,071	0,728	0,252	0,056	0,165	0,057	0,116	0,122	-0,038	0,091	0,005
BC22	0,371	0,123	0,108	0,193	0,071	0,745	0,113	0,125	0,016	-0,002	0,068	-0,075	0,092	0,034	0,150
BC23	0,377	0,141	0,055	0,240	0,106	0,679	0,165	0,099	0,091	0,127	0,168	0,003	0,104	0,025	0,074
BC24	0,224	0,070	0,180	0,121	0,288	0,046	0,155	0,077	0,720	0,155	0,006	0,110	0,000	0,012	-0,331
BC25	0,286	0,298	0,220	0,151	0,120	0,106	0,190	0,147	0,690	0,125	0,140	0,026	0,082	0,101	0,005
BC26	0,370	0,170	0,220	0,042	0,176	0,174	0,114	0,144	0,676	0,119	0,184	0,004	0,086	0,047	0,216
BC27	0,496	0,179	0,166	-0,019	0,189	0,132	0,135	0,202	0,548	0,049	0,156	0,082	0,130	-0,042	0,246
BC28	0,192	0,136	0,151	0,029	0,713	0,026	0,170	0,151	0,144	0,249	0,126	0,081	0,083	0,002	-0,005
BC29	0,201	0,231	0,322	0,158	0,556	0,184	0,168	0,188	0,212	0,070	0,174	0,142	0,061	0,106	-0,175
BC30	0,047	0,200	0,198	0,155	0,795	0,021	0,152	0,004	0,178	0,018	0,048	0,061	0,000	0,064	0,034
BC31	0,121	0,093	0,137	0,125	0,788	0,145	0,055	0,068	0,035	0,216	0,185	0,029	0,056	-0,021	0,024
BC32	0,508	0,189	0,098	0,128	0,147	0,124	0,115	0,674	0,150	0,047	0,055	0,111	0,091	0,094	-0,010
BC33	0,555	0,180	0,087	0,073	0,121	0,141	0,091	0,680	0,120	0,086	0,067	0,096	0,156	0,077	0,023
BC34	0,571	0,177	0,070	0,110	0,128	0,143	0,122	0,671	0,137	0,071	0,102	0,104	0,134	0,045	0,012
BC35	0,568	0,144	0,071	0,065	0,105	0,152	0,115	0,609	0,156	0,072	0,135	0,141	0,188	0,021	-0,012
BC36	0,499	0,119	0,123	0,090	0,083	0,052	0,093	0,407	0,120	0,039	0,083	0,134	0,610	0,014	-0,029
BC37	0,377	0,170	0,173	0,096	0,152	0,082	0,178	0,278	0,124	0,053	0,173	0,170	0,676	0,107	0,030
BL1	0,346	0,257	0,158	0,128	0,192	0,071	0,142	0,183	0,050	0,248	0,140	0,716	0,105	0,000	-0,020
BL2	0,359	0,244	0,140	0,141	0,132	0,110	0,132	0,189	0,124	0,266	0,099	0,693	0,152	0,042	0,015

