
Fifty Shades of Consumer Engagement: An
exploration of factors influencing digital
natives' brand-related consumer engagement
behaviours on Facebook

Agata Krowinska

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Abstract

Grounded in a constructivist paradigm, this thesis contributes to an emerging body of scholarship on the consumer engagement concept. In this research, the author conceptualises consumer engagement on social networking sites as a one-dimensional behavioural notion expressed by visible manifestations such as likes, comments and shares - referred to by scholars as consumer engagement behaviours. Although studies on consumer engagement in the context of social networking sites have increased over the past few years, current research often fails to provide frameworks that would adequately reflect the interactive nature of those behaviours. In particular, little knowledge exists about why consumers decide to engage with brands or branded content on these online platforms. This thesis addresses this gap by exploring key factors that influence digital natives' brand-related consumer engagement behaviours in the context of Facebook.

Findings of this research are based on 25 event-based diaries that were completed by a sample of digital natives who recorded their brand-related engagement behaviours over a period of 11 weeks and from 25 follow-up semi-structured interviews. The data captured by the above-mentioned diary interview method allowed the author to gain rich insights into brand-related consumer engagement behaviours. Furthermore, the diary and interview method is used in this context for the first time which provides a unique methodological contribution. This thesis offers an original contribution to current scholarship on consumer engagement behaviours by introducing three new frameworks, namely: Categories of Effective Creative Content Practices on Facebook, an Integrated Framework of Factors Influencing Positive Brand-Related Engagement Behaviours on Facebook, and an Integrative Framework of Factors influencing Negative Brand-Related Consumer Engagement Behaviours on Facebook. Collectively, as well as individually, these frameworks enhance current theoretical knowledge on the concept by offering a more comprehensive overview of reasons behind brand-related consumer engagement behaviours on Facebook, which can also contribute to practice by assisting social media brand managers in improving current engagement strategies.

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Chapter 1– Introduction

‘We [marketers] don’t have a choice on whether we do social media, the question is how well we do it’.

Erik Qualman (2013; online)

1.1 Overview of the Chapter

The aim of this chapter is to introduce the reader to the study and also to set the scene as to what the reader can expect to find in the thesis. In this chapter, the author will introduce the background and rationale of the study, introduce the aim and objectives, and briefly discuss methodology and methods as well as potential contributions to knowledge. In the last section of this chapter, the author will provide a short summary of each chapter to be presented in the thesis.

1.2 Introduction to the thesis, background and rationale

The marketing field is currently undergoing a digital transformation which is largely caused by recent technological developments such as the emergence of social networking sites (e.g. Mangold and Faulds, 2009; Kietzmann et al., 2011; Schultz and Peltier, 2013). Among many of the new opportunities that these sites offer to marketers, one key benefit is based on allowing brands to directly engage in communication with their consumers and customers.

Looking from consumers’ perspective, using social networking sites constitutes UK users’ favorite online activity (UKOM, 2016), where – apart from enabling users to connect with each other and to create and share content – social networking sites present opportunities for consumers to engage and interact with brands and branded content.

This thesis builds on and contributes to literature on consumer engagement behaviours (van Doorn et al., 2010; Verhoef et al., 2010; Gummerus et al., 2012; Javornik and Mandelli, 2012; Jahn and Kunz, 2012; Wirtz et al., 2013; Wallace et al., 2014; Dolan et al., 2015; Maslowska et al., 2016), with a particular focus on factors influencing these behaviours in the context of social

networking sites. In essence, consumer engagement behaviours (van Doorn et al., 2010; Verhoef et al., 2010) on social networking sites can be considered as visible brand-related behavioural manifestations of engagement that can include, but are not limited to, expressions such as likes, comments and shares (De Vries et al., 2012; Wallace et al., 2014; Sabate et al., 2014; Cvijikj and Michahelles, 2013). These behaviours are of significant importance to social media marketers as they not only have an impact on brand loyalty (e.g. Gummerus et al. 2012), brand reputation (e.g. van Doorn et al. 2010), purchase intentions (Wirtz et al., 2013) and product involvement (Ngai *et al.*, 2015) of the engagers, but also have an influence on other consumers within the social network of the engager. Therefore, brands are no longer just focused on creating engagement that stimulates their own customer base but also on followers and peers of these customers (Moran, Mazellec and Nolan, 2014). Consequently, driving positive brand-related consumer engagement behaviours on social networking sites has become one of the key objectives for marketers (Dessart et al., 2015). As a result, marketing practitioners are now investing considerable resources in social media marketing, with a particular focus on strategies that aim to drive positive consumers' engagement behaviours related to brands and brand-related content (Schivinski et al., 2016).

Similarly, looking from an academic perspective, the concept of consumer engagement has recently become a top research agenda and has been identified as a top-tier research priority by the Marketing Science Institute¹ for 2010-2012 and 2014–2016 (MSI, 2014), which underlined the importance of further research on engagement in the context of social networking platforms.

However, at this point in time, academic research on brand-related consumer engagement behaviours taking place on social networking sites is still limited. Although studies on consumer engagement have increased over the past few years, and many scholars view it as one of the most relevant concepts in the era of digital marketing communications (Maslowska et al., 2016; Yadav and

¹ 'Founded in 1961, the Marketing Science Institute is a nonprofit, membership-based organisation dedicated to bridging the gap between academic marketing theory and business practice. MSI is unique as the only research-based organisation with an expansive network of practically-minded marketing academics from the best business schools all over the world as well as thoughtful practitioners from 70+ leading companies' (MSI, 2017; Online)

Pavlou, 2014), there is still a lack of context-specific conceptualisation (Calder et al., 2016), especially in relation to the brand-related consumer engagement behaviours that take place on social networking sites.

In particular, one of the key questions that continues to remain unanswered is related to factors that can influence brand-related consumer engagement behaviours (van Doorn et al., 2010; Verhoef et al., 2010; Mollen and Wilson, 2010; Gummerus et al., 2012; Hollebeek, 2013). Maslowska et al. (2016), in their recent conceptual paper on the consumer engagement ecosystem, have stated that:

‘If the goal is to achieve engagement amplification, where other consumers are affected by the engagement activities of those who choose to engage, then understanding how to stimulate engagement is critical’. (p.494)

However, at this point in time, current understanding of what stimulates or influences consumer engagement behaviours remains very scarce. Although some researchers have tried to explore this part of the research agenda (Wirtz, *et al.*, 2013; Baldus, Voorhees and Calantone, 2014; Dolan *et al.*, 2015), most of the papers are conceptual, and little empirical evidence has so far been presented. Furthermore, most of the current academic research that aims to explore factors influencing brand-related consumer engagement behaviours are based on either activities that take place in online brand communities (Schau and Muniz, 2009; Cheung et al., 2012; Gummerus et al., 2012b; Wirtz et al., 2013; Brodie et al., 2013; Baldus et al., 2014; Dessart et al., 2015; Dessart et al., 2016), on specific Facebook brand pages (Cvijikj and Michahelles, 2013; Tsai and Men, 2013; Kang et al., 2014; Sabate et al., 2014; Tsimonis, 2014; Palazón et al., 2015; Oliveira et al., 2016) or on singular behavioural manifestation (Kabadayi and Price, 2014; Wallace et al., 2014) such as liking pages or sharing content. To the best of the author’s knowledge, currently, there is very little research that focuses on engagement with brands or brand-related content on Facebook’s site as a whole (Muntinga, 2011; Schivinski et al., 2016;). This is surprising, especially since Facebook’s main page and newsfeed are the main features of this social networking site, which could lead one to consider that behavioural manifestations that appear on the newsfeed are the most common and visible manifestations of brand-related

consumer engagement behaviours. Yet, not enough academic attention has been given to these, and it has recently been pointed out that further research should explore consumer engagement behaviours beyond brand pages or provision of content (Dolan et al., 2015). In the author's view, looking exclusively at Facebook's brand pages or online brand communities limits the understanding of consumer engagement behaviours to these specific tools and their features, and as such it provides a rather limited understanding of how and why consumers engage with brands or branded content in the broader Facebook context.

Furthermore, a vast majority of academic literature focuses exclusively on positive side of engagement (e.g. Zailskaitė-jakstė and Kuvykaite, 2012; Tsai and Men, 2013; Hollebeek et al., 2014; Baldus et al., 2014; Kang et al., 2014; Schivinski and Dabrowski, 2014; Dessart et al., 2015; Palazón et al., 2015) and very little is known about the negative brand-related consumer engagement behaviours that take place on social media or factors influencing these behaviours. It has been suggested by scholars that future research should go beyond positive consumer engagement and also explore negative consumer engagement behaviours (Hollebeek and Chen, 2014; Bowden et al., 2014; Dolan et al., 2015). Further exploration of the factors that influence both positive and negative consumer engagement can add a valuable knowledge to current understanding of the consumer engagement notion (Dolan et al., 2015). The author believes that further research into negative forms of consumer engagement is of a significant importance, because if social media brand managers knew what drives negative manifestation of brand-related engagement, such knowledge might help them to decrease negative brand-related behaviours, which in turn may have a positive impact on brand reputation. By the same token, knowing what influences positive behaviours may help social media brand managers to stimulate positive manifestations which can have a positive effect on word of mouth (WOM).

Based on the previously presented arguments it seems that despite the extensive use of consumer engagement behaviours in relation to social media (Gummerus, 2012), theoretical meaning and foundations are still limited. While recent literature on the topic suggests that it is necessary to study how

positive consumer engagement behaviours on social media can be influenced (Franzak et al., 2014), up to now, there has not been an extended study that focuses exclusively on what drives brand-related consumer engagement behaviours on the Facebook platform (Wirtz et al., 2013; Barger et al., 2016).

To conclude, taking into consideration the fact that current theory on brand-consumer relationships in social media is in its infancy, further exploratory research in this area would be appropriate (Davis et al., 2014). The author believes that a deeper and more thorough examination of consumer engagement behaviours in the context of social media is needed as such an investigation could provide academics and practitioners with a better understanding of brand-related consumer engagement behaviours, which in turn can lead to more effective social media strategies.

1.3 Research aim and objective

This thesis aims to fill previously identified research gaps and respond to the call for further exploration of factors influencing brand-related consumer engagement behaviours (Mollen and Wilson, 2010; Gummerus et al., 2012a; Javornik and Mandelli, 2012; Jahn and Kunz, 2012; Dolan et al., 2015; Franzak et al., 2014). Based on the previously presented rationale, the core aim of this thesis is to provide a better understanding of brand-related consumer engagement behaviours, with a particular focus on the factors influencing these behaviours in the context of the Facebook social networking site. The aim of this thesis will be achieved through the following research objectives:

1. To critically appraise relevant literature on consumer engagement, social media, online consumer behaviour, digital branding and identify research gaps.
2. To provide data-led analysis and interpretation of understandings, views, perspectives, judgements and experiences of brand-related consumer engagement behaviours on Facebook as seen by digital natives.

3. To identify, through thematic analysis of diaries and interview transcripts, factors influencing both positive and negative brand-related consumer engagement behaviours on Facebook.
4. To develop a framework of factors influencing brand-related consumer engagement behaviours, and when possible, to identify and describe the relationships between proposed influencing factors.
5. To analyse and discuss how the findings of this study can be applied by social media brand managers and to provide practical recommendations for brand managers who want to amplify brand-related consumer engagement behaviours of digital natives on Facebook.

In this study, the author focuses on brand-related consumer engagement behaviours that are taking place on the Facebook social networking site. Facebook has been selected as the context of this study because it is the largest and the most popular social media platform with over 1.8 billion registered users (Pew Research Center, 2016; Facebook, 2017). According to CNBC (2016), Facebook has more users than all other social networking sites combined. Furthermore, Facebook is considered by marketing practitioners as the 'front door' and key social networking site for driving brand-related consumer engagement and, as such, it offers a perfect platform for further investigation in this area (Hootsuite, 2017). Further contextual information related to Facebook platform will be discussed in chapter 2 (see section 2.1.6).

It is important to underline that as mentioned in the first objective, in this thesis the author is focusing only on academic literature from consumer engagement, social media, online consumer behaviour and digital branding. Therefore, this study is not focused on issues associated with offline communications literature, consumer relationship management research, or issues around Generation Y.

1.4 Methods and methodology

As previously mentioned, since brand-related consumer engagement behaviours on social media represent a relatively new phenomenon, current research on this topic is still limited, which means that exploratory research seems like the most reasonable approach to examine the notion, and this approach has been adopted by the author.

Consequently, this thesis is underpinned by a constructivist paradigm, which broadly means that this is an interpretative piece of research where knowledge is constructed by the author and participants of this study.

The author decided that in order to explore what influences positive as well as negative brand-related consumer engagement behaviours, it is important to make sure that relevant data is captured 'in situ' and that participants have a chance to reflect on their consumer engagement behaviours, which otherwise could be overlooked. Based on the above considerations, for the purpose of this research the author has adopted diary and interview method (Zimmerman and Wieder, 1977), which allowed deeper meanings to unfold in relation to consumer engagement and stimulated a deeper degree of reflection from the interviewees that otherwise would not have been possible if other methods had been used. To the best of the author's knowledge, this is the first piece of research that implements the diary and interview method to study consumer engagement behaviours in this particular context. Further details on research design are discussed in chapter 3.

1.5 Scope of this study

The author follows academic advice recently provided by Calder et al. (2016), who argued that in order to understand engagement it is important to focus on context specific rather than on the general use of the notion of consumer engagement. Correspondingly, the author has decided to focus exclusively on Facebook as it is the most widely used social media platform. As such, this thesis is based on Facebook's specific features and therefore it does not consider consumer engagement behaviours taking place on other social networking sites.

Conceptually, this thesis is grounded solely on a one-dimensional behavioural perspective of consumer engagement (van Doorn et al., 2010) which is reflected by the way in which consumer engagement behaviours are measured by Facebook (Facebook Insights, 2017). Therefore, it is important to underline that in this research the author does not concentrate on psychological, cognitive or social dimensions of consumer engagement (Brodie et al., 2011).

Furthermore, because this is an exploratory piece of research based on qualitative methods, this thesis does not aim to provide generalisations but rather qualitative insight into brand-related consumer engagement behaviours on Facebook.

Therefore, the focus of this thesis is to look deeper into the reasons behind manifestations of engagement (e.g. likes, comments, shares) among a group digital natives.

Digital natives form the sample of the research and were selected because of their familiarity with technology and because they are considered as the top Facebook users (Pew Research Centre, 2016). Information about digital natives and their characteristics are further discussed in chapter 2 (see p.35).

1.6 Contribution of the thesis

As theoretical frameworks that can explain brand-related consumer engagement behaviours on social networking sites are still in their infancy, this study seeks to make a notable contribution to the current practical and theoretical debate on the concept of consumer engagement.

As previously stated, current understanding of brand-related consumer engagement behaviours is scarce, and as such further exploration of factors influencing these behaviours can enhance current understanding and conceptualisation of the concept of consumer engagement in the context of social networking sites. Furthermore, the findings of this thesis can also potentially have valuable implications for social media brand managers. The study can provide them with a better understanding of what influences brand-

related consumer engagement and it can help them to improve current strategies and achieve better consumer engagement on Facebook in order to implement a successful social media marketing strategy. Furthermore, the originality of this thesis lies in the fact that it is one of the first studies that focuses not just on positive but also negative manifestations of consumer engagement behaviours and as such, it provides a more comprehensive perspective.

1.7 Overview of the structure of the thesis

Below the author provides an overview of the chapters included in this thesis. The aim of this overview is to provide the reader with a summary of what is included in the thesis.

Chapter 1

The first introductory chapter of this thesis sets the scene for the thesis. In this chapter, the author provides the reader with the introduction to the context of the study, the aims and objectives of this thesis, the rationale for carrying out the research, the research design and scope of the study, the research significance and potential contributions of this research project and, finally, an overview of chapters included in this thesis.

Chapter 2

In the second chapter of this thesis, the author reviews the literature relevant to the thesis topic. The literature review is divided into three sections. In the first section of the literature review, the author discusses different conceptualisations and theoretical backgrounds related to social media and the digital environment. Further, the author also reviews the influence of new technology on the discipline of marketing. In this section, the author also discusses a brief history of Facebook and how this social networking site is being used by marketers. At the end of the section the author discusses digital natives and their characteristics. In the second section of the literature review, the author introduces the emerging concept of consumer engagement behaviours. In this section, the author discusses different conceptualisations

of consumer engagement notions and evaluates its dimensions, engagement foci, and key theoretical lenses through which the concept has so far been studied in the marketing discipline. In this section, the author provides justification for the adoption of van Doorn et al.'s, (2010) conceptualisation of consumer engagement behaviours which formulate the theoretical base of this thesis. Finally, at the end of the section the author discusses different conceptualisations and categorisations of consumer engagement behaviours in the context of social networking sites. In the third and final section of the literature review, the author discusses potential influencing factors of brand-related consumer engagement behaviours. Uses and gratification theory is discussed as a potential theory that can help to identify gratification related to social media use. Most of the proposed influencing factors in this part of the review are drawn from studies on the general use of social media, online brand community studies, human computer interactions and consumer engagement. Finally, at the end of this section the author discusses key research gaps that she was able to identify through the systematic literature review.

Chapter 3

In the third chapter the author provides justifications for the research choices adopted for the purpose of the thesis. This chapter is divided into three sections. In the first section the author discusses constructivism as the research paradigm that underpins this thesis. Further, in the second section of this chapter the author provides a rationale for the use of qualitative methods for this study. Selection of a diary and interview method (Zimmerman and Wieder, 1977) as the main instrument for data enquiry is discussed and justified in relation to the aim of this thesis. In the third section of the chapter the author discusses the process of data analysis, use of Nvivo and thematic analysis. At the end of the chapter, the author provides reflections on research choices as well as the visual representation of the overall research design utilised for this study.

Chapter 4

In the fourth chapter the author presents key research findings from the

thematic analysis of 25 event-based diaries and follow-up interviews related to brand-related consumer engagement behaviours that participants engaged in over a period of 11 weeks.

Chapter 5

In the fifth chapter, the author discusses and evaluates previously presented findings from event-based diaries and interview sessions in relation to the previous state of knowledge on the consumer engagement concept. In this chapter, the author introduces three main outputs of this thesis, namely: the integrative framework of factors influencing positive brand-related consumer engagement behaviours; an integrative framework of factors influencing negative brand-related consumer engagement behaviours and categories of creative content practices on Facebook.

Chapter 6

In the sixth and final chapter the author concludes the research and explains how the aim and the objectives presented in chapter one have been accomplished. Furthermore, the author examines the contribution of this thesis to knowledge, methodology and practice. Finally, in last section of the conclusion, the author provides a list of recommendations to social media brand managers who want to amplify levels of engagement on Facebook.

1.8 Summary

This chapter has provided an introduction to the study. The author has discussed the background and rationale for undertaking research in this area, introduced the aim and objective, the methods and methodology, the potential contribution of the thesis and, finally, has provided an overview of chapters included in this thesis. In the next chapter the author will discuss relevant literature that will provide the reader with a contextual, as well as theoretical, basis for this thesis.

Chapter 2 - Literature Review

'For a complete man to be expressed, individuals must hold hands in a chain of ceremony'.

(Goffman 1959, p.493)

2.1 Overview of the chapter

The aim of this chapter is to critically appraise relevant literature on social networking sites, consumer engagement behaviours, online consumer behaviour, digital branding and identify research gaps. The literature review chapter is divided into three separate sub sections which together establish the theoretical basis of this study. Sources included in this literature are based on literature from marketing, sociology, consumer research, branding and human-computer interactions. At the end of the section 3 the author provides literature review conclusions where she summarises current state of research on consumer engagement, and identifies key research gaps which also serve as a justification for undertaking this study.

SECTION 2.1.2 Context of the thesis

The first section will provide the reader with an overview of social media ecosystems and evaluate the role of social networking sites in marketing discipline. In this section, the author will provide a brief overview and history of Facebook and will set the context for the overall study.

2.1.3 Social media: definitions, categories and functions

New technological developments have significantly influenced the global market, making consumers globally connected to each other in a way we have never seen before (Parent et al., 2011; Booth & Matic 2011; Fournier & Avery 2011). While, in the past, data consumption took a passive form with a limited amount of interactive digital channels present (Schau and Muniz, 2011), nowadays, the new technology has made it possible for a significant amount

of data to be produced and retrieved through the use of online platforms such as social networking sites (Hennig-Thurau *et al.*, 2010).

Overall, there are hundreds of digital platforms creating a 'twenty-four seven' collaborative world where 'billions of people create trillions of connections through social media' (Hansen *et al.*, 2011; p.3). In fact, amongst all the new Internet developments, social media is the most popular and the most time-consuming communication channel on the World Wide Web (Statistic Brain, 2014).

The term 'networked society' was first mentioned by Castells (1996), who stated that society is 'structured in its dominant functions and processes around networks' (p.148). Furthermore, he argued that technological revolution has constituted the social morphology of societies, with our online-offline reality now reflected online (Castells, 1996).

Tufekci (2008) refers to the new media as an integrated part of 'an expressive Internet' which is fundamentally based on the practice and performance of technologically mediated sociality, 'using the Internet to perform and realise social interactions, self-presentation, public performance, social capital management, social monitoring, and the production, maintenance and furthering of social ties' (p.548). Furthermore, Van Den Bulte and Wuyts (2007) portray social networking sites as a 'social structure made of nodes, generally viewed as individuals or organisations that are tied by one or more specific types of interdependency, such as values, visions, ideas, financial exchange, friendship, kinship, dislike, conflict or trade' (p.12). Boyd and Ellison (2007) have defined social networking sites as:

'A web-based service that allows individuals to construct a public or semi-public profile within a bounded system, articulate a list of other users with whom they share a connection, and view and traverse their list of connections and those made by others within the system'. (p.2)

Based on this definition, it can be said that what makes social media different from other digital channels is that it allows its users to articulate and make their social networks visible to others (Mangold and Faulds, 2009; Mital and Sarkar, 2011). While the above definition is one of the first and most commonly used descriptions of social networking sites, it fails to capture the core element on which those sites relay, namely, the user-generated content (UGC), which can be defined as 'media content created or produced by the general public rather than by paid professionals and primarily distributed on the internet' (Daugherty et al., 2008,p.2). UGC is an integrated part of social media and in simple terms can be considered as an object that generates sociality and interaction between the users. Hence, for the purpose of this study, the author will use the Kaplan and Haenlein (2010, p.61) definition, which includes the phenomenon of UGC, by stating that social networking sites are: 'a group of Internet-based applications that build on the ideological and technological foundations of Web 2.0, and that allow the creation and exchange of user-generated content'. Furthermore, this holistic definition also captures the ideological foundations of Web 2.0, which means that this definition recognises that this important shift in online communication is no longer just focused on a one-way broadcast but rather on two-way communication or many-to-many communication.

2.1.4 Social media as a dramaturgical performance

Sociological studies on social networks have given social media yet another interpretation: as acts of dramaturgical performance (Tufekci 2008; Hogan 2010; T. Corrigan & Beaubien 2013; Lewis et al., 2008) In *The Presentation of Self in Everyday Life*, Goffman (1959) emphasised that society is not homogeneous and individuals act differently depending on the environment and audience. Goffman's theory presents human life in the form of theatre. Goffman (1959) concentrates on a dramaturgical style, defining the individual as an actor and his social connections as theatrical performances shaped by environment and audience, and directed at making specific imitations according to the desired intention of the actor. The result of such a performance is a 'face'. The face, according to Goffman (1959, p.46), is 'the positive social value a person effectively claims for himself by the line others

assume he has taken during a particular contact'. A face is therefore a successful staging of an identity.

Activities that take place on social media can be conceptualised as a form of presentation of the self in line with Goffman's concept (1959). To date, many authors have applied Goffman's dramaturgical approach in their work on digital media (Lewis et al., 2008; Tufekci 2008; Hogan 2010). Social media in this scenario can be thought of as a micro society centred around the user (the actor), with a social media page (the stage) which can be altered to a desired identity (performance). Social networking sites centre on the profile, which for users is 'a representation of their selves (and, often, of their own social networks) to others to peruse, with the intention of contacting or being contacted by others' (Gross, 2005 cited in Tufekci, 2008, p.545). Looking at the relationship of the audience to the performance, the stage is divided by Goffman into three sections: (1) front, (2) back, and (3) outside. On Facebook, the front stage is the profile page, which shows personal information about the user's online persona through posts, networks, photos and videos. On this 'stage' Facebook's users are able to share their favourite books, movies, pages and brands, which taken all together, help to create what, in Goffman's terms, would be the 'face' or 'mask' mentioned earlier. The backstage is reserved to the actor only; on social media, this will be information available only to the user after login. To be 'outside' the stage is to have no access to the performance, which is the case are users of the same social platform who are not 'friends' of the actor. According to the online article by Liliana Bounegru:

'Performance on SNSes like Facebook is focused on the demonstration of the actor's social competence in presentation of self, and establishing interactions online, in which association with popular or attractive users is an important tool of identity definition'. (Bounegru, 2008, online)

Goffman has noted that, when presenting oneself to others, the actor strives to maintain significant control over the facade and decrease the appearance of characteristics that are conflicting with an idealised version of self (1959).

In the context of social media, users are given a variety of tools with which they can express themselves, but most importantly they can control their public profiles via a number of privacy and customisation tools provided by social networking sites.

2.1.5 Categorisation of social networking sites

Existing research focused on Web 2.0 asserts that it is crucial for marketers to understand how the social media ecosystem works in order to develop effective marketing strategies (Qualman, 2009; Hanna, Rohm and Crittenden, 2011; Parent et al., 2011; Booth and Matic, 2011; Fournier and Avery, 2011). Nonetheless, the social media ecosystem is characterised by its vast complexity (see Figure 1) and as such it can present a challenge for brand managers who want to incorporate social media as their integrated marketing tool to manage their online presence.

Figure 1 Social Media Ecosystem



Adopted from Schultz (2009, p.22)

Fraser and Dutta (2008) were among the first researchers who categorised social networking sites based on their core activities. Their framework has identified the following social media platforms: *egocentric sites*, where users can create their own profiles; *community sites*, which create a substitute for a traditional community's activities; *opportunistic sites*, which give the

organisation an opportunity to facilitate its connections; *passion-centric sites*, which gather users together based on their passions; and *media-sharing sites*, which permit users to share rich media content with each other. Table 1.2 discusses these categories in further detail.

Table 1 Categories of social media sites

Categories of social media site	Appeal	Example of site(s)
Egocentric Sites	Allow users to construct profiles of themselves on virtual platforms facilitating identity construction and connections.	Facebook.com, MySpace.com, Bebo.com
Community Sites	Imitate real-world communities, allowing groups to form around like beliefs.	BigWaveDave.com, BlackPlanet.com, Dogster.com
Opportunistic Sites	Allow for different social organization of users and facilitate business connections. Often defined vertically.	LinkedIn.com, Academia.edu, alibaba.com
Passion-centric Sites	Allow users to connect based on interest and hobbies. Often defined horizontally.	TheSamba.com, chatterbirds.com, germancarforum.com
Media Sharing Sites	Allow users to share rich media with each other. Defined by content, not users.	Flickr.com, YouTube.com, slideshare.com

Adopted from Fraser and Dutta (2008) (cited in Parent et al., 2011, p.220)

In addition to Fraser and Dutta’s categorisation of social networking platforms (2008), Kietzmann et al., (2011) have developed a honeycomb framework of seven social media building units (see Figure 2). The framework was developed in order to help marketing practitioner to understand social media functionality and its implications. The framework (Figure 2) identifies the following seven units: identity, conversations, sharing, presence, relationships, reputation and groups. Each unit permits the unloading and investigation of: (1) a specific feature of social media consumer experience, and (2) its implications for brands (Kietzmann et al., 2011). The author has decided to use this graph to further explain the functionality of social networking sites.

The ‘identity unit’ of the honeycomb framework reflects a degree to which users on social media reveal their identities. This can include their private

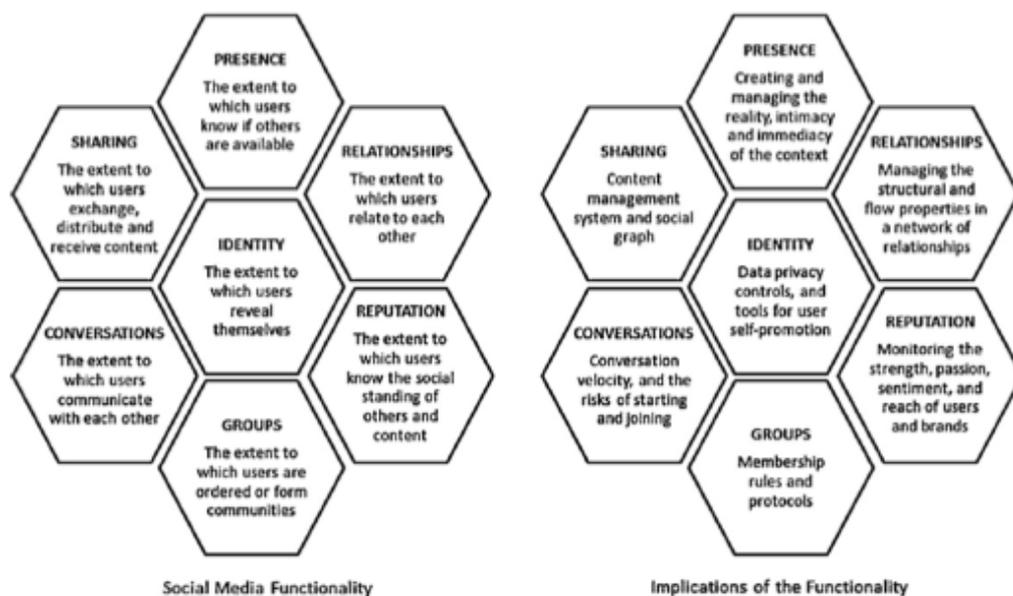
information such as name, gender, age or occupation. Haenlein (2010, cited in Kietzmann et al., 2011) argues that a 'user's identity can often happen through "self-disclosure" of subjective information such as thoughts, feelings, likes, and dislikes' (p.243). The way in which users share their identities can be effectively shown on an example of Facebook, where users create their personal profiles and share their contacts, photographs, stories and videos. The 'conversations unit' represents the degree to which consumers communicate with each other. This can include private as well as public content exchanged between users. The 'sharing unit' embodies the process in which consumers exchange and obtain content (Kietzmann et al., 2011). It can be argued that social networking sites are made up of individuals who are linked by a shared object such as a story, video or picture, which refers to the UGC mentioned earlier. The sharing unit is the fundamental feature of social media, but the extent to which sharing makes users communicate with each other is based upon the nature of the social media platform (Kietzmann et al., 2011) and can vary between different platforms. For example, the stimuli of sociality on YouTube are videos posted by other members, whereas the stimuli on Instagram would be photographs.

The 'presence unit' represents the accessibility of users as well as their current location. However, it is important to recognise that not all users are in fact visible on social media. Kaplan and Healeen(2010) argue that the higher level of social presence can potentially result in conversations being more influential.

The 'relationships unit' represents the degree to which consumers are connected to other members (Kietzmann et al., 2011); in other words, this is based upon the idea of interaction and connection. Users are able to create relationships that are formal, informal or structured (Booth and Matic, 2009; Kietzmann et al., 2011; Parent et al., 2011). An example of a platform that preserves existing informal relationships but also allows the adding of new connections is Facebook. It is important to mention that user relationships are not applicable to all social networking sites. Twitter and YouTube, for example, do not require any user relationships. Moving into 'reputation', Kietzmann et

al. (2011) define this unit as ‘the extent to which users can identify the standing of others, including themselves, in a social media setting’ (p.245). In relation to social networks, reputation also refers to content such as pictures or videos; for example, the higher the amount of Facebook ‘likes’, the better the reputation of particular content. Similarly, simply by counting ‘followers’ or ‘likes’, brands are able to some extent to measure their popularity and reputation. The ‘groups unit’ is the degree to which social media users form communities. These communities can be formed and are based on a common interest. For example, on Facebook communities of people can be found who like certain brands. These communities are very useful to organisations as they allow to strengthen brand identity and reputation (Kietzmann et al., 2011).

Figure 2 The honeycomb of social media



Adopted from Kietzmann et al. (2011, p.243)

2.1.6 Brief Overview and History of Facebook platform

As of December 2016, the most popular social networking platform is Facebook, with approximately 1.8 billion active monthly users (Facebook, 2017). The site was developed in 2005 by Mark Zuckerberg and fellow Harvard students Eduardo Saverin, Andrew McCollum, Dustin Moskovitz and

Chris Hughes (Facebook, 2017). At the beginning of its existence Facebook targeted university students. However, since early 2005 the website has expanded and started to include ‘high school students, professionals inside corporate networks, and, eventually, everyone’ (Boyd and Ellison, 2008, p. 218). Facebook is regarded as the one of the most popular social networking sites among UK-based students (Madge et al., 2009). In relation to its features, Facebook offers bulletin boards, instant messaging, email and the ability to post or share videos and pictures or other user-generated content (Mazer, Murphy and Simonds, 2009). The table below presents, as well as summarises, current statistical data on Facebook (adopted from Statistic Brain, 2017 and Facebook Newsroom).

Table 2 Summary of Key Facebook Statistics

Facebook Statistics	Data
Total number of monthly active Facebook users	1,721,000,000
Total number of mobile Facebook users	1,104,000,000
Increase in Facebook users from 2014 to 2015	12 %
Total number of minutes spent on Facebook each month	640,000,000
Percent of all Facebook users who log on in any given day	48 %
Average time spent on Facebook per visit	18 minutes
Total number of Facebook pages	74,200,000
Facebook Demographics	Data
Percent of 18-34 year olds who check Facebook when they wake up	48 %
Percent of 18-34 year olds who check Facebook before they get out of bed	28 %
Average number of friends per Facebook user	130
Average number of pages, groups, and events a user is connected to	80
Average number of photos uploaded per day	205
Number of fake Facebook profiles	81,000,000
Facebook Platform Statistics	Data
Average number of apps installed on Facebook each day	20 million
Total number of apps and websites integrated with Facebook	7 million

Tuten and Solomon (2014) have recently argued that Facebook should be regarded as a social utility platform since it encompasses all four functions of social networking sites, namely: social community, social publishing, social commerce and social entertainment (see Figure 3). Consequently, it could be said that Facebook presents maximum opportunity for social media marketing managers.

Figure 3 Social Media Zones



Tuten and Salomon (2014, p.8)

2.1.7 Brand pages on Facebook

Recent studies show that the number of companies using Facebook's brand pages is continually increasing, with brands having at least one page available on each social networking platform (Jahn and Kuntz, 2012). Moreover, a recent study also indicates that half of Facebook users had 'friended' or become a fan of at least one brand (Patterson, 2012).

Four types of Facebook pages can be identified: (1) personal pages, also called user profiles; (2) fan pages; (3) official company or brand pages; and (4) community pages (Strand, 2011). In relation to its characteristics, brand pages are similar to individual standard-user profiles but are publicly accessible to all the users who like the page and offer community-like

attributes within the Facebook site (Jahn and Kunz, 2012). Consumer engagement behaviours on brand pages reflect active statements which are publicly visible (De Vries et al., 2012).

Furthermore, brand pages have been considered by many as the vehicles for developing and maintaining relationships with consumers (De Vries et al., 2012). Consumers can become 'fans' or 'followers' of brand pages and voluntarily participate in the communication between the brand and consumer, as well as consumer-to-consumer communication.

It is important to acknowledge that brand pages do show some resemblance to brand communities. Similar to brand pages, online communities are characterised by a specific focus – their purpose – which could be a certain topic (e.g. Ykone), geographical area (e.g. TripAdvisor) or functional expertise (e.g. Macnews). What is more, neither online communities nor brand pages are bound by geographical location (Muniz and O'Guinn, 2001). Nonetheless, they do show many dissimilarities and therefore it is important to distinguish between the two separate environments for consumer engagement behaviours. Jahn and Kuntz (2012) stated that 'brand pages like fan pages on Facebook or Twitter differ from brand communities by the way they are embedded in an organic growth and not brand-related network of social ties' (p.5). In other words, users are also connected to networks of so-called 'friends', who are not necessarily the fans of the particular brand. It is important to underline that when a consumer interacts with the brand on a Facebook page, often notifications are sent to his/her networks of friends. Furthermore, Pöyry, Parvinen and Malmivaara (2012) stated that a 'customer interacting with a company on a social networking site might not be as committed to it as a consumer who joins a brand community discussion forum on a separate site' (p.2). In addition, what also differentiates online brand communities from brand pages is the fact that brand pages are primarily company driven and are used as tools for brand management (Jahn et al., 2012). Most of the studies on consumer engagement are limited to brand pages or online communities which in authors view limits the broader understanding of consumer engagement in social media context.

2.1.8 Impact of social networking sites on marketing landscape

Many authors have stressed that new media are revolutionising the marketing landscape (Waters *et al.*, 2009a; Parent, Plangger and Bal, 2011b; Pitt and Berthon, 2011; Berthon *et al.*, 2012; Pomirleanu *et al.*, 2013; Tuten and Solomon, 2014b) Furthermore, it has been acknowledged that digital platforms can help to modernise marketing functions such as awareness, branding, promotions, audience identification and market research (Waters *et al.*, 2009b; Wilson, 2010; Hanna, Rohm and Crittenden, 2011; Tuten and Solomon, 2014b) The idea of two-way symmetrical communication between organisations and consumers, where the brand can listen and respond to consumers and vice versa, has influenced a fundamental shift in the integrated marketing communication process (Parent *et al.*, 2011; Berthon, Plangger and Shapiro, 2012). As it is presented in table 3, the foundation of a social marketing approach differs from a traditional marketing perspective. The evolution of marketing communication is presented in the table below.

Table 3 Evolution of social media marketing

Traditional Marketing Approach	Social Media Marketing
Mass Media	Niche Online Media
Push Orientation	Attraction Orientation
Outbound Messaging	Content attracts inbound traffic
Attention gained via orientation	Attention gained via interactivity
	Dialogue
	Participation
	Sharing

Adopted from Tuten and Salomon (2014 ,p.23)

Social media influenced a change from the individual monologue to collective dialogue, and its main strength is simply the fact that we are all connected (Hanna, Rohm and Crittenden, 2011). This paradigm shift has been successfully presented in *Cluetrain Manifesto* by Levine *et al.* (2001), where the authors have stated that:

'Conversations are the 'products' the new markets are 'marketing' to one another constantly online. ... By comparison, corporate messaging is pathetic. It's not funny. It's not interesting. It doesn't know who we are, or care. It only wants us to buy. If we wanted more of that, we'd turn on the tube. But we don't and we won't. We're too busy. We're too wrapped up in some fascinating conversation. Engagement in these open free-wheeling marketplace exchanges isn't optional. It's a prerequisite to having a future. Silence is fatal'. (p.87)

This 'Manifesto' successfully demonstrates that integrated marketing communication (IMC) is no longer about the one-way broadcast; instead, it is about dialogue and engagement. New media have changed the traditional Web 1.0 model to the interactive Web 2.0 landscape, where consumers are dictating the nature, extent and context of marketing communication exchanges (Reuben, 2008; Waters, Burnett, Lamm and Lucas, 2009; Hanna, Rohm and Crittenden, 2011). Nowadays, consumers continuously influence brand messages and meaning, co-create products and services (Parent. et al., 2011; Booth and Matic, 2011; Siano et al., 2011)). The open communication between consumers serves as a crystal ball that helps organisations in making new decisions about their brands (Hanna, Rohm and Crittenden, 2011). Because of the vast scale of reach, social media allows marketers to get closer to their consumers in ways impossible via traditional channels. What is more, social media allow brand managers to engage with their target audience in a relevant and interactive way.

Moreover, digital platforms became the system of reference for consumers who look for recommendations before they decide to purchase certain products or services (Siano et al., 2011). In consequence, social media can be viewed as new vehicle for word-of-mouth marketing (WOM). Gillin (2007, p.4) stated that 'conventional marketing wisdom has long held that a dissatisfied customer tells ten people. But this is out of date. In the new age of social media, he or she has tools to tell 10 million'; thereby, successfully illustrating the power of social networks.

Furthermore, it has been acknowledged by many scholars that social media have produced a concomitant change in consumer behaviour (Parent. et al., 2011; Booth and Matic, 2011; Siano et al., 2011). Consumers are no longer

passive receivers in the marketing communication process. Digital platforms provide consumers with opportunities to become producers, storytellers, brand advocates, reviewers, or to engage in a variety of other behaviours that can be consumed by others in online settings (Kietzmann et al., 2011; Parent et al., 2011; Booth and Matic, 2011; Hanna, Rohm and Crittenden, 2011; Fournier and Avery, 2011). The new digital-driven business model is defined by consumer connectivity and interactivity, and by content that is producing new opportunities for marketers with which they can influence new and potential clients (Hanna, Rohm and Crittenden, 2011). Recent research suggests that consumers like to be able to communicate directly with a company (Dolan et al., 2015; Parent et al., 2011). Although many brand have worked on getting their agenda across, consumers have learned how to use digital channels to their own advantage (Fournier and Avery, 2011). However, consumers are not actively engaging with the brand just to feel connected: they are more practical and they want to feel important (Beard, 2009). Booth and Matic (2011) have stated:

‘Brand ownership is increasingly being shared amongst consumers and the brands themselves. Through social networks, blogs and videos, consumers are entrenched in the dissemination of information. Consumers are now the individuals broadcasting personal or second-hand stories to their social networks and the world. They are a brand’s storytellers and the new brand ambassadors’. (p.23)

In consequence, looking from an organisation’s perspective, the company has much less control about what is being said about the brand on digital platforms (Beard, 2009). The flow of the consumer-generated message has become multi-directional, interconnected and often hard to predict (Hennig-Thurau et al., 2010). Digital platforms have enabled consumers not only to share their enthusiasm but also disapproval. In consequence, non-transactional customer behaviour is becoming increasingly important (Verhoef et. al., 2010), leading to a growing interest in the consumer engagement (CE) concept (Mollen and Wilson, 2010; Bordie et al., 2011a; Sashi, 2012), which will be discussed in the next section of this review.

2.1.9 Categories of social media users

Apart from traditional forms of segmentation, studies suggest that investigating social roles in the context of digital platforms can be very beneficial for the company as it can give brand managers some primary knowledge about the entire category of consumers and their behaviours (Golder and Donath, 2004). Studies conducted on consumer behaviour have identified different roles and categories among consumers on social media (Williams, Heiser and Chinn, 2012; Merry and Simon, 2012). Several researchers have recognised this emerging category of active consumers who, thanks to the power of new technology, gained a large share of a voice in the market (Parent et al., 2011; Booth and Matic, 2011; Fournier and Avery, 2011). They are being called 'brand storytellers' (Booth and Matic, 2011), 'posters' (Lia and Chou, 2011), 'celebrities' (Golder and Donath, 2004) and 'brand zealots' (Williams, Heiser and Chinn, 2012). Norman Booth and Julie Ann Matic (2011), in their article based on brand perception, have stated: 'Consumers are now the individuals broadcasting personal or second-hand stories to their social networks and the world. They are a brand's storytellers and the new brand ambassadors' (p.23).

Nonetheless, despite the increasing power of active consumers on social media sites, the majority of consumers remain passive (Williams, Heiser and Chinn, 2012; Merry and Simon, 2012). According to research, rates of passive engagement online vary between 44–99 per cent (Preece et al., 2004, cited in Merry and Simon, 2012, p.244). This group of non-active members is described and termed by scholars as 'lurkers' (e.g. Merry and Simon, 2012) and an 'invisible audience' (Golder and Donath, 2004). What characterises lurkers is that they are a part of a community or brand page but they do not engage with other group members or brands on a regular basis (Nonnecke, Andrews and Preece, 2006; Merry and Simon, 2012). Lurkers do not have to participate to feel connected; their needs are satisfied just by the consumption of the information (Pau et al., 2008). This may suggest that consumers decide to lurk because reading and browsing is enough to provide them with a satisfactory experience and value (Merry and Simon, 2012). What is more,

despite the fact that lurkers are mostly passive, they consider themselves as part of the community and, furthermore, they appreciate the idea of 'observing' others (Williams, Heiser and Chinn, 2012).

Furthermore, Golder and Donath (2004) pointed out that being a lurker does not necessarily mean that there is no participation involved at all; it means that lurkers either do not-participate or participate on a very low frequency. Lurkers do not actively engage in online communities because they think that their input is not necessary; they need more time before they decide to engage; they do not feel confident; or simply they do not like the group (Williams, Heiser and Chinn, 2012). What is more, recent studies by Liao and Chou (2011) found that lurkers are very good at adapting new knowledge. This successfully links the view of Mathwick (2002) that lurkers have a need for content consumption. While some suggest that communities are not benefiting from lurkers (Merry and Simon, 2012), others claim that they demonstrate substantial value to the social exchange (Williams, Heiser and Chinn, 2012). It can be said that lurkers are similar to an audience in the theatre; they do not necessarily contribute, but without them there is no reason to continue the play.

Whereas for some consumers lurking is a permanent state, others can use it as a socialisation period that helps members to understand the rules of the new platform (Golder and Donath, 2004). Having the opportunity to observe prior to contributing may decrease the perceived risk of becoming an active member (Quinton and Harridge-March, 2011). Consequently, this suggests that new members may start as lurkers and after a certain period of time they either continue lurking or they decide to contribute. Many scholars have identified that studying the group of 'lurkers' is very problematic for researchers as this group is not easily visible and consequently could be considered as hard to reach (Nonnecke, Andrews and Preece, 2006; Merry and Simon, 2012).

While there is a vast amount of research presented on different typologies and personalities of social media users (e.g. Ong et al., 2013; Seidman, 2013), the research of Burnett (2001) indicates that consumer online behaviours should

only be classified as interactive and non-interactive. Similarly, Hammon's study (2000) distinguishes between two categories of activity and refers to them as community membership and quiet membership. Most recently, Dolan et al. (2015) in their conceptual paper on social media engagement behaviours referred to a lurker as a dormant user, defined as 'a consumer who has made zero active or passive contributions to the social media brand post. They do not engage with social media through the consumption, contribution to or creation of any content' (p.269). Yet the problem with such conceptualisation lies in the fact most lurkers are still a part of the network and they do observe what is happening around them, therefore such behaviour can be considered as consumption. In the author's view, a lurker can be only be considered as dormant when he or she is no longer a part of social media network or brand community.

2.1.10 Introducing Digital Natives

People who grow up around technology are inclined to be more comfortable using it, and these users are often referred to by scholarship as digital natives (Chayko, 2016). In line with Oxford Dictionary digital native can be defined as "a person born or brought up during the age of digital technology and so familiar with computers and the Internet from an early age" (2017, online). The term digital natives was first introduced by an educator and researcher Mark Prensky (2001) who recognised a group of students who were different from other generations that he had engagement with during his time in academia. He stated that digital natives "spent their entire lives surrounded by and using computers, videogames, digital music players, video cams, cell phones, and all the other toys and tools of the digital age" (Prensky 2001, p. 1). As such, more specifically the term digital native refers to students (Prensky, 2001) who are born after 1981 (Bolton *et al.*, 2013) who have 'grown up digitally' (Attrill, 2015) and are 'wired' to technology (Tuten and Solomon, 2014a) and are considered as digital native speakers (Prensky, 2001) who have an organic relationship with digital media (Kaufman and Horton, 2014).

Myers and Sundaram, (2012) in their research paper stated:

'Digital natives have grown up in a world where the use of information and communications technology is all-pervasive. They expect their digital devices to be always on and connected via ubiquitous information systems (...) They are digitally literate, highly connected, experiential, social (...) For digital natives... interactivity, usability, flexibility, and connectivity are as important as functionality (...) they are creators and active participants in a new digital media culture'.

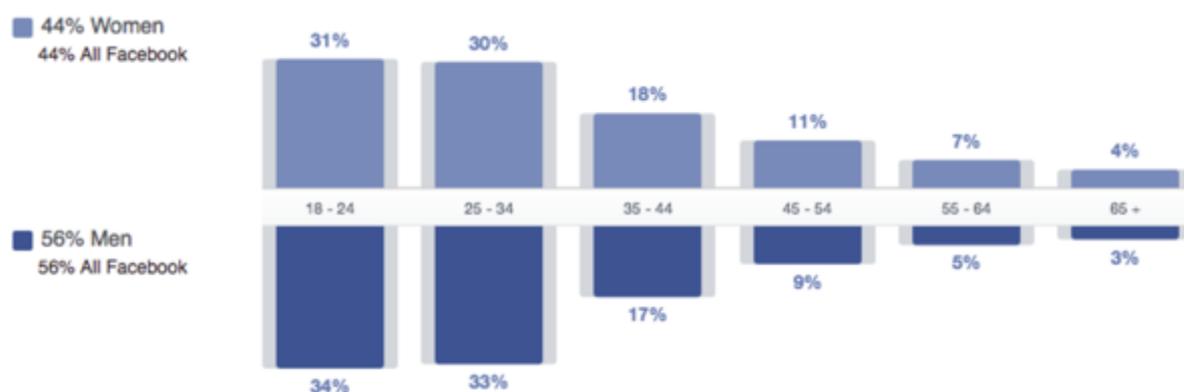
Digital natives can be considered as the first generation of bloggers, vloggers, social gamers, social networking users and wiki users with the most famous one being the Facebook's founder Mark Zuckerberg. For these consumers technology is an integrated part of their daily routines, and a world without the internet is a distance memory, and some digital natives may not even remember it (Chayko, 2016). In contrast to digital immigrants (their parents and grandparents) who did not grow using technology, digital natives are more interested in networks, collaboration, sharing their personal experiences and instant messaging. Further, they are much less concerned with privacy and more interested in validation and gratification (Myers and Sundaram, 2012).

In his paper Prensky (2001) referred to digital natives as to students, however this term can also be used to describe other young digitally fluent individuals. Digital natives are also sometimes referred to by researchers as the Net Generation (Oblinger, Oblinger and Lippincott, 2005; Bolton *et al.*, 2013), „Millennials“ (Howe and Strauss, 2007; Bennett, Maton and Kervin, 2008) and „Generation Y“ (Bolton *et al.*, 2013) and these terms are often used in literature interchangeably (Tkalac Verčič and Verčič, 2013).

In relation to their social media usage, 90 per cent of digital natives have at least one registered profile on social media, with an average number of reaching 4 social accounts (Ngroup, 2017).

Most importantly digital natives as a demographic represent the dominant group of Facebook users. While some criticism of the generalisation of the term digital natives exists (Harris, 2012) this term successfully reflects the sample of this study which consists of Edinburgh Napier University students with an active Facebook profile.

Figure 3 Facebook global demographics



Source: The above chart originates from the Pew Social Media Update 2016 report as well as the self-reported information from over 1 billion Facebook profiles pulled from the Facebook Insights.

SECTION 2.2 Introducing Consumer Engagement Concept

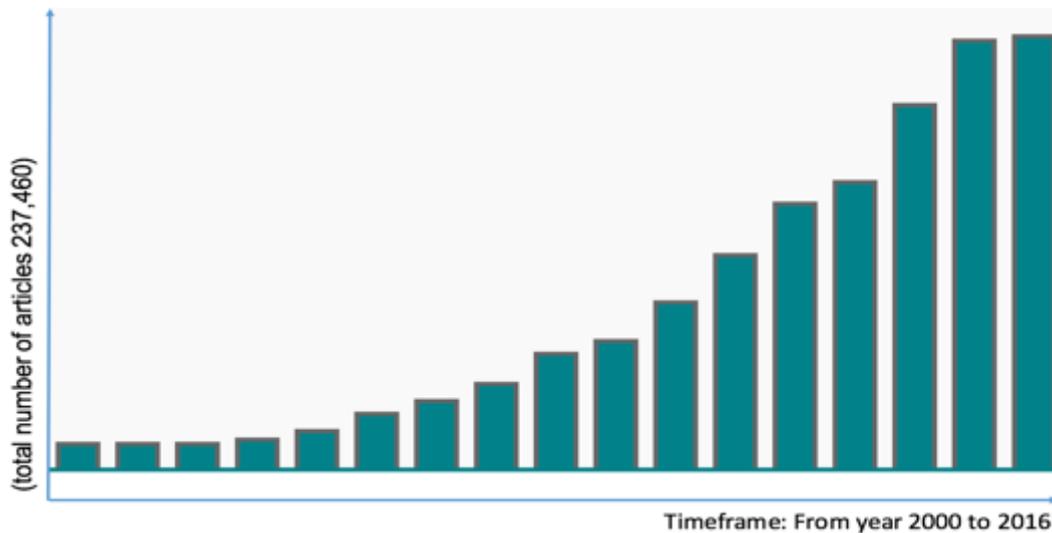
The aim of this section of the literature review is to reconcile and synthesise current literature on the consumer engagement concept and to identify potential gaps in the current research. In this section, the author will discuss various conceptualisations and dimensions of engagement and their use in marketing literature. Typology of the behavioral manifestations of consumer engagement will also be discussed. As such, this chapter will provide the theoretical background of the thesis.

Rapid changes in the business environment caused by external factors such as commoditisation, innovation cycles, message fatigue, traditional media dilution, and consumer empowerment, pose challenges that make it increasingly difficult for companies to create competitive advantage (Roberts and Alpert 2010; Ahuja and Medury 2010). The traditional marketing approach of creating consumer satisfaction is being criticised for failing to encapsulate consumer responses to service performance (Bowden 2009). Furthermore, on-going changes in the digital communication landscape are 'creating communities of customers and prospects rather than a multitude of isolated

customers' (MSI, 2006, p. 2, 4, cited in Vivek et al., 2012, p.127). Accordingly, marketers start to realise that they have to challenge their conventional view on consumer-brand relationships, and this is when the idea of engagement develops.

While the concept of engagement is not novel and has been widely used in many academic disciplines, including organisational behaviour (Goštautaitė and Bučiuniene, 2015), psychology (Bakker *et al.*, 2008), sociology (Donati, 2013) and political science (Conroy, Feezell and Guerrero, 2012), it has just recently emerged in marketing discipline. The concept of engagement first appeared in marketing literature eleven years ago (Patterson, 2006) and to date has been referred to by the following terms: customer engagement (e.g. Brodie *et al.*, 2011a); consumer engagement (e.g. Vivek *et al.*, 2012) customer engagement behaviours (van Doorn *et al.*, 2010), customer brand engagement (Hollebeek, 2011), engagement (Bowden, 2007), online engagement (Calder, Malthouse and Schaedel, 2009) social brand engagement (Kozinets, 2014) and actor engagement (Storbacka *et al.*, 2016). In recent years, customer engagement (CE) has become the top agenda for both marketing practitioners and academics; in particular, the past six years have shown an increased interest in this concept. In 2010 Journal of Service Research (JSR) published a now famous issue dedicated to customer engagement, and many of these articles are being regarded as the most-cited articles in the recent history of the journal (Maslowska *et al.*, 2016) and some of them represent the theoretical foundation of this thesis (van Doorn *et al.*, 2010; Verhoef *et al.*, 2010). The Journal of Product and Brand Management (2012) and the Marketing Science Institute (2010; 2016) have listed the new concept of engagement among the top research priorities for 2010–2012 and 2014–2016. Figure number 4 shows that the number of academic journal and professional articles published on the notion of consumer engagement has been continually growing between 2000 and 2016.

Figure 4 Snapshot of professional and scholarly articles that included the phrase ‘consumer engagement’)



Source - Proquest: Abi/Inform Database-Search Results

Furthermore, the emergence of the catchphrase ‘engage or die’ has triggered a wave of professional literature talking about the ways in which brands should engage with their consumers on social networks (Solis and Kutcher, 2011a; Solis, 2013). Some academics specifically point out the correlation between engagement and the rise of new technology (Malhotra et al., 2013; Yadav and Pavlov, 2014; Maslowska et al., 2016) and refer to engagement as to the ‘Holy Grail’ of digital marketing (Mollen and Wilson, 2010). Other researchers also point out that the consumer engagement concept is reflective of the changes in consumer brand relationships that have been caused by the recent developments in technology (Yadav and Pavlou, 2014). As such, the consumer engagement concept has potential to shed some light on to the interactive relationships between brands and consumers. A substantial number of scholars agree that consumer engagement is one of the most relevant concepts in the era of digital marketing communication and researchers are eager to shed some further understanding on the concept. To conclude, consumer engagement is one of the most prominent new notions in marketing, and its importance in marketing will be further discussed in the section below.

2.2.1 Importance of consumer engagement concept in marketing

The core success of every business lies in the hands of its customers. They make purchasing decisions and they have a power to influence other customers and consumers. The fundamental role of consumer engagement is to create strong and long-lasting relationships with customers (Kumar et al., 2010) and consumers. Positive effects of consumer engagement have been acknowledged by many researchers (e.g. van Doorn et al., 2010; Vivek et al., 2010; Brodie, 2011b; Sashi 2012) and marketers (e.g., Solis and Kutcher, 2011b) who claim that engaged customers can influence brand perceptions and provide companies with information about their new products and services. Furthermore, engaged consumers can contribute to product developments (Hoyer et al., 2010) as well as generate referrals and co-create value, experience, and meaning (Brodie et al. 2011; Prahalad & Ramaswamy 2004). What is more, some scholars also mentioned increased trust, satisfaction and commitment (Bowden, 2009; van Doorn et al., 2010; Brodie et al., 2011a; Vivek et al., 2012) among other positive outcomes of consumer engagement. Further, the notion has also been viewed as a strategic imperative for generating profits (Kumar et al., 2010; Hollebeek and Chen, 2014), a competitive advantage (Roberts and Alpert, 2010) and loyalty (e.g. Bowden, 2009; So et al., 2016).

In addition, it has been noted that consumer engagement can result in positive consumer experience and superior bottom line performance outcomes (Mollen and Wilson, 2010; Hollebeek and Chen, 2014) and enhance perceived brand relationship quality (So et al., 2016). It is important to acknowledge that while there were some attempts to measure the value of consumer engagement (Kumar et al., 2010; Schivinski, Christodoulides and Dabrowski, 2016), there is very limited academic research done to verify these theories in interactive contexts such as social media.

While positive outcomes of consumer engagement have been extensively discussed by scholars, considerably less attention is given to the possible

negative impacts of the construct. To date, only a few authors have acknowledged the notion of negative engagement (Higgins and Scholer 2009; van Doorn et al., 2010; Hollebeek, 2011). To the author's best knowledge, to date, there is one empirical study that focuses on negatively valenced consumer engagement behaviours (Hollebeek & Chen 2014).

2.2.2 Issues related to conceptualisations of consumer engagement concept

Regardless of its popularity among academics and practitioners, the literature search performed by the author over the past few years reveals that there is still a lack of consensus regarding the conceptualisation of engagement in marketing disciplines. Furthermore, recent academic debate (Hollebeek, 2011; Mollen and Wilson, 2012) suggests that there is an absence of a concrete line between engagement and other related concepts such as co-creation, involvement or participation. It was in fact argued by some that the construct of consumer engagement stands on the crossroads of consumer management, interactive experience and the value co-creation (Sashi, 2012; Javornik and Mandelli, 2012; Storbacka et al., 2016). Recently, some academics started to consider actor engagement as a micro-foundation for value co-creation, where not only people but also machines are considered as being engagement actors (Storbacka et al., 2016).

Despite recent progressions in both conceptual and empirical research on the concept, the understanding of consumer engagement remains very fragmented. Over the past few years, it has become clear that engagement has many different meanings and scholars often use this notion to describe different phenomena. Each definition of consumer engagement (see: Table 4) offers a distinctive theoretical scope and often implies a different meaning. The author, agrees with Hollebeek and Chan (2014) who argue that the variety of existing definitions on consumer engagement often confuses researchers and limits further conceptual developments. Interestingly, some research has recently proposed (e.g. Maslowska et al., 2016; Calder et al., 2016) that generalisations about consumer engagement should be avoided and some

more specific terms should be used in order to explain different aspects of consumer engagement and its related influencing factors. For example, Calder et al. (2016) discuss how the civic orientation goal experience is central to reading a newspaper, but is not relevant to attending a jazz performance. Following this analogy, consumer engagement on social media will be different to offline consumer engagement. In line with the above, Maslowska et.al (2016) stated that:

‘It is a serious problem when scholars use the same term to mean different things ... one solution to this problem is to use a more specific term for various components of engagement’. (2016, p.478)

The author agrees with the above suggestion, and as a result this study focuses solely on the behavioural dimension of consumer engagement that is context specific; in this case, as manifested only on the Facebook social networking site. Furthermore, since engagement is still a relatively new notion, most of the original conducted research is descriptive in nature (e.g. Bowden, 2009; van Doorn et al.,2010; Brodie,2011a), which also causes the inconsistency in its conceptualisation.

Table 4 Overview of most common conceptualisation of engagement notion in marketing and management studies.

Concept	Definition	Authors	Critical Evaluation
Customer Brand Engagement	The level of an individual customer's motivational, brand related and context dependent state of mind characterized by specific levels of cognitive, emotional and behavioural activity in direct brand interaction.	Hollebeek, 2011, p.790	<p>Grounded in psychology (motivational theory) this definition of customer brand engagement focuses on the state of mind of the customer.</p> <p>This definition adopts a multidimensional approach as it consists of cognitive, emotional and behavioural dimensions. Therefore, this conceptualisation posits that engagement is both psychological and behavioural notion.</p> <p>It is one of the most popular multidimensional conceptualisations of engagement in recent literature.</p> <p>Further, this conceptualisation also offers a new framework for understanding the concept as it emphasises interactions as well as communicative nature of engagement. It does not include purchase or consumption of products/services as a part of the engagement framework. Therefore, it can be applied to a digital environment.</p> <p>In the context of social media or other similar interactive platforms, the word customer should be changed to consumer as not every consumer who engages directly with a brand online is a customer - this also applies to other definitions presented in this table.</p>
Customer Engagement Behaviours	Behavioural manifestation that have a brand or firm focus, beyond purchase, resulting from motivational drivers.	Van Doorn, et al. 2010, p.254	<p>This definition presents engagement from a behavioural perspective that is rooted in customer management theory.</p> <p>This one-dimensional approach is solely based on consumer actions which can be both positive (likes) and negative (negative WOM). Customer engagement is presented as consumer's behavioural manifestation that goes beyond purchase behaviour and therefore the value of the interaction is not monetary (transactions are not considered here as being a part of engagement) which is in concurrence with Hollebleek's conceptualisation.</p> <p>Behavioural manifestations can include a variety of behaviours that can be expressed on social media and beyond (e.g. likes, shares, comments).</p> <p>This definition successfully reflects how consumer engagement is being</p>

			<p>measured by marketing practitioners (measurement focus on action) as well as social networking sites (e.g. Facebook) and therefore it can be argued that this conceptualisation is better suited for studies that look for direct recommendations for brand managers. This definition has also been adopted by Marketing Science Institute (2010).</p> <p>While this conceptualisation mentions a brand focus, it does not include specific actors, and hence it allows broader adaptations (e.g. C2C, C2B, and B2C interactions). Further, this definition can be easily used in both online as well as offline contexts.</p>
Customer Engagement	The behavioural manifestation from a customer towards a brand or a firm which goes beyond purchase behaviour.	Bijmolt et al. 2010, p.341	<p>One-dimensional behavioural perspective to engagement based on Van Doorn's (2010) conceptualisation and value management theory.</p> <p>While this definition is very similar to Van Doorn's definition, its main limitation is that it only relates to actions from customer to brand and therefore it fails to include other focal objects or actors that can be a part of the network. Further, in their paper Bijmolt et al. indicate that the behavioural manifestations are limited to WOM, co-creation and complaining related behaviours. Therefore, other expressions (e.g. liking pages, engaging with brand's employees or third parties) are excluded from the conceptualisation.</p>
Customer Brand Engagement	An individual difference representing consumers' propensity to include important brands as part of how they view themselves.	Sprott, Czellar and Spangenberg, 2009, p.92	<p>Based in psychology with the particular focus on self-concept theory.</p> <p>While this definition offers an interesting perspective on the brand engagement that relates to consumers using brands for brand identification and self-presentation, this definition is limited only to self-concept literature and therefore fails to explain other brand-related consumer engagement behaviours on social networking sites that may relate to gratifications that are not related to self-concept. For example, entertainment, social value or remuneration.</p>
Engagement	A state of being involved, occupied, fully absorbed or engrossed in something, generating the consequences of a particular attraction or repulsion force.	Higgins and Scholer, 2009	Engagement is viewed here as a psychological concept which is similar to other conceptualisations included in this table (e.g. Calder 2016; Hollebeek 2011). The main limitation of this definition is that consumer actions (behavioural manifestations) are not a part of the concept. Therefore, this

			definition is not applicable to interactive context.
Engagement	Psychological process that models the underlying mechanism by which customer loyalty forms for new customers of a service brand as well as the mechanism by which loyalty may be maintained for repeat purchase customers of a service brand.	Bowden, 2009, p.65	<p>This definition presents engagement as a one-dimensional psychological construct.</p> <p>While this definition similarly to other definitions of consumer engagement has roots in psychology, it is the only interpretation that presents engagement as a process rather than as a state of mind.</p> <p>Further, this description suggests that consumer engagement leads to loyalty. The main limitation of this definition is that it posits that engagement is always positive, and as a result it overlooks negative forms of engagement. Further, this definition also fails to include consumer behaviours as being part of engagement.</p>
Consumer Engagement	Intensity of an individual participation in and connection with an organization's offerings and/or organizational activities, which either the customer or the organization initiate.	Vivek et al., 2012, p.128	<p>A multidimensional approach to consumer engagement that includes: cognitive; emotional and behavioural dimensions. This definition is rooted in consumption value and relationship management. Similarly, to Hollebeek's (2011) definition, this conceptualisation views engagement as both psychological and behavioural notion.</p> <p>This definition presents both consumers as well as an organisation as potential initiators of engagement interactions, and therefore it recognises the consumer-centric paradigm. The authors also use word consumer rather than customer which means that they acknowledge that engagement does not require purchase.</p> <p>However, the main criticism of this conceptualisation is that it is limited only to two actors (organisation and consumer) and does not include other users that might be a part of the network/context.</p>
Customer Engagement	Intensity of customer participation with both representatives of the organization and with other customers in a collaborative knowledge exchange processes.	Wagner and Majchrzak (2007, p. 20)	<p>This definition emerged from the information system research steam and takes on behavioural perspective to engagement as it focuses on customer participation.</p> <p>The authors view engagement as a collaborative process which can happen not just between the organisation and its representatives but also between other users. This broad definition can be applied to many different contexts (e.g. co-creation, new product development).</p>

Customer Engagement	Behavioural manifestation towards the brand or firm that goes beyond transactions.	Verhoef et al., 2010, p.247	This definition is based on Van Doorn's (2010) conceptualisation of customer engagement behaviours. The description is almost identical. The only difference is that motivational drivers are not mentioned in this conceptualisation.
Customer Engagement	The level of a customer's physical, cognitive & emotional 'presence' in their relationship with a service organisation.	Patterson et al., 2006, p.11	This is one of the very first conceptualisations of engagement in academic literature which is grounded in psychology and employee engagement research. Similarly, to Hollebeek's definition, it follows a multidimensional approach, and it includes cognitive; emotional; physical components. The main limitation of this definition is that it is only focused on relationships between consumer and service organisation. Therefore, it fails to include engagement behaviours that are related to an organisation but happen between consumers (e.g. WOM).
Customer Engagement	Psychological state that occurs by virtue of interactive, co-creative customer experiences with a focal agent/object, under a specific set of context-dependent conditions, and exists as a dynamic, interactive process in which other relational concepts are antecedents and/or consequences.	Calder et al. (2016) p.40	In this conceptualisation, the authors view engagement from the perspective of the quality of consumer experience. Customer engagement is presented here as a psychological state in line with some previously presented definitions (e.g. Higgins and Scholer, 2009). It is one of a few definitions that includes co-creative experiences as an integral part of the engagement concept. This conceptualisation can be adapted to the interactive online environment as it does highlight interactivity and co-creative nature of user experience. As with Van Doorn's (2010) definition, the focal object is not defined, and therefore this description allows for adaptation to different contexts.
Customer Engagement	Repeated interactions that strengthen the emotional, psychological or physical investment a customer has in a brand.	Sedley in Chaffey (2016: online)	This definition offers a practitioner view on customer engagement as being primarily focused on behaviours that can result in positive outcomes associated with consumer investment in the brand. Advertisers often adopt this conceptualisation. However, it is important to underline that this definition goes beyond the notion of advertising involvement as it includes cognitive, emotional and/or behavioral dimension in the way that consumers choose to engage with advertising message.

			One of the fundamental limitations is that this conceptualisation posits that engagement is always positive/has positive outcomes which may not always be the case.
Social Media Engagement Behaviors	Customer's behavioural manifestations that have a social media focus [adapted], beyond purchase, resulting from motivational drivers.	Dolan et al. 2015 p.265	This conceptualisation adapts van Doorn's (2010) definition to suit social media environment. In this definition brand/firm focus has been changed to social media focus where users interact with different types of content. Therefore, this conceptualisation is focused on a singular component of engagement, in this case, its behavioural manifestation toward the content. The authors consider motivational drivers as influences of engagement behaviour.
Customer Engagement	Behaviors through which customers make voluntary resource contributions that have a brand or firm focus but go beyond what is fundamental to transactions, occur in interactions between the focal object and/or other actors, and result from motivational drivers.	Jaakkola and Alexander (2014)	This definition is also based on Van Doorn's (2010) work. However, what differentiates it from the original definition is that it also considers customer engagement behaviours that happen between different focal objects/actors. Further, in this interpretation, the authors' focus is shifted to co-creating behaviours where customers make 'resource contributions'. This definition can be especially relevant to the interactions that go beyond the brand and consumer relations but also include other actors that are a part of the interactive environment (e.g. third parties, other organisations). Similarly, to previous definitions that take on behavioural perspective, this definition also states that the behaviours are a result of the motivational drivers.

Furthermore, in relation to conceptualisation of the consumer engagement in marketing, three main themes can be identified. The first theme considers engagement as the ongoing psychological process that stimulates loyalty (Bowden, 2009). The second theme presents CE as a psychological state (e.g. Hollebeek, 2011; Mollen and Wilson, 2010; Vivek et al., 2012). Finally, the third theme presents consumer engagement as a behavioural manifestation that goes beyond purchase (e.g. van Doorn et al., 2010). In addition, in relation to the viewpoints on consumer engagement, the literature offers to two distinctive directions: some researchers focus on consumer perspectives (e.g.

Brodie et al., 2011a, Vivek et al., 2012), while others focus on the value of the notion to the company or brand (e.g. Kumar et al., 2010; Roberts and Alpert, 2011). The stakeholder's perspective has not yet been investigated (Javornik and Mandelli, 2012).

2.2.3 Engagement Foci

There is also a lack of consensus among the researchers in regard to whether engagement is focused only on consumers or if it also includes other actors in the framework (Maslowska et al., 2016). Most of the studies on consumer engagement focus on one engagement foci (e.g. Hollebeek, 2011; Jaakkola and Alexander, 2014; Baldus et al., 2016) and only a few acknowledged multiple foci (e.g. Dessart et al., 2015; 2016; Vivek et al., 2012). Dessart et al. (2016) have rightfully pointed out that consumers in a digital environment can enter into relationships with many objects at the same time (Dessart et al., 2015). For example, on Facebook, consumers can interact with brands, newsagents, third parties and networks of their friends and friends of friends. This represents a significant limitation in current research and as stated by Dessart et al.:

‘This narrow treatment of customer engagement operationalisation is worrying because the focus on one object of engagement may obscure the relevance of other objects, casting doubt on the validity of the research models ... overlooking different foci of engagement potentially leads to a partial understanding of the drives and outcomes of engagement’. (2016, p.400)

The author agrees with the above statement as it is very likely that research focusing on just one object of engagement may provide a different result to the research focused on multiple objects. As suggested by Dessart et al. (2016), the lack of agreement in regard to the conceptualisation of consumer engagement, which was discussed in the previous section, might be a result of researchers focusing on different engagement foci. Therefore, as previously mentioned by Maslowska (2016), providing a more specific focus to studies on the concept may help enhance our understanding of the concept. For example, conceptualisation of engagement in online brand communities

versus brand-related social media engagement might be different. Therefore, it could be argued that factors influencing engagement can potentially vary across platforms.

2.2.4 Dimensions of consumer engagement

Drawing from the recent research debate, the main disagreement among academics who study the notion relates to its dimensionalities (cognitive, emotional and behavioural). While some researchers consider engagement as a multidimensional notion (Brodie et al., 2011a; Vivek et al., 2010; Hollebeek, 2013; Dessart et al., 2016), others focus just on one dimension (van Doorn et al., 2010; Verhoef et al., 2010; Roberts and Albert, 2010; Javornik and Mandelli, 2012). The behavioural view on engagement is dominant among those academics who adapt the one-dimensional perspective in their research. Both approaches will be further expanded and evaluated by the author in section 2.2.5 and 2.2.6.

2.2.5 Multidimensional Perspective to Consumer Engagement (cognitive, emotional and behavioural)

Brodie et al. (2011a) contribute to the growing body of engagement literature by providing five fundamental propositions (FPs) to conceptualise the domain of consumer engagement from a multidimensional viewpoint.

(FP1) suggests that customer engagement presents a psychological state of a customer which is stimulated by interactive experience with an object. (FP2) proclaims that the customer engagement state takes place in the process of co-creation of value. (FP3) views engagement from a relational perspective and asserts that relational concepts act as antecedents and outcomes. (FP4) perceives the notion as a multidimensional concept where expressions of the specific cognitive, emotional and behavioural dimensions depend on the applied context. Finally, (FP5) states that different contexts will generate different levels of customer engagement.

Based on the above FPs, Brodie et al. (2011a) developed a general definition of the notion which states that customer engagement is:

‘A psychological state that occurs by virtue of interactive, co-creative customer experiences with a focal agent/object (e.g., a brand) in focal service relationships. It occurs under a specific set of context dependent conditions generating differing customer engagement levels; and exists as a dynamic, iterative process within service relationships that co-create value. The concept plays a central role in a nomological network governing service relationships in which other relational concepts (e.g., involvement, loyalty) are antecedents and/or consequences in iterative customer engagement processes. It is a multidimensional concept subject to a context- and/or stakeholder-specific expression of relevant cognitive, emotional and/or behavioural dimensions’. (p.260)

While this extensive definition offers a very detailed view on the engagement concept, it has been criticised for being too broad (Maslowska et al., 2016). Nonetheless, this definition remains popular among some academics who take on a multidimensional perspective as the concept.

Looking at a multidimensional approach, it is important to underline that specific dimensions of consumer engagement often vary between authors which presents another limitation of this approach. For instance, the cognitive dimension is presented by Higgs and Scholer (2009) as attention, by Mollen and Wilson (2010) as active, and sustained cognitive processing and by Hollebeek (2011) as immersion. The emotional dimension is considered as enthusiasm (Vivek et al., 2012), passion (Hollebeek, 2011) or intrinsic enjoyment (Calder et al., 2009). Finally, the behavioural dimension is reflected as participation/interaction (Vivek et al., 2012), vigour (Patterson et al., 2006) and activation (Hollebeek, 2011b). Interestingly, Vivek et al. (2012) imply the emotional and cognitive dimension of engagement; yet, their research seems to focus mostly on the behavioural aspect of consumer engagement, as the authors principally talk about interactions.

In addition, many authors refer to the motivational nature of engagement (Mollen and Wilson, 2010; van Doorn et al., 2010; Vivek et al., 2012, Higgins and Scholer, 2009). Mollen and Wilson (2010) study engagement from the perspective of online experience, and in their conceptual work they recognised

three different experimental states: perceived interactivity, tele-presence and engagement. What is more, the authors present engagement as comprising dimensions of active, sustained, cognitive processing, and attainment of instrumental and experiential value. This conceptualisation adds the factor of interactivity to the existing research on engagement, which is especially relevant to the online environment.

While the concept of engagement lacks a common definition in the consumer research, recent literature agrees that engagement scales can vary from low to high (e.g. Brodie et al., 2011a; Vivek et al., 2012). Roberts and Alpert (2010) developed a framework that identifies five progressive levels of CE, namely: (1) purchase; (2) repurchase; (3) subscription to other products/services; (4) recommendation; and (5) advocacy. Customers in levels (3) to (5) are considered by the authors as engaged, which subsequently means that they are loyal and they will promote the brand through word-of-mouth communication (Roberts and Alpert, 2010). Despite the fact that Roberts & Alpert (2010) claim that purchase is the first step of the engagement process, the author would argue that this should not be considered as a condition. This view is supported by many scholars who consider customer engagement as the concept that goes beyond purchase (Verhoef, 2010; Brodie et al., 2011; Vivek et al., 2012; Gummerus et al., 2012). This is especially relevant to social media context as consumers do not necessarily need to purchase products to engage with brands or branded content on social media (hence in this thesis the author refers to the notion using the term consumer rather than customer).

2.2.6 One-dimensional perspective to Consumer Engagement

The behavioural view on engagement underscores the ever-more active role of the consumers in the consumption process (Javornik and Mandelli, 2012). Van Doorn et al. (2010) view engagement from the customer management perspective, and present customer engagement as a one-dimensional behavioural construct named Customer Engagement Behaviours. Their

research is focused on the behavioural aspect of relationships between the company and customer, and they define the concept as:

‘Customers’ behavioural manifestations that have a brand or firm focus, beyond purchase, resulting from motivational drivers’. (van Doorn et al., 2010, p.254)

This goes in line with the definition provided by MSI stating that customer engagement is ‘customers’ behavioural manifestation towards a brand that goes beyond purchase’ (MSI, 2010, p.4, cited in Vivek et al., 2010). The author would like to underline that this definition consists of four very important premises.

- (1) underlines the role of customer, which is associated with a customer centric paradigm;
- (2) emphasises the action of the customer (behavioural manifestation);
- (3) suggests that customer engagement behaviours do not require purchase;
- (4) points out that the behaviours are the result of motivational drivers.

Furthermore, this definition indicates that engagement behaviours are a result of motivational drivers, which is in line with the theoretical underpinning of uses and gratification theory (Katz, Blumler, and Gurevitch, 1974). According to Gummerus et al. (2012), Customer Engagement Behaviours can ‘strengthen the relationship between customer and brand and go beyond traditional loyalty measures such as purchasing behaviour’.

Similarly, Verhoef et al. (2010) highlights the importance of the notion as they consider customer engagement behaviours as an overreaching construct that captures non-transactional behaviour. In line with van Doorn et al. (2010), customer engagement behaviours contain five different dimensions:

- (1) customer engagement behaviours are dependent on the customer’s resources (e.g. time);
- (2) they can result in different outcomes for the customer (e.g. product improvements);
- (3) they can vary in scope (momentary versus

ongoing behaviour); (4) can have a positive or negative impact on the company; and (5) the goal of customer engagement behaviours can vary between different customers.

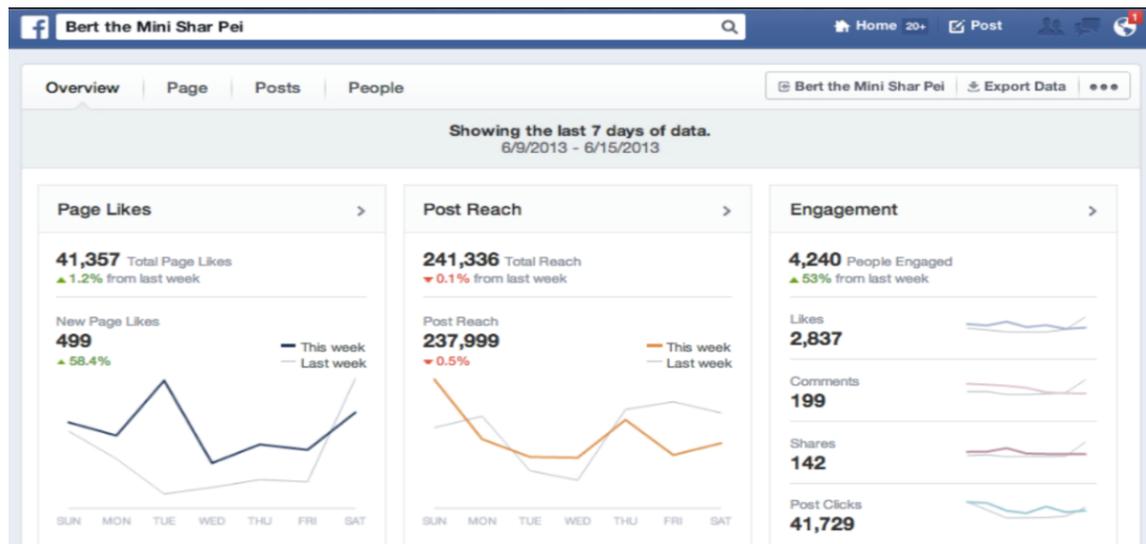
Although Consumer Engagement Behaviours have a company focus the networks of participants in online contexts are much broader and include: customers, employees, the general public, suppliers and regulators (van Doorn; 2010; Brodie et al., 2011b). It is worth mentioning that, some advocates of the one-dimensional behavioural perspective (e.g. Verhoef, et al., 2010; Javornik and Mandelli, 2012; Maslowska et al., 2016) rationalise their behaviour focus on engagement by referring to the definition of the word engagement, which in an English dictionary definition implies behaviour (e.g. to employ/to take part). Furthermore, academics who employ the behavioural approach also argue that researchers should not look at engagement beyond behaviour alone as such a conceptualisation may lead to confusion with the relevant concept of co-creation (Gronroos, 2011; Javornik and Mandelli, 2012; Vivek et al., 2012). Dessart et al.'s research (2016), even though it was focused on a multidimensional view of consumer engagement, the primary data of their study have been shown to 'strongly support' the behavioural view on engagement, as their subjects often referred to specific activity. Similarly, one of the most recent studies on social-media-related engagement defines and measures engagement as a behavioural notion rather than an affective/cognitive and behavioural concept (Schivinski et al., 2016).

Most importantly, the behavioural dimension of engagement has been viewed by many academics (Verhoef, 2010; Libai, 2011; Javornik and Mandelli, 2012;; Jahn and Kunz, 2012; Gummerus et al., 2012a; Wallace et al., 2014; Dolan et al., 2015; Schivinski et al., 2016) as well as practitioners as being directly related to new media and shifts in the communication between brands and consumers. In the online environment, consumer engagement can represent various types of connections that consumers make with other customers, consumers, companies and brands (Smith and Wallace, 2010). Likewise, customer engagement can be manifested on social media via a number of actions such as likes, comments and shares (Melhotra et al., 2013; Dolan et

al., 2015). Similarly, Barger and Labrecque (2013) argued that the interactive nature of social media – the drivers of engagement – can be viewed in social media usage manifestations such as ratings, comments, or shares. What is more, it is important to highlight that those academics (e.g. Jahn and Kunz, 2012; Javornik and Mandelli, 2012; Ashley and Tuten, 2015; Dolan et al., 2015; Maslowska, Malthouse and Collinger, 2016) who adopt a behavioural approach to engagement all use theoretical foundations and conceptualisations provided by van Doorn et al. (2010), and therefore the author would argue that this approach seems to be much more consistent than a multidirectional view, which remains incoherent in its conceptualisation. It is worth pointing out that even some empirical studies that claim a multidimensional perspective of engagement use van Doorn's (2010) conceptualisation (Wong and Merrilees 2015).

In regard to disagreement among academics about dimensionality of the concept, van Doorn et al. (2010) propose that both psychological and behavioural dimensions can in fact be distinguished. Correspondingly, Cheung et al.'s research (2012) on online consumer engagement differentiates between behavioural and psychological engagement. They argue that behavioural consumer engagement involves participation in online social platforms, whereas a psychological state of consumer engagement refers to absorption, dedication and vigour. Furthermore, looking from the practice-oriented perspective, Facebook also considers posts (content) and page engagement as the total number of actions that people take on this social platform. Looking more closely at its Facebook Insights Measurement Tools (See figure 6), it is clear that the way in which the site measures user engagement is based on specific actions, which again leads towards the view that consumer engagement in a social media context should be considered as a 'behavioural manifestation' in line with van Doorn's (2010) conceptualisation.

Figure 5 Facebook Engagement Metrics



**Please note that the above figure is a screenshot of engagement metrics as displayed to administrators on Facebook pages and it has only an illustrative purpose.*

In line with this perspective it could be argued that the one-dimensional (behavioural) perspective seems like a more suitable approach for research on social media and on Facebook in particular. Maslowska et al. (2016) recently have referred to customer engagement behaviours as brand dialogue behaviours (BDBs); however, the authors fail to explain why they decided to rename the concept by van Doorn et al (2010). Therefore, for the purpose of this thesis the author will continue to use the original terminology.

To conclude to date, the dimensionality of consumer engagement remains unclear. Yet, a substantial majority of researchers included the behavioural (action-related) dimension as a part of their studies in both single and multidimensional approaches. Therefore, the author's further exploration into the behavioural dimension of engagement would offer contribution to both conceptualisations. As such, the author in this research is mainly focused on the behavioural aspect of engagement, such as behavioural manifestations of engagement that take place on social media. Also because, as previously mentioned consumer engagement behaviours that take place on social networking sites go beyond purchase, for the purpose of this thesis, the author will refer to the concept of engagement as to brand related consumer engagement behaviours which following van Doorn (2010) definition can be

adapted and defined as behavioral manifestation towards a brand or branded content published on social networking that goes beyond purchase and is a result of a motivational driver.

2.2.7 Roots of engagement and theoretical lenses used to study consumer engagement

After a careful review of the literature the author found that the significant majority of the academic articles published on consumer engagement do not state the theoretical lenses which they use to study the concept. Those who attempt to provide some theoretical background most commonly use theoretical lenses from either uses and gratification theory (Verhagen et al., 2015; Dolan et al., 2015; Azar et al., 2016; Oliveira et al., 2016; De Vries et al., 2012), service dominant logic (Brodie et al., 2011; Hollebeek, 2011), or relationship theory (Bowden, 2009; Bowden et al., 2014). The differences between the use of the above are usually based on the perspective of the dimensionality of consumer engagement that the author of the articles has adopted. Those academics who take on multidimensionality can be effectively explored drawing on a theory of service-dominant logic (S-D) that is based on interactive experience and value co-creation. The theory offers 'a transcending view of relationships' which go beyond purchase (Vivek et al., 2012) and therefore contrasts with the transactional perspective (Vargo and Lush, 2004). The service-dominant logic is presented in the form of 10 premises that portray marketing relationships characterised by customers' interactive, co-creative experiences with stakeholders (Vargo and Lusch, 2008). Recent research considers four premises from service-dominant logic (premises 6, 8, 9, 10) to be particularly relevant to the emerging concept of engagement (Brodie et al., 2011a).

Premise 6 states that the customer is always a co-creator of value, which highlights that value creation is inter-relational. Premise 8 states that a service-centre view is inherently customer orientated and relational, which in turn underlines the transcending, relational nature of service (Vargo, 2009, cited in Brodie et al., 2011a). Premise 9 asserts that all social economic actors are resource integrators, which suggests that the context of value creation happens within networks. Finally, premise 10 says that value is always

uniquely and phenomenologically determined by the beneficiary, which highlights the subjective nature of co-creation (Brodie et al., 2011a). Vargo and Lusch (2008) argue that co-creative and interactive customer experiences can be interpreted as acts of engaging. Those who view engagement from the behavioural approach tend to apply a uses and gratification perspective. The uses and gratification perspective has often been employed to study general drives behind the use of social media (Whiting and Williams, 2013a; Sundar and Limperos, 2013; Urista, Dong and Day, 2009; Cheung et al., 2011) and therefore it is often favoured by researchers who study customer engagement behaviours in digital environments. The author has adapted this uses and gratification theory as one of the theoretical perspectives that frames this thesis. Uses and gratification theory will be discussed in more detail in the following section.

2.2.8 Typology of online consumer engagement behaviours

While there is a rich body of literature focused on customer behaviour (Patterson and Ruyter, 2004), customer behaviours beyond purchase are understudied in the digital context. In relation to social networking sites little understanding exists about the extent to which consumers participate in engagement behaviours. This is in line with Gummerus et al. (2012) who stated that 'we know little about the extent to which customers engage in different online behaviours, or about the relationships between customer behavioural engagement and other proximal constructs' (p. 858).

Behavioural manifestations of consumer engagement in this particular context refer to voluntary behaviours that have a company, brand or customer focus (Verleye et al., 2013). These behavioural manifestations can be both positive or negative (van Doorn et 2010; Hollebeek, 2011). Recent research highlights that the majority of behavioural manifestations related to consumer engagement are directly related to new media (Libai, 2011), and many of them did not exist a decade ago (Gummerus et al., 2012). In consequence, the academic literature lacks a more comprehensive study which has focused on

a range of different behavioural expressions in the context of consumer engagement and social media.

While there is no common categorisation of consumer engagement behaviours in the digital context, some authors suggest that these include (but are not limited to) a variety of consumers' behavioural manifestations that may have a direct influence on the company/brand or customers, such as eWOM activities, blogging, writing reviews, 'liking', commenting and content sharing (Verhoef, et al., 2010; van Doorn et al., 2010) as well as participation in company activities, suggestions for service improvement, participation in brand communities (van Doorn et al. 2010) and co-creation and complaining behaviours (Bijmolt *et al.*, 2010). All these activities are non-transactional in nature, implying that engagement behaviours are about customer–brand interactions rather than purchase-specific situations (Javornik and Mandelli, 2012). What is more, some authors suggested that behavioural expressions have a stronger impact on customers than traditional forms of advertising (Burmam and Arnhold, 2008).

Muntinga et al. (2011) developed a Customer Online Brand-related Activities (COBRAs) typology and to the author's knowledge, to date, this is one of very few studies that attempted to categorise brand-related behavioural expression/online customer engagement behaviours of customers in the context of social media. Muntinga et al. (2011) present COBRAs as a uniting framework of customer interactions related to brand. However, it is important to acknowledge that Muntinga et al.'s research (2011) does not mention the connection of COBRAs to the concept of customer engagement. Nevertheless, based on previous definitions of customer engagement behaviours it could be argued that a COBRAs typology to some extent represents behavioural manifestations of the engagement concept (see Figure 7). COBRA typology differentiates between the levels of brand-related activities by classifying them into three categories presented as a continuum, namely: (1) consuming; (2) contributing; and (3) creating. Each of these categories includes several brand-related activities (see Figure 6). Consuming is considered by authors as the lowest level of activity, and it includes a

behavioural manifestation that does not require any contribution or content creation (e.g. looking at brand-related pictures). Contribution, which is the medium level of activity, requires some input but does not involve any creation (e.g. engaging in brand-related conversations). Finally, the creating element of COBRAs is the highest level of activity, which involves production of brand-related content (e.g. writing brand-related articles). To some extent, COBRAs typology also corresponds with the Malthouse and Peck (2010) study which proclaims that the interactive nature of customer engagement does not imply that it requires high-level activity (e.g. writing reviews) but also includes receiving communication. Likewise, in relation to social networking sites, Malthouse and Peck (2010) consider a simple 'like' as low engagement, while commenting is considered as high engagement.

Figure 6 COBRA's TYPOLOGY

COBRA type	Examples of brand related social media use	
Level of brand related activeness ↓	Consuming	<ul style="list-style-type: none"> • Viewing brand related video • Listening to brand related audio • Watching brand related pictures • Following threads on online brand community forums • Reading comments on brand profiles on social network sites • Reading product reviews • Playing branded online videogames • Downloading branded widgets • Sending branded virtual gifts/cards
	Contributing	<ul style="list-style-type: none"> • Rating products and/or brands • Joining a brand profile on a social network site • Engaging in branded conversations, e.g. on online brand community forums or social network sites • Commenting on brand related weblogs, video, audio, pictures, etc.
	Creating	<ul style="list-style-type: none"> • Publishing a brand related weblog • Uploading brand related video, audio, pictures or images • Writing brand related articles • Writing product reviews

Adopted from Muntinga et al., 2011, p. 16

While the COBRA's typology adds to the growing research on consumer behaviour in online environments, it still shows limitations and inadequacies.

For instance, when authors discuss the consuming stage they include sending branded virtual gifts, which in the context of brand pages would classify as contribution because the consumer spreads the brand message further and therefore promotes the brand to his/her own peers. What is more, COBRAs typology does distinguish between positive versus negative activities and, as mentioned earlier, consumer engagement includes not only positive but also negative behavioural expression (Hollebeek and Chen, 2014). Likewise, the typology does not differentiate between the hedonic and utilitarian behaviours (this will be further explained in the next section – the drivers of consumer engagement). In addition, as new features of digital platforms continue to arise, new possibilities of behavioural expressions will emerge (Muntinga et al., 2011), and therefore it could be argued that in order to understand consumers behaviours comprehensively a more systematic research is required.

SECTION 2.3 Literature on influencing factors

2.3.1 Section overview

This part of the literature review aims to provide a descriptive and exploratory insight mechanisms that drive consumers' behaviours on social networking sites. To date, many researchers have emphasised that there is a lack of comprehensive research that would explain what factors influence consumers to interact with brands on social networking sites (e.g. Vivek et al., 2010; van Doorn et al., 2010; Verhoef et al., 2010; Mollen and Wilson, 2010; Gummerus et al., 2012; Hollebeek, 2013). Furthermore, many academics have stressed that an understanding of influencing factors will lead companies to better serve their consumers (Mollen and Wilson, 2010; Gummerus et al., 2012; Hollebeek, 2013) and may result in amplification of positive consumer engagement behaviour (Maslowska et al., 2016). Based on well-established theories from various concepts, such as uses and gratification theory, and Goffman's concept of stage performance, the author will discuss potential influencing factors of consumer engagement behaviours in the context of Facebook.

2.3.2 Utilitarian and hedonic perspectives on consumption

Academic literature widely accepts the view that consumer behaviour includes both utilitarian and hedonic dimensions (Pöyry, Parvinen and Malmivaara, 2012). Utilitarian behaviour is defined as goal orientated and rational, whereas hedonic behaviour implies seeking fun, play, enjoyment and experiences (Cotte et al., 2004). Both dimensions have been used to explain consumer online behaviours.

The utilitarian perspective on consumption is based on more rational views of consumer behaviour (Cotte et al., 2006). This type of behaviour is considered as task focused and its satisfaction comes from task achievement rather than from experience (Babin et al., 1994, cited in Cotte et al., 2006, p. 47). Similarly, in the context of the digital environment, Cotte et al. (2006) emphasised that consumers who seek utilitarian behaviour have some objective reasons.

Online consumption integrates a variety of behaviours such as browsing, shopping and searching (Parasuraman and Zinkhan, 2002), which are goal oriented (Cotte et al., 2006). Most of the research on online communities focuses on a utilitarian motivation, such as perceived usefulness (Casalo et al., 2010), and little attention is given to the more hedonic motivation, such as enjoyment value. Pöyry, Parvinen and Malmivaara (2012), in their research on brand communities, suggested that utilitarian motivations seek to achieve a certain goal through the community (finding specific product information), whereas hedonic motivation refers to the search for entertainment from the community itself. Hedonic behaviours can be defined as the 'experimental view', which states that consumers seek fun or amusement and sensory stimulation in exchange for their resources (e.g. time, money) (Cotte et al., 2006). In accordance with Holbrook and Hirschman (1982), a hedonic view focuses on experience rather than the object of consumption. Nonetheless, these rationales are not mutually exclusive and may co-exist (Cotte et al., 2006).

Both utilitarian and hedonic behaviours can happen in the same situation, although sometimes one type of benefit may inhibit another (Cotte et al.,

2006). Pöyry, Parvinen and Malmivaara (2012) claim that in order to enhance understanding of consumer behaviour within the Facebook brand page, the hedonic and utilitarian motivations should be determined and differentiated.

2.3.3 Uses and Gratification of General Use of Social Media

As suggested by many scholars, little is known about why and how consumers use social networking sites (Whiting and Williams, 2013). Ruggiero (2000) stated that as 'new technologies present people with more and more media choices, motivation and satisfaction become even more crucial components' (p.14). A vast amount of research based on general Internet usage (e.g. Grant, 2005) implies that individuals' behaviours are driven by specific motivational drivers. The most popular conceptual framework which supports this notion is uses and gratification theory (Blumler and Katz, 1974, cited in Ruggiero, 2000). The uses and gratification theory paradigm was first introduced in the 1940s in communication literature to explore audience motivations for the use of radio and TV (Blumler and Katz, 1974, cited in Ruggiero 2000). This theory has also been used in relation to the dissimilation of political messages (Blumler and McQuail, 1969, cited in Whiting and Williams, 2013). Later advertisers applied this concept to video and remote control devices and use of the Internet (Stafford et al., 2004). As suggested by scholars, the uses and gratification theory notion is 'shifting the focus to what people do with the media, instead of what the media do to people' (Bryant and Thompson, 2002, p.212).