BS1	0,089	0,281	0,133	0,171	0,217	0,066	0,164	0,018	0,127	0,779	0,088	0,112	-0,013	0,030	0,057
BS2	0,091	0,202	0,226	0,191	0,237	0,078	0,158	0,006	0,146	0,736	0,111	0,179	0,071	0,107	-0,056
BS3	0,320	0,291	0,200	0,127	0,135	0,054	0,141	0,183	0,052	0,641	0,215	0,102	0,026	-0,006	-0,018
SMBE1	0,678	0,072	0,130	0,093	0,062	0,100	0,116	0,170	0,095	0,087	0,089	0,069	0,046	0,499	-0,076
SMBE2	0,828	0,099	0,092	0,005	0,076	0,118	0,122	0,128	0,123	-0,013	0,095	0,051	0,117	0,208	-0,016
SMBE3	0,691	0,038	0,172	0,092	0,089	0,135	0,118	0,147	0,097	0,025	0,100	0,046	0,080	0,447	-0,130
SMBE4	0,883	0,105	0,112	0,060	0,075	0,114	0,086	0,099	0,104	0,006	0,078	0,045	0,085	0,114	-0,017
SMBE5	0,728	0,029	0,097	0,086	0,042	0,145	0,117	0,148	0,075	0,157	0,051	-0,009	0,026	0,441	0,077
SMBE6	0,936	0,100	0,070	0,088	0,057	0,114	0,050	0,086	0,077	0,075	0,063	0,066	0,028	-0,017	-0,007
SMBE7	0,945	0,071	0,069	0,080	0,031	0,113	0,058	0,080	0,084	0,066	0,055	0,084	0,041	-0,027	0,023
SMBE8	0,938	0,098	0,063	0,079	0,050	0,115	0,050	0,088	0,095	0,079	0,077	0,085	0,035	-0,018	0,012
SMBE9	0,926	0,086	0,095	0,085	0,066	0,104	0,048	0,094	0,099	0,070	0,082	0,083	0,041	-0,004	0,007
SMBE10	0,787	0,025	0,074	0,068	0,080	0,116	0,121	0,070	0,058	0,148	0,079	-0,004	0,111	0,419	0,100
SMBE11	0,757	0,042	0,073	0,072	0,107	0,116	0,126	0,056	0,064	0,128	0,090	0,011	0,112	0,448	0,100
SMBE12	0,945	0,081	0,073	0,083	0,067	0,100	0,056	0,099	0,083	0,052	0,069	0,056	0,032	-0,047	-0,009
SMBE13	0,943	0,096	0,056	0,094	0,078	0,098	0,051	0,089	0,087	0,040	0,069	0,054	0,037	-0,064	-0,011
SMBE14	0,944	0,082	0,053	0,101	0,071	0,092	0,042	0,101	0,087	0,061	0,075	0,045	0,029	-0,063	-0,015
SMBE15	0,944	0,096	0,049	0,085	0,073	0,093	0,046	0,086	0,049	0,056	0,058	0,071	0,034	-0,045	-0,012
SMBE16	0,942	0,100	0,055	0,085	0,082	0,088	0,047	0,091	0,077	0,013	0,070	0,055	0,049	-0,084	-0,008
SMBE17	0,947	0,070	0,080	0,088	0,064	0,101	0,046	0,107	0,073	0,066	0,070	0,061	0,017	-0,068	-0,012

APPENDIX D – Reliability of the scales: Cronobach's Alpha Index

Brand Coolness

Reliability Statistics	
Cronbach's Alpha	N of Items
,966	37

- **Useful**

Reliability Statistics	
Cronbach's Alpha	N of Items
,908	4

- **Energetic**

Reliability Statistics	
Cronbach's Alpha	N of Items
,909	4

- **Aesthetically Appealing**

Reliability Statistics	
Cronbach's Alpha	N of Items
,896	4

- **Original**

Reliability Statistics	
Cronbach's Alpha	N of Items
,868	3

- **Authentic**

Reliability Statistics	
Cronbach's Alpha	N of Items
,846	3

- **Rebellious**

Reliability Statistics

Cronbach's Alpha	N of Items
,910	4

- **High status**

Reliability Statistics

Cronbach's Alpha	N of Items
,894	4

- **Popular**

Reliability Statistics

Cronbach's Alpha	N of Items
,869	4

- **Subcultural**

Reliability Statistics

Cronbach's Alpha	N of Items
,967	4

- **Iconic**

Reliability Statistics

Cronbach's Alpha	N of Items
,894	2

Brand Love

Reliability Statistics

Cronbach's Alpha	N of Items
,944	2

Brand Satisfaction

Reliability Statistics

Cronbach's Alpha	N of Items
,873	3

Social Media Brand Engagement

Reliability Statistics

Cronbach's Alpha	N of Items
,988	17

APPENDIX E - Effect of sociodemographic variables on the variables under study

Gender

Group Statistics

	Gender	N	Mean	Std. Deviation	Std. Error Mean
Brand Coolness	Female	240	4,7232	,99492	,06422
	Male	159	5,1135	,95525	,07576
Brand Love	Female	240	4,5333	1,55477	,10036
	Male	159	4,7264	1,53822	,12199
Brand Satisfaction	Female	240	5,3861	1,19506	,07714
	Male	159	5,4591	1,20750	,09576
Social Media Brand Engagement	Female	240	2,1292	1,71203	,11051
	Male	159	3,1432	2,15365	,17080

Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means					95% Confidence Interval of the Difference	
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Brand Coolness	Equal variances assumed	,029	,866	-3,898	397	,000	-,39035	,10014	-,58722	-1,9348
	Equal variances not assumed			-3,930	347,912	,000	-,39035	,09931	-,58568	-,19502
Brand Love	Equal variances assumed	,090	,764	-1,220	397	,223	-,19308	,15831	-,50431	,11815
	Equal variances not assumed			-1,222	340,990	,222	-,19308	,15797	-,50379	,11763
Brand Satisfaction	Equal variances assumed	,001	,982	-,595	397	,552	-,07301	,12271	-,31425	,16823
	Equal variances not assumed			-,594	336,043	,553	-,07301	,12297	-,31489	,16887

Social Media Brand Engagement	Equal variances assumed	46,200	,000	-5,219	397	,000	-1,01401	,19430	-1,39598	-,63203
	Equal variances not assumed			-4,985	284,969	,000	-1,01401	,20343	-1,41442	-,61359

Education Level

ANOVA

		Sum of Squares	df	Mean Square	F	Sig.
Brand Coolness	Between Groups	15,042	4	3,760	3,896	,004
	Within Groups	380,283	394	,965		
	Total	395,325	398			
Brand Love	Between Groups	26,678	4	6,669	2,830	,025
	Within Groups	928,470	394	2,357		
	Total	955,148	398			
Brand Satisfaction	Between Groups	8,040	4	2,010	1,404	,232
	Within Groups	564,175	394	1,432		
	Total	572,214	398			
Social Media Brand Engagement	Between Groups	225,572	4	56,393	17,011	,000
	Within Groups	1306,117	394	3,315		
	Total	1531,690	398			

Multiple Comparisons

Tukey HSD

						95% Confidence Interval	
Dependent Variable	(I) Education Level	(J) Education Level	Mean Difference (I-J)	Std. Error	Sig.	Lower Bound	Upper Bound
Brand Coolness	Primary Education	Secondary Education	,40911	,37360	,809	-,6147	1,4329
		Bachelor's Degree	,88822	,35426	,091	-,0826	1,8591
		Master's Degree	,83738	,35902	,137	-,1465	1,8213
		Postgraduate Education	,93243	,40108	,139	-,1667	2,0316
	Secondary Education	Primary Education	-,40911	,37360	,809	-1,4329	,6147

(I) Education Level	(J) Education Level	Mean Difference (I-J)	Std. Error	Sig.	Lower Bound	Upper Bound
	Bachelor's Degree	,47911*	,15419	,017	,0566	,9017
	Master's Degree	,42826	,16485	,073	-,0235	,8800
	Postgraduate Education	,52332	,24319	,200	-,1431	1,1898
Bachelor's Degree	Primary Education	-,88822	,35426	,091	-1,8591	,0826
	Secondary Education	-,47911*	,15419	,017	-,9017	-,0566
	Master's Degree	-,05085	,11445	,992	-,3645	,2628
	Postgraduate Education	,04421	,21229	1,000	-,5376	,6260
Master's Degree	Primary Education	-,83738	,35902	,137	-1,8213	,1465
	Secondary Education	-,42826	,16485	,073	-,8800	,0235
	Bachelor's Degree	,05085	,11445	,992	-,2628	,3645
	Postgraduate Education	,09506	,22015	,993	-,5083	,6984
Postgraduate Education	Primary Education	-,93243	,40108	,139	-2,0316	,1667
	Secondary Education	-,52332	,24319	,200	-1,1898	,1431
	Bachelor's Degree	-,04421	,21229	1,000	-,6260	,5376
	Master's Degree	-,09506	,22015	,993	-,6984	,5083

*. The mean difference is significant at the 0.05 level.