The fundamental principle of uses and gratification theory is that individuals seek out media to fulfil their needs, which leads to ultimate gratification (Lariscy et al., 2011, cited in Whiting and Williams, 2013). In line with the concept, users are goal oriented in their choice of communication channels (Joinson, 2008; Stafford et al., 2004). Whiting and Williams (2013) argue that because uses and gratification theory has its origins in communication theory it is particularly relevant to social media, which in this context be could considered as a communication mechanism. Furthermore, the authors argued

that given the inherent interactivity and user-directed nature of Internet media, this user approach uses and gratification theory seems particularly well suited to understanding the specific reasons that bring about customers' online behaviours. This view is also supported by To sun (2012), who claims that consumers use certain communication channels to the extent that those platforms serve their needs better than others. Gratifications are defined as some aspect of satisfaction which is directly related to the active use of the chosen medium. The theory is founded on three main premises: (1) individuals are goal directed in their behaviour; (2) they are active media users; and (3) are aware of their needs and select media to gratify them. Earlier uses and gratification theory research (McGuire, 1974) suggests that it is less important to understand why people chose a specific medium than why people continue to use it.

While uses and gratification theory has specific relevance to social media (Whiting and Williams, 2013), its use in the literature is still limited. Recent research debates (e.g. Ezumah et al., 2013) suggest that uses and gratifications theory can help marketers to develop better understanding and measurement instruments in relation to social media. Most recently, this approach has been also adopted in a study based on motives of social mobile gaming (Wei and Lu, 2014).

Research on the motivation for the general use of social networking sites by Raacke and Bonds-Raacke (2008) found two main reasons for user engagement; namely, social connections (e.g. keeping in touch with friends) and information sharing (e.g. events or gossip). Another study by Foster et al. (2010) suggested that the main motivation for user behavioural manifestation in social platforms is the perceived information value from the community and the individual's network of friends. Furthermore, a study by Papacharissi and Mendelson (2011) recognised links between motives, social and psychological predispositions, and the generation of social capital. Similarly, a study by Seidman (2013) also mentions a need to belong as the main motivation to engage.

What is more, users may also be driven by escapism, which is the classic motivation associated with media types (Mathwick and Rigdon, 2004). Escapism has been identified as a state of psychological immersion and absorption (Mathwick and Rigdon, 2004) in which individuals escape from their routine. Many Internet platforms, including social networking sites, provide these benefits (Grant, 2005). Some consumers may use social media for the content quality (information or entertainment value) or simple experience (browsing). These two dimensions can be considered as content gratification or process gratification (Stafford and Stafford, cited in Stafford et al., 2004). In other words, content gratification is focused on the message, whereas process gratification is based on the actual use. By analogy, customers who engage may be motivated by the enjoyment of the usage, while others may be interested in specific product-related information, also referred to as information seeking (Dogruer et al., 2011). While information research provides many definitions for browsing in the context of brand pages, Pöyry, Parvinen and Malmivaara (2012) defined it as 'scanning and monitoring the community, either directly on the actual page or, more often, through the user's newsfeed view' (p.8).

Furthermore, it is important to acknowledge that 'primary use of internet or computer mediated forms of communication and the Web involves entertainment' (Eighmey and McCord, 1998, p.189). In line with this, many studies also suggested that entertainment can motivate users to engage (LaRose et al., 2001; Sheldon, 2008). This implies leisure behaviours such as participation in chat rooms or online gaming (Cotte et al., 2006). Likewise, in their study, Childers et al. (2001) argued that consumers interact online simply for the sake of fun.

One of the first Facebook studies (Joinson, 2008) has identified seven unique motives for Facebook usage; namely, social connection, shared identities, photographs, social investigation, social network surfing and status updating. More recently, the Narkami and Hoffman (2012) study on Facebook suggested that users are motivated by two social needs: (1) the need to belong, and (2)

the need for self-presentation (described later). Those two motivations can co-exist or act as a single motivation. Recently, Jahn and Kuntz (2012) have identified that there are three main motivation areas for consumers using social networking sites; namely, (1) the relationship area, where the goal of the user is to stay connected with others, (2) content acquisition and distribution, and (3) self-presentation. Some researchers also mentioned monetary incentives and empowerment (Booth and Matic, 2011; Fournier and Avery, 2011).

Overall it could be summarised that users participating in customer engagement behaviours on social media suggests the following motives: social interaction, self-presentation, information seeking, incentives, entertainment and empowerment. Each of the potential drivers will be further discussed below.

2.3.5 Self-presentation

According to Myers (2007), the study of self is the most researched topic in psychology. The author has stressed that 'our sense of self organises our thoughts, feelings and actions' (Myers, 2007, p.25). Long before the emergence of new media, Erving Goffman (1959) theorised self-presentation as play performance (see chapter one of literature review). In his study on self he differentiated between a person's 'front stage' and 'back stage' performances to illustrate how an individual acts in the presence of others versus how they act when they are alone. He discovered that people often want to improve their identity by acting in front of others who they aim to impress. To date, many authors have applied Goffman's dramaturgical approach in their work on digital media (Lewis et al., 2008; Tufekci, 2008; Hogan, 2010). This metaphor also refers to self-concept theory, which also discusses the ideal self (the person which one wants to be). As recently suggested by van Dijk (2013), the need for a manifold composite self has only increased since public communication moved to a digital sphere. This new digital identity can be defined as 'a set of claims made by one digital subject about itself or another digital subject' (Cameron, 2005, p.9).

This need for self-presentation also refers to the process of impression management (Nadkarni and Hofman, 2012), which relates to the 'activity of controlling information in an attempt to steer the impression others form of oneself in the service of personal or social goals' (Proost et al., 2010, p. 2156, cited in Ward and Yates, 2013). The authors consider two strategies in impression management; namely, 'ingratiating' and self-promotion. They claim that 'ingratiating' tactics are used to evoke interpersonal attraction or liking, while self-promotion tactics are intended to draw attention to the positive qualities of oneself, one's future plans, or one's past accomplishments' (Proost et al., 2010, p. 2156). To date, many researchers have suggested that online engagement on social platforms can also be abstracted as forms of self-presentation, self-expression or self-promotion (e.g. Nadkarni and Hofman, 2012; van Dijk, 2013; Bargh et al., 2002; Tufekci; Whitley et al., 2014). Researchers suggest that social media create a very unique environment for expressing alternate selves (Nadkarni and Hofman, 2012) as users can present their idealised self by engaging in self-selecting identity-construction behaviours online (Feldner and D'Urso, 2008, p.5). What is more, other researchers also mentioned that social networking sites combine the principles of connectivity and narrative in their interfaces, which subsequently helps with identity creation (van Dijk, 2013). Online users can present an image of themselves by altering their profiles, linking to particular posts, displaying their likes and dislikes and joining groups or brand pages. Consequently, it could be argued that tools provided by digital platforms are well suited to identity formation, self-development and self-expression. What is more, many studies suggested that new technology has turbo-charged self-disclosure. Self-disclosure has been defined as 'any message about the self that a person communicates to another' (Wheeless and Grotz, 1976). This is due to the fact that some people may have difficulty expressing 'true self' in face-to-face communication as they may, for example, conflict with social norms (Bargh et al., 2002; Junglas et. Al., 2007;).

Exhibitionistic or self-presentational behaviours are very common on social media (Eileen et al., 2011) as users have substantially more control over their presentation than in direct face-to-face interaction. In accordance with

Goffman (1959), users attempt to steer their identity in the chosen direction rather than allow it to be dictated only by the viewers. According to van Dijk (2013), 'over time, social acts of self-expression SNSs quickly began to give way to more conscious acts of self-staging as people's presence and popularity was increasingly measured by their online manifestation' (p. 202). Similarly, Peluchette's research (2009) also confirmed that Facebook users use their post consciously to portray images about themselves. What is more, Whitley et al. (2014) argue that identities are being produced through ongoing communication behaviours that take place not only between individuals but also organisations. Self-presentation as a motive for usage of social media is supported by many scholars (Dholakia et al., 2004; Bolar, 2009; Peluchette, 2009; Carpenter, 2012; Seidman, 2013). It is well known that customers purchase specific brands not just for their functional benefits but also for their symbolic value and meaning (Levy, 1981). Similarly, it could be argued that customer engagement behaviours on brand pages are motivated by a desire to improve one's sense of self and to improve how others see the individual user/engager.

2.3.6 The concept of self in consumer research

The concept of self is a very complex socio-psychological construct which is constantly being researched and improved (Rogers et al., 1977; Sirgy, 1982; Dornoff and Tatham, 1972; Escalas and Bettman, 2005). Rosenberg (1979) defined 'self-concept' as the totality of the individual's thoughts and feelings in reference to himself as an object (Rosenberg, 1979, cited in Stryker and Rosenberg, 1980), and most scholars seem to follow this definition. He also stated that the self is 'an abstract representation of past experiences with personal data' (Rogers et al., 1977, p.677). In other words, self is the interpretation of who the person thinks she or he is against the information the person receives from external sources, which relates to the perception of the 'self' mentioned by Shavelson, Hubner and Stanton (1976). As people's thoughts and feelings are subject to change, similarly, one could argue that the self-concept is being constantly constructed and altered. In line with self-concept theory, consumers behave in ways that preserve or enhance their sense of self (Hollenbeck and Kaikati, 2012).

Mead (1934) viewed the self as a social structure that is the outcome of social interactions. He argued that there are two aspects to one's social roles and personality. While early work on the construct viewed it primarily from the one-dimensional approach, over time the concept of self has started to be viewed from the multidimensional perspective. The work of Kihlstrom et al. (1997) presented the concept of self as set of selves which are dependent on a particular context and are hierarchical. The most popular conceptualisations of multiple selves include actual versus ideal self as well as public versus private self. In addition, Baumeister and Tice (1986) classified self into a public self and three private selves: the self-concept, the actual self, and the ideal self. The public self is closely related to reputation, as it is concerned with public view; self-concept is based on how one sees who she or he is. The self-concept has also been referred to as 'basic self', 'extant self' and simply 'self' (Sirgy, 1982). The actual self refers to who the person really is and finally the ideal self refers to who the person wants to become; also, referred to as 'desired self' and the 'idealised image' (Sirgy, 1983). Belk (1988, p.141) introduced a concept of extended self which he considered as 'body, internal processes, ideas and experiences, and those persons, places and things to which one feels attached'. While Belk's concept of the extended self has been widely accepted - and it added value to the growing research on self - it was also criticised for being too metaphoric (Cohen, 1989).

Similar to Belk's theory, Kleine et al. (1995) argued that possessions are not the self but artefacts of the self. The extended self, as noted by Ahuvia (2013), is not referring to consciousness but to the sense of identity (self-concept). Furthermore, people may have both independent and interdependent self-construal (Escalas and Bettman, 2005). Independent self-construal focuses only on its uniqueness, whereas interdependent self-construal focuses on the collective self (Escalas and Bettman, 2005). Based on Rogers's theory (1951) of individual self-enhancement, Grubb and Grathwohl (1967, cited in Sirgy, 1982,p.19) specified that: (1) self-concept is of value to the individual, and behaviour will be directed towards the protection and enhancement of self-concept; (2) the purchase, display, and use of goods communicates symbolic

meaning to the individual and to others; and (3) the consuming behaviour of an individual will be directed towards enhancing self-concept through the consumption of goods as symbols.

2.3.7 Extended self in the digital environment

In relation to the concept of self in the context of the digital environment, Carroll and Romano (2011) stated:

‘All this content forms a rich collection that reflects who you are and what you think. ... When others respond with a comment or retweet, they’re adding value to your collection. As more ... photos, ... movies, and e-mail messages are created, the entire collection becomes a fuller reflection of you’. (p.3)

In line with this statement, Belk (2013) has recognised that technological developments have fundamentally affected consumers’ behaviour and consequently have caused significant implications for the concept of the extended self-concept, which he introduced 25 years ago. Recently Belk (2013) proposed five major changes to extended self; namely: (1) dematerialisation, (2) re-embodiment, (3) sharing, (4) co-construction of self, and (5) distributed memory. Dematerialisation relates to the digitalisation of materialistic things that a person owns. Belk (2013, p.329) brings the example of a collection of CDs that can be published on social media and he says ‘in terms of Goffman’s (1959) presentation of self, the ability to publish our playlists online can say a great deal more about us than opening the windows and cranking up our stereo’. He discusses the idea of possessions becoming virtual and imaginary. Belk (2013) also points out that not only possessions but also consumers have somehow transformed into what he refers to as ‘digital avatars’ that allow consumers to construct themselves.

Levy (1959, cited in Escalas and Bettman, 2005) argued that people buy products not just for the practical benefits but also for their meaning. Marketing literature has long recognised that possessions can help consumers to satisfy a psychological need for identity creation (Belk, 1988). These positions can be extended to brands. One could argue that brands can be considered as signs

through which meaning is used to create the concept of self (Cătălin and Andreea, 2014). Escalas and Bettman (2005, p.379) stated that 'brands become linked to the self when a brand is able to help consumers achieve goals that are motivated by the self'. This type of self-expression can be public as well private. In simple terms, consumers can use brands to communicate their actual or ideal self (Aaker et al., 1997).

Brands are chosen when their projected image corresponds with the needs, values and lifestyle of customers (de Chernatony et al., 2011). Brands have a long history in relation to personal identity, which has been used for decades to classify the properties of consumers (Desmond, 2003). In the result, brand management efforts are often created as behaviours that portray brand personality (Desmond, 2003). Research shows that consumers look for ways which can help them to express their identity. To date, many researchers have mentioned brands in relation to individual self-expression and identity construction (Thompson and Hirschman, 1995; Cătălin and Andreea, 2014). Tucker (1957, cited in Sirgy, 1982) stated that: 'There has long been an implicit concept that consumers can be defined in terms of either the products they acquire or use, or in terms of the meanings products have for them or their attitudes towards products' (p.139).

Consumers increasingly use brands to create as well as express their sense of self in online settings. Experiments conducted by Cătălin and Andreea (2014) offer sound evidence demonstrating that customers rely on brands with a suitable brand identity, which allows them to express their own identity. Brands can enhance one's identity by adding points that other people can relate to. By selecting a specific brand, a consumer may confirm both his own and others' perception about his ideal identity (Cătălin and Andreea, 2014). Hofman (1981) argued that there are three conditions that make a product a message vehicle: visibility in use, variability and 'personalisability'. One could argue that all of these conditions are applicable to the use of brands in the context of brand pages on social media. While most of the literature considers the actual buying process, in contrast, McCracken (1986) has conceptualised the transfer of meanings through discussing products. Similarly, the work by

Clark and Goldsmith (2005) and Taylor (2011) suggested that word-of-mouth (WOM) activities can enhance an individual sense of self (Hennig-Thurau et al., 2004). Therefore, one could argue that by discussing, commenting on, and contributing to the branded content on social media brand pages, consumers transfer meanings which can enhance their self-concept. Taylor's study (2012) suggested that motivation to forward advertising content on social media is based on the desire to enhance customer sense of self to either improve how others see them or how they want to be perceived by themselves.

Davis, Piven, and Breazeale (2014) identified three primary motivations for social media brand-related activities; namely, (1) self-actualisation, (2) self-perception enhancement, and (3) self-branding. They argued that consumers who view a brand's symbolic meanings – as enacted in a digital environment – to be relevant to their personal values, interests and beliefs, are then more likely to consume the brand's social media content. Surprisingly, very few, if any researchers have mentioned the relationship between self-enhancement and online customer engagement behaviours and brand pages.

2.3.8 Social factors

In line with current literature on the subject, people use social media to communicate and interact with others (Raacke and Bonds-Raacke, 2008; Baek et al., 2011; Cheung et al., 2011; Wang et al., 2012; Whiting and Williams, 2013). As suggested by early Internet-based studies (Stafford et al., 2004; Ellison et al., 2007) consumers may want to use digital media for social gratification. In addition, it has been acknowledged in the literature that social networking sites serve many benefits to the users' offline life, such as providing emotional and social support, information resources and ties to other people (Wellman and Gulia, 2009, cited in Joinson, 2008).

The need to belong relates to the 'intrinsic drive to affiliate with others and gain social acceptance' (Nadkarni and Hofman, 2012, p.245). This social acceptance can be gained from membership in various communities, where members can feel approval from other group members. Dholakia et al. (2004) argued that the benefits received from communication with other people in communities include social support, friendship, intimacy and enhancement of

social status. Furthermore, it is suggested by literature that consumers tend to look for positive self-esteem, and such esteem can be a result of joining a brand community (Wirtz et al., 2013). In relation to brand communities' participation concept, Muñiz and O'Guinn (2001) argued that 'they have become more than a place. They become a common understanding of a shared identity, which can be found in both face-to-face interactions and in cyberspace'. This corresponds with social identity theory, which emphasises that to some extent self-concept is developed by association in different social groups (Wirtz et al., 2013) – which is also related to the idea of collective self. In other words, members can to some extent identify their self-concept with the group membership.

In the context of social media, brands can be viewed as social constructs that are shaped by brand-related interactions generated not only by brands but also by the consumers (Schau et al., 2009; Thomas et al., 2011) Research on brand-related activities on social media talks about social motivations and refers to them as integration and social interaction (Muntinga, 2011). This includes bonding with others, meeting like-minded consumers and sharing ideas (Muntinga, 2011). Davis et al. (2014) refer to this as social brand consumption, which is centred on the interactions between consumers within a brand community and has the following drivers: (1) experience exchange, (2) community attachment, (3) building links, and (4) social interaction. Furthermore, interaction with other community members may also be viewed as a source of enjoyment, as one of the interviewees in Davis, Piven and Breazeale's study stated: 'The biggest pleasure is when somebody likes your comments, somebody you don't know. And especially, if like 5 or 6 people liked that comment, you sort of feel like a superstar' (2014, p.89).

What is more, consumers are well known for assigning personality traits to brands (Aaker, 1997; Keller, 2002; Hoeffler and Keller, 2002) and, therefore, often thinking about brands as if they were humans (Levy, 1985; Aggarwal and McGill, 2007). The idea of brands having humanistic characteristics has inspired a stream of research which includes brands in the relationship dyad

and considers them as partners (Fournier, 1998; Aaker, 1997). Allen and Olsen (1995) suggested that consumers make attributions about a brand as they would for human behaviours. For this to happen, the brand is expected to perform intentional behaviours. It is important to acknowledge that in the era of social media, brands are given the opportunities to express their personalities in the ways that would not have been possible in the past, as brands have an active voice and they are able to engage in dialogue and express who they are, as if they were humans. This relates to the relational consumption, introduced by Davis et al. (2014), which is based on the interactions between the consumer and the brand. The core value of relational consumption with the brand on social media is categorised by three motivations: (1) co-creation of the service offering, (2) the desire for personalised brand interaction, and (3) the desire to know the real people behind the brand.

What is more, research by Libai et al. (2010) indicated that social influences have an effect on consumer behaviour, attitudes and feelings towards a brand. For example, consumer preferences may be very different depending on whether they are taking place in a private or a social context (Ratner and Kahn, 2002). This relates to the social impact concept, which is defined as 'changes in physiological states and subjective feelings, motives and emotions, cognitions and beliefs, values and behaviour, that occur in an individual, human or animal, as a result of the real, implied, or imagined presence or actions of other individuals' (Latané, 1981, p.343). This concept is especially relevant to brand pages on Facebook, as consumers who engage with brands do so in the presence of other customers as well as their private networks. Consequently, it could be argued that in fact, other customers can also be drivers that influence consumers engagement behaviours with brands on social media.

2.3.9 Entertainment and enjoyment

The concept of branded entertainment is undergoing a renaissance in the context of the digital environment as it continues to become a dominant

practice (Grigorovici and Constantin, 2004). According to research, branded entertainment relates to the integration of a brand message and entertainment value (Zhang, Sung and Lee, 2010). In line with Hudson and Hudson (2006, p.489), 'branded products are not just "placed", they are woven into entertainment content making a stronger emotional connection with the consumer'. The Branded Content Marketing Association defines branded entertainment as 'the integration of a product within an appropriate context'. One of the most successful examples of branded entertainment in the context of social media campaigns include the Dove and Old Spice campaigns, which stimulated one of the highest levels of engagement in the history of digital marketing (Facebook, 2013).

Previous studies on the digital environment (e.g. Lee and Young, 2006; Cheung et al., 2012) identified six major forms of branded entertainment: (1) contexts, (2) sweepstakes, (3) online interactive games, (3) events, (4) videos, (5) audios, and (6) downloads. It is important to mention that the concept of branded entertainment also relates to the recently evolving marketing term of 'gamification', which in the context of social media marketing can be defined as 'the use of game design elements in non-game contexts' (Deterding, Khaled, Nacke and Dixon, 2011). Many brands (e.g. Coca-Cola, Pepsi, Nike) started to realise that using gamification can improve consumers engagement, build loyalty and incentivise employees and partners to perform at high levels (Bunchball, 2010). Similarly, in relation to traditional forms of advertising (offline), some studies also mention entertainment as an important factor influencing consumers' positive attitude towards brand messages (Okazaki et al., 2007; Choi et al., 2008; Liu et al., 2012). Research on the use of advertising content in smartphones also suggested that entertainment plays the strongest role in enhancing the use of a brand message (Kim and Han, 2014). What is more, literature indicates that consumers who are motivated by hedonic benefits are also found to value the experience (Babin et al., 1994). In other words, these users take pleasure in the experience itself. Hedonic values can include a desire for entertainment and escapism (Babin et al., 1994). Furthermore, entertainment gratification also represents the ability to

fulfil consumers' needs for diversion, aesthetic enjoyment or emotional release (McQuail, 2005).

Some scholars (Kang and Lee, 2010) have considered social media as pleasure-orientated digital platforms on which consumers are willing to continue to engage with stronger motivation if they have more intense perceived enjoyment from this type of behaviour. Furthermore, Moon and Kim (2001) discovered that enjoyment is a key factor for users' acceptance of digital technology and defined enjoyment as 'the pleasure the individual feels objectively when committing a particular behaviour or carrying out a particular activity'. Similarly, a study by Lin and Lu (2011) confirmed enjoyment will have a positive effect on continued intentions to use social media.

Overall, entertainment motivation involves different gratifications such as escapism, relaxation, aesthetic enjoyment or passing time (Muntinga, 2011). However, it is important to mention that most scholars discuss entertainment as an overall driver and do not focus on sub-motivations such as relaxation or enjoyment (e.g. Muntinga 2011; Whiting and Williams, 2013).

Studies on online communities suggest that consumers who are motivated by entertainment value are seeking 'fun and relaxation through playing or otherwise interacting with others' (Dholakia et al., 2004, p. 244). Recent studies on social networking sites show that entertainment content is one of the strongest factors of social media usage (Groups et al., 2009; Raacke and Bonds-Raacke, 2008; Urista, Dong and Day 2009; Thelwall, 2009). While research on Facebook brand pages is still limited, some scholars also mention the entertainment value of brand content as one of the key motivations in relation to brand engagement (Muntinga, 2011; Pletikosa Cvijikj and Michahelles, 2013; Myers, 2014). Furthermore, a study by De Vries et al. (2012) on the popularity of branded posts on Facebook also found that entertaining brand content motivates users to engage with the brands or to consume the intended content. Correspondingly, a recent study by Sabate et al. (2014) based on the popularity of branded content, revealed that richness of the entertainment content positively affects the number of likes. Furthermore, Zhang et al. (2012) argue that online branded entertainment may

motivate users to participate in brand-related communication. In relation to consumer loyalty of Facebook brand pages Mafe et al. (2013) also mentioned entertainment as one of the key drivers of digital activities. Furthermore, a study by Rohm et al. (2013) suggested that young populations of digital natives engage with brand on social media purely for entertainment benefits, which is what they associate with such activity. Therefore, it could be said that brand fans might have more positive attitudes towards entertaining brand content. Furthermore, it could be said that entertaining brand content on social media influences consumers to seek out the brand message.

2.3.10 Information value

'Informativeness' relates to the extent to which the message includes informational contents (Aaker and Norris, 1982). Brand-related posts on social media are regarded as informative when they contain information about the company, brand, products or industry (Davis et al., 2014). The information gratification is richly discussed in digital media literature and it is often mentioned by the following themes: information seeking and self-education (Whiting and Williams, 2013), opinion and advice seeking (Kaye 2007) and information exchange (Ridings and Gefen, 2004). Recent research on digital environments suggests that information value is an important reason for consumers to use social media (Lin and Lu, 2011), participate in a virtual community (Dholakia, Bagozzi and Pearo, 2004), as well as consume brand information (Muntinga, Moorman and Smit, 2011). Some consumers even consider social media a tool for researching a brand (Davis et al., 2014).

What is more, research demonstrates that consumers are likely to have a positive attitude towards informative adverts on social networks (Taylor, Lewin and Strutton, 2012). Similarly, De Vries et al. (2012) argue that consumers might have more positive attitudes towards informative brand posts compared to non-informative brand content. Furthermore, a recent study by Davis, Piven, and Breazeale (2014) shows that some consumers consider social media to also be an instrument for addressing problems when other communication mediums are unavailable. In addition, it is important to acknowledge that consumers may be interested in information directly from the brand as well as

from the other consumers who provide such information on brand pages. Therefore, sharing opinions with others on social media can be perceived as a form of knowledge contribution (Gruen, Osmonbekov and Czaplewski, 2006). Rosenbaum and Massiah (2007) argue that consumers often connect the need for information with the possibility of learning something new. This directly relates to the concept of informing (Davis et al., 2014), which in this context can be defined thus:

‘As a process that engages users in the creation of content that either praises or criticises a particular product or brand (promotion-focused user activity) and directs these user-generated reactions primarily at the users’ fellow customers (C2C knowledge flows)’. (p.248)

In relation to brand pages (Tsimonis, 2014), a study indicated that users of social media interact with brand pages because they see benefits of information value they can receive.

What is more, it could be argued that information seeking is also related to the social benefits of engagement behaviours as support discussions were interlinked with social conversations (Dholakia et al., 2009). Wirtz et al. (2013) suggested that such conversations promote bonding among online community members and increase their engagement.

2.3.11 Incentives and rewards

Brands frequently use monetary incentives such as loyalty points, lucky draws and price promotions to boost engagement activities in their online brand communities (Garnefeld et al., 2012; Wirtz et al., 2013; Baldus, Voorhees and Calantone, 2014). Similarly, it becomes common practice that companies offer free samples or prizes to fans on their Facebook brand pages as a reward for their active consumer engagement (Tsimonis, 2014). Therefore, incentives and rewards could be thought of as engagement-focused tactics. Michael Fletcher, (2013, online), CMO at Giftango Corporation, stated: ‘the concept of receiving a digital gift card that can be printed at home or displayed from a mobile at the time of redemption has reached mainstream adoption’. Recent examples of Facebook incentives include: Pizza Hut; ‘Like Us on Facebook,

Get a Free P'Zone with any Pizza Purchase', or TechCrunch; 'Like Us on Facebook, Win Awesome Stuff'.

Companies believe that incentivised consumers will engage with brands, strengthening consumers' predisposition towards advertisers' messaging and offers (Europa, 2014). Similarly, consumers perceive benefits received from the promotions, discounts and special prizes which are offered through their social media brand pages. For example, a study by Tsimonis (2014) found that consumers have a positive attitude towards rewards they get when they take part in Facebook competitions. Often consumers can save money, as they have the opportunity to use products at no cost. In exchange for giveaways or discounts, these consumers are willing to participate in brand activities such as contests and opinion polls (Davis et al., 2014). What is more, it is important to mention that all incentives tend to be viral and therefore visible to other customers, which can result in spreading a brand message.

Many studies have found rewards and monetary incentives to be one of the influencing factors contributing to active online consumer engagement behaviours (e.g. van Doorn et al., 2010; Muntinga, 2011). Other studies suggested that consumer interest in a brand's specials, giveaways and gifts is in fact a primary motivator for all social media interactions (Parsons et al., 2014). Muntinga (2011) also suggested that consumers are actively engaging in social media use because they expect to gain some kind of economic reward.

However, research by Garnefeld et al. (2012) found that rewards can only increase short-term participation intentions for all types of users. As such it raises the question of whether these types of incentives are valuable for brands.

2.3.12 Consumer empowerment

Consumer empowerment is considered by some marketing scholars as the unintended consequence of developments of new communication technology

(Pires et al., 2006) that shift the power from marketers to consumers. The concept of power and its distribution in society for understanding specific behaviour was identified in social science decades ago (Dahl, 1957). Power can be defined as the capacity or ability to direct or influence the behaviour of others or the course of events (Mennen, 2011, p.3). In the context of marketing, power is often mentioned in relation to consumer empowerment which focuses on consumers' efforts to regain control of their consumption processes (Wright, 2006). Freedom of choice as well as the expansion of information have been identified as two key factors in consumer empowerment (Broniarczyk and Griffin, 2014). Consumer empowerment is also viewed by some scholars as a psychological notion related to the individual's perception of the extent to which people can control distribution and use it personally in identifying information (Midha, 2012).

On social media consumer are able to influence not just brands as well as others within the network. Looking from the marketing perspective, social media brand management can use social networking sites to support co-creation activities that offer consumers some control over a company's activities (Fuchs and Schreier, 2011, in Boyd et al., 2014). In relation to social media marketing, the concept of consumer brand empowerment has been recently introduced and defined as:

the perceived empowerment arising from the consumer's influence over the brand-related attitudes and behaviours of other consumers (Boyd et al., 2014, p.516).

This definition corresponds with Muntinga et al (2011), whose study referred to empowerment motivation as 'people using social media to exert their influence or power on other people or companies' (p.21).

Recent examples of digital consumer empowerment can be illustrated by Tesla who in response to consumers' complaints decided to charge car users who used charging machines for parking purposes.

2.3.13 Introducing Branded Content

Over the years, branded content grew into product placement across different media channels, and 'now includes digital editorial content that highlights a

marketer's product or service' (Facebook, 2016:online). Many scholars have recently considered content as one of the most important tools in the era of digital marketing (Patruti Baltes, 2015; Dolan et al., 2015). Some authors also mentioned content as a factor that stimulates interaction with brands on social media (Jahn and Kunz, 2012; Sabate et al., 2014; Touchette et al., 2015; Barger et al., 2016). Content can many ways be considered as a glue of consumer engagement, and can determine the performance of the company on social media, as it is stated by Patruti-Baltes:

'Given that digital marketing requires the existence of a content marketing, the success or the failure of the company's online communication depends to a significant extent on the quality of its content marketing. In this context, besides promoting a high quality of the content marketing, the digital marketers must undertake an analysis of the target in order to adapt their content and to choose the right way of promoting it'. (Patruti-Baltes, 2015, p.1).

However, while the importance of content marketing has been recently highlighted, there are a limited number of studies (Asmussen et al., 2016) that focus on what content actually means in a digital marketing or a social media context. During the literature review, the author has found that the terms content marketing and branded content are often used in practice as the same concept, even though they posit quite different meanings. Content marketing has been defined as:

'A strategic marketing approach focused on creating and distributing valuable, relevant, and consistent content to attract and retain a clearly-defined audience—and, ultimately, to drive profitable customer action'. (Content Marketing Institute, 2015)

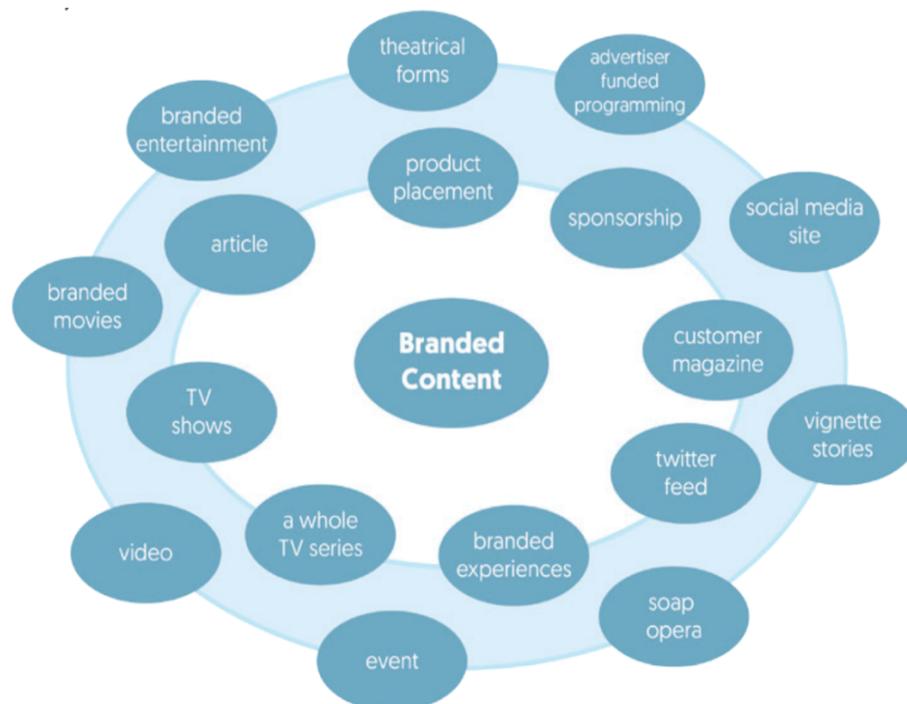
The first study aimed at defining branded content was carried in 2016 by collaboration between academics from Oxford Brookes University and industry practitioners who wanted to offer a definition of branded content. Their research was based on interviews with practitioners who are directly involved with the use of branded content. Based on their data set, Asmussen et al. (2016) proposed the following definition:

'Branded content is any output fully/partly funded or at least endorsed by the legal owner of the brand which promotes the owner's brand values, and makes audiences choose to engage with the brand based on a pull logic due to its entertainment, information and/or education value'.

(BCMA, 2016: online)

Their definition has been adopted by the Branded Content Marketing Association and to the author's knowledge is the only academic definition of branded content that originated from an empirical study. On top of the definition, Asmussen et al. (2016) have also introduced typology (See Figure 7) that demonstrates examples of branded content. While their typology adds to the general knowledge and overview of what can be understood as branded content the framework is focused on a large variety of content type and does not consider their effectual outcome. Therefore, it is still unknown which types of content actually have an influence on consumer engagement on social media and how they differ across the different platforms. Wilson et al (2011; cited in Ashley (2016) identified a trend where some social media tactics have become an experimental free-for-all that fail to provide the anticipated results. Therefore, it is important for marketers to further explore this branded content and its influence on consumer engagement on social media, as further understanding can potentially help brand managers to create more effective branding strategies.

Figure 7 Types of Branded Content



Adopted from Asmussen et al. 2016 (online)

2.3.14 Literature Review Conclusions: Uncovering the research gaps

Social networking sites allow consumers to engage with a wide spectrum of brands ranging from favourite cereals to banks and insurance companies. As shown in this chapter, brand-related consumer engagement behaviours have been considered to have a positive effect on consumer attitudes, brand loyalty and even purchase behaviour. In line with previously discussed literature, brand-related consumer engagement behaviours can be broadly categorised into contribution, consumption and creation of content (Muntinga, 2011). As demonstrated in this literature review, there is still little understanding of brand-related consumer engagement behaviours taking place on social media (Maslowska et al., 2016), and an urgent need for further exploration of the notion has been expressed by many scholars (Gummerus et al., 2012b; Davis et al., 2014a; Dolan et al., 2015; Calder et al., 2016).

Collectively, studies discussed in this literature review indicated that consumers engage with brands on social media because they are influenced by specific factors (e.g. Baldus, Voorhees and Calantone, 2014), also referred to as motivational drivers (e.g. Muntinga, 2011), antecedents (e.g. van Doorn et al., 2010), core drivers of brand consumption (e.g. Davis et al., 2014) or benefits (e.g. Kang, Tang and Fiore, 2014). However, in the author's view, existing research on factors influencing consumer engagement behaviours taking place online has a rather narrow focus, and as a consequence it fails to provide a broader view on engagement taking place on social networking sites. For example, most social-media-based studies focus on a specific online brand community (Dessart et al., 2015b), brand page (e.g. Cvijikj and Michahelles, 2013b), single behavioural engagement expressions such as liking or commenting behaviour (Taylor et al., 2012; Kabadayi and Price, 2014) or content provision as marketing activity (Dolan et al., 2015). As such, other sources of communication or marketing activities, such as celebrity endorsement, general Facebook newsfeed activities, content automation or other forms of paid advertisement, are overlooked by scholars. As suggested by Dolan et al. (2015), further studies on social media engagement behaviours should go beyond the aforementioned and focus on a much broader view that

includes other forms of marketing activities. Such investigation would ultimately enhance current understanding of factors influencing consumer engagement behaviours in this context.

Currently there is also very limited empirical research that includes content as a direct influencer of engagement (Dolan et al., 2015), and further research should examine what type of content impacts engagement behaviours on social media. There is also very limited research that focuses on how consumer engagement is influenced by online opinion leaders or celebrities, which has recently been suggested as an important direction for future studies (Barger et al., 2016; Dolan et al., 2015). Furthermore, also very little is known about the role of employees in engaging consumers on social media (Islam and Rahman, 2016).

What is more, there are no studies that address differences between product sectors or different brands. While Muntiga et al's (2011) paper sheds some initial light on some consumer-related factors that influence consumer engagement, they did not focus on brand-related factors. Subsequently, this raised a question on whether a brand characteristic or a brand's product category has an impact on behavioural manifestations of engagement behaviours taking place on social media (Dessart et al., 2016; Dessart et al., 2015). This raised the question: Would digital natives engage differently or be influenced by different factors when engaging with brands on Facebook from different categories or sectors?

Also, the literature fails to address factors that influence consumers for positive versus negative brand-related behavioural manifestations of engagement, as it seems that most authors focus only on the positive side of consumer engagement. It was suggested by previous scholars that further inquiry should focus not only on what influences positive expressions of engagement but also on what drives negatively-valenced engagement behaviours (e.g. Hollebeek and Chen, 2014) and in a specific context (Bowden et al., 2014); for example, on social networking sites or on other digital platforms. As suggested by many researchers in this field (Hollebeek and Chen, 2014; Dolan et al., 2015; Dessart et al., 2015b; Anon n.d.), there is a lack of studies that concentrates

on understandings both positive and negative social media brand-related consumer engagement behaviours. Also, little is known about why consumers decide not to engage or disengage with brands on social networking sites.

To the author's knowledge, no studies have investigated the full spectrum of factors influencing consumer engagement behaviours on social media, and therefore it is not clear if all influencing factors have been discovered. Furthermore, the interrelations between the previously proposed influencing factors/motives have not been empirically studied. To conclude, to the author's best knowledge there is no empirical research at this point of time that analyses, describes and provides sufficient understanding as to why consumers engage with brands on Facebook beyond a specific community embedded within the platform. This suggests a substantial gap in the digital marketing literature, which should be further addressed. Considering that research on brand-related consumer engagement behaviours on social media is in its infancy, the author would argue that further empirical research could provide contributions to theory as well as to practice.

2.3.15 Summary

This chapter has provided the reader with the evaluation of relevant literature on consumer engagement, social networking sites, online consumer behaviour, and digital branding, and has identified research gaps which this study aims to fill. The next chapter will discuss methodological decisions that the author undertook to further explore factors influencing brand-related consumer engagement behaviours.

Chapter 3 - Methodology and Methods

'We can expect electricians to view the world differently than carpenters (...) Each relies on a different mixture of tools or approaches to solve the problem he encounters ... thus we should not be surprised to find the electrician's toolbox filled with a different set of tools than those filling the carpenter's. On the other hand, we should not be surprised to find that two people sometimes use identical tools for certain purposes'.

(Moses and Knutsen, 2012, p.3)

3.1 Overview of the chapter

The previous chapter presented an overview of the relevant literature that informs this exploratory study and identified the research gaps that this thesis aims to fill. The purpose of this chapter is to focus on the descriptions, explanations and justifications of the research choices adopted by the author. As such, this chapter will present the plan for the methods, including data collection methods, sampling and data analysis methods, which have been drawn up in accordance with the selected paradigm. The first section of this chapter will discuss constructivism as the chosen research paradigm which underpins this thesis. The second section will cover the use of qualitative methods as a key approach to research design and the role of secondary data in this study. The next subchapter will present the diary and the interview as data collection instruments and will provide justification of their research design. Afterwards in the section 3.2.3, the author will explain in detail the analytical process and the adoption of a thematic analysis. Finally, this chapter will conclude with reflections on the chosen approaches and quality criteria adopted to evaluate this study.

3.2 Research paradigm

Ontologies, epistemologies and methodologies organise 'belief systems that attach the user to a particular worldview' (Denzin and Lincoln, 1998, p.4).

These belief systems can also be called paradigms. Paradigms can similarly be defined as 'a basic set of beliefs or assumptions adopted by the scientific community which define the nature of the world and the place of individuals within it' (O'Reilly and Kiyimba, 2015, p.3). A paradigm varies across disciplines, dictating the objects being studied, the ways that studies are conducted and the methods used for the interpretation of findings (Kuhn, 1970). The paradigm perspective (Crotty, 1998) can be explained in terms of the researcher's stance on the nature of reality, the nature of knowledge, and ethics and values (axiology). According to Guba and Lincoln (1994), the paradigm guides the design and approach taken by the researcher. As such, the philosophical stance of the researcher will have an impact on the whole research process and its research design (Moses and Knutsen, 2012). It is up to the researcher to decide which paradigm to adopt. However, as Braun and Clarke (2013) suggest, there is no right or wrong paradigm; rather, different sorts of knowledge are generated within different frameworks.

Guba and Lincoln (1994) identified positivism, post-positivism, critical theory and constructivism as the four major paradigms that influence the form of research design. On a basic level, the main differences between the research approaches guided by a positivist/realist philosophical presumption and those guided by an interpretive stance are based on whether the scientist wants to test theories or understand and generate theory (Schwartz-Shea and Yanow, 2012).

In interpretative research, terms such as credibility, transferability, dependability, and confirmability replace the positivist criteria of internal and external validity, reliability, and objectivity (Denzin and Lincoln, 2005). Researchers who adapt interpretive philosophy do not accept the proposition that we as humans are able to learn objectively about the external world (e.g. Willis, 2007). Instead, they claim that research is always formed and influenced by the pre-existing theories as well as a researcher's experiences, views and background. As pointed out by Willis (2007, p.96), 'the terms, procedures, and data of research have meaning because a group of scholars has agreed on that meaning', and as such research in itself is being socially

constructed, and as a result the story it aims to communicate will also be socially constructed. As this thesis is underpinned by a constructivist paradigm it means that author treats reality as being collective, co-constructed – by the author as well as the research subjects – and context dependent. Therefore, the author is not trying to prove or test theories but instead make sense and meaning of the subject under study. The section below gives some further description on the characteristics of constructivism paradigm.

3.3 Constructivism as a research paradigm

This researcher selected constructivism as the paradigm that will frame this research. The constructivism paradigm corresponded with two main aspects of this inquiry. Firstly, this research aims to provide better understanding and explore the influencing factors influencing brand-related consumer engagement behaviours which are perceived as important by the sample of engaged Facebook users (digital natives). As such, in line with the core research aim, this research process involves understanding the participants' opinions in a very specific context. Secondly, to the author's knowledge, there is no one definitive theoretical framework in this area. Consequently, the researcher has to work with the subjects in order to raise questions, clarify meanings and obtain understandings from perspectives of the research participants (Flick, 2009) and such an interpretive approach seems to be the most suitable for this specific research aim.

The philosophical principles of interpretivism and constructivist paradigms are grounded in hermeneutics and in phenomenology (Eriksson and Kovalainen, 2008). Constructivist can be seen as a variation of idealism which assumes that the world we experience arises from socially constructed realities (Gibbs, 2007). Constructivist and social constructivism as a term are sometimes used in the literature interchangeably. Similarly, constructionism, and constructivism are often used in research literature as one and the same concept (Bryman and Bell, 2007). For the purpose of the study the author will use constructivist and constructivism as the core terms to explain the choice of paradigm.

Crotty (1998) defined constructivism as:

‘The view that all knowledge, and therefore all meaningful reality as such, is contingent upon human practices, being constructed in and out of interaction between human beings and their world, and developed and transmitted within an essentially social context’. (p. 42)

Constructivism is therefore based around meaning making and claims that the construction of the social and psychological worlds happens through individual cognitive processes (Young and Colin, 2004). As such in line with literature on this subject, ‘social reality is constructed by the individuals who participate in it (...) and gradually build their own understanding of the world through experience and maturation’ (Gall et al., 1996, p.2). In constructivism, reality is not objective and is based on social construction created within the minds of actors interacting in a specific context (Lee and Lings, 2008). Everything individuals do and experience is through the medium of created constructs (Gibbs, 2007). Constructivists argue that the world ‘out there’ is not based on a ‘true’ nature and that there is no one method which allows access to the obsolete ‘truth’. What is more, constructivists claim that there are ‘knowledges’ rather than one universal knowledge (Braun and Clarke, 2013). As such, constructions are developed because people want to make sense of their experiences (Gibbs, 2007). In constructivism, social phenomena and meanings are generally being accomplished by social actors and are in a constant state of change (Bryman and Bell, 2007). While, often, social constructions can be shared by many actors, this does not mean that they are more real. As Gibbs (2007) suggests, even the very idea of reality itself is a human construct, and when the constructs change the world changes too. In the past people believed that Earth was flat; now we do not believe that and as such the world is different for us (Gibbs, 2007).

Further, interpretative research does not test assumptions or falsify preconceptions, instead, it discovers them through inquiry (Escobar, 2014). Constructivist researchers want to understand the world in which they live and look for complexity of perceptions rather than narrow meanings in very specific categories (Creswell, 2013). Furthermore, constructivism-based research

aims to rely as much as possible on participants' views of their particular situations (Creswell, 2013). It is important to acknowledge that in an interpretative approach the interpretations and knowledge are never final (Lee and Lings, 2008), and as such knowledge can be ever changing.

Constructivist-based research does not start with a theory, as it is generally assumed in positivist research, instead, the researcher actively develops a theory or pattern of meaning (Creswell, 2013). Nonetheless, as previously mentioned it is important to remember that the author's prior knowledge of theory will also have an impact on how the author sees the world. Therefore, in this study the prior theory is not absent from the researcher's mind as it is with some grounded theory approaches.

Based on the example given by Bar (2000), our knowledge about people's personalities is based on a long history of psychological research rather than independent fact. As suggested by Feynman (1988, p.14), there is a difference between knowing the name of something and knowing something or what something is. Some constructivists argue that we cannot know anything about the 'real' world (Gibbs, 2007). As Muller suggests, 'constructivist approaches are not a discipline-bound endeavour but rather a horizontal meta-science way of thinking that covers a variety of disciplines and interdisciplinary topics' (cited in Riegler, 2012, p.237).

Research questions developed for an interpretative type of research are usually quite broad and general so that the participants can construct meaning. In the constructivist paradigm, the researcher wants to make sense of the meaning others have about the world (Creswell, 2013).

The type of narration in a constructivist paradigm is usually based on interpretive case studies and ethnographic observations (Denzin and Lincoln, 2004). A constructivist paradigm is not homogeneous (e.g. Riegler, 2012) and is considered a non-foundational view of knowledge, which means that there is no single one underlying reality that is theorised as providing the foundation for true knowledge (Braun and Clarke, 2013), as suggested by Charmaz:

'Interpretation of the standard phenomenon is itself a construction' (2006, p.18). Therefore, a constructivist paradigm accepts that similar events can be described differently by different actors because of the subjective nature of interpreting reality (Carpenter, 2004).

Different schools of thought and philosophers' reflections have led to the formulation of a number of constructivism variations in recent literature (Riegler, 2012). In a broad view, constructivism can be split into radical constructivism and social constructivism/constructivism. The main difference between different constructivist approaches is based on how far they take the idea of reality being constructed (Riegler, 2012). Patton (2002) argued that the constructionist view can range from 'no reality ever' to 'let's capture and honour different perspectives about reality' (p.101). Constructivists argue that there are numerous possible ways to create knowledge. Nonetheless, constructivism is not arguing that knowledge is 'made up', rather, that knowledge of how things are is an outcome of how we come to understand these things (Braun and Clarke, 2013).

Interpretivists and constructivists are interested in finding out how people understand social events and settings in their own words (Eriksson and Kovalainen, 2008). As such, the aim of the interpretive enquiry is to understand the social world (Lee and Lings, 2007). Interpretive/constructivist research focuses on learning about things based on what they do or how others use these things in a particular context (Schwartz-Shea and Yanow, 2012a). In this piece of research the brand-related consumer engagement behaviors that take place on Facebook. As suggested by Gibbs (2007), a constructivist approach can be easily supported when talking about people's accounts or stories about events which subsequently correspond with the aim of the research.