Multiple Comparisons

Tukey HSD

Dependent Variable	(I) Education Level	(J) Education Level	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
						Lower Bound	Upper Bound
Brand Love	Primary Education	Secondary Education	,49755	,58376	,914	-1,1022	2,0973
		Bachelor's Degree	1,08731	,55354	,286	-,4296	2,6043
		Master's Degree	1,12073	,56099	,269	-,4166	2,6581
		Postgraduate Education	1,33333	,62670	,210	-,3841	3,0508
	Secondary Education	Primary Education	-,49755	,58376	,914	-2,0973	1,1022
		Bachelor's Degree	,58976	,24093	,105	-,0705	1,2500
		Master's Degree	,62318	,25758	,112	-,0827	1,3291
		Postgraduate Education	,83578	,37999	,182	-,2056	1,8771
	Bachelor's Degree	Primary Education	-1,08731	,55354	,286	-2,6043	,4296
		Secondary Education	-,58976	,24093	,105	-1,2500	,0705
		Master's Degree	,03341	,17884	1,000	-,4567	,5235
		Postgraduate Education	,24602	,33171	,947	-,6630	1,1551
	Master's Degree	Primary Education	-1,12073	,56099	,269	-2,6581	,4166
		Secondary Education	-,62318	,25758	,112	-1,3291	,0827
		Bachelor's Degree	-,03341	,17884	1,000	-,5235	,4567

		Mean Difference (I-J)	Std. Error	Sig.	Lower Bound	Upper Bound
	Postgraduate Education	,21261	,34399	,972	-,7301	1,1553
Postgraduate Education	Primary Education	-1,33333	,62670	,210	-3,0508	,3841
	Secondary Education	-,83578	,37999	,182	-1,8771	,2056
	Bachelor's Degree	-,24602	,33171	,947	-1,1551	,6630
	Master's Degree	-,21261	,34399	,972	-1,1553	,7301

*. The mean difference is significant at the 0.05 level.

Multiple Comparisons

Tukey HSD

Dependent Variable	(I) Education Level	(J) Education Level	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
						Lower Bound	Upper Bound
Brand Satisfaction	Primary Education	Secondary Education	-,04575	,45505	1,000	-1,2928	1,2013
		Bachelor's Degree	,31323	,43149	,950	-,8692	1,4957
		Master's Degree	,23077	,43730	,984	-,9676	1,4292
		Postgraduate Education	,55556	,48852	,787	-,7832	1,8943
	Secondary Education	Primary Education	,04575	,45505	1,000	-1,2013	1,2928
		Bachelor's Degree	,35898	,18781	,313	-,1557	,8737
		Master's Degree	,27652	,20079	,643	-,2737	,8268
		Postgraduate Education	,60131	,29621	,254	-,2104	1,4131
	Bachelor's Degree	Primary Education	-,31323	,43149	,950	-1,4957	,8692
		Secondary Education	-,35898	,18781	,313	-,8737	,1557
		Master's Degree	-,08246	,13941	,976	-,4645	,2996
		Postgraduate Education	,24232	,25857	,882	-,4663	,9509
	Master's Degree	Primary Education	-,23077	,43730	,984	-1,4292	,9676
		Secondary Education	-,27652	,20079	,643	-,8268	,2737
		Bachelor's Degree	,08246	,13941	,976	-,2996	,4645
		Postgraduate Education	,32479	,26814	,745	-,4101	1,0596
	Postgraduate Education	Primary Education	-,55556	,48852	,787	-1,8943	,7832
		Secondary Education	-,60131	,29621	,254	-1,4131	,2104
		Bachelor's Degree	-,24232	,25857	,882	-,9509	,4663
		Master's Degree	-,32479	,26814	,745	-1,0596	,4101

*. The mean difference is significant at the 0.05 level.

Multiple Comparisons

Tukey HSD

Dependent Variable	(I) Education Level	(J) Education Level	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
						Lower Bound	Upper Bound
Social Media Brand Engagement	Primary Education	Secondary Education	1,64922	,69237	,122	-,2482	3,5466
		Bachelor's Degree	3,48696*	,65653	,000	1,6878	5,2862
		Master's Degree	3,38669*	,66537	,000	1,5633	5,2101
		Postgraduate Education	3,45098*	,74331	,000	1,4140	5,4880
	Secondary Education	Primary Education	-1,64922	,69237	,122	-3,5466	,2482
		Bachelor's Degree	1,83774*	,28576	,000	1,0546	2,6208
		Master's Degree	1,73747*	,30551	,000	,9002	2,5747
		Postgraduate Education	1,80176*	,45070	,001	,5666	3,0369
	Bachelor's Degree	Primary Education	-3,48696*	,65653	,000	-5,2862	-1,6878
		Secondary Education	-1,83774*	,28576	,000	-2,6208	-1,0546
		Master's Degree	-,10027	,21211	,990	-,6816	,4810
		Postgraduate Education	-,03598	,39343	1,000	-1,1141	1,0422
	Master's Degree	Primary Education	-3,38669*	,66537	,000	-5,2101	-1,5633
		Secondary Education	-1,73747*	,30551	,000	-2,5747	-,9002
		Bachelor's Degree	,10027	,21211	,990	-,4810	,6816
		Postgraduate Education	,06429	,40799	1,000	-1,0538	1,1824
	Postgraduate Education	Primary Education	-3,45098*	,74331	,000	-5,4880	-1,4140
		Secondary Education	-1,80176*	,45070	,001	-3,0369	-,5666
		Bachelor's Degree	,03598	,39343	1,000	-1,0422	1,1141
		Master's Degree	-,06429	,40799	1,000	-1,1824	1,0538