As this thesis is underpinned by a constructivist paradigm it means that the author treats reality as being collective, co-constructed by both the author and research subjects and context dependent. Therefore, the author is not trying to prove or test theories but instead make meaning. In summary, a

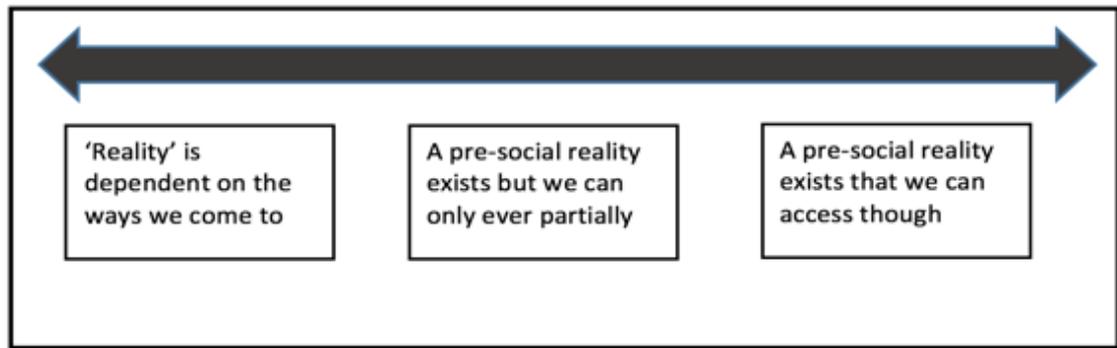
constructivist paradigm will frame the structure of the study and will help the researcher to explore in depth the factors influencing brand related consumer engagement behaviours, which can be considered as a socially constructed behaviour. The section below will further discuss relativism as an ontological position of this study.

3.4 Relativism - the ontological position

Ontology refers to the nature of reality and its characteristics (Creswell, 2013). An ontological position can be seen as a starting point for any piece of research (O'Reilly and Kiyimba, 2015). Ontology focuses on questioning how we know about the world and whether or not there is a social reality that exists independently of humans' interpretations (Ormston et al., 2014, cited in O'Reilly and Kiyimba, 2015). Ontological assumptions embrace all theories and methodological stances (Eriksson and Kovalainen, 2008) and the ontological view of the researcher directs the types of questions they ask and their conceptualisations of knowledge (Guba and Lincoln, 2004). Broadly, research can be shaped by three ontological positions: realism, critical realism and relativism (see Figure 8: The ontology continuum). Relativism claims that reality is dependent on the human mind and that the world is only known through humans' minds and, therefore, is socially constructed. Relativist ontology includes 'multiple, intangible mental constructions' (Guba and Lincoln, 1998, p. 206).

Realism on the other hand claims that there is an independent reality. The position of realism has different variations such as naive realism, critical realism, subtle realism and materialism (O'Reilly and Kiyimba, 2015). Relativists claim that even if reality described by a realist exists, it is impossible to access. As suggested by Creswell (2013, p.20), 'different researchers embrace different realities as do the individuals being studied and the readers of a qualitative study', and so in line with a constructivist paradigm, the author adopts relativism as the ontological position for this thesis. The following section will focus on subjectivism as the epistemological position of this study.

Figure 8 The ontology continuum



Adopted from Braun and Clarke (2013, p.26)

3.5 Subjectivism - the epistemological position

Epistemology is the study of how we know about reality (e.g. Guba and Lincoln, 1994; Lee and Lings, 2008). Epistemology is a discipline of philosophy that is based on the relationship between the knower and what can be known (Guba and Lincoln, 2004). The epistemological stand of the researcher follows from the ontology and, therefore, has a subjectivist epistemology. A key epistemological question is: What is the relationship between the knower and what can be known?

As the study has an interpretive/constructivist research design, it recognises that the researcher is involved in the intersubjective social processes of the worlds that they research or study (Schwartz-Shea and Yanow, 2012): their constructivist research data reflect the interplay of the researchers and participants' constructions (Gibbs, 2007).

Looking from the epistemological view, conducting qualitative research means that the researcher tries to get as close as possible to his or her participants and, therefore, evidence is based on individuals' views. Furthermore, Creswell (2013, p. 20) argues that 'the longer researchers stay in the field or get to know the participants, as such, a researcher tries to minimise "distance" and "objective separateness"' (Guba and Lincoln, 1988, p.94). Therefore, the methods adopted by the author were based on their ability to give the

researcher access to the worlds of social actors. As such, diaries combined with interviews seem to fit perfectly into a constructivism paradigm.

3.6 Axiology

The literature suggests that axiology has a central role in the way in which research is conducted (Guba and Lincoln, 1994). Axiology is the essence of the aims of the research undertaken (e.g. Lee and Lings, 2008). The axiological question is concerned with: 'What are you trying to do?' and 'What is valuable?' In other words, axiology is 'a branch of philosophy that studies judgment about value' (Sounders et al., 2009, p.116). Social constructivists view axiology as understanding rather than explaining. In line with a constructivist's chosen paradigm, the individual 'values are honoured, and are negotiated among individuals' (Creswell, 2007,p.36).

Table 5 Placing Social Constructivism in Interpretative Research Framework

Type of the interpretive framework	Ontology (the nature of reality)	Epistemology (how reality is known)	Axiology (role of value)	Methodology (approach to inquiry)
Post positivism	A single reality exists beyond ourselves, 'out there'. A researcher might not be able to understand it or get to it because of lack of absolutes.	Reality can only be approximated. But it is constructed through research and statistics. Interaction with a research subject is kept to a minimum. Validity comes from peers, not participants.	The researcher's biases need to be controlled and not expressed in the study.	Use of scientific method and writing. Object of research is to create new knowledge. Method is important. Deductive methods are important, such as testing theories of theories, specifying important variables, making comparison among groups.
Social constructivism	Multiple realities are constructed through our lived experiences and interactions with others. (Relativism)	Reality is co-constructed between the researcher and the researched and shaped by the individual experiences. (Subjectivism)	Individual values are honoured, and are negotiated among individuals.	Use of an inductive method of emergent ideas (through consensus) obtained through methods such as interviewing, observing and analysis of text. More of a literary style of writing used. Aims to understand and interpret
Trans-formative/ Postmodern	Participation between researcher and communities /individuals being studied. Often a subjective-objective reality emerges.	Co-created findings with multiple ways of knowing.	Respect for indigenous values; values need to be problematized and interrogated.	Use of collaborative processes of research; political participation encouraged; questioning of methods; highlighting issues and concerns.
Pragmatism	Reality is what is useful, is practical and works.	Reality is known through using many tools of research that reflect both deductive (objective) evidence and inductive (subjective) evidence.	Values are discussed because of the way that knowledge reflects both the researchers and the participants' views.	The research process involves both quantitative and qualitative approaches to data collection.
Critical, Race, Feminist, Queer, Disabilities	Reality is based on power and identity struggles. Privilege or oppression based on race or ethnicity, class, gender, mental abilities, sexual preference.	Reality is known through the study of social structures, freedom and oppression, power and control.	Diversity of values is emphasized within the standpoint of various communities.	Start with assumptions of power and identity struggles, document them and call for action and change.

Adopted from Lincoln et al., (2011), p.11

3.7 Research approach: deduction, induction and abduction

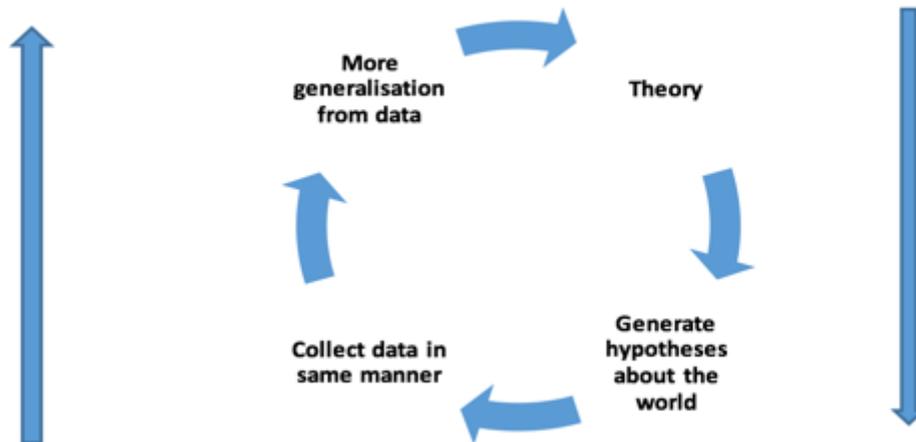
Deduction can be thought of as a process of drawing conclusions from rational and logical principles (Lee and Lings, 2008). Deduction assumes that theory is the first basis of knowledge (Eriksson and Kovalainen, 2008). In other

words, based on what is already known about the phenomenon in theory, the researcher generates a hypothesis and tests it on a chosen sample. A deductive model of research is not suitable for the majority of qualitative designs (Eriksson and Kovalainen, 2008) as qualitative researchers want to explore the world and make meanings.

Induction is an opposite of deduction. Induction is based on the process of moving from specific observations to a general theory (Lee and Lings, 2008). As suggested by Eriksson and Kovalainen (2008), when induction is adopted then the researcher follows the logic of proceeding from empirical research to theoretical results. Therefore, a majority of qualitative research theories are empirical studies. However, many researchers use both induction and deduction in the same project at different stages (See Figure 9).

Abduction is a relatively newer logic, as compared to induction and deduction. Abduction can be considered as the 'logic of exploratory data analysis and can be defined as the process of moving from the everyday descriptions and meanings given by people, to categories and concepts that create the basis of an understanding or an explanation of the phenomenon described' (Lee and Lings, 2008, p.22). On the example of this thesis, the phenomenon is the hidden reasons for the behaviour behind/underlying digital natives' interaction with brands in a social media context. Therefore, this research strategy incorporates inductive and deductive research approaches and this will be further explained in the data analysis chapter.

Figure 9 Process of Induction and Deduction



(Lee and Lings, 2008, p 7)

3.8 Multi-method qualitative research design

In line with the constructivist approach adopted for the study, the author used qualitative data as the main source of inside knowledge and theory building. Qualitative research proves to be especially useful when there is little or no established theory of the phenomenon in question (e.g. Lee and Lings, 2008) as it is with the phenomenon of brand-related consumer engagement behaviours. A generic definition offered by Guba and Lincoln (1994, p.5) is that qualitative research is a 'situated activity that locates the observer in the world ... and consists of a set of interpretive material practices that make the world visible'. Key characteristics of a qualitative research approach are:

- Qualitative data and the analysis of words rather than numbers;
- More naturalistic/realistic data collection methods that resemble real life;
- Mostly inductive theory-generating research;
- The core interest is based in meaning generating, not numbers;
- Rejection of the idea of objectivity;
- The acknowledgement that the researcher brings their subjectivity to the research procedure, which is a strength as opposed to a weakness.

Qualitative research transforms worlds into a series of presentations that include field notes, interviews, photographs, recordings and memos. Qualitative research can offer a critical and reflective view about the social world and its core processes (Eriksson and Kovalainen, 2008). Subsequently, qualitative research is generally associated with naturalism, constructivism, interpretivism and naturalistic approaches (Denzin and Lincoln, 1999). Researchers who use qualitative methods study natural settings and want to make sense of the phenomena based on the meanings people bring to them (Schwartz and Yanow, 2012). Therefore, qualitative researchers want to see through the eyes of others in order to understand the perspectives of participants, which is a key aim of qualitative research (Harding, 2013). Furthermore, in qualitative research no method can be privileged over another method as they are all viewed as equal (Eriksson and Kovalainen, 2008).

Qualitative researchers claim that most quantitative methods create an artificial environment, which consequently does not reflect participants' behaviours, whereas qualitative research is more naturalistic in nature and it minimalises artificial factors (Harding, 2013). As such, it could be argued that participants in qualitative research can be more 'truthful'. What is more, qualitative research features a holistic approach, which means that researchers often consider a collection of situations that leads to the action that they are researching (Harding, 2013). Qualitative research approaches aim to understand; therefore, interpretation plays an important role within this framework. A qualitative approach is often criticised for not being able to provide a scientific proof that can be reflected in numbers. As suggested by Bernard and Ryan (2010), statistics do not make research more scientific: 'searching the Bible for statistical evidence to support the subjugation of women doesn't turn the enterprise into science – and the use of qualitative data does not diminish the scientific credibility of any piece of research'. As a result, qualitative methodologies should therefore not be considered as a less worthy form of inquiry.

Qualitative research also tends to be explanatory and flexible because it is often used to explain unstructured issues (for example, consumer

engagement behaviours, as in the case of this study). While some may argue that qualitative research is the first step to quantitative research, others ensure that qualitative research can produce quality knowledge without being linked to quantitative data (Eriksson and Kovalainen, 2008). The researcher in qualitative research can be seen as 'bricoleur', which refers to someone who coordinates multiple pieces together as it is often required in this type of research framework (Guba and Lincoln, 1994).

It has been suggested by scholars that the nature of a consumer engagement concept requires the use of more flexible and in-depth research methods that are able to explore and better understand the complexity of any given notion (Holbrook and O'Shaughnessy, 1988, cited in Gambetti, Grafigna and Biraghi, 2013). Most recently, it was also recommended that future research on online consumer engagement behaviours should use qualitative methods that will allow in-depth investigation (Maslowska et al., 2016) into consumers' perspectives, as most of the research in this area is mostly conceptual or qualitative. From this perspective, a qualitative inquiry appears to be particularly suitable for this study. The section below will provide further explanations and information on the use of secondary data in this study.

3.9 Secondary Data

Consulting secondary sources is a central part of most of research processes. In line with Butler and Kisber (2010) every qualitative researcher must balance knowledge about what literature is stating in relation to the research topic and at the same time remain accessible to new to knowledge that emerges in the study. Taking into the consideration how recent and understudied the topics of consumer engagement, social media and online branding were at the start of this research process, the number of available sources was limited. However, with the passing of time, the popularity of social media among brands has significantly increased the interest of marketing scholars in this area. The author was therefore aware that new research would quickly start to appear. In order to make sure that the literature was up-to-date and that the author was informed with new developments in both theory and practice, the author regularly engaged with new publications. As a result, this strategy has

also helped the researcher to locate and narrow down the research gap. Due to work limits, not every single article was included in the literature review. The author has developed a record of the most relevant articles that were included and that, to some extent, have helped to guide and frame both the literature review and discussion. As a result, this has helped to not only effectively synthesise knowledge but to create a notable contribution to the literature and discussion. Also, as previously motioned, within the constructivist paradigm it is important to acknowledge that the literature itself has an impact on how the researcher views the world and as such also on the interpretation of findings. In the next section of this chapter the author will discuss methods used for primary data collection.

In this section, the author will provide the reader with the overview and justification of the data collection methods used in this study.

3.10 History and origins of diaries

Keeping a diary is a well-known practice that has a long history in society (Elliott, 1997; Zimmerman and Wieder, 1977). A diary can be defined as 'a document created by an individual who has maintained a regular, personal and contemporaneous record' (Alaszewski 2008; p.1) The primary purpose of the diary is to capture life as it is lived by the diarist over time (e.g. Bolger et al., 2003; Sheble and Wildemuth, 2009). Personal diaries can also be thought of as an instrument that forms a picture based on the actors' perspectives (Plummer, 1983) and 'provide a record of an ever-changing present' (Allport, 1942).

Diary documents have been considered by historians as very important tools of storytelling (Corti, 1993). The first modern personal diaries were written in the sixteenth century in Europe by the literate elite. However, some documents that share similar characteristics to diaries precede these by over 500 years (Alaszewski, 2008). Precursors to diaries include observations of explorers, travellers, chroniclers and poets (Elliot, 1997). By the nineteenth century, diary keeping had become a habit of 'persons of culture' (Fothergill, 1974, p.34). In

the twentieth century, developments in technology allowed new form of diaries, such as audio and video diaries. The form of the diary can vary from the simplest diaries that consist of logs of behaviour to more complex diaries that include the reflections of the diarist. Diaries can also include non-textual ‘accessories to life story’, such as photographs or other types of media (Plummer, 2001). Diaries can range from highly structured logs to unstructured stories. Some examples of types of previously published diaries are included in the table below.

Table 6 Typology of Diaries

Diary as scientific record	Diary as memoire	Diary bearing witness	Literary diary	Fictional Diary
Author absent or presents self as neutral observer	Author is an important person who claims privileged access to key events and decisions	Author presents self as ordinary person experiencing or surviving extraordinary events	Author claims status as a writer	Fictional narrator who claims status of an independent often scientific observer
Narrative of discovery in which the strange and unfamiliar are recorded	Narrative based on author’s role and contribution to events and decisions	Narrative of suffering and survival	Narrative of author’s struggle to create	Narrative of discovery and revelation
Reader offered experience and insight	Reader offered opportunity to see events ‘through the eye’ of the author	Reader offered access and insights to into ‘how it feels’	Reader offered insight into the creative process as well as product of that process	Reader offered insight through fictional world

Adopted from Alaszewski, (2006), p.19

3.11 Diaries as method of data collection

Personal life records such as diaries have been referred to by Thomas and Znaniecki (1919, cited in Jonas, 2000, p.555) as a ‘perfect type of sociological research material’. As previously mentioned, these types of documents have long been a source of data for biographers and literary scholars. More

recently, the diary as a source of data collection has been adapted in educational research (Nückles et al., 2004), psychology (Waddington, 2005), sociology (Corti, 1993), health-care research (Jacelon and Imperio, 2005), market researchers and information research (Toms and Duff, 2002) and even climate change studies (Adamson, 2015). The diary as a tool for collecting data cannot, therefore, be seen as something novel. The interest in its usage in a research context has increased steadily throughout the twentieth century and specific categories of research diaries have emerged (Johnson and Bytheway, 2001).

Diaries used for the purpose of data collection are termed in academic literature as 'researcher-directed diaries' (e.g. Braun and Clarke, 2013), 'solicited diaries' (e.g. Corti, 1993) or 'solicited participant diaries' (e.g. Jacelon and Imperio, 2005). They are all commonly referred to as chronological records or logs and can resemble other data collection tools, such as participant observation (Zimmerman and Wieder, 1977), and are sometimes referred to as behavioural traces (Bernard and Ryan, 2010). Diaries as a method of data collection can be used in both in quantitative (e.g. Elliott, 1997) and qualitative (e.g. Milligan, 2005) research strategies. Diaries can either complement or replace more traditional techniques of data gathering (Woll, 2013; Braun and Clarke, 2013).

During the diary study, usually participants are asked by the researcher to maintain a record of specific events, behaviour or topics over a specified period of time according to a given set of instructions (Zimmerman and Wieder, 1977). Carter and Mankoff (2005) regard the diary as a 'method of understanding participant behaviour and intent in situ that minimises the effects of observers on participants'. Furthermore, diaries can also explore appointments, events, experiences, encounters, feelings and attitudes (Bolger et al., 2003). Diaries can also be used in longitudinal research designs as they proved to be effective in exploring issues over time (Milligan, 2005). Some refer to diaries as an experimental method (Braun and Clarke, 2013).

The majority of diary-based studies are based in health research, finance, transport and education. It seems that diaries are mostly overlooked in marketing and management research. Diaries are less common in qualitative research than other data collection methods such as interviews and focus groups (Braun and Clarke, 2013). Nonetheless, they offer exciting possibilities for researchers, which are further explained in the next section.

3.12 Key benefits and possibilities of diary method

It has been acknowledged by scholars that generating close descriptions of ongoing social activities in their natural setting is often difficult to execute in research (Zimmerman and Wieder, 1977). Diaries have proven to be extremely effective in providing deep insight into the processes of social life (Woll, 2013) as they allow participants to express their experiences in their natural language (Bolger et al., 2003; Alaszewski, 2008) and encourage an immediacy of data recording that prevents inaccuracy and enables the collection of a complete picture (e.g. Lewis et al., 2005). Experiences and perceptions are recorded in situ (Braun and Clarke, 2013) and most commonly data are captured at, or closely to, the time of their occurrence (Wheeler and Reis, 1991). In consequence, diaries have less retrospection recall and reframing compared to other methods that capture events over time and, therefore, are more accurate (Coxon, 1996). Being a more accurate way of recording data is especially relevant to a realist framework, whereas within a constructionist framework diaries provide a situated views and prerspectives (Braun and Clarke, 2013). In general, it could be said that diaries are very useful in capturing and generating detailed data about behaviours, events and other aspects of actors' daily lives. Diaries as research tools enable researchers to explore the development of the participants' responses and thoughts over time and not just in the view of a single-time retrospection, which is in contrast to interviews or similar research tools (Farely, 2000; Lewis et al., 2005). As Plummer suggests:

'The diary is the document of life par excellence, chronicling as it does the immediately contemporaneous flow of public and private events that are significant to the diarist. The word contemporary is very crucial here,

for each diary entry - unlike life histories - is sedimented into particular moments in time'. (2001, p.48)

Furthermore, diaries provide not only information about behaviour but also about individuals' interpretations of events (Alaszewski, 2006). As such, one could say that they can generate richer data. Another advantage of diaries is the fact that they allow the researcher 'to obtain scientific observation in settings from which the scientist is absent' (Elliot, 1997, p.2). Therefore, the author would suggest that a diaries methodology can help participants to feel more comfortable and consequently enable higher freedom of expression. What is more, diaries can be seen as an alternative approach to the traditional interview method for events that are difficult to recover or are easily forgotten (Corti, 1993, p.1). It has been suggested by research that diaries are more likely to capture ordinary events that might be otherwise neglected because participants view them as insignificant (Elliot, 1997). Another benefit of using diaries is that participants usually are familiar with the basic form of diary and, therefore, have an understanding of its design. Diaries also provide more data than an interview or an observation (Woll, 2013) and many researchers claimed that it is much easier for the participants write about certain events than to speak about them, and so can provide sensitive data that would be difficult to obtain (Corti, 1993).

Furthermore, the absence of the researchers may also have a positive impact on the quality of recorded data (e.g. reduce bias) (Iida et al., 2012). Building on this, research diaries in HCI research (human-computer interactions) can provide data that otherwise would not be accessible to a researcher. For example, 'How would one know when a user intended to perform an action but did not do so?' (Carter and Mankoff, 2005, in Lazar et al., 2010, p.129). Similarly, in the context of this thesis, how would one know what influences consumers to engage or not to engage with brand-related content on social media? A diary has an ability to capture data that neither interview, observation nor survey would be able to. As suggested by Lazar et al. (2010), a diary is an especially useful method of data collection that aims to gain understanding of how people use technology in non-controllable settings and

is an especially good method for understanding the question 'why?' in relation to technology use which corresponds with the underlying aim of this thesis.

3.13 Challenges of using diaries in research

Marino et al. (2003, p.402/3) identified five possible limitations of the use of diaries. These can be summarised as: (1) time needed to train the diary keepers; (2) variable response rates; (3) complexity of data-collection and analysis; (4) the conditioning and increasing fatigue of the diary-keepers; and (6) limitations specifically related to the topic under study. Furthermore, some suggest that one of the key challenges for researchers who decide to use diaries as an instrument is often an overwhelming body of information that creates difficulty in finding data of interest, as participants often write about trivial aspects of everyday life (Woll, 2013). Furthermore, the degree of reflection can vary between individual participants as well as the degree to which a participant focuses on the primary topic. Diary research can often be a 'subject of affect', which means that participants have a tendency to provide all of the relevant information at a very early stage of the writing process (Woll, 2013). The significant amount of time and commitment required from participants in research-based diaries presents yet another challenge. However, as suggested by Corti (1993), the amount of work required to manage a diary depends largely on how structured it is.

Furthermore, diary-based research, in comparison to other qualitative data collection tools, presents as being particularly difficult in regard to recruitment of participants. What is more, it is recorded that drop-out rates are especially high in this type of design (e.g. Alaszewski, 2008; Braun and Clarke, 2013). One of the main reasons behind this is based on the fact that keeping diaries can be time consuming and requires dedication; therefore, it is difficult to keep respondents engaged for longer periods of time. Similarly, analysing the diary is often very difficult, taking into consideration the richness of such data. Furthermore, in diary based studies the participant generally has more control over the data that is being produced, and this can be seen as both a benefit as well a challenge of participant-generated data (Braun and Clarke, 2013).

It is important to mention that some researchers suggest that diaries should not be used as the only method of data collection in research. It has been suggested that the best validation of the data appears when a diary is part of a multi-method design (Zimmerman and Wieder, 1977).

3.14 Typology of research diaries

Over the years, several typologies of research-driven diary documents have been developed. Altogether, research diaries can be classified based on their research design as unstructured, semi-structured or structured (Corti, 1996; Sheble and Wildemuth, 2009). Unstructured diaries give their participants little guidance regarding the shape, form or content that should be included in the diary (e.g. Holiday, 1999). Therefore, participants who are involved in studies that use unstructured diaries have a lot of control in regard to what they decide to record. On the other hand, it could be argued that such raw data may be more difficult for the researcher to analyse and make sense of. In contrast, structured diaries provide participants with a very specific and rigorous set of instructions and topics the researcher wants to study. The main weakness of structured diaries, however, lies their lack of ability to provide as detailed and complex data as the data provided by open/unstructured dairies (Alaszewski, 2008). The author would argue that this presents major disadvantages, especially when structured diaries are applied to interpretive paradigms, as such designs can potentially limit the full picture of the phenomenon under study and overlook important nuances. The majority of the diaries designed for use in social science are semi-structured diaries, which provide participants with some basic guidance but at the same time allow and encourage a freedom of expression.

Another way of classifying diary design is based on the way in which the authors of the diaries know when to record their diary entries. Wheeler and Reiss (1991) classified diaries as being either time-based or event-contingent. Time-based diaries are based on fixed intervals (e.g. specific time of the day or time frequency), whereas event-contingent designs are stimulated by events that 'meet pre-established definitions' (Sheble and Wildemuth, 2009, p.4) which are agreed on before the research takes place. In the event-based

diary design, which is sometimes referred to as an elicitation diary (Lazar et al., 2010), participants are asked to make diary entries based on the occurrence of the event designed by the researcher. In event-contingent diary designs, it is crucial for the participants to have a clear understanding of the phenomena in order to meet the overall goal of the diary methods (Alaszewski, 2008; Lazar et al., 2010). The frequency of diary entries often depends on the type of events that the researcher is aiming to capture (Braun and Clarke, 2013). The structure of the diary should depend on the research topic question and approach (Braun and Clarke, 2006). The author decided that event-contingent diaries would be the most appropriate form of diary design and these were adopted for this study. Further justification, explanation and description of diary design are presented in the section below.

3.15 Diary research design and procedures used

Taking into consideration the diversity of diary designs used in research, the five factors framework suggested by Sheble and Wildemuth (2009) were taken into consideration when designing diaries for the purpose of this study. Below, using each of the factors from their framework, the author describes and justifies choices that she made when constructing this research design.

3.15.1 The degree of structure of the diary

Diary research designs can vary in the degree to which the researcher controls the type of data recorded by the diarist (Alaszewski, 2008). As suggested by Sheble and Wildemuth (2009), when looking at an interpretive epistemological stance a less structured open-ended diary is more likely to be of the best value to the researcher. For the purpose of the thesis, the author adopted a naturalistic diary design with a semi-structure. This type of design aims to minimise distortion by providing minimal-structure user-friendly guidelines and sees participants as partners in the research process (Alaszewski, 2008). In order for the diaries to generate relevant data the author provided participants with written guidance/directions which were not too prescriptive but at the same time included all the necessary information (see Appendix 1).

Researchers who previously used diaries as a method of data gathering agreed that the quality of the instructions given to the participants affects the quality of the data (Alaszewski, 2008). As suggested by Lazar et al. (2010, p.131), 'the diary study must be structured in a way that yields useful data without imposing an unreasonable burden on the lives of the diarists'. Therefore, the author did not ask participants to focus on specific timeframes but rather on events, which is further explained in the section below.

Similar to the research of Zimmerman and Weider (1971), participants were asked to record as much information as possible and the author followed Zimmerman and Wieder's example of using 'who-what-when-where-how' questions (1977). However, the key aim of the diary was to write about 'why' diarists engaged in a particular brand-related activity on Facebook. As advised by literature (e.g. Braun and Clarke, 2013), the author had meetings before and during the time the diaries were being recorded in order to explain to the respondents the overall aim of the study and the specific ways in which the author wanted the diarist to use the document and to answer any questions that the participants may have. The author believes that this strategy has provided additional clarification which in turn had a positive effect on the quality of the recorded data.

3.15.2 The trigger that prompts a participant to make a diary entry

As the aim of the research was to explore factors that influence consumers brand-related engagement behaviours, it was clear from the beginning that in this particular context an event-based diary would be most suitable, since the engagement behaviour on Facebook in itself can be considered as an event/trigger. It was suggested by literature that it is crucial in diaries research designs to make sure that the event is clearly stated so that participants have a clear understanding on when to write a diary entry (Iida et al., 2012). Following this suggestion, an event in this setting was set up and mutually understood by both the participants and the researcher, as any brand-related behavioural manifestation of consumer engagement taking place on the Facebook platform. To put this more precisely, every time the participants actively engaged (e.g. like, comment or share) with brand or branded content

on Facebook, she or he was asked make a diary entry about it. This behavioural manifestation of brand-related engagement, therefore, was the core trigger.

What is more, the author purposely did not ask participants to focus on any specific brand categories in order to see if there would be any differences in forms of engagement or factors stimulating these. Also, once the diaries have been distributed the author asked all the participants if they had a shared understanding of what was meant by an event in this study. This allowed the author to clarify any possible uncertainties.

3.15.3 The length of time a diary is kept

The duration of time in most studies that have used the diary method ranges from one day to just over a year (Alaszewski, 2008). For the purpose of this study, the diaries were kept for a period of 11 weeks. This was the equivalent of one trimester at Edinburgh Napier University. This period allowed the generation of very rich data which provided the author with in-depth understanding of factors that led to consumer engagement behaviours on Facebook.

One of the reasons the author decided to carry out the research over a longer period of time is because it was highlighted by many scholars who work on research on consumer engagement that there is lack of research that explores consumer engagement behaviours over a longer period of time (Bowden, 2009; Vivek et al., 2012; Hollebeek and Chen, 2014; Dessart et al., 2016; Barger et al., 2016). While this is not a typical longitudinal study it does offer a much broader view on consumer engagement in contrast to other studies on this subject (this is further explained in the discussion and the conclusion chapter).

3.15.4 The length of time between recordings and when events are recorded with respect to their occurrence

Participants were advised to record events as soon as they happened or shortly after their occurrence. This type of strategy minimised the retrospection

of data and/or possible problems with recall of the factors influencing consumer engagement behaviours. However, while participants stated that most of their brand-related consumer engagement behaviours on Facebook were recorded, they also openly admitted that at times they did forget to make an entry. This is understandable and accepted as a norm in a diary-based research design (Alaszewski, 2008) as participants have busy lives outside of the research project. Because this thesis does not aim to quantify behavioural manifestations of brand-related consumer engagement behaviours or factors influencing these behaviours, but rather provide an understanding, the author does not consider it as being an issue.

3.15.5 Technology being used

Diary research data can be recorded in the form of a hard copy diary (paper and pen/pencil diary), an online diary, an audio diary or a video diary (Alaszewski, 2008). Paper and pencil diaries are one of the most commonly used type of diaries in research (Bulger, 2003), and this type of format was used for the purpose of this study. However, in order to allow for convenience and provide participants with some freedom, the author agreed that the diaries could also be in the form of electronic Word documents that could be emailed to the researcher. Nonetheless, almost all of the participants decided to use hard copy diaries. It has been suggested in the literature that participants should be given all of the necessary materials needed for completion of the diary (Braun and Clarke, 2013). In this case, participants were given an A5-size notebook that was easy to carry around.

3.15.6 Additional note on diary design

While some researchers recommended a sample of a completed entry added to diary guidelines, this type of strategy is suitable to a more structured diary design (Braun and Clarke, 2013) and therefore was not included in this study. The author would argue that such entries may impose too much regulation, which may have a negative impact on the richness and quality of data entries.

3.16 Diary-interview method

While diaries can be used as the sole method of research, they can also be combined with other methods such as observation or in-depth interviews. As suggested by Lazar et al. (2010), every method has its strengths and weaknesses and therefore using two methods can help the researchers to get a better understanding of the phenomenon under study. One of the most common multimethod diary-based research designs is a diary–interview method, developed by Zimmerman and Wieder (1977) which combines the diary report with a follow-up interview. This approach has been considered by some researchers (Corti, 1993) as one of the most in-depth methods in social research, as it is one of very few methods that enables the researcher to get the same degree of access to the natural sequiturs of activity (Zimmerman and Wieder, 1977). The diary–interview method is, most of the time, designed in a way that expands on data captured in the diary. Therefore, a diary can also be referred to as an observational log which can be used as the basis for interviewing (Zimmerman and Wieder, 1977) or to explore further, in more depth, topics presented in the diary. As such, diaries can be used either to stimulate and/or enrich the interview method, and the data from the interview can be analysed alone or as an additional form of data (Braun and Clarke, 2013). As suggested by Sheble and Wildemuth (2009), follow-up interviews provide researchers with the opportunity to clarify diary entries. Participants in the diary–interview method can be asked to report either on their behaviours, the behaviours of others, or both. Furthermore, not only can the interview explore what was said in the diary but it can also explore what was not asked and so ask additional questions (Sheble and Wildemuth, 2009).

Another important benefit of using the diary–interview method is that it provides participants and the researcher with the same material to prepare for the interview, for the participant to write the diary and for the researcher to read the diary. The decision whether to allow the respondent access to the diary must be made by the researcher (Alaszewski, 2008). Rather than looking for ‘truth’ or validation as was the case in Zimmerman and Wieder’s 1977 research design, the author employed the diary–interview method in an

attempt to encourage reflexivity on the part of both participants and the researcher (Davies, 1991; Pillow, 2003).

Semi-structured interviews followed by the diary method allowed the researcher and the participants to interact and to form the discussion accordingly. Interviews took place in two meeting rooms at Edinburgh Napier University and lasted from 35 minutes to over 3 hours. During the interviews, participants were informed about their right to stop the process or to deny any questions which could have been perceived by them as uncomfortable. The first set of interview questions was based on specific diaries entries. Therefore, the author familiarised herself with all the diaries before each interview. A second set of questions was prompted by the general themes that were based on reflections on the diary process, although the researcher followed diary entries – and questions guiding the discussion were to some extent open to move in new directions – depending upon the interviewees' experiences and stories. Interviews were extremely helpful in giving further depth to diary entries, and they served as both prompts as well as clarifications. For example, when the research entry left the author with further questions or uncertainty the interviews allowed for further explanation from the participant's side, and as such it allowed a common meaning to develop, which is aligned with the constructivists paradigm that frames this thesis. As a consequence, the follow-up interviews have ameliorated the imperfections of the diary method and subsequently have strengthened the entire study.

3.17 Sampling considerations

3.17.1 Sampling Strategy

The sample in qualitative research must be clearly explained and justified so that the research design is convincing even to the researchers who are coming from different epistemological positions (Gibbs, 2008). A mix of purposive and convenience sampling strategy was applied in this study. The author selected individuals who can purposely inform an understanding of the research problem and central phenomenon of the study (Creswell, 2013). In other

words, this type of sampling strategy is based on the idea of selecting people who can inform the research question.

It has been acknowledged by many scholars that regular contact with participants can help to maintain respondents' motivation in diary-based studies (e.g. Alaszewski, 2006; Sheble and Wildemuth, 2009). Accordingly, the author decided to use students with whom the author had a regular contact with. This was followed a criterion strategy which guaranteed quality assurance (Miles and Huberman, 1994), and this is further explained below.

The purposively selected sample in this study consist of students born after 1981 (digital natives) who are actively engaged or have previously engaged with at least one brand or branded content on Facebook social networking site. Digital natives were selected because of their familiarity with digital technologies and also because they represent the majority of Facebook users.

Out of the group of 55 students 48 qualified, then, from which, 25 agreed to take part in the study and attended follow-up semi-structured interviews. Students were not offered or given any type of reward for their participation. It was purely voluntary, and it is important to mention that students did not receive any favoritism throughout their studies on the module as the research diaries were handed back after their final assessment. All the respondents who agreed to take part in the research signed the consent form prepared by the author (see Appendix 2). Many studies on consumer engagement, including those which focus on measurement and scales, have used student as participants in their research (e.g. Baldus et al., 2015; Schivinski, Christodoulides, Dabrowski, 2016) which further validates the author's choice.

3.17.2 Sample size

The size of the sample in qualitative research can range from 1 to 325 depending on the approach (Braun and Clarke, 2013). In general, larger samples are used in phenomenology and grounded theory and smaller samples are used in ethnography and narrative approaches (Creswell, 2013). Most methodologists openly acknowledge the lack of guidelines for sample

size in qualitative research (Marshall et al., 2013). Manson (2010) investigated 560 qualitative studies and the mean sample size was 31 participants. Charmez (2009) claims that small studies with 'modest claims' (p.114) might achieve saturation quicker than a study that is aiming to describe a process that spans disciplines. She also suggested that inexperienced researchers may claim to achieve saturation earlier, whereas more experienced researchers will continue to look for more detail and meaning. The author, being a novice researcher, therefore decided to be very attentive to make sure that saturation has been achieved, as discussed next.

Saturation is one of the most debated and controversial areas in qualitative research design. The author adopted a theoretical saturation strategy and data collection was stopped, in the author's view, soon after no new or relevant data had emerged (e.g. Strauss and Corbin, 1998; Charmaz and Mitchell, 2007) and the data were becoming very repetitive. As the purpose of qualitative research is not to generalise the data (excluding some forms of case study designs) but to explain the specific issue (Creswell, 2013), the size of the sample is not as important as in quantitative studies. Also, as is rightfully pointed out by literature on HCI research (Lazar et al., 2010), sampling in diary based research should be treated differently in relation to its size, as it is generally not practical or achievable to have large samples in this type of inquiry. 25 diaries and 25 follow-up interviews were used in this study, which could be considered as a large sample in this type of design.

3.17.3 Sample Profile

As this study does not aim to produce statistically representative results or search for universal 'truth' but rather explore and unfold new meanings related to digital native's engagement behaviours that would enhance current theory, the author employed a non-probability sampling. The section below further discusses the profile of the sample that includes its characteristics, justification and limitations.

Students who participated in this research were all Master students in their second trimester of study at Edinburgh Napier University. The subject which the participants studied while taking part in this research was related to business (to protect the anonymity of the participant the programme and the module of study are not disclosed in this thesis).

As previously mentioned not all students from the class qualified to take part in the study. Only students who did have an active Facebook account, who have previously engaged with brands and who were digital natives (born after 1981) have been invited to participate in the research. All of the participants were regular Facebook users who spent at least 1 hour daily checking their newsfeeds. In contrast, to random sampling which includes a diverse cross-section of demographics the author concentrated on selecting participants who can help to explore key research questions. The table below includes demographic characteristics of the sample.

Table 7 Respondents Profile

Pseudonym	Age	Gender	Education (highest degree held)	Social Media platforms used	Employment status	Marital Status
Alice	1988	Female	BA (Hons)	Facebook, Instagram	Full time	Single
Marcel	1983	Male	BA (Hons)	Facebook	Full time	Married
Zoe	1989	Female	BA (Hons)	Facebook	Part time	Single
Chris	1990	Male	BA (Hons)	Facebook,	Full time	Single
Alex	1988	Male	BA (Hons)	Facebook, Twitter	Part time	Single
Luna	1991	Female	BA (Hons)	Facebook	Part time	Single
Zuza	1984	Female	Masters	Facebook, Snapchat	Full Time	Single
Iris	1990	Female	BA (Hons)	Facebook, Pinterest	Full Time	Single
Victoria	1989	Female	BA (Hons)	Facebook, Pinterest	Full Time	Single
Roman	1987	Male	Masters	Facebook, Twitter	Full Time	Single
Sabrina	1989	Female	BA (Hons)	Facebook	Full Time	Single
Naomi	1989	Female	BA (Hons)	Facebook	Full Time	Single
Lucy	1988	Female	BA (Hons)	Facebook, Pinterest	Full Time	Single
Emma	1990	Female	BA (Hons)	Facebook, Twitter	Part Time	Single
Alan	1989	Male	BA (Hons)	Facebook	Part Time	Single
Jackie	1989	Female	BA (Hons)	Facebook	Part Time	Single
Josh	1987	Male	BA (Hons)	Facebook	Full Time	Single
Natasha	1990	Female	BA (Hons)	Facebook	Part Time	Single
William	1991	Male	BA (Hons)	Facebook	Full Time	Single
Oliver	1990	Male	BA (Hons)	Facebook	Full Time	Single
Anna	1991	Female	BA (Hons)	Facebook, Pinterest	Full Time	Married
Serena	1988	Female	BA (Hons)	Facebook	Full Time	Single
Susan	1988	Female	BA (Hons)	Facebook	Full Time	Single
Maggie	1989	Female	BA (Hons)	Facebook	Full Time	Married
Julia	1991	Female	BA (Hons)	Facebook, Twitter,	Full Time	Single

Based on the table above table it is evident that participants were of a very similar age and all hold at least an undergraduate degree. All the students were employed on either the full-time or part-time basis. Except for three, most participants were single. Further, the sample included more female than male participants. While participants did consider Facebook as the primary platform, some of the participants also have an active profile on Instagram, Pinterest and Snapchat.

As with any non-probability sampling method, there are some limitations that are necessary to be addressed. One of the main limitations of the self-selected sample is that it is not representative of the population and hence it does not allow for any wider generalisations (beyond the sample) to be made by the researcher. Therefore, this type of sample is only acceptable in studies that aim to explore particular issue and gain insights rather than test knowledge.

Further, because participants were selected from the class, some may argue that there is a possibility for bias that may be beyond the knowledge or power of the researcher. Also, others may argue that using own students in research may limit what students decide to report in their diaries or possibly result in withholding some information during the interview. In order to overcome these limitations, the author engaged in a collaborative process of data collection which is further explained in the section below.

3.18 Participant and researcher relationship in diary-interview research

For the purpose of this research the author followed a co-creative process of data collection where both the participants and the researcher develop meaning. Diarists and researchers can be seen as both collaborators and constructors of the research account (Elliott, 1997a). It been suggested that the importance of maintaining contact between researcher and participant is even greater in studies that take place over a longer period of time (Sheble and Wildemuth, 2009). After a period of 11 weeks, the author knew participants from interacting with them in the classroom every week or every two weeks. As a result, this made the process different from traditional

interviews where researchers ‘learn from strangers’ (Weiss, 1994). This time spent together with the participants has allowed for the researcher to form a bond with the subjects, which led to a trust that was manifested later during the interviews through their openness and honesty. As such, the author is confident that this relationship added considerable value in relation to the quality of the collected data that would not be achievable if the author had interviewed strangers.

Table 8 Summary of the diary design adapted for this study

Part of the process	Aspects to consider	Choices made by the author
Recruiting the sample	How to select participants?	Purposive sampling based on suitability of participants and their ability to inform the research question.
	Who will select participants?	Solely the author.
	When the process will start?	The process started in the first week of the trimester 2 at Edinburgh Napier University.
Form of the diary	What type of diary design will be adopted in the study?	Diary and interview method: Semi-structured event-based diaries followed with semi-structured interviews.
The writing process	What directions will be given to the diarist?	Brief but clear guidance was given to all participants.
Researcher contact	Should participants be in contact with the researcher?	Mostly weekly contact with the researcher.
Rewards	Should participants be rewarded?	No reward was given to participants in return for their participation.
Identity of the participants	How should the data be handled with regard to anonymity?	Anonymous diaries.
	Who will analyse the data?	The author will be the only person who will analyse diaries.

3.19 Justification, rationale and reflections on the research design

The researcher decided to use a diary–interview-data gathering method as it was the only method that allowed for such in-depth insights into factors that

influence participants' regular engagement with brands on Facebook. The core activity of engagement is usually not of significant importance and, therefore, it might be difficult to recall if other methods were adopted. Diaries overcome this obstacle as they record events when they happen or soon after they happen and, therefore, provide reliable alternatives to semi-structured interviews for events that are difficult to recall accurately or can simply be forgotten (Corti, 1993). Furthermore, the use of diaries provided the researcher with the access to activities that would otherwise be not open to participant observation (Zimmerman and Wieder, 1977; Alaszewski, 2006; Bloor and Wood, 2006); for example, the sources of communications or awareness of engagement frequency (which are further explained in findings and discussion chapter).

Furthermore, qualitative research diaries can answer questions 'related to experience, understanding and perceptions, accounts of practice, influencing factors and constructions' (Braun and Clarke, 2012, p.147) which again correspond with the overall aim of this thesis. Furthermore, it is important to mention that the current state of knowledge about brand-related consumer engagement behaviours is very limited, hence the author's decision that the best understanding of this phenomenon can be gained through methods that allow in-depth investigation of consumer perspectives, and as such the combination of diary and interview seemed the most appropriate choice. It is important to mention that other methods were considered by the author but none was able capture the data in the same way as diary and interview methods were able to.

The diary-interview method was found to be highly appropriate for this thesis's context because it allowed the researcher access to data that would not otherwise have been available. For example, effectiveness of content strategies could not be as effectively captured with other methods. Furthermore, it has allowed a deeper degree of reflection from the interviewees and in many cases it has shown to be a form of self-discovery (For more details see Findings Chapter), as participants explored new phenomena related to their engagement with brands that they were previously unaware of.

To conclude, the use of diary and interview methods has proven to be an excellent choice as it allowed the author to view brand-related consumer engagement behaviours from participants' perspectives which subsequently the author allowed to achieve the aim of the study. In discussion and conclusion chapters the authors further explains the benefits of her methodological choices.

3.20 Research Ethics

It has been noted that participants of diary-based research have a tendency to being very open about their private lives- while writing diary entries (Woll, 2013). Therefore, diaries that include names of other people should not be included in the research output (Woll, 2013). It is the researchers' responsibility to decide which data entries should or should not be included in the analysis. The author did not record any sensitive data entries and therefore all of the diary entries were used for the analysis but the author changed names that were recorded in diary entries. It was agreed during the first meeting that all the participants would remain anonymous. The participants were assigned a pseudonym in the form of a number, to ensure anonymity. Furthermore, participants had a right to withdraw from the study at any point. In this thesis, the author purposely did not include any dates, name of the module that the participants were recruited from or unique diary entries that would make participants traceable in this study or on Facebook platform.

3.21 Methods of Analysis

It has been acknowledged by literature that qualitative researcher should always explain how the primary data is being analysed (Lee and Lings 2008; Harding 2013; Bernard and Ryan 2010; Merriam and Tisdell 2015). Therefore, the following sub chapter describes in detail the process of thematic analysis as a method of investigation of data from both event-based diaries and follow up interviews.

In simple terms qualitative data analysis is the process that helps researchers to answer research questions (Merriam and Tisdell 2015). While there are

many different approaches to analysing data (e.g. content analysis, grounded theory, narrative analysis) the author has decided to adapt thematic analysis. Thematic analysis can be defined as ‘ a method for identifying, analysing, and reporting patterns (themes) within data’ (Braun and Clarke 2008, p.6) Although thematic analysis is a widely used method of analysis, in qualitative studies it not as well recognised, or as extensively discussed as other methods of analysis such as IPA (Braun and Clarke 2008), neither does it have a clear set of general guidelines (Antaki *et al.*, 2003). Some scholars sometimes refer the thematic analysis as simply qualitative analysis which make cause some confusion in what is meant by thematic analysis (Merriam and Tisdell 2015). Thematic analysis is often view as ground method for qualitative data analysis but it can also represent as stand-alone method of analysis (Braun and Clarke, 2008). For the purpose of this research the thematic analysis was used as a stand-alone method. One of the key advantages of thematic analysis is its flexibility and applicability to differed theoretical approached and as such can be considered as more accessible and appropriate for early career researchers (Braun and Clarke 2008).

3.21.1 Defining the ‘Data set’

In the data corpus the data set included in this study has been identified by the focus on the research aim (Braun and Clarke 2008). As a result, the data set then become all cases in the data corpus that had shown some relevance to the research topic. Data from both diaries and interviews have presented plenty of cases of high relevance that constituted the final data set. Data item is a term that relates to every individual piece of coded data whereas data extract relates to a specific coded piece of data, which has been recognised within, and taken from, a data item (Braun and Clarke 2008). A selection of data extracts is presented in the findings chapter.

3.21.2 Critique of Thematic Analysis

Braun and Clarke (2008) consider thematic analysis as a ‘poorly branded method’ because it does not appear as labeled term as often as other types of analysis (e.g. grounded narrative analysis or IPA). As a result, it can be

sometimes confused with content analysis or discourse analysis or even referred simply as qualitative analysis (Braun and Clarke 2008; Merriam and Tisdell 2015).

3.21.3 Linking Thematic Analysis with Constructivist Research Paradigm

It has been acknowledged by academic literature that thematic analysis corresponds with constructionist paradigm (Braun and Clarke 2008). However, taking into consideration its theoretical freedom, what thematic analysis offers, is not limited to one paradigm and can be viewed as a suitable form of data analysis within a variety of other theoretical and epistemological perspectives (Braun and Clarke 2008).