*. The mean difference is significant at the 0.05 level.

Professional Situation

ANOVA

		Sum of Squares	df	Mean Square	F	Sig.
Brand Coolness	Between Groups	5,434	3	1,811	1,835	,140
	Within Groups	389,891	395	,987		
	Total	395,325	398			
Brand Love	Between Groups	5,820	3	1,940	,807	,490
	Within Groups	949,328	395	2,403		
	Total	955,148	398			
Brand Satisfaction	Between Groups	5,712	3	1,904	1,328	,265
	Within Groups	566,503	395	1,434		

	Total	572,214	398				
Social Media Brand Engagement	Between Groups	56,082	3	18,694	5,004	,002	
	Within Groups	1475,607	395	3,736			
	Total	1531,690	398				

Multiple Comparisons

Tukey HSD

Dependent Variable	(I) Professional Situatio	(J) Professional Situation	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
						Lower Bound	Upper Bound
Brand Coolness	Unemployed	Employed	-,06281	,23623	,993	-,6723	,5467
		Student	-,08778	,23782	,983	-,7014	,5258
		Student-worker	-,34623	,24585	,495	-,9805	,2881
	Employed	Unemployed	,06281	,23623	,993	-,5467	,6723
		Student	-,02497	,11686	,997	-,3265	,2765
		Student-worker	-,28343	,13245	,142	-,6251	,0583
	Student	Unemployed	,08778	,23782	,983	-,5258	,7014
		Employed	,02497	,11686	,997	-,2765	,3265
		Student-worker	-,25846	,13526	,225	-,6074	,0905
	Student-worker	Unemployed	,34623	,24585	,495	-,2881	,9805
		Employed	,28343	,13245	,142	-,0583	,6251
		Student	,25846	,13526	,225	-,0905	,6074

*. The mean difference is significant at the 0.05 level.

Multiple Comparisons

Tukey HSD

Dependent Variable	(I) Professional Situatio	(J) Professional Situation	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
						Lower Bound	Upper Bound
Brand Love	Unemployed	Employed	-,38709	,36861	,720	-1,3381	,5639
		Student	-,46734	,37109	,589	-1,4248	,4901
		Student-worker	-,56657	,38363	,452	-1,5563	,4232
	Employed	Unemployed	,38709	,36861	,720	-,5639	1,3381
		Student	-,08024	,18235	,971	-,5507	,3902
		Student-worker	-,17948	,20667	,821	-,7127	,3537
	Student	Unemployed	,46734	,37109	,589	-,4901	1,4248

72

						95% Confidence Interval	
		Employed	,08024	,18235	,971	-,3902	,5507
		Student-worker	-,09924	,21106	,966	-,6438	,4453
	Student-worker	Unemployed	,56657	,38363	,452	-,4232	1,5563
		Employed	,17948	,20667	,821	-,3537	,7127
		Student	,09924	,21106	,966	-,4453	,6438

*. The mean difference is significant at the 0.05 level.

Multiple Comparisons

Tukey HSD

Dependent Variable	(I) Professional Situatio	(J) Professional Situation	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
						Lower Bound	Upper Bound
Brand Satisfaction	Unemployed	Employed	,31198	,28475	,692	-,4227	1,0466
		Student	,50073	,28667	,301	-,2389	1,2403
		Student-worker	,41798	,29635	,494	-,3466	1,1826
	Employed	Unemployed	-,31198	,28475	,692	-1,0466	,4227
		Student	,18875	,14086	,538	-,1747	,5522
		Student-worker	,10599	,15965	,911	-,3059	,5179
	Student	Unemployed	-,50073	,28667	,301	-1,2403	,2389
		Employed	-,18875	,14086	,538	-,5522	,1747
		Student-worker	-,08275	,16304	,957	-,5034	,3379
	Student-worker	Unemployed	-,41798	,29635	,494	-1,1826	,3466
		Employed	-,10599	,15965	,911	-,5179	,3059
		Student	,08275	,16304	,957	-,3379	,5034

*. The mean difference is significant at the 0.05 level.

Multiple Comparisons

Tukey HSD

Dependent Variable	(I) Professional Situatio	(J) Professional Situation	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
						Lower Bound	Upper Bound
Social Media Brand Engagement	Unemployed	Employed	,16805	,45957	,983	-1,0176	1,3537
		Student	-,23018	,46266	,960	-1,4238	,9635
		Student-worker	-,82201	,47829	,315	-2,0560	,4120
	Employed	Unemployed	-,16805	,45957	,983	-1,3537	1,0176
		Student	-,39824	,22734	,298	-,9848	,1883
		Student-worker	-,99006*	,25766	,001	-1,6548	-,3253

73

Student	Unemployed	,23018	,46266	,960	-,9635	1,4238
	Employed	,39824	,22734	,298	-,1883	,9848
	Student-worker	-,59182	,26314	,112	-1,2707	,0871
Student-worker	Unemployed	,82201	,47829	,315	-,4120	2,0560
	Employed	,99006*	,25766	,001	,3253	1,6548
	Student	,59182	,26314	,112	-,0871	1,2707

*. The mean difference is significant at the 0.05 level.

APPENDIX F - Descriptive statistics of the variables under study

Descriptive Statistics

	N	Minimum	Maximum	Mean	Std. Deviation
Brand Coolness	399	1,19	7,00	4,8788	,99663
Brand Love	399	1,00	7,00	4,6103	1,54915
Brand Satisfaction	399	1,00	7,00	5,4152	1,19905
Social Media Brand Engagement	399	1,00	7,00	2,5332	1,96175

APPENDIX G – Correlations

Correlations		1	2	3	4	5	6	7
Age	Pearson Correlation	1	,495**	-,338**	-,105*	-,085	,027	-,293**
	Sig. (2-tailed)		,000	,000	,037	,089	,594	,000
	N	399	399	399	399	399	399	399
Education Level	Pearson Correlation	,495**	1	-,048	-,133**	-,138**	-,079	-,262**
	Sig. (2-tailed)	,000		,344	,008	,006	,113	,000
	N	399	399	399	399	399	399	399
Professional Situation	Pearson Correlation	-,338**	-,048	1	,102*	,069	-,072	,178**
	Sig. (2-tailed)	,000	,344		,041	,171	,152	,000
	N	399	399	399	399	399	399	399
Brand Coolness	Pearson Correlation	-,105*	-,133**	,102*	1	,695**	,669**	,666**
	Sig. (2-tailed)	,037	,008	,041		,000	,000	,000
	N	399	399	399	399	399	399	399
Brand Love	Pearson Correlation	-,085	-,138**	,069	,695**	1	,620**	,534**
	Sig. (2-tailed)	,089	,006	,171	,000		,000	,000
	N	399	399	399	399	399	399	399
Brand Satisfaction	Pearson Correlation	,027	-,079	-,072	,669**	,620**	1	,392**
	Sig. (2-tailed)	,594	,113	,152	,000	,000		,000
	N	399	399	399	399	399	399	399
Social Media Brand Engagement	Pearson Correlation	-,293**	-,262**	,178**	,666**	,534**	,392**	1
	Sig. (2-tailed)	,000	,000	,000	,000	,000	,000	
	N	399	399	399	399	399	399	399
		**. Correlation is significant at the 0.01 level (2-tailed).						
		*. Correlation is significant at the 0.05 level (2-tailed).						