In the process of thematic analysis, it is important to acknowledge the researcher's role as her interpretation have an impact on selecting themes. In relation to the conversation about the emerging themes Ely, Vinz, Downing, and Anzul, 1997: 205-6) stated: 'if themes 'reside' anywhere, they reside in our heads from our thinking about our data and creating links as we understand them.'. Therefore, themes do not just emerge from data; the researcher is responsible for recognizing the theme and making sense of it. In this study, the themes identified were based of the authors judgments.

3.21.4 The process of thematic analysis of diaries and interviews

The process of analysing text consists broadly of five complicated tasks: discovering themes and sub-themes; describing fundamental elements of themes; developing codebooks; applying to themes and turning themes into theory (Bernard and Ryan 2010). In this study the author has adapted a 6-phase guide to performing thematic analysis and used Checklist of Criteria for Good Thematic Analysis developed by Braun and Clarke (2008). Below, the 6-phase guide is used as a framework through which the author will further discuss each stage of the thematic analysis.

Phase 1: Familiarising yourself with your data

This phase is a fundamental in the process thematic analysis and is based on the researcher's familiarity with the collected research material (Braun and Clarke 2008). Throughout this phase, the author had a lot of time to familiarise herself with the data, to the extent that she was familiar with the depth and breadth of the data from both the diaries as well as interview transcripts and notes from the interview. This is involved re-reading the data set in an active search for patterns and themes and re-listening to the interviews. It was crucial for the author to have an understanding of what was being said in the diaries in order to develop relevant interview questions for the interviews. During this stage, some initial notes and ideas have started to emerge.

Phase 2: Generating initial codes

Once the author was familiar with the entire data set, the search for initial codes have began. This process is based on summarising ideas in order to help with later analysis and theme generation (Harding, 2013b). The author has coded everything that she regarded as relevant to the topic of the thesis. This has generated a very large number of codes, but it has reassured the author, as it lowered the risk of overlooking an important theme (Harding, 2013b). This phase had to be split into two parts: one for diaries and one for follow up interviews. At first instance, the diaries were analysed and broadly coded. This had to be done before the interviews took place as the author needed to developed follow up questions that are relevant to specific diary entries. Afterwards the transcripts and notes from the follow-up interviews were coded. The authors used both manual coding as well as Nvivo software. It is important to mention that diaries and interviews were treated collectively and in the final set of codes rather than as separate entities.

Phase 3: Searching for themes

A theme captures something important about the data in relation to the research question, and represents some level of patterned response or meaning within the data set (Braun and Clarke 2008). During this phase, the author was searching codes for themes. This process has been visualised as

all the the codes were displayed in Envio software. The author has also used sticky notes: every time a new theme has emerged/was recognised, the author put a note on the wall. This process has been very useful for both reviewing themes and obsrving how specific themes relate to one another, and therefore has helped the author with meaning making. Further, this process has helped the author to later develop relevant frameworks and see relationships between them.

Phase 4: Reviewing themes

Thinking about data helps a researcher to develop concepts (Merriam and Tisdell 2015). The author dedicated a considerable amount of time to thinking and reviewing themes. At this stage, the author was reviewing previously identified themes and checking whether they are coherent and reflective of data. This was one the longest and most important processes of the thematic analysis.

Phase 5: Defining and naming themes

This phase involved continuing analysis of each theme and helped the author to develop clear names and explanations for each theme that emerged from the data set.

Phase 6: Producing the report

This is considered by (Braun and Clarke, 2008) as the final phase of analysis that in simple terms relates to the process of writing up . During this stage, the author selected extract examples that could effectively communicate the essence of the themes that 'emerged' from data. Furthermore, while writing the discussion chapter, the author referred back to literature review and research aim and objectives to see what new information was being learned. Writing discussion itself can be considered as a part of the process of analysis (Gibbs, 2008b) as the author has to sometimes rearrange themes and reconsider their meanings in the overall research project. For example, the influence of the communication source on consumer engagement behaviours

did not appear in the first version of the findings chapter under that specific name but rather it was presented in a form of many different themes. Only while writing the discussion chapter and reflecting on themes the author realise that the brand pages, third party influence, fun pages and Facebook friends should be considered as overall theme of source of communication rather than considered separately. This effectively demonstrates that thematic analysis does not end with the report of findings, but only ends when the author makes the final decision in relation to the way in which the data set is being displayed to the reader and how it relates to previous state of knowledge.

**In addition to the described phases of thematic analysis the author has also applied 15-point checklist for thematic analysis also developed by Bernard and Ryan (2010).*

3.22 Quality Criteria for Qualitative Research

Using criteria framework in research can help researchers to strengthen their inquiry and to make sure that their research is of a good quality. The positivist quality framework is limited in its applicability to assess qualitative research (Seale, 1999a; Schwartz-Shea and Yanow, 2012b) as it does not fit into the same paradigm view (Merriam and Tisdell, 2015b). While positivists in their research look for 'truth', in contrast, interpretivists accept the subjective nature of reality. Therefore, qualitative interpretative research design is guided by a different quality criterion than quantitative positivist research.

Diversity of methods as well as wide range of philosophical stances existing in qualitative research has led to many different criteria frameworks being introduced over the years (Lincoln & Guba 1985; Spencer et al. 2003; Silverman 2013; Shenton 2004; Patton 2002) sometimes also referred to as 'evaluative standards' (Schwartz-Shea and Yanow, 2012b), 'evaluative criteria' (Silverman, 2013) or 'emerging criteria' (Denzin & Lincoln 2002, p.327). Criteria for assessing qualitative research are 'fluid and emergent' (Denzin & Lincoln 2002, p.327) and as argued by Smith (1993) 'interpretivists see criteria not as abstract standards, but as open-ended, evolving list of traits that

characterise what we think research should do and be like' (p.153, cited in Denzin & Lincoln 2002, p.328). As such, the quality criteria in constructivist or critical research is not a set of rules that are set in stone like in positivist research, but rather they are developed to provide a researcher with some guidance.

Although there is a lack of consensus among the researchers as to what constitutes of the quality of qualitative research (Merriam and Tisdell, 2015b), each of quality framework can provide valuable insights for the interpretive researcher (Seale, 1999). For the purpose of this research, the author has adopted a universal trustworthiness framework provided by Lincoln and Guba (1985) which replaces positivistic: internal and external validity, reliability and replicability with credibility, transferability, dependability, confirmability. Among many qualitative approaches this criterion can be applied in the constructivist paradigm (Lincoln and Guba, 1985; Patton, 2002b). The underlying aim of this framework is to convince the reader as well the researcher that the findings are worthy of audience attention (Lincoln and Guba, 1985). In addition, Carson et al. (2001, p.67) principles of trustworthiness have also been applied by the author which are described at the end of the section. Each criterion of trustworthiness will further be discussed in the sections below:

3.22.1 Credibility – 'Truth value' of the findings

The author has no reason to believe that the diary entries or comments provided by the participants during the interviews were untrue or dishonest. In line with Lincoln & Guba's (1985) advice, the author used the activity of 'prolonged engagement' to produce credible findings. This engagement was based on dedicating sufficient time to studying the context (the nuances of Facebook platform) as well as building relationship with the subjects (11 weeks of class contact). The relationship between the author and the participants had a positive impact on the credibility of this study because it has helped to foster trust, which in the author's view resulted in honesty among participants. Further, frequent 'debriefing sessions' between the researcher and her supervisory team have further strengthened the credibility as it allowed her to consider alternative views and approaches, identify and

develop ideas, as well as identify possible flaws (Shenton, 2004).

In the selection of methods, the author was guided by a method's ability to answer research questions rather than convenience or familiarity. The authors used data collection and data analysis methods rigorously, following the guidance and reflections of other authors (e.g. Zimmerman & Wieder 1977; Alaszewski 2008; Uprichard 2006; Gibbs 2008) which also strengthen credibility (Patton, 2002b). Consequently, the appropriateness of the method used (two sources of data) has further strengthened the credibility of the findings (Silverman, 2013b). Still, it is worth mentioning that diary and interviews were not used by the author to compare and contrast the two sources in order to find discrepancies, but rather as complementary pieces of data that provided the author with a more in depth look at the topic under study.

Shenton (2004, p.67) also suggests that 'peer scrutiny of the research project' can help to further support credibility and this can be achieved by presenting research at academic conferences where other researchers can offer fresh perspective and challenge researcher's assumptions. The author has presented her doctoral research at various stages of her PhD process at internal and external conferences which included Napier's Internal Business School Research Conference (award for the best first year research presentation), Academy of Marketing Doctoral Colloquium, EMAC conference, Atiner's International Marketing Conference and at 20/20 Summerhill Research Night hosted by Edinburgh Napier University. All of these presentations had a positive effect on the overall quality of this study.

The credibility of this study is also strengthened by the transparency of links between primary data, interpretations and conclusions (Spencer *et al.*, 2003) which are presented in findings and discussions chapters of the thesis. Later discussed reflexive note also adds to the credibility of the study as the author has acknowledged her own impact on the research process. What is more, contribution to knowledge discussed in the conclusion chapter adds to the credibility of this thesis as it shows the value of the findings both to theory and practice.

It is also worth to mention, that the author has engaged with the participants in members checks (Guba and Lincoln, 1994; Schwartz-Shea and Yanow, 2012b) sometimes also referred to as a respondent validation (Silverman, 2013b). These conversations were informal and did not aim to seek universal truth but rather have allowed the participants to reflect and add comments after the interviews took place- as such this was used for additional insights (Fielding and Fielding, 1986, cited in Silverman 2013, p.288) and not as a tool for of seeking credibility, which is reflective of constructivist paradigm which guides this thesis.

3.22.2 Transferability - Applicability in other contexts

Transferability relates to applicability of findings in other contexts and settings. Lincoln and Guba (1985) argued that in order to accomplish transferability criteria researchers should provide thick descriptions of reality and they further claim that 'the responsibility of the original investigator ends in providing sufficient descriptive data to make such similarity judgments possible' (p.298). In line with their argument one of the ways in which transferability has been achieved in this study is by providing information about the author (her influence), context of the study (Facebook), participants (digital natives), and researcher- participant relationships which can ultimately enable the reader to see how the findings may transferred and to make own judgments (Morrow, 2005). To add transparency finding and analysis are presented separately in this thesis which can also help the reader to contrast and compare arguments that were presented by the author. Without transparency, assessment of knowledge claims would be impaired (Schwartz-Shea & Yanow 2012; p.3). The framework that was developed based on findings can also be applied to different context and platforms However, this choice lies with the person who wishes to apply these frameworks to another context.

3.22.3 Dependability - showing that the findings could be repeated

Positivist employs replicability to demonstrate that their research can be repeated and resulted in the same or similar findings (Shenton, 2004). The replicability in interpretative research cannot be fully achieved as it deals with a specific context and does not aim for objectivity or generalisability. In qualitative research the parallel criteria of replicability is dependability. Lincoln

& Guba (1985) argue that in qualitative research well applied credibility should ensure dependability. In order to tackle the issue of dependability directly, the processes of the research have been reported in detail (Shenton, 2004). The author provided all the information in relation to research design as well as methods of analysis so other researchers may follow the same procedures. Furthermore, the author has kept her own research diary that includes researcher's reflections, initial conceptualisation and models as well and emerging themes. As such it can serve as a as map for the chronology of events and thoughts which guided this study. Further, after the research has concluded, the author wrote a reflective note on the use and effectiveness of diary and interview method (for more information please see p.) which is also can be considered as an effective way of enhancing dependability (Shenton, 2004).

3.22.4 Confirmability objectivity vs reflexivity

Confirmability parallel to objectivity is a criteria grounded in the recognition that research is never objective (Morrow, 2005). In qualitative research confirmability can be established via reflexivity. Reflexivity can be defined as 'researcher's active consideration of and engagement with the ways in which her own sense-making and the particular circumstances that might have affected it, throughout all phases of the research process, relate to the knowledge claims he ultimately advances in written form'(Schwartz-Shea & Yanow 2012, p.100). Further, as suggested by Librett and Perrone (2010, p.745. cited in Schwartz-Shea & Yanow 2012, p.101) reflexivity can also help to strengthen researcher's responsibility for their research and its outcomes. As an interpretive researcher, the author is not seeking to mirror the world but rather to articulate various viewpoints on the topic under study, with an aim to understand its nuances (Schwartz-Shea & Yanow 2012). As such over the period of this research journey the author has been consistently checking her sense-making in order to prevent rushed arguments or favoured results (Schwartz-Shea & Yanow 2012). As a consequence, the themes from the initial (first stage) analysis have changed with over time in order to provide in-depth explanations. Lincoln and Guba, (1985) also propose using external

auditors who can review research and see if arguments made by the research as seem sensible in relationship to the findings. In this doctoral study, the supervisors serve as an additional set of eyes and auditors.

In addition, to the above-mentioned criteria, the author also followed Carson et al. (2001, p.67) principles of trustworthiness which included:

1. 'careful use, interpretation, examination and assessment of appropriate literature, prior theory and empirical results'- the author was engaging in systematic literature checks prior, during, and after data collection.
2. 'careful justification of the methodologies employed in a study'-as previously mentioned the authors was guided in her choice of methods and their ability to tackle the research problem
3. 'careful structuring of data analysis to ensure full and descriptive evaluation and assessment'- the author presented data clearly and transparently.

What is more, for quality of data analysis the author adopted Braun & Clarke's (2006) framework criteria for thematic analysis (which is further discussed in chapter on data analysis).

3.23 Reflective note on the author's impact

In interpretative inquiry, the researcher is considered as a human instrument for data gathering and analysis (Willis 2007; Schwartz-Shea & Yanow 2012) therefore, it is crucial for the researcher to reflect on her role in process and her background. In the section below the author will further discuss her roots and reflect on their impact

It is important to mention that the author engaged in the process of reflexivity by reflecting on her impact and her role as a researcher (Cuba & Lincoln, 1981) throughout the research process. Although the author believes that one cannot be ever completely absent from his or hers influence on the research

process, as previously mentioned the author tried to make sure that she has spent sufficient time with the data to avoid possible misinterpretations.

In relation to her background, the author was born in Poland but moved to Scotland 12 years ago where she pursued studies in Communications, Advertising and Public Relations at Edinburgh Napier University. During this time, the author has gained insights into the UK culture and customs. For her undergraduate dissertation, the author explored the topic of the impact of social media on consumer-brand relationship which inspired her to further explore the subject of consumer engagement behaviours. For her dissertation, she interviewed marketing practitioners and also conducted focus groups with consumers which subsequently gave her some initial training in qualitative methods. Later, during her doctoral study, she completed PG cert in Teaching and Learning in Higher Education, which also helped her to explore the constructivist paradigm that is closely linked with educational research. For her final project, she wrote a mini dissertation on the use of social media for enhancing teaching and learning. This has also broadened her knowledge on the social media and its conceptualisations in literature.

The author was born after 1981, and, similarly to the participants, she can also be labelled as a digital native. The author has an active Facebook account that she is regularly used prior to and throughout this research project. In the author's view, this had a very positive impact on the research process as she could easily understand Facebook-specific terminology used by participants in their diaries as well as during the interviews. Being close in age to her participants meant that the researcher had similar connotation to broader pop culture references specific to this generation, which yet again has helped to attain some level of shared understanding. Most importantly, being a part of the same generation has allowed the author to achieve the relationship of partnership rather than a more traditional teacher-student or researcher-participant model (Blaikie, 2007). In the author's view this unique dynamic had a very positive impact on the quality of findings, as the author has never sensed that participants were self-censoring or withholding information from her. On the contrary, on many occasions the author felt that participants had

really opened up about their social lives and their relationships with brands on social media.

3.24 Summary

In this chapter, the author has discussed and justified her choices in relation to research paradigm, ontological and epistemological position, research approach and methods of data collection and analysis as well as the criteria on which research can be evaluated. In Table 8 the author presented a summary of the overall research design of this study.

Table 9 Summary of Research Design

The overall aim of the research
To provide better understanding of brand-related consumer engagement behaviours, with a particular focus on the factors influencing these behaviours in context of the Facebook social networking site.
Research Paradigm
Constructivist: Realities are co-constructed
Ontological position
Relativism: Multiple realities are constructed through our lived experiences and interactions with others
Epistemology
Subjectivism: Researcher and participant co-create understanding of the phenomenon under study. Knowledge is shaped by the individual experiences.
Research Approach
Abductive, with elements of induction and deduction
Research Methods
Naturalistic set of methodological procedures in a form of diary and interview method (Zimmerman and Wieder, 1964)
Methods of analysis
Thematic analysis of diaries and interview transcripts. Nvivo software used
Criteria of research Evaluation
Trustworthiness Quality Framework: credibility, transferability, dependability, confirmability (Lincoln and Guba, 1985), Carson et al. (2001) principles of trustworthiness and Braun & Clarke (2006) framework criteria for thematic analysis

Chapter 4 – Findings

‘Research is formalized curiosity’. - Zora Neale Hurston

4.1 Overview of the chapter

The purpose of this study was to explore factors that influence digital natives’ brand-related consumer engagement behaviours on Facebook. In order to provide deeper understanding of the phenomenon, the research was focused solely on the consumers’ perspective. Furthermore, to get a more naturalistic view into the influencing factors, participants were not limited in any way to a number of brands or types of brands or specific sources of branded content. As a result, this type of research strategy allowed the researcher to get a very detailed view and capture nuances that were previously overlooked.

This chapter presents findings from 25 event-based diaries that were used by participants to record their behaviours over a period of 11 weeks and from 25 follow-up interviews. Digital natives’ own perspectives and reflections were used as a means of exposing key themes linked to brand-related consumer engagement behaviours on Facebook. The chapter addresses both positive as well as negative forms of consumer engagement towards brands on Facebook. The author adopted a thematic approach that makes reference to specific subjects. In order to protect the anonymity of the participants all identifying characteristics were removed and the participants were assigned numbers from 1 to 25. Respondents logged a wide array of influencing factors in their diaries over the course of the study. Some of the participants included screenshots to augment their diary entries. Hence, some visual material is included to supplement the findings. While being analytically challenging, this data set provided a rich source for in-depth investigation into consumer perspectives on consumer engagement behaviours and factors influencing these behaviours. The data gathered in this study document some previously unexamined influencing factors and, as such, provide a significant contribution

to the current research debate on brand-related consumer engagement behaviours.

4.2 Digital Natives' Awareness of Brand-Related Consumer Engagement behaviours prior to the study

In seeking to explore, investigate and analyse the influencing factors of brand-related consumer engagement behaviours, it may be useful first to consider how participants view these behaviours and how aware they are of their actions. Therefore, the first section of this chapter will look at the issue of the awareness of brand-related consumer engagement behaviours.

Overall, 25 participants in their event-based diaries recorded over 950 brand-related interactions with an average number of 38 diary logs per subject. It is important to mention that participants didn't always manage to record all interaction, and as such it could be assumed that the actual number of times the participants engaged with brands is even greater. This finding showed that consumer engagement with brands on Facebook was essentially an integrated part of consumers' regular Facebook activities. Remarkably, one of the most dominant findings that has emerged from the follow-up interview sessions was a limited awareness of brand-related engagement behaviours that digital natives engaged in prior to, and in some cases over, the period of this study. A significant majority of the participants agreed that prior to the study they were not aware of the level or frequency of their engagement with brands on Facebook. Many participants commented that once they finished the diary they were 'surprised' or even 'shocked' by the high numbers of entries they had managed to log into their diaries, as they did not expect this result. One respondent expressed surprise by stating:

I was aware of liking my friends' pictures and liking their posts, but mainly personal stuff, but not that much engaging with brands. I wasn't really aware of that!

(Alice)

Based on the above evidence, it is suggested that the participants are not always fully aware of their engagement with brands on Facebook.

Furthermore, it seems that digital natives' friend-related content is something that engagers pay more attention to and are more aware of. The data set suggests that brand-related consumer engagement behaviours (e.g. likes, shares, comments) are not perceived by digital natives as important or memorable actions and therefore participants often fail to remember why they are engaging with specific brand posts. Many participants agreed that before the diary they had difficulty in recalling why they have decided to engage with certain brand's posts or branded content. One subject stated:

I never remember to think if and why I like them ... it [the diary] made me actually think about why I 'like' certain brands rather than others.

(Josh)

Another respondent in the context of the conversation about his engagement behaviour with brands on Facebook added:

I started to think about it ... I never thought about that before. It was just there.

(William)

Brand-related consumer engagement behaviours have been often referred to by participants as 'automatic' and 'impulse-related behaviour' that is often something they had not previously planned. Based on the diary entries collected in this study, it seems that at the moment when the engagement happens, the subjects were more aware of their interaction with brand-related content, but as time passes this interaction becomes difficult to recall. Furthermore, during the interview sessions a few participants stated they did not consider themselves as being actively engaged with brands or branded content on Facebook even when the data from their diary entries suggested otherwise. Only after having some time to reflect they did realise that the frequency of their engagement was something they previously were not aware of, and they then had a different understanding of their online brand-related behaviour than initially anticipated.

To some extent diaries have served a self-exploratory function for many participants as they all used them to reflect on their own behaviour. While

reflecting on the influencing factors and the whole process of keeping a diary, one participant stated:

It was interesting when I finished with my diary just to have a general view of how it went and to figure out a few things about myself, and you don't really think about it.

(Sabrina)

Another participant similarly highlighted:

I never analysed myself in that detail. What I do, what I like, what I share on Facebook is more intuitive ... It was strange because while I was writing it down I realised that, as I said before, I didn't know that about myself.

(Iris)

Interestingly, the above statement shows that in some cases diaries allowed participants to explore something about themselves that they did not previously know. It is crucial to mention that this lack of awareness of brand related consumer engagement behaviours and factors influencing them demonstrated the value and suitability of a diary–interview method for this study. It could be argued that it would be difficult to capture the same quality of data if another method was used, as based on the above findings it is likely that participants would have problems recalling, or even being fully aware of, their brand-related behavioural manifestation of engagement. Therefore, the author would argue that data from the diaries combined with interviews have shown to have a capacity to provide deeper insights into the influencing factors of brand-related consumer engagement behaviour on Facebook.

This section has discussed the awareness of brand-related consumer engagement behaviours and the next section will explore the influencing factors related to key sources of brand-related communication that participants engaged in over the course of the study.

4.3 Types of brand-related consumer engagement behaviours

In their diaries, informants recorded brand-related consumer engagement behaviours that ranged from liking brand-related content to writing posts, that

included brand mentions. The full range of consumer engagement behaviours from participant diaries included:

- a) Liking behaviour: this mainly included liking brand pages (subscribing) or liking individual branded content/posts;
- b) Commenting behaviour: writing comments under posts published by others within the network (from previously mentioned sources of communication);
- c) Sharing behaviours: this included sharing posts with networks of friends;
- d) Writing reviews (both on brand pages as well as on the general newsfeed);
- e) Unlinking, unfollowing, unsubscribing from pages and content
- f) Blocking content from brand pages.
- g) Writing private messages to brand representatives on Facebook

4.4 Overview of Factors Influencing Positive Consumer Engagement Behaviours

The section below is focused on key factors that drive digital natives' brand-related consumer engagement behaviours, which are divided into five main categories, namely; (1) communication source related factors (2) functional factors (3) social factors, (4) content-related factors, (5) brand-related factors (6) consumer-related factors and (see table 9).

It is crucial to mention that there was a variety of factors included in each participant diary and therefore participants were influenced by many different factors rather than exclusively by one category of factors. The Table below illustrates the overview of key themes that influence digital natives to engage with brands on Facebook.

Table 10 Summary of key themes related to influencing factors that are presented in this chapter

COMMUNICATION SOURCE-RELATED FACTORS	FUNTIONAL FACTORS	SOCIAL FACTORS	CONTENT-RELATED FACTORS	BRAND-RELATED FACTORS	CONSUMER-RELATED FACTORS
Facebook Friends	Source of information about the brand	Being a part of experience	Educative Content	Brand Personality	Self-Expression
Fan Pages	To inform others	Being a part of community	Visual Content	Brand-Related Social Causes	Status Signaling
Official Brand Pages	Fulfilling current interest		Event Based Content	Brand Loyalty	Validation
Sponsored Post	Monetary Rewards		Entertaining Content	Brand Category	Personal /Work Relationship with the Brand
Automated content			Emotive Content		Consumer Empowerment
Brand Pages			Celebrity Content		
			Behind Scene Content		

Each of the above-mentioned themes will further be discussed in this chapter.

4.5 COMMUNICATION SOURCE-RELETED FACTORS

The data set shows revealed the following sources of brand-related communication which participants interact with and are influenced by.

1. Branded content published by a friend from the consumer’s Facebook network. This type of communication is the content published directly by a peer. This type of content also includes user-generated branded content or branded content shared by a peer.

2. Content from the brand page – this content comes from the brand page that the consumer has previously subscribed to ('liked'). The list of brand pages is listed on every user profile.
3. Sponsored content ad – content that is advertised based on the consumer's previous online behaviour. This type of the content is based on a Facebook newsfeed or on a side banner of the platform.
4. Suggested content connected to the user's network friends and the brands they subscribed to.
5. Branded content that is published on third party pages. These are pages that focus on specific topic or news. Posts from these pages often include brand placements.

Each of these sources and its influence on brand-related consumer engagement will be further presented and discussed in the sections below.

4.5.1 Facebook Friends as communication sources and influencing factor of brand-related consumer engagement

Friends' influence as a factor influencing consumer engagement behaviours was one of the most prominent themes as it was included in every single participant diary. Similarly, during the follow-up interviews, all the participants confirmed that they tend to engage with branded content that is shared or liked by their Facebook friends. The data set suggests that this is one of the most powerful factors that influences consumer engagement behaviours. But why do consumers interact with branded content shared by their friends?

As it became apparent during the interview sessions, a significant majority of respondents believed that their networks of Facebook friends share similar characteristics and interests. As a result of these assumptions, most participants view branded content that is shared by their Facebook's friends as more relevant and worthy of their engagement. In the context of the conversation about friends' influence on consumer engagement behaviours one participant highlighted:

I just noticed that some of my friends have a lot of interests in common, which comes naturally. That influences me, so, they are more or less inspiring me ... take any friend of mine who has the same interests in

one field and 'likes' anything that might inspire me to 'like it' as well, because we have the same interests. (Iris)

A similar view was presented by another participant, who stated:

They've got quite a big influence on me, because I think, in a way, some of them have similar interests ... they act as a filter for me ... it's like they have spent the time looking for interesting things and they just selected the best ones and I think, 'I don't have time to do this myself.'

(Lucy)

Based on the above statements it can be suggested that participants believe that if their friends engage in consumer engagement behaviours it must be something valuable and worth engaging with. This theme was often connected to trust that the engagers place in their Facebook friends. One participant stated:

It's something like trust ... Most of the time I'm just following it ... A friend of mine was sharing a post about Porsche and I also like Porsche for sure, then I'm also following them.

(Alex)

Another subject added:

If a friend recommends something, shares something, I'm usually following that. I'm like, this is quite interesting, I'm going to do that. And often people are inviting me to like pages as well.

(William)

Based on the above quotations it could be said that most of the time, the engagers placed their trust in the Facebook friends and, because of this trust, digital natives are to some extent reassured. Therefore, they then decide to interact with the branded content shared by their friends. Interestingly, many subjects decided to engage with brands they had never previously heard about and they were only triggered by their friends' behavioural manifestation of engagement:

Because sometimes I didn't know the brand before. If my friends like it, then there must be something good about it. For example, I don't know the name of it, but it was an online shop there selling shirts and trousers and all that stuff. I didn't know them. A friend of mine liked it, and I know

that he very much cares about what he is wearing, so I think that must be a good shop, so I visit their fan page.

(Josh)

Not only does the respondent perceive brands liked by his friends as worthy of his attention, something which is evident by him referring to the unknown brand, but he also acknowledges the fact that his friends' characteristics – such as good taste in fashion – have an impact on his decision to engage. As suggested by the above statement, it could be argued that engagers trust their Facebook friends, and as a result of that trust they can engage even with previously unknown brands. Also, as highlighted by Josh, the characteristic of the friend who is posting specific messages can also have an impact and sometimes can also stimulate engagement.

Academic literature based on word of mouth communications has found that not all consumers are equally important when it comes to spreading information (Clark & Goldsmith, 2005). Several researchers have recognised various types of consumers that have a tendency to spread product or service related information to other consumers - who are likely to influence others (Laughlin and Macdonald, 2010). Based on above example the friend who Josh perceived as fashionable influenced his behaviour which in line with offline literature could be considered as a type of opinion leadership (King and Summers 1970). Opinion leaders can be defined as 'individuals who exert an unequal amount of influence on the decisions of others...those individuals from whom others seek advice and information from' (Rogers and Cartano, 1962, p.435). In line with past research, consumers often view suggestions communicated by opinion leaders as more influencing and trustworthy (e.g. Flynn et al.1996; Shoham and Ruvio, 2008) which corresponds with the previously presented comments from Josh who perceived his friend as having knowledge in this particular industry. As such, his friend can be considered as an opinion leader. Similarly, another participant stated:

A friend of mine liked the site brand page, and I noticed that Fred liked The Gym, and then I was like, I need a gym as well, I could 'like it'. That's what I did I guess, so I liked it as well ... since then, I'm getting advertisements, and 'Hey, now we have a new offer and we have new equipment, and why don't you come in Sunday?' and stuff like that.

(Susan)

These suggestions emphasise that some brand related consumer engagement behaviours that come from a friend source simulate brand-related consumer engagement behaviors in another person. Engagers indicated that if somebody from their Facebook friends interacts with a brand (expresses different forms of engagement), it means that it has to be something that they have to agree with or something that he or she values. Following the same logic, participants indicated that they often engage with branded content for similar purposes:

Normally, you just like something you really agree to or you like or you say, 'Okay, it's true. That's what I do'. When I agree to some statement or think 'that's true' or 'I like this product', then I like it. If I don't 'like it', then I don't pay attention to it, and I don't 'like it' or share it.

(Oliver)

Based on the above suggestion, it could be said that engagers believe that their friends' behaviours are an outcome of a similar rationalisation to their own, and they may associate Facebook likes with endorsement. Therefore, Facebook friends can sometimes view one another as opinion leaders.

4.5.2 Fan Pages

Recently, Facebook (2016) defined branded content as any post – including text, photos, videos, instant articles, links, 360 videos and live videos – that specifically mentions or features a third-party product, brand or sponsor. It is typically posted by media companies, celebrities, or other influencers, which may include fan pages. While the new Facebook tool of tagging brands by third parties has just been added recently, these practices were 'unofficially' used before and have been included in the diaries. To some extent this type of practice shows some resemblance to product placement in movies or television shows, as a brand message is embedded in the content published by the fan page that the consumer has previously subscribed to (for example, editorial). Fan pages are types of Facebook pages that are usually based on specific interests or topics. Some of the examples of pages mentioned in the diary entries included popular pages such as Earthporn, Ladbible and Beauty Forum; just to name a few. While Facebook fan pages show a lot of similarity

to brand pages, they are not the same, as they are being administrated by other users.

Fan pages were shown to be a very important theme as all participants decided to engage with branded content that was published by one of the Facebook fan pages to which they subscribed. Therefore, fan pages are very effective in influencing participants' brand-related engagement behaviours. When asked about the Beauty Forum fan page that was logged in her diary one participant stated:

I don't know where they started a Facebook page, but many of my girlfriends, they like what they posted so I read some of the posts every so often. What is here is actually pretty interesting. I wrote here about the special edition Häagen Dazs flavours, they have something like this. Also, they tell you, this is this new café opened in Japan, and if you go you should go see it. They mainly talk about stuff about Japan and Korea, because these are the two most popular places in Hong Kong people go to.

(Naomi)

The above statement represents a type of a 'Facebook product placement', which in the above example mentions the Häagen Dazs brand. What makes fan pages a powerful factor in influencing consumer engagement behaviours is based on the idea that these third-party pages were often perceived by respondents as unbiased and 'truthful'. A majority of the participants agreed that they engage with branded content published by third parties' fan pages because they tend to trust them more than Facebook's official brand paged.

The role of trust in marketing is to decrease potential uncertainty that consumer may have regarding a company (Pavlou et al. 2007). Academic literature defines trust as the degree to which 'an individual is confident and eager to act on the basis of the words, actions and decisions of another'. (McAllister, 1995, p. 25). Another definition states (Rotter, 1967, p. 651) that trust is "a generalized expectancy held by an individual that the word of another can be relied on." This is especially relevant to this particular situation where participants demonstrate trust towards third-party pages as they believe that they can rely on their opinion.

During the interview session, when asked about why she engages with branded content published by the Enjoy Edinburgh fan page, the engager stated:

I trust them ... I have a feeling that the Enjoy Edinburgh webpage, fan page, can be run by young people who know what's going on in this city and who know what young people like me like. I think in a way I relate to them and my trust comes from the author. They seem to be quite open-minded and they show a wide spectrum of things and these are always topical things. I think I trust them for these reasons.

(Julia)

The above statement provides an interesting insight into the respondent's reasoning. The participant does not know the person that is responsible for the Enjoy Edinburgh page, yet she makes an assumption, based on the type of post they publish on their page, that they must have similar characteristics to her. It could be argued that the pages that provide content that relates to or reflects the audience may foster trust, which in turn will drive the posts' engagement rates. Some participants also referred to fan pages as being run by 'normal people', while others also refer to them as 'Facebook magazines'.

The literature on market mavenism can help to understand why this issue further. Feick and Price (1987) defined market mavens as "individuals who have information about many kinds of products, places to shop, and other facets of markets, and initiate discussions with consumers and respond to requests from consumers for market information" (p. 85). Therefore, it could be that third-party pages can be to some extent also considered as a type of market mavens as people who run the pages are regarded as having a lot of knowledge about the marketplace which in turn can help explain why Julia considered them as trustworthy.

Another respondent logged a diary entry that mentioned his engagement with a fan page named 'Business Punk' that embedded the Ikea brand in their posts (see image under the quotation):

Business Punk ... They posted a billboard ad of Ikea, and I think it was really clever, and they, you know, these billboard ads ... when they're made out of paper, they have to be attached, like, with glue, and so on. They made it look like it was done in the wrong way so that this square was here, and it was all wrong, but it was actually intentionally like that. It was very clever. Because furniture is so easy to set up, and that's why it was funny that somebody didn't even manage to set up this ad, billboard.

(Lucy)



Figure 10 Original photo of Ikea billboard that was embodied in the post by the Business Insider

The above is just an example of many similar practices recorded by participants. On numerous occasions during the interview session participants mentioned their interactions with fan pages, and it was evident that participants often engage with branded content that is published by those pages. Furthermore, it became clear during the interview sessions that participants do not view these pages as marketing or PR efforts but rather as an unbiased source of information. Therefore, it could be argued that these practices can be more effective in driving positive behavioural manifestations and we can be considered as being often similar to market mavenism.

4.5.3 Sponsored posts and Automated Content

Sponsored posts were another theme that was often included in participants' diaries. On many occasions participants suggested that they often find sponsored posts to be extremely effective in reflecting their current purchasing

needs. However, some respondents also stated they are sometimes concerned about how much Facebook knows about their preferences. In the context of discussion about sponsored posts, one respondent provided the following comment:

I was looking for a certain dress, then Facebook was recommending this entry for me. I thought that was just scary because it was just literally a minute after I looked for vintage clothing online. That's what scared me a little bit. I thought it was really cool because it actually got me into something I didn't know about so far. It was quite scary to see that. While doing that diary, I realised this is kind of how it goes. I hadn't really realised it before too much. But through the diary I've seen that a lot.

(Julia)

Pointing her finger at another diary entry she adds:

That was also a suggested entry on Facebook. That was because I was looking for it before, I was looking for Ugg boots. I thought, 'Winter is over so they might be on sale'. Then Facebook recommended /shared/ this link and I saved it as well. I quite enjoy getting things recommended. I get presents from my friends through posts, through recommended articles, and I'm also finding presents for friends as well. It's really good sometimes, really helpful ... They wouldn't have recommended it to me if it didn't have no connection to me whatsoever.

(Julia)

Based on the above statements it could be argued that sponsored posts can be successful in driving brand-related consumer engagement behaviours. Nonetheless, it is important to mention that not all participants found this type of strategy to be effective.

4.6 FUNCTIONAL FACTORS

Theme of functional factors is based on consumers using interaction with brands on Facebook in order to get some functional benefit in return. One of the participant comments effectively illustrates this theme: 'I am not engaging for nothing; I want something in return' (Luna). Therefore, this theme represents both utilitarian and hedonic benefits that engagers associate with their manifestation of brand-related engagement, which in turn influences their engagement.

4.6.1 Facebook as a source of information

All participants expressed that they like the idea of brands being a part of Facebook and being present in their newsfeeds. Many participants conceptualised Facebook as a form of digital magazine, newspaper or newsletter. However, in line with their view of what differentiates Facebook from traditional forms of media is the idea of user control. During the follow up interview sessions, most participants expressed that they appreciate having some degree of control over what they want to see in their newsfeeds. One respondent further explained this by stating:

It's similar to a newsletter, but you decide when you look at it. So you decide when you look at Facebook and when you want to look at it, and a newsletter, you get in your mailbox, so it's nicer than a newsletter in my opinion, the Facebook one. I think on the other side, I could have gone to the homepage and signed on for the newsletter, but that's just the modern way, I guess. You go into Facebook, you look up the gym, and then you like it. Then you have your newsletter as well (but) with pictures. For me it's probably that.

(Zuza)

Similarly, another participant provided the following comment:

I think Facebook is a good thing for me to specify, say, or choose my interests and get the content for it. In earlier days, if I wanted to get informed, I would buy magazines or something. Then I'd buy art magazines or architecture magazines or fashion magazines and I'd get all the information on any brand on everything. On Facebook I just have to specify which content I would like to see and which not. It's like a personal magazine.

(Iris)

Some participants stated they also prefer Facebook to other online news outlets because it is less formal and it also can deliver humorous content:

What's good about Facebook, is that they also give you some breathing room. There's something funny in between ... some random stuff that catches your attention, and that's something that's not happening on any news site itself.

(Josh)

Based on the above statement, it could be argued that participants appreciate the informality of Facebook as a social platform.

4.6.2 Source of information about the brand

A substantial majority of participants suggested that one of the key factors that influences them to like specific brand pages is based on wanting to be informed about the latest news related to the chosen brand. One respondent during the interview provided the following reflection:

I think, since this year, I've used Facebook also to get information. I think it's a good way for brands to post information ... I think BMW has also a very engaging Facebook brand page. They show many videos as well. Mostly about new cars, and so they'll get some information out about the cars in the next few years.

(Marcel)

Based on the above, it can be suggested that engagers appreciate the information about brands' latest developments. As a result, to many respondents the behavioural manifestation of liking brand pages was associated with the need for the latest information about the brand they have an interest in. Phrases such as 'I like the brand page of [brand name] to get informed' were very common entries in most participant diaries. The evidence from the data sets suggests that participants view brand pages as a valuable source of information about the brand. One participant, during the follow up interview, stated:

Häagen Dazs ice cream brand page, it's informative. They show if they have any special editions or new products. That's why I basically liked the page.

(Luna)

Similarly, another participant said:

I follow brands just to keep or be updated. It's more like a newspaper for me sometimes. I like brands or artists or anything like that just to keep track of them ... I switched from the Lush English. I switched to the German one because I saw that they have a German one. I don't know if they have different products in Germany, but I just followed them ... I want to get information about new products.

(Julia)

Based on the above evidence, some participants seem to find brand pages a valuable information source that provides them with access to the latest information. On a number of occasions participants mentioned that visiting brand pages often helps them to learn about new brand products which they have an interest in. For example, one participant who was about to travel to Japan and was looking for some products that she could purchase while being on holiday. When asked during the interview why she engaged with Japanese brands on Facebook, she said:

I like to go there as well, so I just follow them and see what they have. I'm going to Japan soon.

(Naomi)

Later, during the conversation she added:

Yeah, because I'm not good at making decisions, so that's one way of doing it.

(Naomi)

Based on the above quotation it could be said that that respondents may want to use pages as guides to future purchases and therefore use them as tools related to problem solving (for example, deciding which products to buy). In the context of the conversation about interacting with brands for problem solving, another respondent similarly stated:

Because I was searching for a Valentine's gift. Normally, just a few days to go, you don't know what you should buy. Then you say, 'Oh, Valentine's gift. Okay, let's have a look at it.' Yeah, for me they are [helpful] because something like this, when you're searching for a present, when you're seeing that companies are focusing on this event, you think that maybe they have got a good idea of what you can buy.

(Oliver)

Based on the above suggestion it could be concluded that participants may want to interact with brands as a way of assisting them in purchase-related problem solving.

4.6.3 To inform others within the Facebook network

The information value of the brand-related posts was another prominent theme that emerged from the primary data and was mainly related to the form of engagement that is based on sharing information with others. A majority of the participants stated that they engage with branded posts in order to inform their network of friends about something they may view as important. In other words, this theme is grounded on the idea of providing others with something that they may benefit from or might be interested in. Below are some of the most common examples illustrating this theme:

Because I thought others might be interested in that as well. It turned out not to be the case because I didn't get any likes for that post.

(Julia)

I just think my friends should know because this is something different. That's something I'd share with my friends because that's something I see a benefit to for them as well.

(Naomi)

I wanted them to know I liked the post and I thought it was interesting and had interesting things to do.

(Sabrina)

As is evident from the above quotations, the behavioural engagement influenced by the need to inform others was not only based on sharing or posting but also was related to liking behaviour. This relates to the fact that the Facebook network allow participants to often see what others in their network 'like'. In the context of the conversation about liking behaviour one participant stated:

I know that if I like it, it might show up on other people's feeds. It might become more relevant to others, so I try to push it.

(Lucy)

Based on the above quotations it can be suggested that participants are aware that their liking behaviour will be visible to some of their friends and in turn it can provide them with some relevant data. Therefore, it could be suggested that this type of behaviour is often done purposively. Furthermore, many

participants associated 'liking' behaviour as equal to showing approval or providing endorsement. This is effectively illustrated by the following comment from one of the respondents, who said:

I liked the page to show others that I think it's a quite good app, because I know it will show up on their timeline if I liked something.

(Luna)

Based on the above it can be suggested that liking branded content or a brand page is perceived by participants as a way of letting people know this is something that is worth looking at and, therefore, it can be perceived as an important and influential behavioural manifestation of social media brand engagement.

4.6.4 Fulfilling current interest

Another function-related factor was based on consumers wanting to fulfil their current interests. A majority of respondents stated that they like to interact with branded content that is relevant to their current needs. When asked about what made her interact with brands on Facebook, one participant stated:

Interesting content, which personally interests me, and also the scope of articles and information they give.

(Iris)

Many participants shared similar views, and on many occasions, both during the interview as well as in their diaries, indicated that they tend to interact with posts that fulfil their current interests.

4.6.5 Monetary rewards

Another theme that emerged from the literature was related to rewards and monetary incentives that brands offer to their Facebook audiences. Some participants mentioned that they engage in different brand incentives because they wanted to gain some kind of economic reward. The prizes that participants listed in their diaries included: one-month free breakfasts, free entries to events, make-up sets, holidays, store vouchers and credit cards –

just to name a few. One participant stated that she engages with different brands on Facebook mostly only in order to win prizes, and she does it on a regular basis. For example, she decided to 'like' the Porsche brand page only to win a car. During the interview, he stated:

I liked their page as well because it's also what you have to do when you would like to win the prize ... I read some sentences about the game and the prize, but I haven't read any more about the page, just about participating for the prize ... I mean it's an easy opportunity to win something. But most of the time you don't win. I've never won anything.

(Alex)

The above quotes successfully illustrate that the participant was solely interested in winning the prize as she did not engage in any other brand-related behaviours. Further, the participant engaged in this type of post regardless of the fact that she never won a prize, but during the interview it became apparent that she would continue to engage with this type of post. Therefore, it could be said that monetary incentives can be effective in generating one-off engagement manifestations. It is important to mention that participants engaged mostly with brands that they are familiar with and would like to own or use a service from. One participant logged the following entry:

A friend of mine posted on my Timeline a link to VisitScotland's website. I clicked on it because the post said that there was a possibility to win a trip around Scotland and I wanted to participate in the promotion.

(Roman)

This statement effectively shows that remunerative types of content can also stimulate others to share this type of post with a network of friends who may be interested in such incentives. This theme was also related to the entertainment benefits that participants associated with taking part in prize draws and raffles. Some participants referred to this type of activity as something that they find entertaining or enjoyable. During the interview session, another respondent stated:

Participating in the raffle ... this is also something cool to do.

(Jackie)

Thus, this suggests that engaging with brands for prizes represents utilitarian as well as hedonic benefits for engagement as it can also represent entertainment value.

4.7 SOCIAL FACTORS

4.7.1 Being a part of the experience and being a part of community

Participants' desire to be a part of the experience or community was another driver of consumer engagement behaviours that emerged from the primary data. A majority of participants recorded a wide array of diary entries that were strongly connected to something they had experienced before. This common theme was mostly based on participants' past experiences and positive memories. Respondents stressed that interacting with branded content that was based on something they had previously experienced and had a connection with made them feel included in the experience or belong to the community, even when they were not physically there. During the follow-up interview, one of the subjects stated:

I've like the brand page of the hotel (Ibiza Rocks) ... even though I think it'll be a while before I can afford to go back there. It's just seeing pictures ... it still makes you feel included in the whole Ibiza Rocks theme ... I thought it was quite exciting even though I've not got a ticket ... I would say it makes you feel included in the experience.

(Alice)

Many participants decided to like brand pages to be able see and keep up with what is happening in relation to their favorite brands. It became apparent during the interview sessions that many digital natives believed that through Facebook they will be a part of the experience. For example, when asked during the interview why she decided to like a brand page of a famous club brand, one respondent stated:

I am following them just to see, even if I am not there and there is no chance to attend but just to see what is going on.

(Jackie)

Another respondent added:

On my wall, one of my friends was supporting the organizer of this event ...by engaging with it I felt some kind of feeling of belonging, in a way.

(Iris)

The examples above successfully illustrate that participants may want to engage with brands or branded content in order satisfy the need of belonging and wanting to be included in the experience. It is important to mention that the theme was strongly related to brands from tourism, hospitality and the entertainment sectors.

4.8 CONTENT-RELATED FACTORS

Content was viewed by participants as one of the strongest forces that influence their consumer engagement behaviours. Entries associated with content-related factors appeared in all participant diaries and based on the data set are divided into six major themes: event-related brand content, educative brand content, brand celebrity content, entertaining brand content, emotive content and behind-the-scenes content. It became apparent that all of the content types consumer engagement behaviours are based on spontaneous reactions to the content the engagers were exposed to. In other words, based on the data set, the behavioural expressions such as likes, comments or share are a response to the stimuli that in some ways is similar to typical advertising responses. Content-related factors, therefore, can be viewed as marketing practices used by social media brand managers in order to stimulate consumer behavioural manifestations. This section shows how

and what are the key types of branded content that drive social media consumer brand engagement.

4.8.1 Educational content

Many participants engaged with branded content that they often referred to as educational. Data sets show that this type of content is based on providing the audience with valuable ideas and tips that include or relate to branded products or services. Educational content can be also viewed as brand placement as, based on the primary data, the brand is usually placed within educational content (for example, articles). This type of content has been viewed by many participants as very engaging as it provided them with added value. What is more, engagers often mentioned that they found this type of content to be a good source of knowledge, which again relates to functional factors referred to earlier. Many participants mentioned that they often react to this type of content as they perceive it as being valuable. For example, one participant stated:

'18 Things to do' or '15 Things to do', I tend to click on it, because I know the content will be good. (Natasha)

Furthermore, based on the data set it could be said that the type of content has proven to be especially engaging when it includes something that engagers view as relevant and helpful. Some participants suggested that the content is less engaging when it is just about the brand and does not provide additional benefits. One of the participants made a log in her diary in which she said that she shared educational content by travel brand. When asked about the motives behind her engagement with that specific post, she stated:

'Amazing hacks that will make travelling a breeze'. I shared that on my wall because I'm in the travelling mood now. I read that on, I think, a suggested post. I was looking for holiday stuff so I guess that's why Facebook came up with that. I thought it was so cool because it had how you can save space in your suitcase, how you can pack lighter and it was really, really interesting and funny. It had little videos as well, so I thought that would be amazing. I just posted 'I'm in the travelling mood' and then posted that video. Quite a few people liked it as well ... But that's again, kind of content. They have to find out what I want ... If it's

just what they're doing, then I don't care too much. Something that could help me, which could make my life easier. Also, stuff that I didn't know before, like the how to live a hundred years thing brand post. Finding about things as well.

(Julia)

In the context of the conversation about the educative content other respondents also added:

I think a non-selling approach is really important ... Maybe content out of the context of the company or, for example, when you have a travel company that they post content about or information about interesting places, where to go and things like this, not about their services and products.