APPENDIX H - Hypothesis Testing

Hypothesis 1)

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	,727[a]	,528	,516	1,07760

a. Predictors: (Constant), Iconic, Energetic, Popular, Rebellious, Useful, Aesthetically Appealing, Authentic, High Status, Original, Subcultural

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	504,596	10	50,460	43,454	,000[b]
	Residual	450,552	388	1,161		
	Total	955,148	398			

a. Dependent Variable: Brand Love

b. Predictors: (Constant), Iconic, Energetic, Popular, Rebellious, Useful, Aesthetically Appealing, Authentic, High Status, Original, Subcultural

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients		
		B	Std. Error	Beta	t	Sig.
1	(Constant)	-,350	,363		-,964	,336
	Useful	,356	,073	,251	4,874	,000
	Energetic	,062	,075	,045	,830	,407
	Aesthetically Appealing	,067	,083	,043	,807	,420
	Original	,071	,066	,057	1,077	,282
	Authentic	,053	,068	,041	,787	,432
	Rebellious	-,030	,060	-,026	-,501	,616
	High Status	-,025	,058	-,023	-,428	,669
	Popular	,153	,074	,104	2,063	,040
	Subcultural	,193	,048	,241	3,992	,000
	Iconic	,147	,046	,178	3,192	,002

a. Dependent Variable: Brand Love

Hypothesis 2)

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	,734[a]	,539	,527	,82440

a. Predictors: (Constant), Iconic, Energetic, Popular, Rebellious, Useful, Aesthetically Appealing, Authentic, High Status, Original, Subcultural

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	308,516	10	30,852	45,394	,000[b]
	Residual	263,699	388	,680		
	Total	572,214	398			

a. Dependent Variable: Brand Satisfaction

b. Predictors: (Constant), Iconic, Energetic, Popular, Rebellious, Useful, Aesthetically Appealing, Authentic, High Status, Original, Subcultural

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients		
		B	Std. Error	Beta	t	Sig.
1	(Constant)	,357	,278		1,287	,199
	Useful	,370	,056	,338	6,623	,000
	Energetic	,098	,057	,093	1,721	,086
	Aesthetically Appealing	,110	,064	,092	1,732	,084
	Original	,111	,051	,115	2,201	,028
	Authentic	,154	,052	,151	2,962	,003
	Rebellious	-,095	,046	-,106	-2,061	,040
	High Status	,022	,044	,027	,502	,616
	Popular	,188	,057	,164	3,302	,001
	Subcultural	,029	,037	,047	,784	,433
	Iconic	-,031	,035	-,048	-,872	,384

a. Dependent Variable: Brand Satisfaction

78

Hypothesis 3)

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	,534[a]	,285	,283	1,66120

a. Predictors: (Constant), Brand Love

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	436,128	1	436,128	158,040	,000[b]
	Residual	1095,562	397	2,760		
	Total	1531,690	398			

a. Dependent Variable: Social Media Brand Engagement

b. Predictors: (Constant), Brand Love

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients		
		B	Std. Error	Beta	t	Sig.
1	(Constant)	-,582	,261		-2,227	,027
	Brand Love	,676	,054	,534	12,571	,000

a. Dependent Variable: Social Media Brand Engagement

Hypothesis 4)

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	,392[a]	,154	,151	1,80711

a. Predictors: (Constant), Brand Satisfaction

ANOVAª

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	235,221	1	235,221	72,029	,000ᵇ
	Residual	1296,468	397	3,266		
	Total	1531,690	398			

a. Dependent Variable: Social Media Brand Engagement

b. Predictors: (Constant), Brand Satisfaction

Coefficientsª

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	-,939	,419		-2,240	,026
	Brand Satisfaction	,641	,076	,392	8,487	,000

a. Dependent Variable: Social Media Brand Engagement

Hypothesis 5)

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	,783ª	,613	,603	1,23581

a. Predictors: (Constant), Iconic, Energetic, Popular, Rebellious, Useful, Aesthetically Appealing, Authentic, High Status, Original, Subcultural

ANOVAª

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	939,128	10	93,913	61,493	,000ᵇ
	Residual	592,562	388	1,527		
	Total	1531,690	398			

a. Dependent Variable: Social Media Brand Engagement

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	-.788	,416		-1,893	,059
	Useful	-,168	,084	-,094	-2,005	,046
	Energetic	,016	,086	,009	,189	,850
	Aesthetical Appealing	,050	,096	,025	,522,	,602
	Original	-,143	,076	-,090	-1,880	,061
	Authentic	,083	,078	,050	1,073	,284
	Rebellious	,304	,069	,207	4,379	,000
	High Status	,282	,067	,208	4,230	,000
	Popular	-,140	,085	-,075	-1,645	,101
	Subcultural	,501	,055	,496	9,057	,000
	Iconic	,126	,053	,120	2,378	,018

a. Dependent Variable: Social Media Brand Engagement