(Maggie)

From the above comments, we can see that participants are interested in the educative content that mentions brands in more of a subtle way and provides useful and relevant benefits mostly in a form of new knowledge.

Furthermore, many participants engaged with the same educative content published by the Oreo brand page that included a recipe that showed alternative ways of preparing desserts by using Oreo products. On many occasions, they also stated that the Oreo brand often uses this type of educative content, and this is one of the reasons why they enjoy engaging with their brand page and content. Interestingly, one of the participants mentioned in her diary that she does not like Oreo as a brand or a product, yet she still decided to share and 'like' this content as she found this to be interesting as she likes cooking and this was related to her interests. The above example has yet again successfully illustrated the power and effectiveness of educative content.

4.8.2 Visual Content

Based on the diaries' entries, it becomes evident to the author that branded posts that include visual elements (pictures and videos) generated more engagement than content that is just based solely on text. When asked about

the diary entries that mentioned many 'likes' and 'shares' of visual content, one interviewee stated:

I seem to like them a lot. It was also something I realised later on when I finished with this. I think it's the pictures, really nice pictures, and wildlife ... They say one picture is a thousand words and on Facebook I don't think anyone is going to be bothered to read a really, really long post, where a picture can say something in a stronger way and get you more emotional ... They make more of an impact. (Julia)

Another participant recorded the following entry:

Wonderful, easy and fun post of Skittles. I shared that picture after a few days, and a few friends shared it as well. I think it's a really fun picture, simple picture again, so not complicated and fun.

(Zuza)



Figure 11 Photograph of the screenshot included in the participant diary

Some participant also mentioned sponsored posts that they interacted with because of the picture quality. For example, one participant stated:

The first one was sponsored, and I was quite surprised, because I didn't really understand why. I know this restaurant, but I never searched for it before, and it showed up. I think I now like the page, as well. Before I liked the page, the photo showed up, and I tagged a friend in the photo because I'm interested in food, and because it was a quite nicely arranged photo.

(Josh)

Based on the statements provided above, it could be argued that quality pictures can provide strong impact and stimulate brand-related consumer

engagement behaviours. Furthermore, the respondent also suggested that content in the form of a picture can also present them with some emotional value.

4.8.3 Event based brand-related content - Fifty shades of social media content

Event-based brand-related content was another prominent theme that emerged from the primary data. Surprisingly, almost all participants identified that they respond to brands' posts that are based on current events or popular trends. This type of content integrates brands into specific themes and for the purpose of this research is defined as:

'any type of digital content that is grounded in a recent popular theme that incorporates a brand in order use the current popularity of the theme to attract its social media users and increase engagement'.

It is important to acknowledge that this type of content does not have to be related to a brand product category and can purely be based on the event. For example, a majority of the diarists engaged with branded content based on events such as the *Fifty Shades of Grey* movie release, lunar/solar eclipses, the Apple watch release, Valentine's Day, Mother's Day and 'Dressgate'. In the section below, the author presents some of the most common visual examples taken from participants' diaries, which effectively illustrate of how different brands from different categories adopted this strategy on their social media brand pages. Each example will be accompanied by some commentary on how this concept was viewed and interpreted by the engagers.

Theme 1: Fifty Shades of Grey

A substantial majority of diary logs mentioned engagement with brands' posts that were grounded on the theme from the *Fifty Shades of Grey* movie, which at that time was about to be released in cinemas nationwide. A number of brands capitalised on the interest in *Fifty Shades of Grey* by using themes from the film to promote their products and services. Below are some the key examples that were included in the diaries. Please note that the author deleted

public Facebook comments included next to the content due to confidentiality, hence only images are presented.

A. Screenshots from the posts published on Facebook by VisitScotland

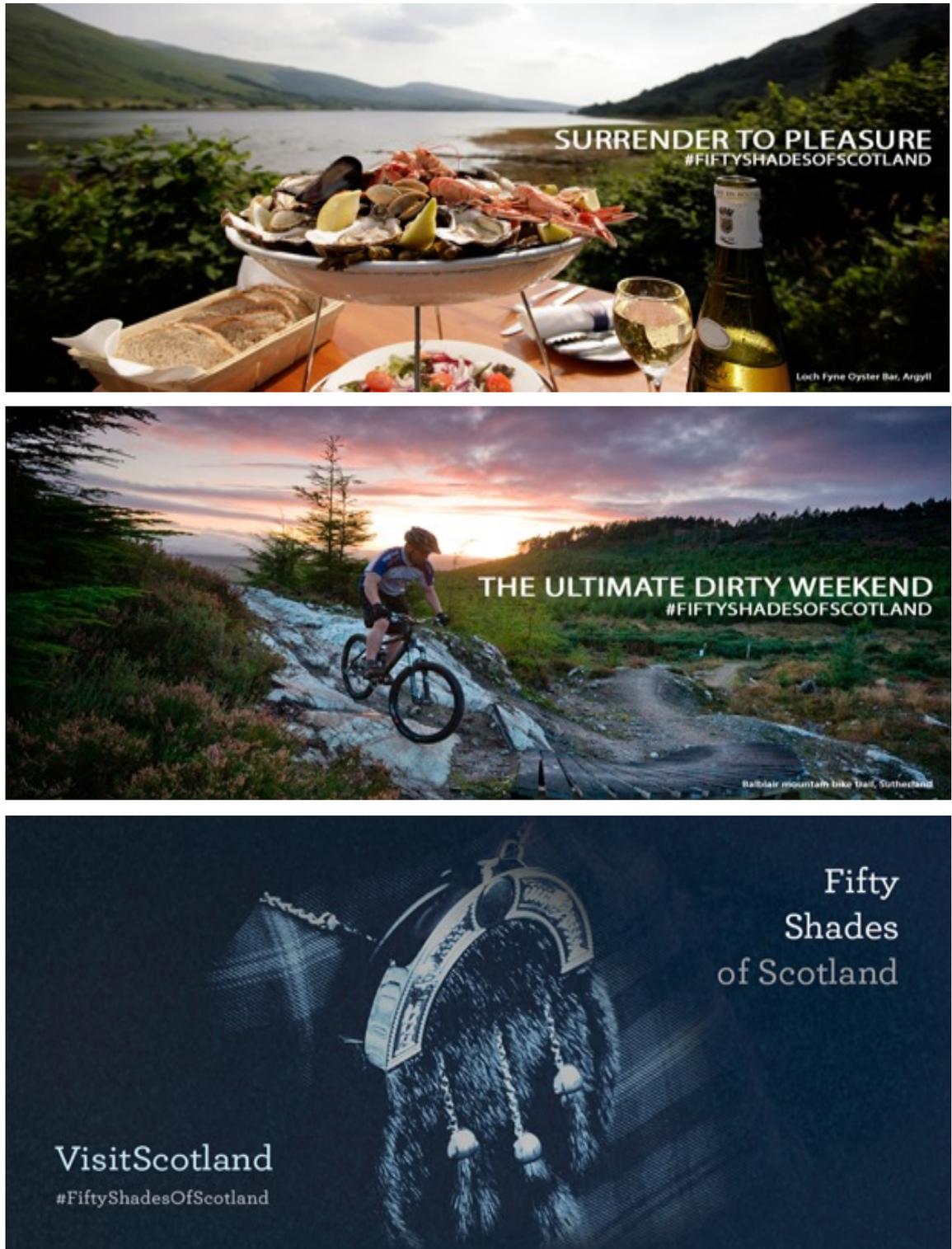


Figure 12 The above are original photographs from Visit Scotland that were mentioned by the diarists.

During one of the follow-up interviews, when asked about why she decided to 'like' the brand posts that included the content presented above, one interviewee stated:

Because the movie was streaming two days before Valentine's, everyone was talking about it ... I really liked the way VisitScotland did it. The photo which appears under the caption '50 Shades of Scotland', it looked like the cover of the first book, but instead of the title was a black sporran, so it looked almost as authentic as the actual cover or the next book. It was done so well. When I clicked to read more they had this selection ... Things to do, places to see, and things to eat in Scotland. The reason it was really funny because it really sounded as if ... I mean the vocabulary fitted into the language of Fifty Shades of Grey in a way, like something about a steamy or hot weekend somewhere in the Shetlands ... In a way they played on the concept of mainly actions, or things connected to romance as they presented Scotland ... Then there was something about an aphrodisiac for the crazy weekend with your lover and then there was a plate of seafood, because this is the year of food and drink in Scotland ... that really captured my attention...I really liked this concept, it was really great. (Julia)

B. Innocent brand and its use of *Fifty Shades of Grey* theme

Many participants in their diaries mentioned the Innocent smoothie brand, which followed a similar strategy to VisitScotland and also based their social media branded posts' content in line with the *Fifty Shades of Grey* theme.



Figure 13 Original post from Innocent Brand Page included in the diary.



Figure 14 Original post from Innocent brand page included in the diary.

During the interview, one participant stated:

If something's big in the news, especially Innocent, they'll use that ... And I've seen quite a few of spoofs of Fifty Shades of Grey by different brands. Innocent did another one as well ... Fifty Shades of color... had different paint samples with Fifty Shades of Grey ... I think it's more engaging because I shared that post.

(Victoria)

While the *Fifty Shades of Grey* theme was one of the most vivid examples from the diaries' entries, there were some other examples of this pattern displayed in the participant diaries that were proven to be very effective and are demonstrated below.

Theme 2: The Dress

'The dress', also referred to as 'Dressgate' was a phenomenon that went viral on 26 February 2015 and was associated with the hashtags: #thedress,

#whiteandgold, and #blackandblue. The phenomenon was related to a photograph of a dress posted on the social media platform Tumblr, which created a global disagreement among social media users over whether the dress pictured was white and gold or blue and black. After the surfacing of the image, in the first week alone, more than 10 million tweets mentioned the dress (Google, 2015). A majority of the diaries included the photographs of brands that used this theme to increase users' engagement. As with previously discussed posts, participants again agreed that they found this content as engaging and stimulating their consumer engagement behaviours. Below are some of the screenshots of the branded posts taken from the participant diaries that are based on the 'The Dress' theme that was included by participants' examples in their diaries.



Figure 15 Original Photo of the Dress



Figure 16 Original Photo posted by Ferrero Rocher brand on Facebook.

Ferrero Rocher used the popularity of 'Dressgate' and posted the above picture on its Facebook brand page. In response to this campaign one participant logged a following entry about the above post by Ferrero:

Diary entry: Shared post – Amazing response to dress debate by Ferrero Rocher. Love it! (Diary/Zuza)

Theme 3: Apple watch release related content

Below, the Innocent brand used the buzz surrounding the release of the new Apple Watch in order to engage with its Facebook users.

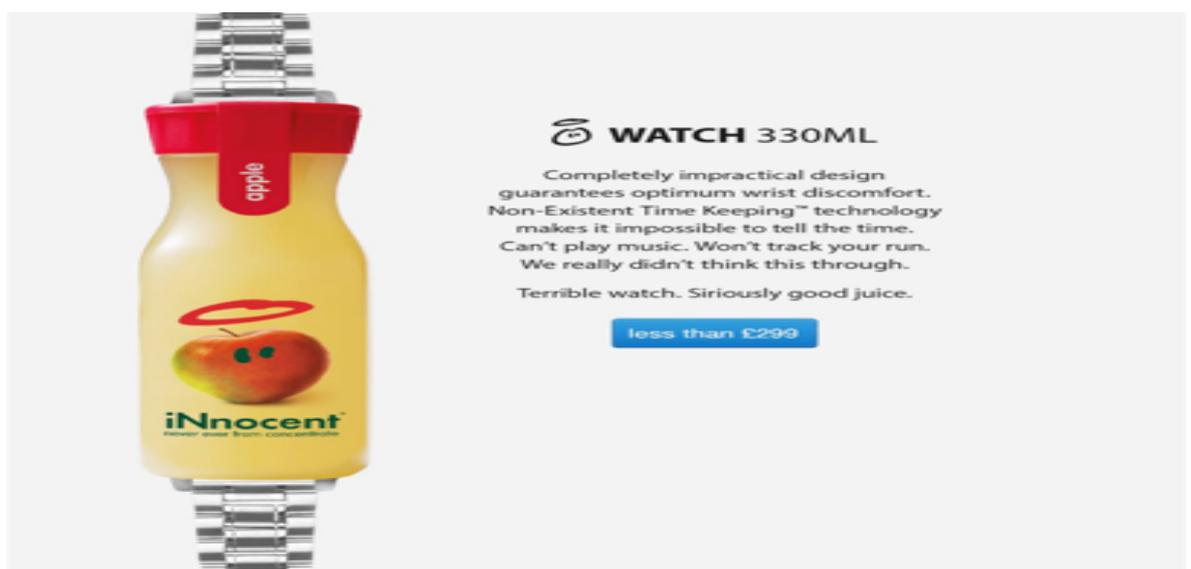


Figure 17 Original post from Innocent brand page included in the diary.

Many participants that engaged with this post found this 'extremely funny' and 'current' and many participants liked it as well as shared the post with their Facebook peers.

Theme 4: Eclipse Rising

A total lunar eclipse took place on 4 April 2015. As with the previous two examples, many brands adopted this theme in their promotional activities on Facebook. One respondent stated:

Because they again transferred the specific topic of the eclipse to their own. In this case, the sun was an Oreo biscuit. I think it was the moon, or there was the sun, and then the Oreo gets in front of the sun so they're transferring their own product to something else. I think they do this lots of times, they're sometimes on their Facebook fan page because I think they are very funny ideas. I think it's a very famous fan page for Oreo because they're transferring their product to other things in life because they're round, they're a circle, so you can use it for a lot of stuff. For me, it was interesting because ... I think when you're seeing some kind of thing, like an event, for this day we were interested in this event. Then you, all of the time are thinking, it's a pretty good idea to relate your brand to this event ... I think whenever content is related to a specific event, like the same with the Valentine's, then for me it's more engaging.

(Alex)

Similarly, another respondent logged the following diary entry:

At the 20th of March, there was an eclipse. Oreo used this event to create an Oreo eclipse. From my point of view, it was a very creative add, I liked the post and I shared it with my friends.

(Diary/Oliver)

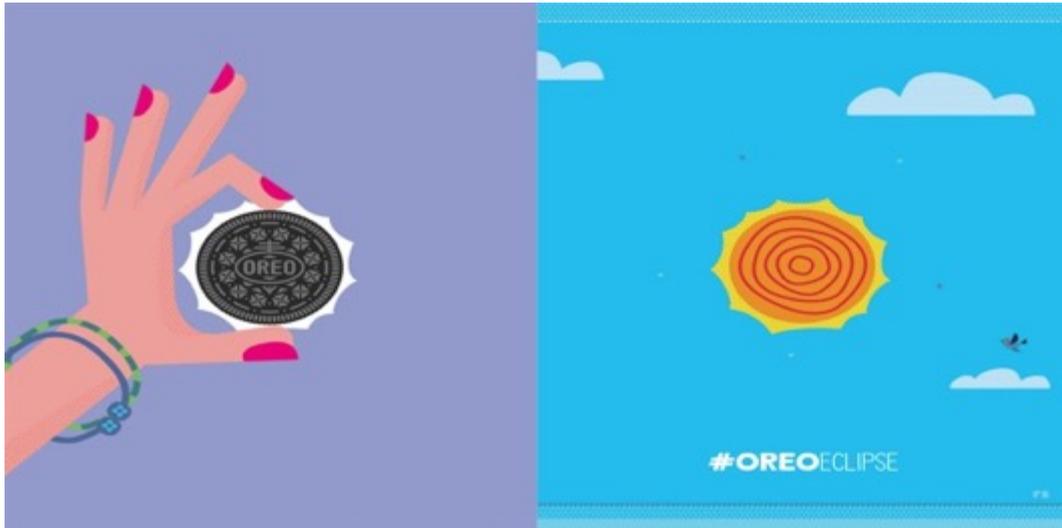


Figure 18 Example of branded content posted by Oreo

Another diarist posted the following entry about the Jaffa Cake brand:

Diary 19: 23:05: On the newsfeed I noticed that a friend of mine posted a video of an old commercial. The brand was Jaffa cakes and the slogan 'Half Moon, Full Moon Total Eclipse'. I watched the commercial and I liked the post. It was very funny.

(Diary/Luna)

This view that branded content based on recent events is one of the strongest factors influencing consumer engagement behaviours was shared by most engagers. A majority of the participants indicated that this type of content always stimulates some sort of consumer engagement behaviours toward the post. These suggestions emphasise that the concept of using current trends seems to be a very effective way of stimulating engagement among digital natives on Facebook. It is important to mention that the above presented are just a few examples of this practice. Many respondents logged similar entries in their diaries.

4.8.4 Entertaining content

A majority of diary entries included some content that was related to entertainment, enjoyment or passing time. Some of the examples of branded entertainment in the participant diaries included: contests, games, surveys,

test, sweepstakes and videos. Many participants expressed that they like to engage with branded content as it provides them with entertainment value. One respondent in his diary had written that he decided to take part in a 'fun' questionnaire provided by Ikea, and during the interview he stated:

It was a questionnaire, how you can identify if your partner really loves you. It was for girls testing if their men are in love with them. It was something like, okay, if they're going with you to IKEA, they're spending, I don't know, three hours with you when they carry your bag, then they really love you.

(Oliver)

Based on the above, it can be suggested that participants engage with content that provides them with some entertainment value that is also related to the brand product or service. Another participant mentioned in her diary that she voted for her favorite ice-cream flavour and during the interview she said:

Like, you could vote for your favorite flavour and then all students got it this one day for one pound or something. He is doing these things and keeping the people connected to him, interacting with him, and that works. At least for me it works.

(Susan)

Similarly, another participant logged the following entry in her diary:

Debenhams is a brand that I have 'liked' on Facebook. I like this post because it was a result of a Mother's Day competition where a Debenhams designer was personalizing home accessories with winning users comments around the theme of 'My Mum taught me to...'. I liked this post because it was different from any other Mother's Day-themed post that I have seen on Facebook ... If I had logged into Facebook the day before, I would have entered the competition.

(Diary/Alice)

For some participants entertaining content is something that they seek in order to fulfil their need for this type of content. In other words, they purposely engage with brands because they expect to be entertained. For example, when reflecting on her engagement with brands on Facebook, one respondent said:

Rationally, the expectation is that I get something out of it. For some people, it might be a special offer or something, and for me it's mostly entertaining content. (Lucy)

The above statement suggests that some engagers are more pragmatic and view their engagement with brands as a type of an exchange through which they expect to receive something in return.

4.8.5 Emotive Content

Another common factor influencing consumer engagement behaviours was the emotional value of the branded posts that were published on Facebook. All of the respondents in their diaries included posts that stimulated some sort of emotional response. Respondents included branded posts that they labelled as funny or humorous, cute, sad, scary, shocking or controversial. These posts included pictures, videos, comics and one-liners. Humorous posts were the most dominant theme across all of the emotive posts that were included in the diaries. When asked to provide more detail about the diary posts related to the Rimmel brand, one engager stated:

It was a video for Red Nose Day, because they had a certain lip-gloss range for Red Nose Day. The cameraman is videoing it but it doesn't show you on the screenshot that David Walliams was actually dressed as a supermodel, it was Cindy Crawford, Cara Delavigne, and I think he was dressed up as Kate Moss as well, so I think that made me laugh because he was dressed up as all these super models. I think that actually the only post, although I like Rimmel on Facebook, I think it's the only post I liked on it, because I found it humorous. (Alice)



Figure 19. Photograph of the screenshot included in Alice's diary

Similarly, another participant logged the following entry:

A friend of mine posted a video of a spot. The brand was Durex and the slogan: 'The future of sex revealed' I watch a video and liked the post.

(Chris)

During the follow-up conversation, he revealed that he often likes posts from Durex for the same reason.

During the follow-up interview session, another participant provided a valuable reflection on humour-induced brand posts that he interacts with:

I think funny content is very engaging ... Something which is not usual because you have so many brands on Facebook, and every brand is engaging all the time, every day, in every hour ... I think to really stand out from that you have to be creative, you have to be different ... I think that's why brands like Sixt, for example, they're successful because this is just a car rental brand and they make such funny advertisements. It can be on Facebook, it can be on really big billboards. They have so much power behind this that when I think about renting a car, I would always say, oh, Sixt, because they are really engaging me with funny content, provocative. They're just different, and I think that it's really important for brands because there are so many. And within this competition, you really have to stand out to engage me.

(Jackie 11)

Similarly, another participant stated:

If you want to get me, you know, if you want to get my attention, it's through humour. That's one of the most engaging things.

(Victoria)

Based on the above statements it can be suggested that brands that display a sense of humour in their Facebook content can be very effective in driving consumers' engagement behaviours, and it also creates better brand recall. Furthermore, many participants stated that they often share emotive content when it can stimulate strong emotions in others; in other words, when they want others to experience a similar emotional response. When asked about her diary entry and why she shared branded content, one of the participants stated:

It is fun, exciting. I thought it's a really cute story ... They are doing commercials with dogs and horses, I just simply share that. It makes me feel good that that makes them laugh [friends].

(Zuza)

Looking at the above examples it could be suggested that sharing emotive brand content may be driven by a desire to make others in the network feel good and therefore it presents some social layers as well. This, therefore, also relates to previously discussed social factors, as it could be argued that this type of content helps engagers to connect with their network of friends. Since humorous content has shown to be very popular, some participants mentioned, in their view, that when they share this type of content it can get high numbers of likes and comments, which also makes them feel good/accomplished (this relates to validation factor further discussed in section on consumer-related factors). One respondent logged a diary entry in which he mentioned that he shared a BMW ad, and during the interview he stated:

The BMW ad was very funny. I knew a lot of my friends also would 'like' it.

(Alan)

Many engagers similarly suggested that they often share this type of branded content as it 'always works' (Oliver). Thus, it could be argued that sharing brands can be said to provide consumers with some sense of accomplishment and give them a sense of popularity. Subsequently, this theme can also be connected to consumer-related factors (validation) that will be later discussed.

4.8.6 Celebrities

Brand-related posts that included famous celebrities were another important sub-theme that emerged from the data sets. Many engagers in their diaries included logs in which they mentioned content that included famous celebrities. This was mostly related to the empathy that participants had towards some of the famous personalities. One participant engaged with brand posts that included Emma Watson, and she provided the following justification:

I 'liked' it. I can't remember if it was a sponsored ad or a friend liked it, but it's related to Emma Watson. I like Emma Watson, so I liked the post.

(Luna)

Furthermore, participants seem to have perceived celebrity endorsement as a reassurance of the brand-post quality as they often mentioned that if a specific celebrity is mentioned then it must be something worth interacting with.

4.8.7 Behind-the-scenes content

Another type of content that has proven to be effective in driving participants' behavioural expressions of engagement was based on brand posts that showed some kind of behind-the-scenes material. In other words, this type of content was based on providing the audience with some content related to the brand that would usually be out of public view. Most of the behind-the-scenes content mentioned in the diaries was based on brands' employees and their everyday working environment or on showing how the brands' products were made. Many participants valued this type of content as it allowed them to get to see a more personal side of their favorite Facebook brands. In the context of the conversation surrounding this type of practice, one participant explained why he engages with this type of content by providing the following comment:

I like seeing the workplace, posts about the workplace ... because it shows more of a personal side, it's like you see that the brand isn't just a brand. It's the people behind the brand ... I just like it. It makes me feel closer to the brand.

(Alan)

Based on the above comment it could be said that providing behind-the-scenes content not only can drive brand-related consumer engagement behaviours but can also strengthen the emotional bond between a consumer and a brand. Furthermore, some participants mentioned that they prefer to engage with behind-the-scenes content as opposed to traditional forms of promotion:

Like the snacks I talked about before, I wonder how they're made, but I don't really care about whether you are doing a promotion. You can tell me your new flavours, but I don't want to know if you're on sale. I'll know when I know. I don't like seeing sales about your price, that kind of stuff. I prefer something like behind-the-scenes, how is it made.

(Naomi)

As presented by the above statement, it could be said that some participants are often curious about how their favourite products are made and providing them with more personal content can be more effective in driving interactions between consumer and a brand. Consumers themselves often post personal content in the form of photographs or videos on to their networks, and it could be argued that consumers expect similar behaviour from their favorite brands. Data sets suggested that providing consumers with behind-the-scenes information, which would normally be regarded as something restricted, can also create a feeling of inclusivity. When asked why she interacted with a brand post included in the diary, the respondent stated:

I really liked the fact with this brand they post pictures from the office, because usually you're just a customer. That's the way you can identify with the staff and then with the brand, and build a connection with them ... because it's a social network, it should be personal, there should be people involved.

(Lucy)

Based on the above comment it could be argued that providing content that is shedding light on to some internal brand activities can make the consumer feel special or connected with the brand and its workforce. Furthermore, as suggested above, the participants' social networks are based on some form of social activity and human connection and by providing this type of content brands can connect with consumers on a human level. In turn, the human approach may result in generating higher numbers of behavioural expressions. Some participants also mentioned the behind-the-scenes content, which is based on demonstrating how the branded product can be used. This is effectively illustrated by the following diary entry about a post from MAC cosmetics:

MAC is a make-up brand that I liked on Facebook. I liked this post because it was a behind-the-scenes picture at a fashion show in Paris. Looking at the picture, it almost felt as if I was at the fashion show and when I saw how the make up was used, it made me want to try the make-up techniques myself.

(Diary/Alice)

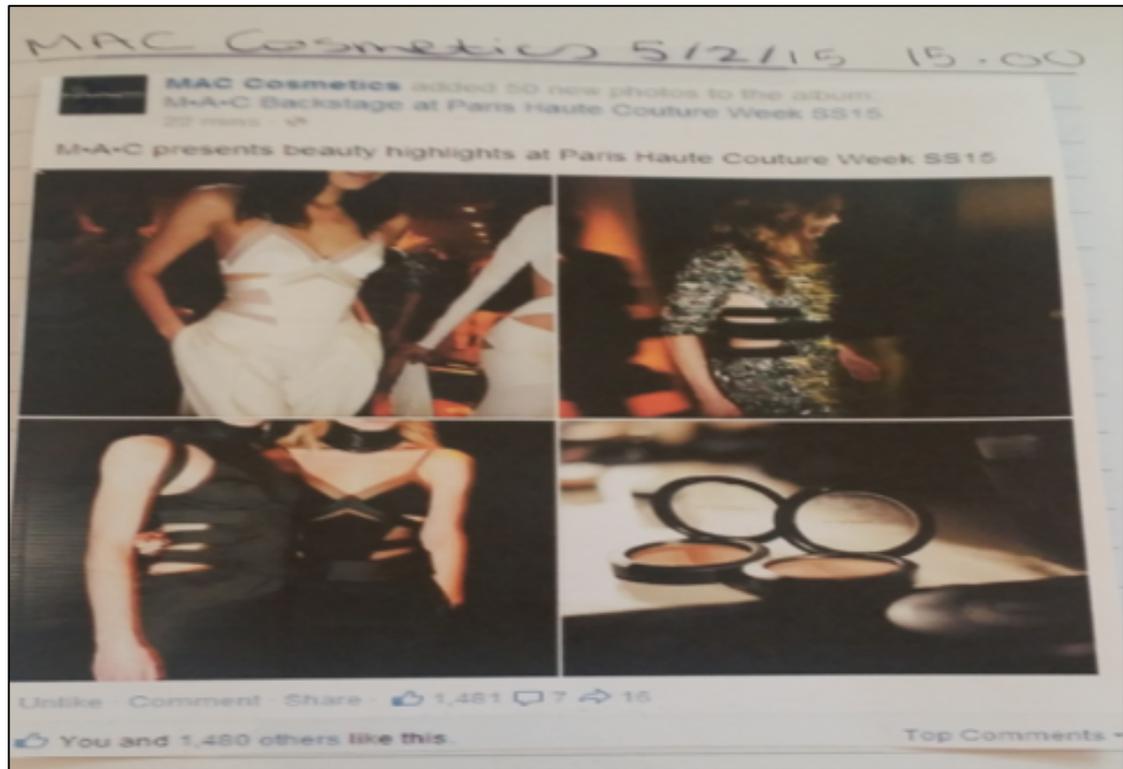


Figure 20 Photo of the screenshot included next to the diary entry (Alice's diary).

As illustrated by the above comments, providing consumers with this type of content can also make them feel included in the experience, which also relates to previously mentioned social factors.

4.9 CONSUMER-RELATED FACTORS

Factors connected to self were of great importance to brand-related consumer engagement behaviours that participants engaged with. The diary and interview sessions revealed that participants attributed specific characteristics to brands they decided to engage with. Based on these characteristics,

participants engaged in different forms of impression management. The two most dominating themes related to impression management practices were based on self-expression and self-enhancement.

4.9.1 Self Expression (self-image congruence)

Expressing oneself through branded content was one of the most dominant themes that emerged from diaries and interviews sessions. A significant majority of participants articulated that their engagement behaviours are to some extent influenced by the desire to express themselves by the means of branded content. Most participants were confident that the brands that they are engaging with are the reflection of who they are and what they stand for (values), and this was based on the characteristics that they attributed to specific brands. During the interviews, it became apparent that engagers were conscious of the identity-management practices on Facebook. They often openly admitted that they want to be perceived in a certain way and they believe that this can be achieved when they engage with a certain type branded content. Interestingly, most respondents were very open about their impression-management practices, and there seems to be no self-censoring involved.

Data suggest that participants purposively and consciously decide to like brand pages that are displayed on their profiles. For many this is a form of self-expression as they believe that the list of the brands they link to the profile represents who they are as people and values they represent or stand for. However, liking pages was not the only behavioural expression that was associated with self-expression. In fact, liking, sharing and commenting behaviour were also connected to self-expressing. This theme can be effectively illustrated by the following comment provided by one of the engagers during the interview session:

It's like creating your own brand based on what you like ... I wouldn't 'like' something that I don't want to be associated with, because it's all about creating your own image, personal image and expressing yourself. I definitely think about it like that. Yeah, I have to admit if I 'like'

some things, I know that other people might see it, so I think about that when I 'like' something. (Alan)

Some participants stated that this strategy works very effectively and it feels like their friends on Facebook associate them with the brands that they engage with. By the same token, they also associate their Facebook friends with brands they engage with on Facebook. This can be effectively illustrated by the following statement:

Because I'm doing this [use brands for self-expression], I'm also transferring other brands to my friends if they like it, when they like it. Sometimes friends of mine like a brand, then I would say, 'You really like this brand, because I don't see you in this way?' I think, 'Why do you like this brand, it doesn't represent your lifestyle? Somehow, also again with Bionet ... My roommate in my German city, he is really caring about the environment. He is not using a car because of the environment and all that stuff. When he likes Bionet, for example, I think, 'Yeah, for sure you like this. It really represents your lifestyle'.

(Oliver)

Interestingly, some engagers decided not to like specific brand pages or branded content because they did not want to be associated with them – even when in their offline realities, they used these brands or liked a brand's personality. One of the respondents was a devoted fan of the Morgan Spice brand in his offline life and he often visits their Facebook brand page, yet he decided that he doesn't want others to associate him with alcoholic beverages, and therefore he decided not to engage with any content that is being published by that brand page. Similarly, another respondent stated:

There are a few things [brands] I never liked on Facebook because I thought, 'What would other people think about me?' I'm always thinking what people might think if I like certain things ... Because if my friends see that, oh my god, what will they think? So I'm always considering if I like something, what others will think of it ... It might just be a reflection of what people are thinking. What they're doing and how it can come across. It's super easy to just judge someone regarding their news feeds. I always kind of did that, and I'm kind of interested in what you're liking ... Because if they have six hundred friends on Facebook, fifty of them actually see what they posted and forty of them think I'm a douche bag ... because I feel like I still might be judged on what I'm liking. I have no problem telling people if they ask me. But when it's on Facebook, everybody sees it, it's so exposed.

(Julia)

Another participant during the follow-up interview seemed to display some stress when he was talking about his interactions on Facebook, and at some point, he stated:

I'm a bit afraid of posting something wrong, or giving the wrong impression.

(Josh)

Based on the above comments, it can be concluded that while participants often decide to engage with brands on Facebook to self-express, they often also decide not to engage for the same reason.

4.9.2 Self-enhancement

Engaging with branded content on Facebook for self-enhancement was another theme among the participants. Many participants engaged with brands that they associated with higher status. Participants mentioned brands such as Ciroc Vodka, Michael Kors and Dolce Gabbana, to name a few. Some participants stated that they consciously select certain brands because they want to be associated with a specific lifestyle, which usually was connected to luxury (but not exclusively). When asked about her engagement with a premium vodka brand, one participant reflected on the practice of posting pictures that display brand identity:

Ciroc brand, it's associated with VIPs ... [on Facebook] I'd probably look quite good as well, drinking Ciroc ... I suppose with certain [vodka] brands, if you like to go on a night out, you post that particular brand of vodka [expensive] as if to say, you've got this brand of vodka, as opposed to just the ones you'd get on a night out [cheaper].

(Alice)

The participant further explained this phenomenon by providing some connection to her offline life:

It's a status thing, because one of my friends on Facebook, her boyfriend had bought her a ring for her birthday, and she didn't just say,

'Oh, he's bought me a lovely ring', she said, that he'd bought her a Swarovski ring ... I've got perfumes that probably are empty, but I think I've kept the bottles, so if any of my friends come they see I've got Jimmy Choo perfume.

(Alice)

Based on the above quotations it can be suggested that some engagers may want their networks of friends to associate them with expensive and luxurious brands. In order to archive these, they may decide to like specific branded content or upload appropriate content that would relate to that brand.

4.9.3 Validation

Some engagers indicated that that they like, comment, share or upload branded posts in order to be recognised or become popular among their friends. They said that they feel appreciated and happy when they see that their posts are liked or shared by others from their network of friends. Therefore, often they try to find content they believe will influence their networks of friends. These can be effectively illustrated by the examples below:

It makes me feel quite good to know that that post was a big thing and I decided to share it, and I thought, other people must have found it and thought it was quite important as well or they could recognise the message behind the post as well.

(Serena)

Similarly, another participant added:

It gives me some reassurance knowing that people decided to like it.

(Victoria)

Based on the above examples, it could be argued that participants post branded content in order to feel popular or reassured. This can also relate to social capital as users gain collective value from such actions (Young, 2011).

4.9.4 Personal or work-related relationship with the brand

Some participants also mentioned that they engage with brands they have previously worked for or are currently employed by. Respondents often felt some form of attachment to former employers, resulting in an impact on their engagement. For example, one interviewee stated:

I don't know, I can't really explain it but I feel attached to my former employees, somehow. It's all about creating awareness and creating customer relationships and somehow it also affected me, even if I was not targeted. Somehow, I just noticed it while I did this diary. That was the point, that I didn't know before about myself and I didn't expect it.

(Iris)

As suggested by the above statement, this was not something that participants expected, and therefore this attachment was subconscious. Another theme that emerged in this category was based on showing support to both former and current employees. One participant stated:

I've worked at Tchibo ... and that's something like supporting the company you work for, that's the reason why I liked them.

(Alex)

Another subject similarly stated:

I'm working at its retail store. They have seven different retail stores. In Edinburgh, they sell groceries, so whatever they post I like ... to support.

(Julia)

The above theme shows that past working experience can also have a positive impact on behavioural manifestations of consumer engagement.

4.10 BRAND-RELATED FACTORS

Another major theme that emerged from the primary data was linked to different brand-related factors. Over the period of 11 weeks, participants engaged with a wide range of brands ranging from FMCG to luxury brands. Similarly, both utilitarian and hedonic brands were included in participant

diaries. Below the authors discusses key themes linked to brand-related influencing factors.

4.10.1 Brand personality

One of the overriding themes connected to brand-related factors was brand personality. A majority of the respondents agreed that brand personality is an important driver of consumer engagement behaviours. It is important to mention that only well-known brands that have a well-defined brand personality were connected to these themes. One respondent logged the following diary entry after she liked a post from Nike's brand page:

Nike motivates me all the time. With their slogan 'Just do it', with their mission 'to bring inspiration and innovation to every athlete in the world'. With the postscript, 'if you have a body, you are an athlete'. I enjoy following the Nike page, interesting and motivating commercials, posts, et cetera. ... I liked the posts of Nike because it's just in Nike style and I love that style.

(Zuza)



Figure 21 Screenshot of the content included Zuza's diary

As it is evident from the above diary entry, Nike's personality and its brand identity are well presented in the above post in terms of both visuals as well

as the textual content. Many diaries included similar entries. Brands that used their personality and behave on Facebook as humans and have an active voice that reflects their personality were considered as more engaging. During the follow-up interview, another respondent stated:

I think the key is the brand personality, because as I said, the social network is created for people to connect and interact, so if the brand is like a person you can interact with, then it's really engaging. If the content that is shared also reflects that personality, then I think it's worthwhile. (Lucy)

Apart from highlighting the importance of brand personality, the above quotes also suggest that a brand that behaves like a human on social media can become more engaging. During the interview, another engager similarly added:

If the brand has a bit of personality. For example, Innocent. I would say they've a funny personality. They are, as I said, up-to-date, and that they don't take themselves too serious, and they offer ... a lot of engaging content, I think. (Luna)

Therefore, it could be suggested that brand personality can be an important factor in driving consumer engagement and sharing content that resonates with that personality can effectively stimulate consumer engagement behaviours on Facebook.

4.10.2 Brand values (involvement in social cause)

Brand values were another brand-related theme that emerged from the data set. They are viewed as the core principles that are connected to actions that the brand communicates to the users. For example, one participant mentioned the Jimmy Fairly brand in her diary, and when the respondent was asked about the brand during the interview, she stated:

Their concept is Jimmy Fairly, because for each day they sell and design glasses and sunglasses and for each [pair of] glasses you buy, whether sunglasses or not, they donate one pair of glasses for people who really need glasses in third world countries. I would love to have

their sunglasses. I like their brand values, which they communicate with their promotion.

(Iris)

A closer look at the data indicated that this theme was also related to specific brand activities that involve some sort of fund raising or other similar activities that involved brand engagement with a good cause:

[Innocent] You feel like this brand is really close to you and they're not like other brands. Other brands, like other juice brands, like what other brands are there? From a can they always say how healthy we are, blah, blah, blah. I don't really care about what they do, but Innocent is like, they do this to raise funds. I think ... I think, what they are doing is quite cool. It was started by some young people that liked smoothies ... It's kind of cool, and I like that brand ... I do prefer this brand over others. Somehow, I feel like they care about society. I'm seeing this brand grow, you know what I mean? I quite like it.

(Naomi)

Digital native tend to like brands that share similar values to themselves with which they can identify.

4.10.3 Brand loyalty

The primary data revealed that brand loyalty is another important factor that influenced the majority of participants' consumer engagement behaviours. Phrases such as, 'because I use Mac cosmetics' (Alice), or 'I 'liked' it because they are my favorite cookies' (Luna), or 'it's, like, my favorite game ever!' were visible across the data set. Based on the diaries and interview sessions, brand loyalty is highly related to favourable post-purchase evaluation that respondents previously had with branded products or services. One engager in her diary wrote a log that stated that she had 'liked' the Gap brand page since making her first purchase, and during the interview she further explained:

I think it's a good quality product. I don't know the materials. When I bought my first Gap hoodie it was a few years ago, and I've still got that. I really like a product when I have bought it and have it a few years. They are still amazing.

(Zuza)

The above quote highlights that the participants had a positive experience of that brand's product and it made her 'like' the brand page on Facebook. Thus, it demonstrated that the quality of product has an impact on the brand loyalty, which can lead to behavioural manifestations of engagement. Interestingly, however, the fact that the consumer feels loyal to the brand does not necessarily mean that they currently own a product or use the service of that brand. During the interview, when asked to clarify his diary logs about the Volkswagen brand and other brands from the Volkswagen family with which he often engaged, the respondent stated:

I really like Volkswagen and like all the other brands because also Audi, Porsche, Lamborghini, they all belongs to VW ... They are quality cars. Also, in the past, my father, for example, he just drives a BMW, Audi, or Mercedes. It's same for me because my parents have these cars, I was raised in these cars also. It's some kind of special relationship to it. Perhaps when I see them in the news, and I hear some bad news or good news, I also have a feeling with these brands. I hope that they will run successfully. Here when I am in Edinburgh, and I'm seeing these brands, I was, 'Oh, great. They're also enjoying this brand.'

(Oliver)

Based on the above quote is it apparent that the participant's loyalty to the Volkswagen brand is based on his parents' influence, which has helped to create and foster a special relationship between him and the brand and which made him committed to the brand. This has led him not only to engage with the Volkswagen brand on Facebook but with the whole family of Volkswagen brands. During the interview, he suggested that he would only ever purchase cars made by the brand.

Based on the above evidence it can be suggested that brand loyalty can be seen as factor that influences consumer behavioural expressions towards a brand. Some participants also mentioned brand spirit; for example, one responded stated:

Yes, I like the spirit of the brand [Adidas] and the ... the quality is good but not better than any other, let's say Nike, but it's more the spirit of the brand.

(Iris)

Based on the above statement it could be argued that participants who favourably view brand spirit may also be influenced to engage. Furthermore, in their diaries as well as in the follow-up interviews, a few participants also mentioned that they engage with brands because they trust them. When asked about the diary entry that included interaction with Starbucks, one participant stated:

I trust that brand. I think they've got an excellent product, and that's basic for me for both trust and a relationship.

(Zuza)

As suggested by the informants, the brand trust was often related to positive past experiences that engagers had with a brand. In other words, trust, which is a relational concept in itself, can also influence positive behavioural expressions on Facebook.

4.10.4 Brand love

Many participants indicated in their diaries next to their specific logs that they just 'love' a brand and ultimately this feeling of love has an impact on their engagement. Phrases such as 'I love Ferrero', or 'I love PS4', or 'I love Lipsy' are a few examples that were included in the data set. In her diary as well as during the follow-up interview, one respondent mentioned Budweiser as a brand she engages with on Facebook on a regular basis. When asked about what drives her engagement, she stated:

I love that brand, I love Budweiser. I 'like' [on social media] every single commercial, every single post!

(Zuza)

As indicated by the above evidence, the participant felt strongly about the brand and was clearly devoted to the brand. During the interview, she also mentioned that she is very vocal about her 'love' for Budweiser in her offline life so that everybody knows that she loves that brand. It is important to underline that during the conversation the participant revealed that she doesn't necessarily like the beer but loves the brand. Furthermore, it was visible during the interview that the participant was very excited when she was

speaking about the brand as if she was speaking about somebody close to her. In other words, her love for the brand was passionately felt during the interview session, and it was clear that she felt deeply connected to the brand. Similarly, another engager recorded a following diary entry:

[Brand Name: Mad Ice Cream] I placed a comment under the brand picture saying, 'You should save some of the products for when I return.'

(Susan)

During the follow-up interview, when asked about why she placed that comment on the brand page, the participant stated:

Mad Ice Cream? I love the brand. I love it. I love that whole thing, I don't know, we go there almost every week. It's close to the university, we walk there twenty minutes, but we do it anyway, just to have a scoop of this ice cream. Everybody is commenting on his pictures, what he is posting, and saying, 'I love that flavour', and 'do it again', and 'when is the next time that one is coming up?' because the flavours change every day. And then people are asking for special flavours. I like the posts, I comment, I regularly comment, and I buy there. I buy there really often.

(Susan)

Based on the above statements from Zuzi and from Susan, it can be suggested that brand love can be identified as an important force driving consumer engagement behaviours. Furthermore, the above suggestions also emphasise that the feeling of love for brands can lead consumers to a continuous behavioural engagement with a brand over an extended period of time, as both engagers indicated that they engage with brands they love on a regular basis. This is the only factor from the data set which is related to repeated consumer engagement behaviours. It is important to mention that brands that were connected to brand love were the brands that consumers had previously owned or used.

4.10.5 Brand category and consumer empowerment

Many diaries included entries that were related to small (not well-known) brands. During the follow-up interviews participants stated that they liked to

engage with smaller brands in order to show them some support. Participants who mentioned engagement with small brands believe that their behavioural engagement expression on Facebook can help to increase a brand's awareness. For example, one respondent stated:

I liked My Sugar's photo. I interacted more, just to give them support.

(Lucy)

Similarly, another interviewee stated:

I just support smaller brands, probably. I really like, for example, sharing advertising of a new restaurant. For example, when I really like to go there and have nice food, and nobody knows it. I feel good to share those things because they are not well known, they are smaller brands, and I can give them the awareness they probably need.

(Jackie)

Based on the above statement it could be suggested that supporting small brands by trying to raise their awareness on Facebook is something that participants enjoy doing. This is also connected to favourable post-purchase evaluation as participants were satisfied with the product/service, and therefore it could be argued that consumers' satisfaction had a positive impact on their engagement. Interestingly, some participants also expressed that they would more likely engage with smaller brands as opposed to well-known brands even if they were equally satisfied by a brand's product/services. What is more, some participants want to engage with smaller brands because they want to have some influence and make some impact. For example, during the interview, one participant stated:

I wrote a review on Facebook for Three Birds ... I just want to support them. I know because they're not, they haven't been going for that long. They're a newer business ... This is a stupid example, but if I went to Subway for the first time in my life and I had a really great experience and I loved the food, I wouldn't write a review, because I don't think it will really change much. I don't think people will care ... because it's such a big brand already. If I write a review, it will just get lost and whatever. With these, someone might actually read it and they might actually value my opinion, because there's only a handful of people that have written one, so I feel like it won't get lost, and potentially it could

actually change something. I engage maybe, actually, more with brands that have smaller audiences. I think that's the main thing, because big ones, you just get lost.

(Alan)

Based on the above, it could be suggested some participants not only engage with small brands in order to support them but also to be able make some impact that would perhaps not be as visible on Facebook if they engaged with well-known and established brands. It could be argued they want to feel included and important, and also, they want to be visible to others.

4.11 Engagement beyond purchase versus engagement with purchase

While a substantial majority of brands mentioned in the data set were brands that were previously owned by engagers, many participants mention brands that they never previously possessed. These brands mostly included premium brands that participants aspire to purchase at some time in their lives. One of the participants logged the following diary entry

I don't own anything from Michael Kors, however, I think it's a really solid brand and I enjoy the design of their bags. Lately, they published on Facebook a picture of a woman who is on a boat ... It made me think about summertime, clothes and shoes that I have to buy ... I cannot afford Michael Kors. If I could, tomorrow I would visit them to buy some nice dresses for summer.

(Julia)

When asked why she engaged with a brand she had never owned, the participant stated:

Because I would like to have a Michael Kors bag. A few of my friends also had bags and shoes. All of them are really happy. I was asking my friend if I can even borrow it because it's so special ... I thought it would be great to have one.

(Julia)

Another participant had mentioned Volkswagen and BMW brands on a number of occasions in the diary. When asked whether he had owned a Volkswagen or BMW before, the subject stated:

No, unfortunately not. They are too expensive for now. When I've got my own money, one of the first things I will buy is maybe a Volkswagen or BMW or an Audi.

(Alex)

To some extent this type of engagement seems to be related to the concept of consumer visions, as participants often referred to 'how it would be...' if they owned a brand, or what they would buy if they were able to afford it. This shows that consumer-engagement behaviour is a holistic concept that goes beyond purchase-related behaviours. Also, it could be argued that posts on such brands are treated as inspiration for future purchases.

4.12 Factors influencing negative brand-related manifestations of consumer engagement.

Engagers' behavioural manifestations that have a brand focus can include both positive as well as negative online expressions. Looking closer at the number of positive versus negative consumer engagement behaviours, the data set had significantly more positive manifestations, which is proportionally reflected in this chapter. A majority of respondents unanimously agreed that they hardly ever engage in negative consumer engagement behaviours that can be seen by others. Subsequently, this would include any negative behaviour (for example, writing negative posts, negative reviews or comments) that can be seen by other users in the participant's network. On many occasions participants stated that they did not want to be associated with any negative or especially hateful online behaviours towards brands.

Furthermore, they have often mentioned that they dislike that kind of behaviour. In the context of the conversation about negative behavioural expressions towards brands, one participant stated:

I don't like that kind of engagement. I'm not a hater.

(Zuza)

The above quotation is just an example of a series of similar phrases that were very often included in the data set, and in the author's view, it successfully captures and reflects the leading attitude among the participants towards this type of engagement. Thus, it can be argued that negative engagement behaviours were not common among the participants and not favourably viewed. However, it does not mean that the participants did not want or were not tempted to express negative engagement towards brands on Facebook. One participant stated:

*Starbucks, they f*** up my order, and they didn't give me any receipt, so I've been waiting there for my order and eventually I realise they've forgotten. I go to tell them, 'I think you've forgotten my order.' They just give me this look like, 'Did you order?' What do you think I am doing!?' I was so angry, and I wanted to go to their Facebook and tell them about it. Why don't you give your customers a receipt? If you think you cannot remember the orders. I wanted to do that, but I don't want people to see me complaining about it. If I would have to, I would probably open a new Facebook [page] and send it. To be honest I would. One time I was complaining about Tesco, I don't remember what it was, I just wrote a private message and sent it to whoever is taking care of the Facebook page. I wouldn't do it publicly; I don't want people to know.*

(Naomi)

The above quotation effectively illustrates that the participant did not manifest negative engagement behaviour; not because she did not want to, but because this, in her view, could influence how others perceive her, and she did not want to be perceived by her network of friends as a complainer. However, not all forms of negative manifestation are visible to the Facebook audience. Unlinking (unsubscribing) brand pages can also be viewed as a negative form of engagement, but it is not something that appears on the Facebook newsfeed. Many participants engaged in 'unlinking' behaviour because they felt that the brand posts appeared too frequently. One respondent stated:

I unfollow [the brand page] when they post three times a day or every day ... I get a little bit annoyed by the posts because then, it's too much.

(Alex)

Based on the above statement it could be argued that an overload of information and a high frequency of posts may cause a negative emotional response, which in turn may influence unlinking behaviour. Some respondents also mentioned that another reason behind the unlinking behaviour is related to not wanting to be linked to specific brands due to a change in their own preferences and behaviours. In other words, some participants do not want to be associated with something that no longer reflects their interests. One participant mentioned in his diary that he unlinked a few brands linked to his Facebook profile. When asked to provide more explanation during the follow-up interview, he stated:

Sometimes my likes change so I just ... I don't know. I unlike them. I think it's ... The things ... I mean, I'm on Facebook since 2009. It's quite a while. Sometimes my behaviour changes. Then I'll just say, no, okay, I don't want to be matched to that brand name.

(Alan)

Another participant stated:

This one is starting to bother me because I see it a lot on my feed, because I did read their posts for a while but then I started not to like it because I noticed that their orientation is bit too young for me and it just bothers me now when I see it on my news feed.

(William)

This suggestion emphasises that consumers' likes can change over time, and if the brand is no longer relevant or no longer reflects the preferences of the consumer, this is likely to result in the unlinking/unsubscribing behaviour. In addition to unlinking, another negative engagement behaviour that is not visible to others in the networks and was mentioned by some participants is based on blocking pages. Some participants decided to block selected brand pages because brands were using it as a channel for sale advertising. After being asked about why she decided to block a brand page, one participant stated that:

I know about your sale, I don't need to get that every time I go to Facebook ... I don't really like seeing about sales on Facebook. They don't give you much content, they're just a photo saying, sixty per cent off. I don't care.

(Naomi)

The above quote successfully illustrates that excessive advertisements may be viewed negatively and can potentially lead to blocking brand pages. Another reason behind blocking behaviour was related to not being interested in the particular brand or disliking the brand. This can be successfully illustrated by the following entry from one of the participant diaries:

A friend of mine liked Red Bull and now I get a lot of sponsored ads from Red Bull on my newsfeed, which is quite annoying because I do not like the brand and I am not interested in it. I decided to hide, block, all adverts from Red Bull and do not see any other ads again. Fortunately, this is an easy step to do on Facebook.

(Diary/Anna)

While negative expression was not common among the participants, a few visible negative engagements in the form negative posts and comments were also recorded. One of the participants decided to post a negative comment on a casino brand page after having had some negative experiences:

I was quite angry, because we went with a friend to the casino one night, and they said, 'No, it's full, you're not able to go in.' I was quite angry, because there was no real reason for it, and I'm a member. I was quite angry, and I posted on their Facebook page, because I was so angry ... I just posted that I think I am a member, and I paid for the members' card ... and without a reason we're not able to go in. That makes me quite angry, I said that.

(Luna)

Thus, it could be argued that a negative experience that leads to a negative emotional response can influence consumers' behaviours through the posting of unfavourable messages on the brand page. Another respondent, although she did not post a negative comment, suggested that she does not rule this type of behaviour out in certain cases:

I don't think I would post something and say, 'Don't use this because they're horrible,' but the flip side, I would. If I felt strongly about it, I would post it and say, 'Look, these guys are useless'

(Jackie)

Nonetheless, as mentioned earlier, this type of engagement behaviour was not common among the data set.

4.13 Chapter Summary

This chapter provided an overview of factors that influence digital natives' brand related consumer engagement behaviours. Five main categories of influencing factors have been identified; namely, communication source related factors, content-related factors, brand-related factors, consumer - related factors and function-related factors. Also, the chapter has shed some light on the awareness of consumer engagement behaviours. The issue of engagement being a holistic concept that goes beyond purchase has also been addressed. Furthermore, the chapter has shed some light on different practices used by social media brand managers as it provided many examples of different types of content strategies that were used by brands to drive engagement.

Chapter 5 -Discussion

'Research is to see what everybody else has seen, and think what nobody has thought'.

Albert Szent-Gyorgyi

5.1 Overview of the chapter

This study aims to provide a much broader and more detailed insight into factors that influence brand-related consumer engagement behaviours on Facebook. In the previous chapter the author presented findings which show that digital natives' brand-related behavioural manifestations of consumer engagement are being influenced by a variety of different factors. The aim of the following chapter is to critically evaluate research findings from the preceding chapter in light of the previously presented state of the subject as outlined in the literature review and make judgements as to what has been learnt that is new. As such, this chapter will discuss the research findings in terms of their contribution to the understanding of brand-related consumer engagement behaviours on Facebook, which corresponds with the underlying aim of this thesis. As this piece of research is guided by a constructivist paradigm, throughout this chapter the author will present her interpretations and opinions, explaining the implications of the findings as viewed by the author. Also, some initial suggestions for further research will be pointed out in this chapter, which will be further discussed and extended in the final conclusions. In this chapter, the author will introduce new theoretical framework for both positive and negative behavioural manifestations of engagement and will provide an overview of creative content strategies that influence brand related consumer engagement behaviours. At the end of the chapter the author will provide some critique and evaluation on the use of the diary and interview method in this study.

5.2 Awareness and Frequency of Brand-Related Consumer Engagement Behaviours

The findings previously presented have shown that consumers have a very limited awareness in regard to their frequency of brand-related engagement behaviours on Facebook, as most subjects thought that they engaged less frequently, which is contrary to what the diaries revealed. As such, this shows that the general perception that consumers have about the frequency of their interactions with brands is rather limited. This has come as a surprise to the author as generally more awareness was initially expected. The fact that some participants have limited awareness of their engagement with branded content could mean that over the years many brands have managed to develop strategies that seemingly fit into the social media landscape. This could lead one to think that many brands have managed to turn themselves into social brands and are no longer, as one mentioned, the 'uninvited guests' of social media party (Fournier and Avery, 2011).

Furthermore, the findings have shown that consumers are more aware of their interactions with friends-related content as opposed to branded content. Yet this does not mean that consumers interact with brands less than with friends but that they are more aware of these interactions. This might have been based on the assumption that friends' content is more important for consumers, therefore, they pay more attention to it. On many occasions, it was mentioned by participants that behavioural expressions of consumer engagement are often perceived as intuitive and not planned. However, it is important to mention that this rule is not exclusive. As the engagement behaviours are in fact, in many cases, carefully planned, this would have related generally to behaviours that need some higher level of participation, such as shares or are related to impression management. This represents a very interesting contribution to knowledge as the issue of the awareness is somehow overlooked by scholars. In fact, there is generally very little attention given to the concept of consumer awareness in relation to social media and brands. This has also been pointed out by Tregua, Russo-Spena and Casbarra (2015), who highlighted the importance of further empirical research into awareness and consumers' consciousness of their actions and

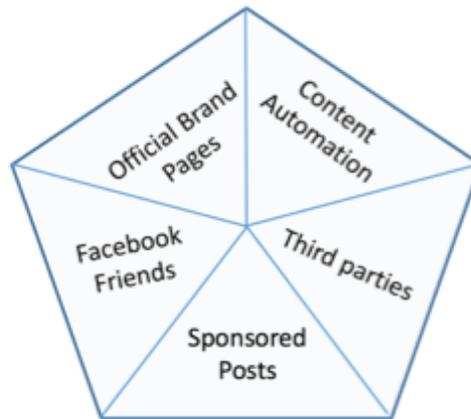
behaviours in different online contexts. To the best of the author's knowledge, their research is the only study that mentions the issue of brand-related awareness on social media. Yet the findings of their research are only based on co-creation with ethical brands and have shown that consumers are aware of their actions and their behaviour is purposive and planned.

The main implication of this finding is that it sheds some further light on the awareness of consumer engagement behaviours across different brands, which, up to now, have not been studied. While exploring issues related to consumer awareness has not be a part of the objective of this study, the author felt that they are important and worth reporting.

5.3 Key sources of brand-related content communication

Diaries have allowed the author to identify where brand-related content is coming from, and most importantly it is evident that the source itself (friends, fan pages and sponsored/automated content) and consumers' attitudes towards the communication source have an impact on behavioural manifestations of engagement and therefore can be interpreted as influencing factors in themselves. While some conceptual research on the consumer ecosystem exists (e.g. Maslowska et al., 2016), to date, no empirical research has been carried out that focuses exclusively on the sources of brand-related communication on Facebook and its influence on behavioural manifestations of consumer engagement. To the best of the author's knowledge, this is the first study that includes the sources of branded communication in relation to their influence on brand-related consumer engagement behaviours. Based on the findings, there are five main sources of communication that influence consumers' engagement behaviours on Facebook, which are illustrated in the figure below. The influence of sources of communication has shown that consumer engagement behaviours can be evoked not only by other consumers within the Facebook network, but also by third parties. Each of these sources and their influence is further discussed by the author below.

Figure 22 Key Sources of Brand-Related communication on Facebook



Source: Original

5.3.1 Facebook friends as the source of communication and influencing factor of engagement

Connecting with friends is undoubtedly a predominant premise of social networking sites and a key reason behind the development of the Facebook platform. Therefore, friends' influence may seem as a rather obvious factor influencing brand-related consumer engagement behaviours on social media. As was stated in the findings chapter of this thesis, friends' influence was one of the most noticeable themes that emerged from the participant diaries and follow-up interviews. Yet surprisingly it seems that the theme of friends being a source of brand-related content has been mostly overlooked by previous researchers in this field.

On Facebook, most of the content that is being shared happens between social media users and their friends. Regardless of whether the content is displayed to the audience because it has been generated, endorsed, commented on or shared by the social media user, it is evident that the user becomes a publisher and as such can be considered as a communication source.

To the best of the author's knowledge, no frameworks on online consumer engagement, either conceptual (e.g. van Doorn et al., 2010; Wirtz et al., 2013;

Dolan et al., 2015; Barger et al., 2016) or empirical (e.g. Baldus et al., 2014; Dessart et al., 2015a; Schivinski et al., 2016) have presented friends' influence as a direct factor that influences brand-related engagement behaviours on social networking sites.

After an extensive desk research, the author has found only one study that directly mentions friends' influence in relation to liking Facebook's brand pages (Palazón et al., 2015). Yet, that paper did not mention the influence of friends in relation to other types of behavioural manifestation which were discussed in the findings (liking, commenting, sharing). The data from this thesis shows that Facebook friends can influence a variety of different engagement behaviours such as liking (subscribing to) brand pages, liking branded posts, commenting and sharing branded posts/content. Further, the findings uncovered that friends' influence is often related to perceived shared interests amongst networks of friends and the trust that users have in believing that something is worth their attention if others from their network manifest their engagement. As such, friends represent a reassurance of, and endorsement for, the brands and branded content on Facebook, which in turn can be associated with community affirmation.

From a practical perspective, this means that providing users with branded content that is shareable can further extend the reach of branded communication on Facebook. This study did not focus on the relationship between the weak or strong social ties of individual friends and its influence on brand-related consumer engagement behaviours, and as such, this represents an interesting avenue for further study.

Furthermore, it is crucial to underline that personal characteristics of a particular Facebook friend can also have an influence on other social media users within his or her network. As presented in the findings, some personal characteristics of friends may also influence behavioural manifestations of engagement. To the author's best knowledge the influence of friend's characteristics have not been previously considered as an influencing factor

of brand-related consumer engagement behaviours and as such this represents a novel contribution to knowledge.

5.3.2 Third Party Fan Pages

As presented in the findings, third party fan pages have been shown to have a considerable influence on behavioural manifestations of brand-related engagement among digital natives. Third party fan pages can be considered as any type of Facebook page based on a specific topic that publishes content which can be accessed by users who subscribe to it. Third party fan pages represent an understudied source of marketing communication on Facebook as most of the research up till now has been focused on the official fan pages (De Vries et al., 2012; Jahn and Kunz, 2012; Sabate et al., 2014; Oliveira et al., 2016) also referred to as brand pages (Tsai and Men, 2013; Tsimonis, 2014; Palazón et al., 2015; Cvijikj and Michahelles, 2013b). Official brand and fan pages are official Facebook profiles, whereas third party pages are fan pages that can be developed and run by any individual on Facebook who has a profile and can be set up to be both public or private. These types of pages can focus on any topic and can deliver different types of content as long as they do not violate Facebook policy (e.g. ethics). Similar to official brand pages, third party pages can be 'liked' (subscribed to) by Facebook users. These third party pages are often run by the anonymous administrators and are often not verified by brands' officials. As discussed in the findings, digital natives do not know who is responsible for those pages. Due to a lack of studies on third party fan pages they were not previously discussed in the literature review but were briefly introduced in the findings chapter (see findings chapter, p.136).

Based on the findings, digital natives' consumer engagement behaviours are very often influenced by third party fan pages, and were often viewed as credible sources of information. As is evident from the previous chapter, digital natives shared an understanding that those pages are not run by social media brand representatives but by what they described as 'normal people'. The idea of these pages being run by non-professionals was one of the reasons why

digital natives viewed them as credible and unbiased sources of information. Content produced by these pages stimulated many behavioural manifestations including content and page likes, comments, and shares. Furthermore, as discussed in the findings chapter people who run these pages can be considered as market mavens. Market mavens are often viewed as influential and trustworthy which can help to understand why digital natives view third-party pages as influential.

To the best of the author's knowledge, no studies have considered third party fan pages as a direct influencer of behavioural manifestations of brand-related consumer engagement or have been linked with market mavenism literature. In the author's view, one of the reasons why it is difficult to find any studies that focus on third party pages is because these are not as easy to identify or define. Even Facebook itself often fails to provide sufficient differentiation between pages it offers (Facebook, 2017). Similarly, prior to data collection the author did not expect such a finding to appear in the data set. The effectiveness of fan pages and their influence on brand-related consumer engagement behaviours may suggest that brand managers may want to try to publish branded content on these pages.

5.3.3 Official brand pages

Brand pages represented an important source of branded communication on Facebook and were very visible across the data sets. Brand pages appeared in every piece of data and stimulated behavioural manifestations of consumer engagement that included both liking pages as well as interacting with content that is being published by those pages. As previously mentioned, brand pages are often studied in relation to consumer engagement behaviours, and as such the author has expected this theme to emerge from the primary data. However, up until now, the literature has treated brand pages as a platform for engagement but not as an individual communication source that influences behavioural manifestations. As such, this represents a novel interpretation on how brand pages can be viewed as a separate communication source.

5.3.4 Sponsored posts and automated content

Mark Zuckerberg stated that Facebook's goal is 'to reach a point where the ads are as relevant and timely as the content your friends share with you' (*Social Times*, 2014). Having around 1.8 billion users, Facebook has access to very detailed data about its consumers (likes, preferences, relationships, etc.) that they freely share on the platform in exchange for the benefits that they associate with the use of the platform (Facebook, 2017). With the access to all this data Facebook can be considered as one of the most knowledgeable advertising platforms. Facebook sponsored ads are automated and based on a Facebook strategy that targets users based not only on their demographics or interests but also on their online behaviours (Facebook Business Insights, 2017). Facebook collects these behavioural insights not only on its own platform but also through its online partners. These types of behavioural data are collected through the tracking pixels installed on websites and include, but are not limited to, users' online purchasing behaviour, mobile/tablet usage and, as Facebook puts it, 'other activities' (Facebook Business Insights, 2017). As was shown in the findings, automated/sponsored content has been positively viewed by the participants and can also be used as an effective tool that influences consumer engagement behaviours. To the author's best knowledge automated content has not been included in previous frameworks on consumer engagement behaviours and therefore it can be considered as a novel contribution to knowledge.

5.4 Functional Factors

The idea of consumers engaging with brands to achieve specific functional benefits has been recognised by previous studies (e.g. Gummerus et al., 2012). Below, the author discusses key themes related to functional factors from the proceeding chapter and how they relate to prior research on the subject.

5.4.1 Information seeking

Previously-presented findings have shown that digital natives' brand-related engagement behaviours are often influenced by the need to seek out information about brands' latest products, services, promotions or developments. In turn, this can help consumers to access useful information, and therefore this behaviour has a functional value. These findings concur with other studies that mention information seeking as one of the key influencing factors of the following: engagement behaviours associated with general use of social media (Dholakia et al., 2004; Gruen et al., 2006; Raacke and Bonds-Raacke, 2008; Groups et al., 2009; Lin and Lu, 2011; Whiting and Williams, 2013b); engagement with online brand communities (Gummerus et al., 2012; Wirtz et al., 2013; Baldus et al., 2014; Dessart et al., 2015); general brand-related social media engagement behaviours (Muntinga, 2011; De Vries et al., 2012; Davis et al., 2014a; Davis et al., 2014b; Dolan et al., 2015; Dessart et al., 2015); and consumer engagement with Facebook's brand pages (Jahn and Kunz, 2012; Cvijikj and Michahelles, 2013a; Tsimonis, 2014).

In line with De Vries et al.'s (2012) research, the findings have shown that participants have a positive attitude towards informative brand posts on Facebook. Furthermore, similar to Dessart et al.'s research (2015), the findings of this study have revealed that behaviours associated with information-related factors on social media are purposeful rather than unconscious actions. As such, the findings demonstrate a consensus with other studies in related areas and show that engagement behaviours on Facebook can be generally influenced by gratifications associated with information seeking.

5.4.2 Uncertainty avoidance

Moreover, the data sets have revealed that information-related gratification is also associated with trying to solve specific consumption-related issues which have also been previously mentioned by researchers (Muntinga, 2011; Brodie et al., 2013; Davis et al., 2014a; Dessart et al., 2015b). This also relates to uncertainty avoidance factors proposed in conceptual work by Wirtz et al., (2013), that can be connected to uncertainty reduction theory (URT), which

claims that online communities can help consumers to become more comfortable with their purchasing decisions. Dholakia et al. (2004) in their research on online communities refer to this sub-factor as instrumental value. In the case of Facebook, this study has found that not only can consumers' networks of friends can help users to make decisions about their purchases but also branded posts on Facebook can serve as inspiration and help for Facebook users.

5.4.3 Information sharing and perceived information value

Dolan et al. (2015, p.22), in their conceptual paper on social media engagement behaviours, proposed that information-related gratification 'is often not designed to appeal to engagement behaviours that elicit interaction with other users in the same way as entertaining or relational content'. However, the findings of this study have shown that information-related factors not only influence the consumption of content – manifesting behavioural engagement in the form of liking pages and posts – but they also influence behavioural expressions such as content sharing. Most interestingly, findings of this study have revealed that participants are influenced to engage not only by the gratifications associated with an individual's need for information seeking or being up-to-date with the latest brand-related news but also with the need to share information with their network of friends. Knowledge sharing is an action in which people exchange information, skills or expertise (Miller and Shamsie, 1996). Early studies on virtual communities mentioned information exchange or knowledge sharing as a driver of user participation (Ridings and Gefen, 2004), which Dholakia et al. (2004) refer to as a purposive value. Similarly, many research papers on general social media usage have presented evidence that consumers want to share information about themselves or about valuable content with other members of a social network (Raacke and Bonds-Raacke, 2008; Whiting and Williams, 2013b). This is mainly due to the fact that social media sites offer functions that facilitate knowledge sharing. Digital natives can seek information from brands as well as through social interaction with other social media users. Some even argue

that information and knowledge sharing online generate no obvious advantages to social media users (Ngai et al., 2015).

Information sharing also can be connected to information value mentioned in the literature review and findings chapter. Based on the data set, it could be argued that perceived information value will have led consumers to manifest some level of behavioural engagement. As such, it could be argued that perceived information value may lead to information sharing. Data sets have shown that digital natives want to share information for two main reasons. Firstly, participants engage with branded posts in order to share information which they perceive as being potentially relevant or interesting to their network of friends and, secondly, in order to provide others with product recommendations. As such, both of these actions can be viewed as a type of brand endorsing, which has been considered as a behavioural manifestation of engagement (Dessart et al., 2015b). Furthermore, information value can be considered as interconnected with social factors as sharing information is in itself a social type of behaviour (Vygotsky, 1978). To the author's knowledge, this has not been previously mentioned in the literature.

Participants mentioned many different ways by which they share information. This is not, as one could presume, connected exclusively to the share function on Facebook but also to liking and commenting manifestations, which also can appear on the Facebook newsfeed that is connected to users' individual network of friends. This successfully illustrates that different Facebook functions often can serve a similar purpose, and as such it is very challenging to find or develop a cohesive scale of engagement behaviours. This might be why previous scales of engagement often vary significantly between each other. Also, as the technologies and functions on Facebook are changing, in the author's view any major generalisations should be avoided. To conclude consumers may use many different expressions to share information on Facebook (e.g. liking, sharing or commenting with tags).

The idea of sharing information of a perceived value with other networks of Facebook friends can be connected to altruism as participants did not expect

anything in return. A few studies have mentioned that altruistic benefits can influence engagement (Verhagen et al., 2015; Braun et al., 2016). Baldus et al. (2014), in their paper on scale of engagement, have referred to this theme as a helping motivation. As such this study corresponds with prior research on this topic.

5.4.4 Facebook as a source of information

Although Facebook claims not to be a media company, the data set has shown that participants perceived Facebook, in many ways, similarly to how they would a news outlet and also as a main source of news. They treat this social media platform as a source of news in which they can control what type of information they want to be exposed to. This presents several implications for society and also for the marketing industry. While this issue goes far beyond the scope of this study, the author felt that this issue is worth mentioning. Firstly, taking into account that digital natives view Facebook as a trustworthy source of information means that marketers have to constantly monitor this platform for untruthful information about their brands which may be published by third party applications (e.g. fan pages). While it is understandable that people trust their network's friends, it is not that obvious why they put their trust in other third party pages or other unknown sources. This shows that spreading untruthful or damaging information has never been easier. Further studies could explore what makes third party pages a trustworthy source of information about brands.

5.4.5 Monetary rewards

It was noted in a recent conceptual paper by Dolan et al. (2015) that social media posts that advertise a potential reward are expected to gratify users' needs for remuneration within social media. Monetary reward as a factor driving brand-related online engagement behaviours was well documented in previous studies on social media and online brand communities (Dholakia et al., 2004; Muntinga et al., 2011; Gummerus et al., 2012b; Cvijikj and Michahelles, 2013b; Davis et al., 2014; Kang et al., 2014; Dolan et al., 2015; Romero, 2015; Dessart et al., 2015). Prior literature uses different terminology

to label them: they are referred to as perceived economic benefits (Gummerus et al., 2012a), monetary benefits (Kang et al., 2014), remuneration (Muntinga, 2011), remunerative content (Dolan et al., 2015), monetary incentives (Dessart et al., 2015) or opportunity seeking (Enginkaya and Yilmaz, 2014). In sum, as noted in the literature review and in the findings chapter, this factor refers to strategic practices posted by brands on social media, websites or in online brand communities that aim to offer some economic benefits to users in exchange for their engagement or participation with branded incentives.

This type of strategy was extensively discussed by prior literature, and therefore the author expected that remuneration-related factors were likely to appear in the data set. It is important to mention that the data set has revealed that monetary rewards are also connected to entertainment benefits associated with taking part in 'games-like' incentives and as such are related to both utilitarian as well as hedonic benefits that participants can derive from such engagement. These findings correspond with prior qualitative research by Muntinga (2011), who also found that enjoyment can often interplay with remuneration-related influencing factors.

Cvijikj and Michahelles' empirical study (2013b) on brand pages found that remunerative posts on Facebook only had an impact on the number of comments but not on likes or shares. As such, they claimed that remuneration may trigger fewer behavioural manifestations when compared to informative posts. In addition, Muntinga et al., (2011) also found that remuneration is connected mainly to consumption of the content. In their study the researchers only recorded one participant who engaged with brands for the gratification associated with financial rewards. However, based on the data set from this study, the author found that remunerative types of branded posts on Facebook can not only positively influence comments and consumption of content but can also influence behavioural manifestations such as likes, joining brand pages and shares. As mentioned in the findings chapter, for some consumers these monetary incentives are considered as a primary driver of their engagement manifestation. As such, the findings are different from previous work (Muntinga, 2011; Cvijikj and Michahelles, 2013).

The most likely explanation of this difference may be associated with the choice of different methods. Muntiga et al., (2011) employed a very small sample and their data was collected based on participants memories of their brand related interactions, whereas diaries combined with interviews provided a very in-depth investigation where recall was minimised.

Secondly, it is possible that the use of rewards and incentives by brands on social media has increased over the past few years, which may mean that more users are exposed to these types of strategies which ultimately may lead to wider range of consumer engagement behaviours that these strategies influence.

In light of this, the findings of this study provide further evidence that digital natives' behavioural manifestations of engagement can be positively influenced by monetary incentives.

5.5 Consumer-related factors

This section of the discussion chapter focuses on consumer-related factors influencing behavioural manifestations of engagement. First impression management factors will be discussed. Later, the author will cover factors related to validation, consumer empowerment and alignment with current interests.

5.5.1 Impression management

It has been well documented by past research that users of digital platforms (e.g. social media) are equipped with tools that allow them to engage in impression management activities (Hogan, 2010; Nadkarni and Hofmann, 2012; Belk, 2013; Murray, 2015) that can help them to construct and display their actual or ideal self to other users (e.g. van Dijck, 2013). Peluchette and Karl (2009) also found that social media users may use their profiles and postings to consciously portray images about themselves. Further, as

suggested by Davis et al. (2014a), research on social media, brand meaning permits consumers to enhance their identities through brand interactions as such actions can be easily manifested to different online audiences.

The findings of this study have shown that digital natives were often purposefully engaging in impression management practices, which can reflect the idea of a consumer being an actor (Goffman, 1959) that provides the audience (e.g. Facebook friends) with a type of performance that is displayed in the form of brand-related consumer engagement behaviours. As such, the findings are congruent with previous work on the subject that included some factors related to self-concept and identities in frameworks on consumer engagement (Reyes Echezuria, 2012; Sashi, 2012; Baldus et al., 2014; Enginkaya and Yilmaz, 2014; Azar et al., 2016; Braun et al., 2016). Most recently, Barger et al. (2016) in their conceptual paper included impression management as an antecedent on consumer engagement. Overall, many studies have previously considered factors that related to identity and self-expression (van Doorn, et al., 2010; Wirtz, et al., 2013; Verhagen et al., 2015). However, past studies on social media consumer engagement focused broadly on impression management and did not consider the different forms that it can take.

Based on data presented in the findings, influencing factors related to self were categorised into self-expression, self-enhancement and validation, which are discussed below.

5.5.2 Self-expression

Self-image congruence in branding has a long history of influencing consumer behaviour (Belk, 1988; Sirgy et al., 1997), and it can be associated with self-expression. Self-expressive brands can be defined as 'a consumer's perception of the degree to which the specific brand reflects one's inner self' (Carroll and Ahuvia, 2006, p. 82). Based on research on online advertising, self-expressiveness can be considered as 'the extent to which consumers perceive that behavioural manifestation of engagement supports and enacts

their self-concept and will be recognised publicly as such' (Taylor et al., 2012,p.X). Jahn and Kunz's research (2012) on Facebook's brand pages found that behavioural manifestations of engagement can be related to self-expression. The findings of this study support this proposition as digital natives engaged with brands that they regarded as similar to their own characteristics in order to achieve self-image congruence and use it for self-expression. Self-expression as an influencing factor had an impact not only on subscription to brand pages (liking) that are displayed on consumer individual profiles but also on other behavioural manifestations of engagement such as likes, shared and comments. It became apparent that self-presentation is a very important aspect of digital natives' Facebook presence.

Interestingly, participants were not only concerned with displaying brands that are in congruence with how they want to be perceived, but they were also concerned about displaying something that may be not as favourably viewed by others within the network event. It became apparent to the author that impression management was an energy-consuming practice that in some cases has caused stress among digital natives. Furthermore, the author discovered that for the reasons associated with impression management practice, consumers may decide not only to engage with brands but also may decide not to engage in order to avoid unfavourable associations. Therefore, it could be argued that self-expression may also cause a lack of engagement. This represents an important finding as it sheds some initial light on why digital natives may decide not to engage with certain brands on social media. To the best of the author's knowledge, this finding has not been previously discussed by past literature. This represents a very interesting avenue for further study as so far very little is known about what causes the lack of engagement among users. While the author asked participants to record such instances, very little data have been recorded that could provide sufficient understanding of the causes behind the lack of engagement.

5.5.3 Status signalling

Image enhancement can be viewed as a different form of impression management that can be considered as a status signalling. As opposed to

self-expression, where digital natives mostly wanted to express their actual self and who they are and what can they can be associated with, image-enhancement practices were focused on improving oneself or impressing others within the network through engagement with luxury brands on Facebook. Previous literature considers image-enhancement-related practices in the category of impression management and not as an individual factor (Laroche et al., 2012). The main reason the author decided to display this as a separate factor is mainly due to the fact behavioural manifestations that were influenced by this factor were exclusively related to brands from the luxury sector. As such, it shows that image enhancement is one of the very few factors that are dependent on brand category. This demonstrates an important contribution to knowledge, as to date very little has been known about the effect that brand category has on consumer engagement. This will be further discussed in the section on brand-related factors.

5.5.4 Need for validation

Baldus et al. (2014) in their paper on online brand community engagement defined validation as 'community member's feeling of the extent to which other community members affirm the importance of their opinions, ideas, and interests' (p.981). Similarly, the data sets have shown that participants' behavioural manifestations can sometimes be influenced by the need to receive validation from other Facebook users to whom the engager has a connection with. Such validation has a positive impact on how engagers feel about themselves. So far, very few frameworks, if any, considered need for validation as a factor influencing brand-related consumer engagement behaviours in the context of social media or in relation to specific behavioural expressions.

5.5.5 Consumer empowerment

As previously discussed in the literature, consumer empowerment in the context of this thesis relates to consumers having more power and a more active voice in the market place, which on social media can be displayed by interactions that the consumer has with other consumers, brands or third

parties on social media. The findings revealed that consumers mostly use their empowerment to influence other consumers within the network, with the goal of helping brands to gain more awareness in the market. The diaries did not include any behaviour or intentions in which consumers wanted to change brands or be involved in new product developments, which may suggest that such high levels of co-creating behaviours are not as common among the group of digital natives. The consumer empowerment that was displayed in the findings refers to the definition of consumer empowerment that is focused on spreading a brand message rather than co-creation of products or services (Muntinga, 2011; Boyd et al., 2014)

As mentioned in the findings chapter, digital natives of this study used their power to spread messages about little-known brands rather than brands with global recognition. The main reason behind this phenomenon is not based exclusively on altruistic behaviours that result from positive experiences with the brand, but also on a desire to influence others. What is interesting about this finding is the influence of brand popularity: it was clearly displayed that some consumers would rather engage with unknown brands than with well-known brands in order for their opinions to be recognised and have more impact. Such need for recognition and influence can therefore be associated with the concept of consumer empowerment. In line with Boyd et al.'s 2014 research, the findings of this study have shown that consumers are active actors and stimulators of brand-related social media behaviours and in some instances, can serve the role of being brand advocates. While Muntinga's empirical research (2011) found empowerment motivation related solely to creation-related behaviours, the findings of this study suggest that not only creating but sharing and liking manifestations of consumer engagement can be considered as outcomes of consumer empowerment. While the findings correspond broadly with other studies on engagement, the idea of engaging with brands that are less well known for the purpose of making a greater difference and being more recognisable among others is the new insight. In essence, it shows that in some cases more popular brands might be disadvantaged when trying to evoke empowerment-related factors related to influencing others within the network. Also, it shows that when influenced by

the need for empowerment brand category can matter which extends current knowledge on this subject.

5.5.6 Alignment with current interests

As discussed in the findings section, consumer-engaged behaviours were positively influenced when the brand or branded content is reflected or aligned with current interests of engagers. This was related to behavioural manifestations such as liking pages or content, commenting or content sharing. This finding corresponds with other studies on virtual communities (Ridings and Gefen, 2006) that link participation with current interests. Current interests can be also referred to as involvement in the 'perceived relevance of the object based on inherent needs, values, and interests' (Zaichkowsky 1985, p. 342, cited in Vivek et al., 2012, p.135). Previous researchers mention that consumers can be influenced to engage with brands on social media when brands and content reflect their interests, hobbies or beliefs (Kim and Han, 2014; Davis et al., 2014b). As such, the findings of this study are consistent with prior research in the area. Based on these findings, the author would argue that social media brand managers should provide users with posts and content that are reflective of their interests. Taking into consideration recent advancements in big data marketing, such information about consumers' preferences can be obtained from the Facebook platform in the same way as marketing automated content is. As such, this represents one of the ways in which engagement could be amplified by social media brand managers.

5.6 Content-related factors

Given the proliferation of branded content faced by the average social media user on a regular basis, it is extremely important that brand managers find ways to break through and stimulate consumer engagement behaviours. One of the ways which can help to amplify engagement on Facebook is developing compelling content. As suggested by previous researchers (Wirtz et al., 2013, p.22), 'changing technologies allowing for more instantaneous, visual forms of communication can be co-opted to promote greater social awareness and consumer engagement.' Nonetheless, to date, we have a very limited

knowledge about the influence of visual or textual content marketing on consumer engagement behaviours. While user-generated content has received vast academic attention, much less emphasis has been given to the content produced by brands (aka branded content). Furthermore, most of the existing framework on consumer engagement did not include content as one of the influencing factors (e.g. van Doorn et al., 2010; Verhoef et al., 2010; Gummerus et al., 2012b; Wirtz et al., 2013; Azar et al., 2016; Maslowska et al., 2016). Recent statistics (2017) provided by *Digital Marketing Magazine* have shown that successful content can increased online traffic by even 7.8 times.

The findings from the data set have shown that content is one of the most influential factors that leads to behavioural manifestations of brand-related engagement on Facebook among digital natives. Although some scholars have recently also mentioned content as a factor that can influence engagement with brands on social media (Jahn and Kunz, 2012; Sabate et al., 2014; Touchette et al., 2015; Ashley and Tuten, 2015) these exploratory studies are mostly very generic and do not consider the effectiveness of creative content strategies. While some studies claim that richness (Sabate et al., 2014), also referred to as vividness (De Vries et al., 2012; Cvijikj and Michahelles, 2013b) or content quality (Davis et al., 2014b), can influence engagement, these claims are rather general and in the author's view do not provide enough explanation of what is meant by these terms. Futhermore, Sabate's research (2014) was limited only to content in the form of videos, images and links, which could also be considered as a rather limited and very general overview of content practices.

Consequently, to date, it is still mostly unknown which types of content actually have an influence on consumer engagement behaviours. This becomes an issue which has been recognised by previous scholars. Wilson et al. (2011) observed that there is a trend where social media practices (such as creative content strategies) have become an experimental free-for-all that very often do not result in the anticipated outcome. Therefore, understanding what types of content is critical for brand managers who want to improve their

engagement on Facebook as such an understanding may help to guide their decisions in regard to their social media engagement strategies. In this section, the author further introduces and discusses each of creative content strategies that were found to influence brand-related consumer engagement behaviours. At the end of this section, the author will introduce a framework of categories of creative content practices.

5.6.1 *Educative content*

Educative content has proven to be a very effective strategy that influences different types of brand-related consumer engagement behaviours. The key success of this type of content has been based on the educative and informational value that was embodied within the content and was perceived as useful by the digital natives. This type of content was related to the brand but not solely focused on the brand but, rather, it introduced a topic which was related to the brand, or new ways in which consumers can use the brand and as such offered added educational value. Similar to event-based content, this type of content strategy has previously never been discussed by academic literature. However, it was recently mentioned by the Content Marketing Institute that providing educative content may increase online engagement (2016, online).

Based on the findings of this study, this type of content can be defined as content related to the specific brand or industry that has an educational value to the consumer. Examples of this type of content can include, but are not limited to, different types of infographics, articles, recipes, DIYs, educational hacks or branded editorials.

The author would argue that this type of strategy can not only stimulate consumer engagement but also has a positive impact on brand perceptions. For example, it could be argued that brands that use this type of strategy can be perceived as more authoritative and knowledgeable by consumers that are exposed to this type of content. This represents an interesting avenue for further study. As it was highlighted in the findings chapter, this type of content can even appeal to consumers who do not like a brand in their offline lives,

which means that on social media educational value of branded content may be more important than users' pre-existing attitudes towards a brand. As such, these findings successfully demonstrate the effectiveness of educative content.

5.6.2 Event-based branded content

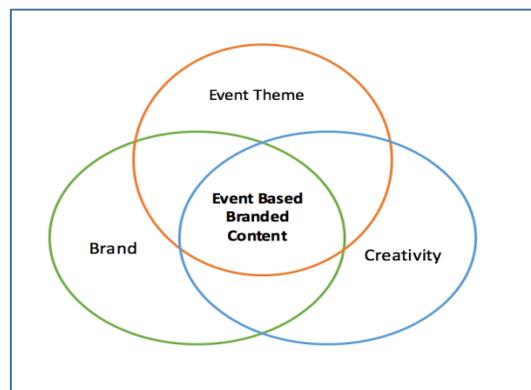
Based on previously presented findings, event-based content has been proven to be a very effective strategy used by brands as it appeared in almost every diary and it influenced many different types of behavioural manifestations (e.g. likes, shares, comments). This represents a very valuable finding as it shows that developing this type of creative content strategy can help brands to influence brand related manifestations of consumer engagement on Facebook.

Based on the previously presented data, event-based branded content consists of three main principles:

1. It is based on a current popular event that can be easily recognised by a social media user.
2. The brand is visually embodied in the content so brand identity can be recognisable.
3. A creative approach is used to achieve results that will amuse the audience.

Grounded on the above principles, the author has developed the following Venn diagram that can serve as a visual representation of the basic foundation of event-based content.

Figure 23 Event-based branded content: the convergence of event theme, brand and creativity



Based on the above, the author defines event-based branded content as outlined below.

Event-based branded content can be described as content that is grounded in a recent popular theme that creatively incorporates a brand in order to use the current popularity of the theme to attract its social media users and increase engagement.

This type of content strategy can be associated with real-time marketing. Although real-time marketing as a term has been coined in professional blog publications and online articles, this type of strategy has not yet garnered academic attention. To the best of the author's knowledge, this type of content has not been discussed by scholars, therefore, this research offers an original insight into this creative practice. Taking into consideration popularity and the effectiveness of this strategy among participants, the author would argue that this type of content should be studied further across different channels. For example, it would be interesting to apply this strategy to both online and offline marketing efforts.

5.6.3 Visually stimulating content

Visually stimulating content is the type of content strategy included in the findings whereby a brand provided social media audiences with content that

included high- quality images that are related to the brand. This type of content can include any type of image, including photographs, graphics and cartoons as well as videos. The findings of the study correspond with previous research (Sabate et al., 2014) that found that posts with images and videos are more likely to stimulate interaction among social media users than text. Interestingly, the findings have shown that including visuals has shown to be effective in not only influencing likes, comments and shares but also 'liking' (subscribing to) brand pages of previously unknown brands. This means that using visual content can help brand managers to influence behavioural manifestations of engagement on Facebook among users who have no brand awareness. As such, this finding extends current knowledge on content marketing as this type of creative content strategy has not previously been linked to liking brand pages.

5.6.4 Emotive content

As suggested by prior literature consumer studies have progressed from a singular focus on rational decision making to identifying the significance of the emotional element (Franzak et al., 2014). Using emotion in promotional messages is a well-known advertising practice that has been extensively discussed by marketing scholars (Zeitlin and Westwood, 1986; Stout and Leckenby, 1986; Holbrook and Batra, 1987; Geuens et al., 2011; Palmer and Gignac, 2012). Recent research on digital marketing has found that the use of emotions may also play a part in whether a message will become viral (Siefert et al., 2009; Eckler and Bolls, 2011; Henke, 2013). More recently, some researchers (Franzak et al., 2014; Davies et al., 2014a; Azar et al., 2016) have also documented that emotive content can have an influence on brand-related consumer engagement behaviours. Davies et al. (2014) in their grounded theory based paper, referred to this as an emotional brand consumption on social media.

Similarly, the findings of this study have shown that content that embodied different types of emotions were successful in influencing behavioural manifestations of consumer engagement. For the purpose of this study, the author defines emotive content as: content related to the specific brand that

has an emotional value. As previously mentioned, this type of content can also be connected with social factors related to functional factors such as influencing others. Furthermore, as digital natives often enjoyed this type of content, it can also be related to entertainment gratification. Consequently, this finding has a practical implication as it demonstrates that providing users with emotive content can provide them with many benefits and stimulate their brand-related engagement and as such it corresponds with previous literature.

5.6.5 Behind-the-scenes content

Another effective creative content strategy that was introduced in the findings chapter was based on behind-the-scenes content. This type of content included visual images that permitted users to access material that would normally have been outside of public access and can be defined as any type of content that shows behind-the-scenes material or footage that is related to a brand. To the best of the author's knowledge, this type of content has never been defined or discussed by scholars, and as such these findings offer new knowledge for the existing literature on content marketing in a social media context. This strategy has been proven successful in driving behavioural manifestations of engagement and found to be more effective than traditional forms of promotion on Facebook that are mostly based on a sales approach or one-way communication. The interest of digital natives in this type of content demonstrates a fundamental shift in the way consumers engage with brands on social media. Digital natives are no longer just interested in carefully crafted and idealised promotional images of brand products or services, they want to see real people behind-the-scenes and/or real material from brand-related events. As such, consumers now want to have access not only to the private lives of friends or celebrities but also, they also want to see the 'private lives' of their favorite brands.

Consequently, this highlights that consumers are looking for transparency and social connection with brands on Facebook and, therefore, brands are no longer just symbols but can be considered as social media uses. Therefore, the author would argue that brand managers on social media should use this type of content as it not only helps to increase engagement but also

strengthens the connection that a consumer has with the brand. As such, this represents a practical implication for social media-related brand managers who can use this as a strategy for brand humanisation and engagement.

5.6.6 Entertaining content

Entertaining content was another type of creative content strategy discussed in the findings that effectively stimulated behavioural manifestations of engagement. Entertaining content can be associated with entertainment benefits that online users can gain from engagement with brands in digital environments, which has been widely discussed and empirically studied by many scholars (Zhang et al., 2010; Gummerus et al., 2012a; Verhagen et al., 2015). Entertaining content can be viewed as a form of branded entertainment and can be defined as content related to the specific brand that has an entertainment value. The results are consistent with previous studies which also found that branded entertainment is a successful strategy that can help brands on social media increase their engagement. This corresponds with Enginkaya and Yılmaz (2014), whose research also mentions entertainment-related factors.

5.6.7 Celebrity content

A celebrity can be broadly defined as a person who has a 'clearly defined personality and reputation' (Pringle and Benit, 2005). Using celebrities in advertising for endorsement is not a new concept. The effectiveness of using celebrities has been widely studied in marketing (McCracken, 1989; Erdogan, 1999; Silvera and Austad, 2004; Roozen, 2008; Zipporah and Mberia, 2014; Malik and Sudhakar, 2014). McCracken (1989, p.310), for example, has referred to using celebrities as 'a ubiquitous feature of modern marketing'.

However, to date, very little is known about the extent to which celebrities influence brand-related consumer engagement behaviours. Recently, it has been pointed out by some scholars that further research is needed to study the possible influence of brand endorsements by influential celebrities in the social media environment on consumer engagement behaviours (Dolan et al.,

2015; Dessart et al., 2015b; Barger et al., 2016). Based on the findings, branded content that was endorsed by/included a celebrity had a positive influence on likes and shares. The main reason behind this was based on digital natives' positive attitudes towards the celebrity who endorses a brand, which is consistent with generic studies on this subject (e.g. Atkin and Block, 1983). By adapting definitions of celebrity endorsement, the author defines celebrity content as any type of brand-related content that is endorsed by a celebrity or famous social media personality.

To the best of the author's knowledge, this is one of the first, if not the first, piece of research that directly considers celebrity-branded content as having an influencing factor on social media consumer engagement behaviours.

5.6.8 Introducing the categories of creative branded content practices on Facebook.

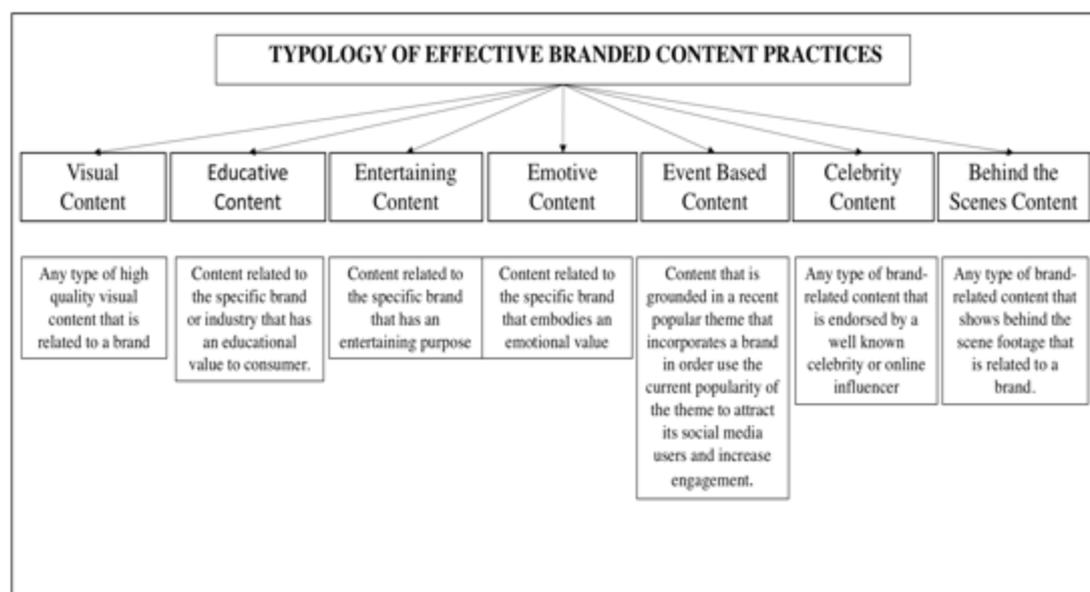
Data from event-based diaries have allowed the author to collect a very large sample of different types of content which have subsequently permitted the author to develop definitions of specific types of content (see Figure 25). The author considers previously presented forms of content from the findings chapter as creative content practices (Ashley and Tuten, 2015). This categorisation brings together different types of content and provides examples of each practice. To date, brand-related content has rarely been empirically studied. Previous conceptual and exploratory studies (e.g. Ashley and Tuten, 2015; Touchette et al., 2015; Asmussen et al., 2016) did not capture the effectiveness of branded content but, rather, provided an overview of some generic types of content used by brands on different digital platforms. The branded content categories introduced by the author only includes types of content that did influence brand-related behavioural manifestations of engagement. Therefore, it does not present every type of content that is available on Facebook but, rather, offers an insight into the most effective types of content practices that influence digital natives' behavioural manifestations of engagement. As such, this framework has both theoretical and industry-related implications. Firstly, it adds to the growing theory on factors influencing consumer engagement behaviours. While a study by

Asmussen et al. (2016) provided some initial insights into branded content, previously presented findings demonstrated specific types of content that influence engagement which were not previously discussed by academic literature. Although it was previously mentioned by scholars that quality of content can stimulate engagement, the authors did not provide a sufficient explanation of what is meant by quality content.

The author believes that the main reason why some creative content practices have not been previously discussed in the literature lies in the fact that some researchers were often testing pre-existing concepts rather than exploring different types of branded content that appear on social media.

Secondly, its practical implication lies in the fact that it can better inform social media managers on how brand-related engagement behaviours can be positively influenced on Facebook by the use of different forms of content that can be used by brands who aim to effectively engage with digital natives. The author would argue that the combination of different types of content would be the most effective engagement as most of the practices discussed in the framework appeared in every piece of data. Further investigation could look at what types of content influence consumers purchasing decisions.

Figure 24. Categories of Creative Content Practices on Facebook



Source: Original

5.6.9 Conclusive reflective argument on content marketing practices

The success of creative branded content practices in stimulating behavioural manifestations of engagement across the group of digital natives has revealed not only how important content is but has also shown the changing role of brands in this new social media environment. Looking at the diversity of previously discussed creative content typologies, brands on social media are now becoming publishers, educators, entertainers and creative artists that are allowing their followers to access some of their private spaces. As such, they become more of social brands, not much different to other social media users. Therefore, not only consumers' roles but also brands' roles are transforming in this new digital age. Further research could look into ways in which brands are managing their social media presence and how their practices have changed because of the new technology. It is important to mention that although the above framework introduce each creative strategy separately, in practice, those practices can be incorporated together. For example, brands can develop content that will include celebrities, emotion and entertainment in one. There are endless amounts of possibilities in which the above practices can be used. The evident effectiveness of content marketing shows that creating content should be a key strategy for brands that want to stimulate behavioural expressions of digital natives on Facebook.

5.7 Social Factors

5.7.1 Being a part of a brand-related event-experience, or community

As shown in the findings chapter, consumers often interacted with brands for the reasons associated with wanting to belong to a specific community or being a part of a brand-related positive experience that they have previously gone through or would like to be a part of. The behavioural expressions associated with this theme included both interaction with content (likes, shares, comments) as well as subscribing to brand pages (liking). To date, very few empirical studies have focused on how the sense of belonging influences behavioural expressions of engagement.

While an idea of belonging has been well documented by research on online and offline communities and often discussed as a concept of community identification (e.g. Algesheimer et al., 2005), the idea of being a part of an experience as a factor influencing consumer engagement behaviours wasn't discussed in this particular setting.

Factors related to being a part of the brand related experience are based on both, the branded events that consumers have experienced in the past. of as well as a sense of belonging to a particular group of people that have shared the same experience (e.g. concert, hotel, restaurant). As such, it shows that consumers identify not only with brands but also with a community of people. This has been also identified by previous scholars in the context of community engagement (e.g. Dessert et al., 2016), but it is a first that it is being discussed as an influencing factor on broader Facebook brand-related engagement.

As previously stated, the findings show that this theme was particularly related to brands from tourism, hospitality and the events sector, which is understandable taking into account that it is more likely for these brand categories to provide event-related experiences.

Therefore, it becomes apparent that brand-related consumer engagement behaviours may sometimes vary between brand categories (this is further discussed on page 189). In the light of this, social media brand managers within these types of brand categories may want to consider how to use previous brand experiences to drive engagement (e.g. posting photographs).

In the author's view, the main implication of this finding is related to social media content development in this sector. It could be said that providing content that embraces the idea of belonging, either by posting photos from events and places that the brand hosts or has been associated with, may stimulate positive behavioural manifestations.

5.8 Brand-related factors

This section of the chapter will discuss the influence of brand-related factors that were previously presented in the findings. The author considers brand-related factors as being connected to the following: brand characteristics, marketing practices and brand relational constructs. Each of these will be further discussed below.

5.8.1 Does a brand matter?

As previously mentioned, on Facebook's platform consumers can engage with brands from a variety of sectors of products and service categories. This brings into play the question: does a brand category matter? In other words, is there a difference between engagements with a shampoo brand versus engagement with a car brand?

Van Doorn et al. (2010) in their conceptual framework on consumer engagement behaviours included brand characteristics as an antecedent. However, the authors failed to explain in detail what they meant by brand characteristic. As previously presented in the literature review, many authors suggested that there is very little or no empirical evidence on the brand role and its influence on behavioural manifestations of consumer engagement and whether the brand category has any impact (Hollebeek et al., 2014b; Dessart et al., 2015a). To date, there is no empirical evidence whether service (Bowden et al., 2014) or product category has an influence on consumers' predisposition to engage and whether they have an impact on the level of engagement (Brodie et al., 2011; Hollebeek, 2011a; Bowden et al., 2015). Muntinga (2011) argued that perhaps some brands may influence more creating behaviours while other brands may stimulate consuming behaviour, but this claim was not supported by any empirical evidence. To date, this issue has not been explored by any scholars and no conceptualisation exists to support these claims.

The findings of this study indicate that the importance of brand category is only evident in three instances. Firstly, when consumers want to use engagement behaviour for self- enhancement or status signaling, then premium luxury

brands will be selected. Secondly, when consumers want to be a part of or relive previous event-related experiences, then brands from tourism, hospitality and the events sector will be used for that purpose. Finally, when the consumer is influenced by the need for empowerment then it is more likely that this type of engagement be related to lesser known brand. As previously mentioned, these brand categories provide consumers with experiences and memories, which, in this case, have been shown to have a positive influence on their engagement. Also, it is important to mention that in relation to negative forms of engagement, brand category did not reveal any impact on such manifestations.

Nonetheless, the above presented are only three instances in which the brand category has been shown to be of importance to consumer engagement behaviours. It is crucial to highlight that in a significant majority of diary entries, the brand category did not have any influence on brand-related consumer engagement behaviours. Instead, the creative content practices that were used by a brand (and were previously discussed in this chapter) have been shown to have much greater influence on digital natives' behavioural manifestations of engagement.

This finding has both theoretical and practical implications. From the theoretical point of view of this study, it is the first piece of research that presents empirical evidence in relation to the brand category and its impact on engagement on Facebook. Therefore, it enhances current understanding that researchers have about the relationship between consumer engagement behaviours and brand characteristics. Secondly, by showing that content is more influential than a brand means that brands from every sector and every product or service category can successfully influence behavioural manifestations of engagement on Facebook among digital natives by adapting the effective creative content practices which were introduced by the author. As such, the author would argue that even brands with limited financial resources can become successful in driving engagement by utilising creative content practices.

5.8.2 Brand personality: the human-brand factor

The human personalisation of brands has been considered by previous literature as an important factor in the consumer–brand relationship (Kumar 2014) and can be considered as an important determinant of brand success, as, for example, they can differentiate a brand from its competitors (Keller, 2003) and improve brand equity (Walsh et al., 2013). As uncovered in the findings chapter (see p.171), brand personality had a positive impact on consumers' engagement behaviours. While there are vast numbers of studies that focus on user or brand personalities on social media, there are a very limited number of studies, if any at all, that look at brand personality as an influencing factor on consumer engagement on social media.

Brand personality can be broadly defined as 'the set of human characteristics associated with the brand' (Aaker, 1997, p.347) The findings from the preceding chapter have shown that brands that express a clear personality on social media are more likely to stimulate engagement. On Facebook, these characteristics can be communicated through the active voice of a social media brand representative who administrates the brand page. One of the ways in which brand personality can be reflected by brand representatives is through the content and comments that are published on social networking sites, reflecting appropriate personality. Based on the empirical evidence from the findings chapter, brands should try to speak with a 'human voice'; that is, to behave in a way as if a brand were just another social media user. As previously discussed with behind-scenes-content, digital natives often look for some type of social connection when engaging with brands on Facebook. To conclude, the author would argue that brands should act in such ways that displays a human factor.

This yet again shows a fundamental change in the relationship between brands and their consumers caused by social media. It is important to mention that the author did not differentiate between different dimensions of the brand personality (Aaker, 1997) as it was not the objective of the thesis and as such this represents an interesting avenue for further research.

5.8.3 Brand loyalty

Notions of brand loyalty indicate the degree of attachment a consumer has for a brand, and it is also connected to product/service experience (Liu et al., 2012) and can be defined as 'the strength of the relationship between an individual's relative attitude and repeat patronage' (Dick and Basu, 1994, p.99). As such, brand loyalty has both attitudinal and behavioural dimensions. The attitudinal dimension is based on a consumer's satisfaction with a brand, while the behavioural dimension signifies the predisposition of a consumer to purchase a certain brand repeatedly (Liu et al., 2012). While most of the studies on consumer engagement consider brand loyalty as an outcome of engagement (Leckie et al., 2016; Brodie et al., 2011; 2013; Hollebeek, 2011a; Gummerus et al., 2012; Vivek et al., 2012; Wirtz et al., 2013, De Vries and Carlson, 2014; Dessart et al., 2015), the data presented in the findings suggest that brand loyalty can also be considered a factor that drives positive behavioural expressions of engagement. As demonstrated in the findings, in essence, these insights add to the current literature on consumer engagement concepts as most frameworks do not include relational concepts in their framework.

5.8.4 Brand love

Brand love can be considered as one of the highest levels of emotional relationship between a consumer and a brand and can be defined as the 'degree of passionate emotional attachment a satisfied consumer has for a particular trade name' (Carroll and Ahuvia, 2006, p.81). Fournier (1998, p.363, cited in Wallace et al., 2014) discovered that 'at the core of all brand relationships was a rich affective grounding reminiscent of the concepts of love in the interpersonal domain' in which consumers are able to feel passion, obsession and dependency in relation to particular brands. Brand love and affective brand attachment are sometimes used interchangeably and are referred to as twin constructs (Moussa, 2015). As it is not the objective of the study to debate on the difference between the notions of brand love versus brand attachment, the author decided to use brand love as this is the term that reflects the emotional bond that a consumer has with the brand, and it is the

term that was often used by the participants in the study.

The findings from the data set of this study have shown that brand love has a very positive influence on generating behavioural manifestations of engagement. While Wallace et al. (2014) in their quantitative study found a positive relationship between the self-expressive brands 'liked' on social media and brand love, the findings of this study go beyond that as they show that brand love also influences other behavioural expressions such as comments, and it is not exclusively related to self-expressive brands. In other words, consumers do not have to identify with or use a symbolic meaning of the brand in order to love a brand. This can be presented by the analogy of human relationships as we do not have to identify with people we love.

5.8.5 Brands involvement in good causes (cause-related marketing)

In line with the findings, brands that communicated about 'good causes' in their posts published on Facebook, or are well known for being involved with a good cause, can also have a positive impact on behavioural manifestations of engagement among digital natives. Such practices are often referred to as cause marketing, which can be considered as a marketing strategy that combines marketing efforts with some element of CSR (Smith and Alcorn, 1991; Rentschler and Wood, 2001). The main function of cause-related marketing is to capitalise on a company's social engagement schemes to achieve some type of positive outcome (File and Prince, 1998; Liu, 2013), for example, generating sales or improving brand image (Vanhamme et al., 2012).

To the best of the author's knowledge, no papers, either conceptual or empirical, have mentioned brand good-cause marketing practices as a factor influencing brand-related consumer engagement behaviours on social media. Subsequently, this finding provides new knowledge as it extends our understanding of consumer engagement behaviours as makes a practical contribution. Based on the finding, it could be argued that brands that use cause-marketing-related practices not only improve their image but they also engender positive behaviours among consumers. This consequently suggests that brands should continue to implement their cause-related practices on

digital media when one of their objectives is related social media engagement amplification.

5.8.6 Work-related relationship with a brand

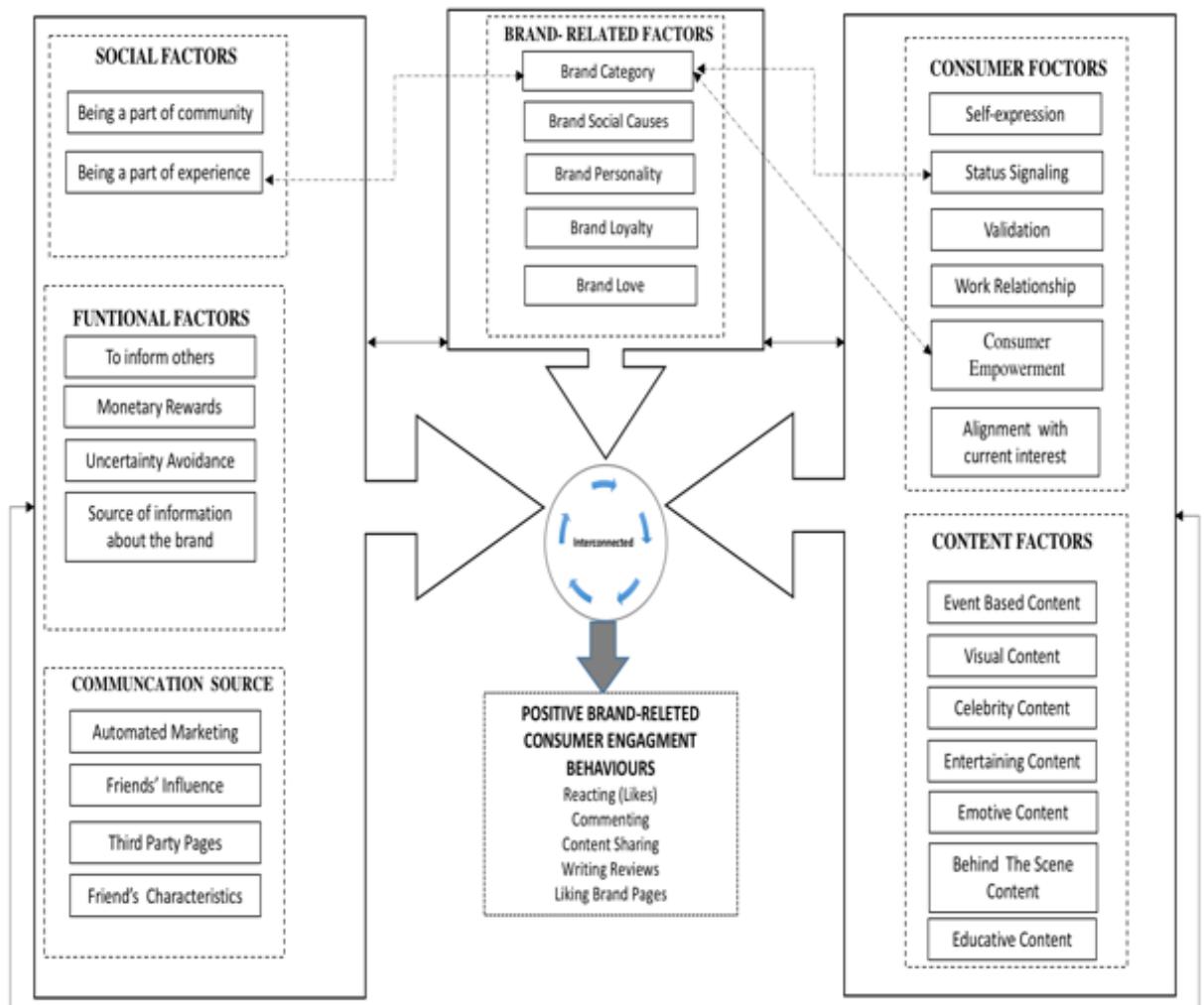
Literature on traditional (offline) marketing acknowledges that involving employees in their offline branding efforts can transform them into brand champions who will in turn help promote the brand (Morhart et al., 2009). Further, as suggested by Gray (2008) employees can break or make a brand. Taking into consideration that social media has empowered not only consumers but also employees, it could be argued that brands can potentially stimulate consumers' engagement behaviours by involving their employees on Facebook. However, as pointed out by many recent studies on consumer engagement concepts, there is no framework at this moment in time that includes the role of employees in driving brand-related consumer engagement behaviours on social networking sites (Gambetti et al., 2012; Brodie et al., 2013; Islam and Rahman, 2016). This idea was not included in the main body of the literature review as it wasn't a popular theme. The need for further exploration of the role of employees in engaging consumers has just recently been highlighted (Islam and Rahman, 2016). In line with presented data in the findings chapter, it has been revealed that many digital natives engage on Facebook with brands that they previously worked for or are currently employed by. This was mostly related to the attachment to an employer and the desire to support their effort on social media. In essence, the data from this study have shown that the relationship that the employee has with a brand may positively influence their behavioural manifestations of engagement (likes, shares, comments, reviews). Taking into consideration that these manifestations are displayed to other users, engaged employees can consequently help to spread branded content and as such potentially influence other users' manifestations or brand awareness on Facebook. As such, this finding also underlines the value of employees reaching other consumers within the network. To conclude, brands should encourage brand-related engagement behaviours among their employees to drive consumer engagement behaviours. The importance of this finding should not be overlooked, especially now, in 2017, since Facebook introduced its new Workspace

platform, where the lines between social media personal use and work use are starting to blur. The above presented insights enhance current understanding of engagement and also offer some practice-related recommendations in relation to the role of employees and their impact on engagement.

5.8.7 Introducing a new framework of factors influencing brand-related consumer engagement behaviours.

One of the objectives of this thesis was to develop a framework of factors influencing consumer engagement behaviours on Facebook. In response to the objective of the thesis, Figure 25 presents a visual representation of previously discussed factors that influence behavioural manifestations of engagement in the form of a framework.

Figure 25 Integrated framework of factors influencing positive brand-related consumer engagement behaviours on Facebook.



The factors in the above framework have been ordered into six separate categories: consumer-related factors, brand-related factors, content-related factors, function-related factors and communication-source-related factors. Each category of influencing factors is placed within dotted squares in order to distinguish them from other categories of factors. However, it is important to recognise that arrows in the centre of the framework as well as outside represent the interconnectedness of presented factors. Which means that the proposed factors can be connected with one another. Similarly, the circle in the centre of the framework present blue arrows which yet again underline that the factors can collaborate.

Therefore, it is important to emphasise that all of the factors together as well individually can have a positive influence on consumer engagement behaviours on Facebook. For example, loyal consumers of a brand with a distinctive personality may want to 'share' funny, emotive and visual branded content from third party pages with their Facebook friends in order to receive likes. Such behaviour will therefore be influenced by a communication source, brand loyalty and personality, creative content practices and combined with an individual's need for validation. There are endless ways in which influencing factors can relate to one another.

The framework also indicates an independence between some of the presented factors. The dotted arrows that are connected to brand category (listed as a part of the category of brand-related factors) represent the exceptions in which brand category actually plays a role in influencing brand-related consumers engagement behaviours. The framework indicated that brand category can only influence behavioural manifestations of engagement when it is connected to one of the other influencing factors, namely: status signaling, consumer empowerment or being a part of brand-related experience.

Finally, the dotted square in the lower centre of the framework presents a list of consumer engagement behaviours that can be influenced by the previously presented factors.

This framework to some extent resembles conceptual frameworks from other authors (e.g. general consumer engagement behaviours framework from van Doorn et al. (2010) or drivers of online brand community by Wirtz et al. (2013) – as these authors also have provided some similar functional factors – and, as such, confirms their literature-based conceptualisation. However, this empirically evidenced framework developed by the author largely extends previous conceptual accounts as it includes previously undiscovered or overlooked categories of factors such as content-related factors, communication sources, work relationships and brand-related factors that consist of relational brand-related constructs, brand category and brand social causes.

This is one of the first if not the first empirical frameworks that focuses on factors influencing consumer engagement behaviours that are not bound within a specific brand community embodied within Facebook but, rather, looks at more naturalistic behaviours that happen on Facebook's newsfeed among digital natives. As such, the framework enhances current understanding of consumer engagement behaviours in context of Facebook platform.

5.9 Engagement beyond purchase vs engagement with purchase

As presented in the findings chapter, consumers engage both with brands they own as well as with brands they aspire to own. This is congruent with previous publications (van Doorn et al., 2010; Kumar et al., 2010; Vivek et al., 2012) which argue that the notion of consumer engagement goes beyond purchase, and therefore it is not limited to brands that consumers previously purchased. Yet, while positive manifestations of engagement go beyond purchases, the findings show that negative manifestations of engagement that relate to active content creation, such as posting negative comments or writing unfavourable

posts, were linked to brands that consumers owned or had used in the past (for more details, please see p.180). Therefore, it could be argued that negative behavioural expressions of engagement are more likely to manifest among brands that digital natives actively use. Yet, as only a few diary entries have recorded such events, it is difficult for the author to make an appropriate assumption. However, this represents an interesting direction for further research. Researchers interested in this area may want to use content analysis of negative posts to see if negative posts are used only by the consumers of a brand.

5.10 Negative engagement

The author's attention in this study was concentrated not only on factors that influence positive manifestations of consumer engagement behaviours but also on factors that influence negative behaviours. To date, substantial amounts of current empirical research were primarily based on positive manifestations of consumer engagement (Brodie et al., 2013; Baldus et al., 2014; Bitter et al., 2014; Dolan et al., 2015; Dessart et al., 2016; So et al., 2016; Azar et al., 2016), whereas negative manifestations of consumer engagement on social media have remained unexplored. As a result, it was recently underlined by many scholars that future studies should also focus on negative consumer engagement (Dessart et al., 2015; Hollebeek et al., 2016; So et al., 2016; Islam and Rahman, 2016). However, despite recent calls for further exploration of negative consumer engagement in the context of social media, so far empirical studies are still lacking. Subsequently, influencing factors that may lead to negative behavioural manifestations on social media are mostly unknown. To the best of the author's knowledge, only one empirical paper which was based solely on negative brand communities has shed some initial light on negative engagement (Hollebeek and Chen, 2014). However, that research was mostly generic and did not consider negative engagement behaviours in the context of social media and brands or branded content. Furthermore, while Dolan et al. (2015), in their conceptual paper, also provided some initial insights into negative and positive social media engagement behaviours, the key limitation of their research is that it was based only on provision of social media content and did not consider other sources of

communication such as sponsored ads, which this thesis has included. In this section, the author addresses this research gap by introducing and discussing different types of social media brand-related negative engagement behaviours and their influencing factors based on the findings from the preceding chapter.

5.11 Positive versus negative consumer engagement behaviours

As previously mentioned in the findings chapter (for further details see section 4, p.180), digital natives' negative engagement was far less frequently recorded in the participants' diaries than the positive manifestations of engagement. Taking into consideration that in the past many researchers have suggested that social media has turbo-charged negative word-of-mouth among consumers, the author was generally anticipating a higher frequency and/or level of negative engagement to be recorded in the diaries.

Furthermore, it was also surprising for the author to discover that the prime reason why digital natives did not manifest much negative engagement towards a brand on Facebook was associated not with a lack of negative brand experience, as one could assume, but because the participants wanted to avoid possible negative associations that others within the network may have with this kind of negative behaviour (for more detail, please see findings chapter, p.180). As such, it could be argued that a lack of, or a limited, active negative engagement is a result of consumers' impression management tactics which can be associated with a desire for favourable online self-presentation. In essence, these findings have a positive implication for brands' presence on social media as it shows that brand-related negative engagement is less likely to be manifested by digital natives on Facebook than positive manifestations of engagement. This means that brands can generally expect less damage to their reputation than prior researchers have argued. To the best of the author's knowledge, no studies have so far found or discussed this issue. In the author's view, one of the main reasons that this was discovered in this thesis is because the diary enabled the data to be recorded over a longer period of time and it allowed the author to identify nuances which might

be harder to obtain by the use of other data collection tools. Secondly, there is generally very little research into negative engagement, hence, why this issue wasn't previously discussed. As such, these findings offer a new insight into negative engagement behaviours.

5.12 Introducing the categories of negative brand-related consumer engagement behaviours on Facebook.

In this section, the author will introduce different categories of negative brand-related behaviours and factors influencing these actions.

Participants of this study recorded brand-related negative engagement behaviours that were either observable or unobservable to other users within the social media network. Observable behaviours included active negative behavioural expressions that were manifested on the Facebook newsfeed and were visible to network friends of the participants or other users that have access to that network (e.g. brand followers or 'friends of friends') and are named as **Active Negative Brand Engagement Behaviours**. Hidden negative consumer engagement behaviours included two separate types of negative behaviours. The first (1) is negative manifestations that were privately communicated to brands on social media so that they cannot be seen by others within the network and are identified as **Private Negative Brand Engagement Behaviours**. Such behaviours did not have an effect on consumer self-presentation as they are primarily only displayed to users themselves and to social media brand managers through direct messages on Facebook. Therefore, they may be especially appealing to consumers who are concerned with their self-presentation on social media. To the best of the author's knowledge, that type of negative engagement has not yet been discussed by scholars, which subsequently represents a novel contribution to this field. Another type of negative consumer engagement behaviours (2) that were highlighted in the findings, and represented the leading type of negative behaviours among digital natives, were based on actions that can be interpreted as disengagement; when users decided to block content or unfollow a brand in order to limit brand communication and are labelled by the author as **Social Media Brand Disengagement Behaviours**. In their

conceptual paper Dolan et al. (2015) referred to this type of behaviours as detachment. Based on the previously presented findings, the author categorised negative social media engagement behaviours into three main categories (in accordance with their level; from the highest to lowest form), which are presented and defined in Table 10.

Table 11 Categories and definitions of brand-related negative engagement behaviours on Facebook.

Category	Definition
Active Negative Brand Related Engagement Behaviours	<p>Negative behavioural manifestation towards a brand on social media that can be visible to other users within the social network of an engager that is a result of a motivational driver.</p> <p>(Examples: negative comments, negative reviews and other forms of negative WOM)</p>
Private Negative Brand Related Engagement Behaviours	<p>Negative consumers' behavioural manifestations towards a brand on social media that is directly communicated to a brand representative and purposely kept out of sight of other users within the social network.</p> <p>(Examples: negative private messages sent to social media brand managers or administrators)</p>
Brand Related Disengagement Behaviours	<p>Negative behavioural manifestations towards a brand on social media that is not immediately observable to other users within a network of friends of the engager and is a result of an influencing factor that leads to termination/or limitation of current subscription to company's branded content.</p> <p>(Examples: unfollowing brand pages, hiding branded content from newsfeed, blocking brand pages)</p>

**Please note that the above definitions are conceptualised in agreement with van Doorn's 2010 generic definition of consumer engagement behaviours (see p.43 of Literature Review).*

The above table, introduces three different types of negative consumer engagement behaviours, their definitions and relevant examples of such behaviours. These behaviours are listed in order from the least to the most active type of behaviour. The arrow of the left side represents the increasing level of negative engagement.

As this is one of the first empirical studies that links behavioural engagement manifestations with disengagement in a social media context, the above table offers initial insights into categories of negative engagement which can be used to further study each specific behaviour. The author did not record any destructive behaviours or negative co-creation behaviours, which may mean that those types of expression are less likely to appear among digital natives.

5.13 Factors influencing negative brand-related consumer engagement behaviours on Facebook.

Below the author discusses factors that influence different types of negative engagement behaviours that were presented in the previous section. The section is split accordingly into the factors that influence disengagement, private negative engagement and active negative engagement. Later in this section the author introduces an integrative framework that offers a visual representation of negative social media brand-related engagement behaviours.

5.13.1 Negative brand experience

A key factor leading to both Active Negative Brand Engagement Behaviours and Private Negative Brand Engagement Behaviours is the influence of a negative brand experience. More precisely, consumers who receive poor customer service or are unhappy about the quality of a product may decide to

complain about it on social media. This is mostly linked to a negative emotional response, such as anger, that ultimately influences such behaviour.

5.13.2 Factors influencing disengagement content-related factors

Content related factors are based on social media brand-related content practices that influence negative behavioural manifestations in a form of previously discussed disengagement and are further discussed in the section below.

5.13.3 Excessive use of brand communication (content)

One of the key factors that influenced social media brand disengagement behaviours (e.g. unlinking brand pages) among participants was the influence of overly excessive use of content or other engagement practices by brands on Facebook. In essence, this finding means that providing users with too-frequent brand communication (e.g. posts) on social media may lead digital natives to disengage. In light of this, social media brand managers should consider how often they post content on their brand pages as well as how often they promote their brands thought sponsored posts. While in the findings chapter it was mentioned that some digital natives considered three posts a day as excessive, and led to disengagement, the findings didn't reveal what would be an optimum frequency of branded posts on social media. Therefore, it would be useful for future researchers to further explore this, as finding an optimum frequency may help to prevent disengagement among followers.

5.13.4 Sales focused content: Perceived lack of content value

In line with previous chapters, brands that use poorly presented content that solely focuses on a sales approach, without providing any additional value to the content, may also lead to disengagement. The author would argue that such content should only be used when it is based on automated marketing tactics that are grounded in consumer behavioural insights (as discussed in section 190) when the customer has previously expressed their interest in the

product or service of a particular brand. This also shows how important high-quality content is and that failure to provide valuable content may have a negative influence on consumer engagement.

5.13.5 Changes in consumers' interests

As previously mentioned, participants considered the list of brands that they subscribe to ('like') on Facebook as being representative of their own characteristics and, as such, an extension of their digital self (Belk, 2013). Based on the findings, in the course of time, consumers' interests may also change and as a result of the changes they may want to disassociate from brands that are not reflective of their interests and/or who they are or want to be perceived as by others. As such, this also relates broadly to a sudden lack of brand resonance (Keller, 2008). In light of this, the author would argue that when consumer image is not congruent with brand image this may lead to disengagement.

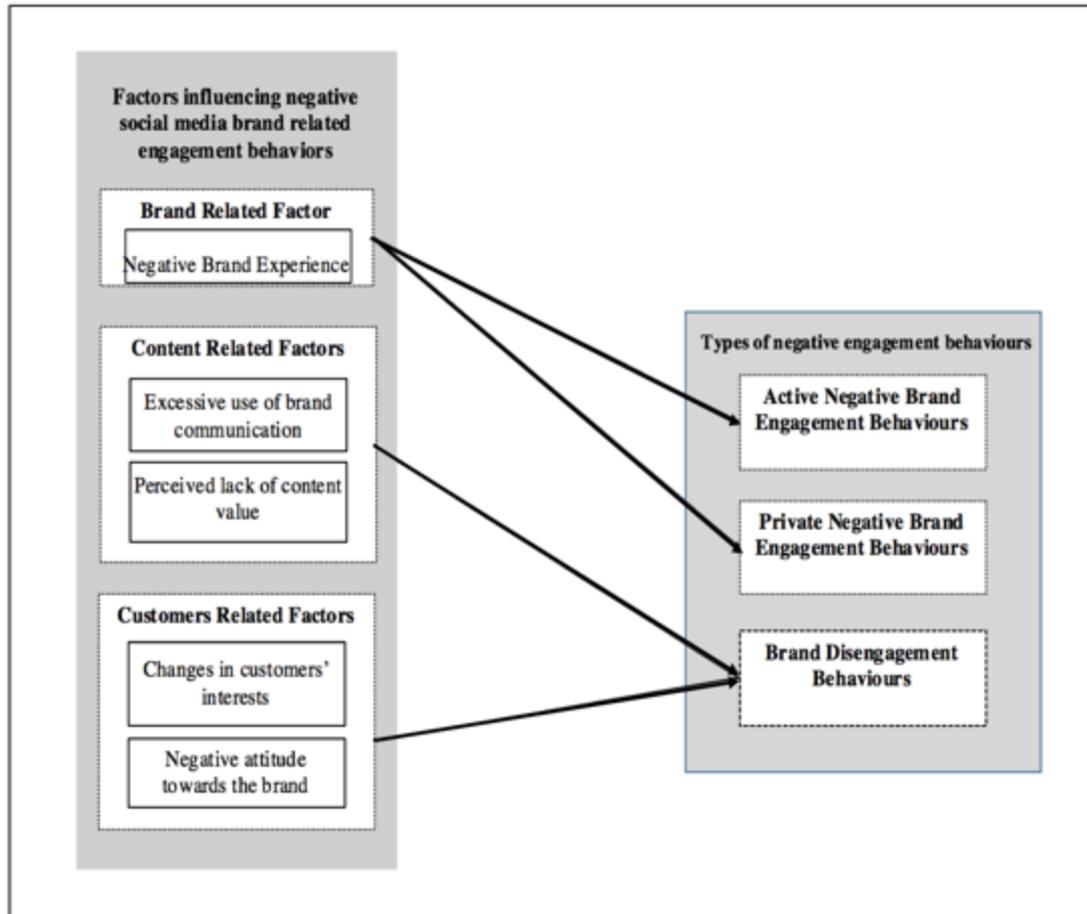
5.13.6 Negative attitudes towards the brand

Another factor that may influence disengagement behaviour is based on consumers' negative attitudes towards the brand. Mitchell and Olson (1981) define Brand Attitude as an individual's overall evaluation of a brand. This means that the attitude towards a brand mainly depends on a consumer's own perceptions regarding a brand, and is argued to be a reliable predictor of consumers' behaviour towards brands (Shimp, 2010).

As shown by data presented in the findings chapter, when a consumer has a negative attitude towards a brand, and the consumer sees that particular brand on their social media newsfeed, they may decide to block or limit the visibility of this type of content on their newsfeeds. This may relate to the content that is published or promoted either by the brand or by a friend from the consumers' network, or any other source of communication on social media.

5.14 Introducing an integrative framework of factors influencing different types of negative brand-related engagement behaviours on Facebook.

Figure 26 Framework of factors influencing negative brand-related engagement behaviours on Facebook.



An integrative framework of factors influencing negative social media brand-related engagement behaviours, as presented in Figure 26, brings together categories of negative consumer engagement behaviours that were introduced in Table 10 (see page 233) and links them with appropriate factors that influence such behaviours, both of which were previously discussed by the author in the earlier section of this chapter. Under the types of negative engagement behaviours, we can see three types of behaviours that are presented on the right side of the framework. On left side of the framework, there are three categories of factors that can influence negative engagement. The arrows in the middle of the framework represent the direct influence of specific factors categories on the type of negative engagement behaviours.

The framework is one of the first visual representations based on empirical data that deals with brand-related negative consumer engagement behaviours on Facebook. The originality of this framework lies in the fact that is not solely based on social media branded content/posts like other conceptual studies (Dolan et al., 2015) but also considers other types of marketing communication that takes place on social media and factors that go beyond the provision of a content (e.g. consumer experience). Further, it is the first framework that includes private negative brand-engagement behaviours as a type of negative behaviour that takes place on social media.

The main implication of the framework is that it has a direct practical relevance. Namely, it can help brand managers to understand the reasons behind the negative behaviours of digital natives that take place on social media and help them to adjust their social media practice accordingly so they can reduce the levels of negative consumer engagement. While some of the factors may be out of control of the organisation (e.g. negative brand attitude), others, such as 'excessive use of brand communication', are controllable and easily changeable. For example, managers can limit the amount of posted content to prevent oversaturation and possible disengagement. Further, this framework has yet again highlighted the role of content on Facebook as it shown that lack of content value can also lead to disengagement. Therefore, social media brand managers should make sure that they provide their audience with valuable content as this can also prevent potential disengagement behaviour.

Another important implication of this framework is that it offers the theoretical basis for further investigation of negative engagement behaviours, and this framework can also be further tested among different generations or across different social media contexts.

5.15 Discussion on the use of diaries in the study

Diaries have provided the author with 11 weeks' worth of snapshots of consumer engagement behaviours that take place on Facebook. It was

recently suggested that future studies on consumer engagement on social media should focus on trying to capture data 'in situ' (Solem, 2015). The author would argue that self-reported survey responses, or other retrospective methods to study brand-related consumer engagement behaviours on social media that researchers used, can possibly only reflect consumers' memories of engagement, and consequently, may not capture them as effectively as diaries combined with follow-up interviews. Subsequently, this study followed this direction and captured brand-related behaviours and factors influencing these behaviours as soon as they happen. While this is not a typical longitudinal study, it does offer a much broader view on engagement.

Furthermore, many researchers have also highlighted the lack of longitudinal research on consumer engagement (Brodie et al., 2011; Hollebeek, 2011b; Verleye et al., 2013; Bitter et al., 2014; Hollebeek and Chen, 2014; Hollebeek et al., 2014; Vivek et al., 2014; Dijkmans et al., 2015). While the research design is not based on a traditional longitudinal research tradition, it does offer a much wider overview of how and why digital natives engage with brands on Facebook.

From the author's point of view, an event-based diary combined with the semi-structured interviews has proved to be an extremely suitable choice of methods type as they allowed the capturing of nuances that the author believes would otherwise be overlooked. For example, the lack of awareness in relation to frequency would be very difficult to capture if other methods were used. The author believes that future researchers may want to adopt this methodology to study different engagement platforms and different users. This type of methodology may be especially useful in studying the impact of personality traits on the development of user-generated content, which in the author's view is the next step to achieving even greater understanding of behavioural manifestations of engagement.

Chapter 6 - Conclusions

'To be deemed a contribution, theory must be useful or somehow have utility in its application, either for other organisational researchers or for practicing managers'.

Corley and Gioia (2011, p.17)

6.1 Chapter overview

The aim of this final chapter of the thesis is to evaluate and conclude the research that was carried out by the author for the purpose of this doctoral work. In this chapter, the author will first revisit the aim and objectives that were set in the introduction chapter and indicate how these were accomplished throughout different chapters of this thesis. Furthermore, the author will summarise the key contributions to knowledge, practice and methodology that this thesis has to offer. Later in this chapter, the author will discuss key limitations of this research and also will offer some directions for further research that can be used by other researchers who want to study consumer engagement in a digital context. Finally, at the end of this chapter the author will provide some managerial recommendations that might be useful for social media brand managers who want to amplify the rates of engagement among digital natives on the Facebook platform.

6.2 Revisiting aim and objectives of the thesis

This thesis directly responds to the Marketing Science Institute's call for further research on consumer engagement which identified the concept as a research priority for the period of 2014–2016 (Marketing Science Institute (MSI), 2014, p. 4) and further suggested that particular focus among others agendas should be given to social media and other digital marketing contexts that can create or facilitate engagement. This call for research has been supported by many researchers in this area who also have expressed the further need for studies on consumer engagement in the context of social networking sites as being necessary (Mollen and Wilson, 2010; Gummerus et al., 2012a; Davis et al.,

2014b; Dolan et al., 2015; Calder et al., 2016; Maslowska et al., 2016) and that the emphasis should be given to factors that can influence behavioural manifestations of consumer engagement in these networks. In response to this call the author has set up the following aim of this thesis:

- To provide better understanding of consumer engagement behaviours with brands and branded content, with a particular focus on the factors influencing these behaviours in the context of the Facebook social networking site.

The overall aim of this doctoral work was achieved by fulfilling the below-mentioned objectives, which the author will further discuss in the section following:

1. To critically appraise relevant literature on consumer engagement, social media, online consumer behaviour, digital branding and identify research gaps.
2. To provide data-led analysis and interpretation of understandings, views, perspectives, judgements and experiences of brand-related consumer engagement behaviours on Facebook as seen by digital natives.
3. To identify through thematic analysis of diaries and interview transcripts factors influencing both positive and negative brand-related consumer engagement behaviours on Facebook.
4. To develop a framework of factors influencing brand-related behavioural manifestations of engagement and, when possible, identify and describe the relationships between proposed influencing factors.
5. To analyse and discuss how the findings of this study can be applied by social media brand managers by providing practical recommendations for brand managers who want to amplify brand-

related consumer engagement behaviours of digital natives on Facebook.

In the literature review chapter of this thesis the author introduced and discussed the ever-changing environment of social media and discussed underlying characteristics on Facebook, which this study is focused on. This was necessary in order to provide the reader with the background of this study and justification for selecting Facebook. Based on the relevant literature the author has also reviewed categories of online consumers and the role of brand-related expressions as the extensions of digital self, which at the end provided some justification for the sample selection. Further, in the literature review the author has explored and critically analysed current conceptualisations of consumer engagement with particular focus on its dimensionality, engagement foci, conceptual roots and categories of different consumer engagement behaviours. Based on the reviewed literature the author has selected and justified the adoption of van Doorn's conceptualisation of consumer engagement behaviours (2010), which provided the theoretical basis of this research. Finally, drawing from past studies on general use of social media, brand-related engagement and online brand communities the author has discussed potential factors that can influence brand-related consumer engagement behaviours on social media. Uses and gratification theory has also been discussed as another theoretical lens which has helped to shape the initial conceptualisation of this study. At the end of the literature review the author has identified the research gaps related to the topic under study, uncovering that there is still limited knowledge in regard to factors that stimulate consumer engagement behaviours on social media; thereby providing further justification for research in this area (for more information please see p.78). What is more, the literature review had also an influence on the selection of the most suitable methods, as it identified that most studies on the subject under study are mostly either conceptual or quantitative.

In the third chapter of this thesis the author introduced the constructivist paradigm which underpins this study and provided an overview and

justification of the diary and interview method (Zimmerman and Wieder, 1977) that was selected by the author as the main source of data inquiry. The diary and interview method has allowed the author to access very rich and private data that provided excellent material for analysis. As such, the author would argue that the selection of diary and interview as a method of enquiry has helped to achieve the second and third objectives of this thesis. The author is convinced that if she had used other methods of data enquiry she would not have been able to offer as in-depth a view into brand-related consumer engagement behaviours, and that perhaps some of the influencing factors would otherwise have remained undiscovered.

In the fourth chapter of this thesis the author presented the key findings from the diaries and follow-up interviews, which were identified through the implementation of a thematic method of analysis that was used in line with guidelines provided by Braun and Clarke (2008). In the findings chapter the author has presented digital natives' views, opinions, understandings, perspectives, judgements and experiences of their brand-related engagement behaviours on Facebook, and, based on those, the key influencing factors behind these behaviours were identified. As such, the findings chapter accomplished the third objective. In the fourth chapter of this thesis the author has discussed research findings in relation to the literature review and established what is new that has been discovered in this study. Based on the findings and discussion the author has developed a framework of factors influencing positive brand-related behavioural manifestations of engagement and has identified and described the interconnectedness between the factors. The key relationship has been identified between brand category and consumer empowerment, status signalling and being part of the experience. The author has also introduced a Categories of Creative Content Practices which describes creative content practices included in the previous framework. Finally, in the discussion chapter the author has also introduced an Integrative Framework of Factors Influencing Negative Brand-Related Consumer Engagement Behaviours. Consequently, the fifth chapter has fulfilled the fourth objective of this thesis. At the end of this final chapter the

author will provide managerial recommendations which will meet the final objective of this doctoral work. The next section will discuss in detail the key contributions of this research

6.3 Contributions to knowledge, practice and methodology

This study has revealed that digital natives engage with brand-related content on a regular basis, which corresponds with claims made in the introduction suggesting that social media is the new front door for brand-related consumer engagement. The findings of this study provided an in-depth overview and interpretation of reasons behind digital natives' brand-related consumer engagement behaviours that take place on Facebook. Up to now, such an extensive overview was missing from the literature on the phenomenon, and, thus, this study expands current knowledge on consumer engagement.

Taking into consideration that the research on consumer engagement behaviours on social media is still scant this study offers several contributions to knowledge and practice. Although some of the contributions have been mentioned in the discussion chapter, the author has categorised the most substantial contributions of this study into the following: context-related contributions; contributions to literature on the consumer engagement concept; frameworks related to contributions, and methodological contributions which are individually discussed below.

6.3.1 Context-related contributions

Current research on consumer engagement in the context of social media is growing. However, as previously mentioned, most studies focus on online brand communities or brand pages or are limited to a specific behavioural expression of consumer engagement. To the best of the author's knowledge, this thesis is the first piece of research that is focused on the factors influencing consumer engagement behaviours on Facebook that is not limited to a specific online brand community or brand page/fan page embodied within this social networking site but, rather, focuses on the brand-related behavioural

manifestations of consumer engagement that happen on Facebook's social networking page as whole. As such, this research offers a more naturalistic view of factors influencing engagement brand-related consumer engagement, and it includes various sources of communication and provision for marketing content. By focusing this research on a context-specific social media setting this research extends current knowledge of the ways in which engagement is influenced on Facebook. As such, insights of this research help social media brand managers to better understand digital natives' behaviours on this platform.

What is more, the study has shown that behavioural manifestations of brand-related consumer engagement behaviours were not limited to just a singular behaviour, but, rather, the author has considered a variety of behavioural expressions of consumer engagement on Facebook which also broaden the current understanding of the concept. Furthermore, the author's focus in this study was not restricted to specific brands or brand categories, and, as a result, this thesis provides a more holistic view of the phenomenon under study and has also allowed the drawing of an important conclusion on the role of the brand category in influencing consumer brand-related engagement behaviours that to date were unknown (this is further discussed in the section below).

6.3.2 Contributions to literature on consumer engagement

Overall, the thesis contributes to the growing literature on consumer engagement behaviours in social media (van Doorn et al., 2010; Gummerus et al., 2012a; Javornik and Mandelli, 2012; Wirtz et al., 2013; Jahn and Kunz, 2012; Dessart et al., 2015; Maslowska et al., 2016) by enhancing current understanding of factors that influence digital natives' behavioural manifestations of brand-related engagement on Facebook. Key contributions in relation to consumer engagement literature are discussed below.

This research supports and corresponds with prior studies on consumer engagement which claimed that engagement in different online contexts can be influenced by functional gratifications (Muntinga, 2011; Jahn and Kunz,

2012; Cvijikj and Michahelles, 2013; Enginkaya and Yılmaz, 2014; Kim et al., 2014; Dolan et al., 2015; Verhagen et al., 2015; Barger et al., 2016; Oliveira et al., 2016) such as: information seeking; uncertainty avoidance; information sharing; or monetary rewards. The findings of this study have also shown that consumer engagement may also be influenced by factors related to impression management, such as self-expression and status signalling, which also corresponds with prior studies on consumer engagement (Jahn and Kunz, 2012; Sashi, 2012; Baldus et al., 2014; Barger et al., 2016). The author has also found that the need for validation can influence behavioural manifestations of consumer engagement (sharing) which has been also identified by prior research (Baldus et al., 2014).

This thesis has identified different sources of brand-related communication on Facebook, namely, third party pages, sponsored and automated posts, official brand pages and Facebook friends, and has shown that individually and collectively these sources can have an influence on behavioural manifestations of consumer engagement. To the best of the author's knowledge, different sources of brand-related communication as influencing factors have not been directly mentioned in prior frameworks of consumer engagement (van Doorn et al., 2010; Wirtz et al., 2013; Dessart et al., 2016; Maslowska et al., 2016) and, as such, the author extends the current literature on this topic. Further, the influence of friends' characteristics on brand-related consumer engagement have also been mentioned in this specific context for the first time.

What is more, this study has also shown that consumer empowerment can not only influence creating behaviours, as mentioned earlier by some scholars (Muntinga, 2011), but also can impact on liking and sharing behaviours, which broadens current understanding and treatment of this specific factor. The thesis also supports earlier studies that found consumer engagement can be driven by the alignment with consumers' current interests (Kim and Han, 2014; Davis et al., 2014a).

Other important factors that were discussed in the context of brand-related consumer engagement on Facebook and adds to current knowledge (Dessart

et al., 2016) were social factors related to being a part of an experience or community which were solely related to brands from hospitality, entertainment or events. The study has also identified that brand-related relational concepts, such as brand loyalty and brand love, can also be considered as factors influencing behavioural manifestations of consumer engagement. To date, these concepts were mostly considered as outcomes of engagement (Brodie et al., 2011; Gummerus et al., 2012b; Vivek et al., 2012; Wirtz et al., 2013; Leckie et al., 2016) or were limited only to a single behavioural manifestation such as 'like'. Further, this study has discovered that brand involvement in 'good cause' marketing can also influence brand-related consumer engagement behaviours, which so far in this particular context has not been mentioned by other scholars. Furthermore, the author has discovered that specific types of branded content influence behavioural manifestations of engagement and these are further discussed in the section below. What is more, this study has found that a positive work-related relationship that a consumer has with a brand can also drive positive manifestations of brand-related consumer engagement.

As previously mentioned, most of the studies on consumer engagement have been focused on positive manifestations of consumer engagement behaviours, and many scholars have suggested that further research should also explore negative consumer engagement. The author has responded to this call and has also researched negative behavioural manifestation and factors influencing these manifestations.

Another important finding that the author has decided to report is related to digital natives' awareness of the frequency of their brand-related engagement behaviours that they manifest on Facebook – even though it went beyond the scope of this study. This had not been reported before and, as such, provides some additional insight to current literature. The author would argue that further research into consumer awareness on social media is needed as there is very limited research that explores this issue (Tregua et al., 2015). As such, this study has helped the author to uncover a niche, and largely understudied area, for future studies.

6.3.3 Frameworks-related contributions

The richness of collected data has allowed the author to develop three frameworks that can individually as well as collectively contribute to the current understanding of consumer engagement concepts in academia. Further, these frameworks can also be useful to social media practitioners who want to enhance their current understanding of digital natives' brand-related engagement behaviours. Each framework is further discussed below in relation to their contribution to academic literature as well as practice.

The integrative framework of factors influencing positive brand-related consumer engagement behaviours introduced factors that have not been previously presented in conceptual or empirical frameworks related to the concept. Thus, the influence of work-relationships, creative content practices, attitudes towards the communication source, friends' characteristics and brand-related factors have been introduced in this context for the first time, and therefore they expand knowledge on the notion. Further, the framework has also shown brand category only influences behavioural manifestations when it is related to other influencing factors (consumer empowerment, being a part of an experience or status signaling), and, as such, the influence of brand category on behavioural manifestations is not significant, which has a managerial implication as it shows that brands from different categories have opportunities to influence behavioural manifestations of engagement. Many researchers have recently emphasised the need for further study on the role of a brand category and brand-related factors on consumer engagement behaviours (Muntinga, 2011; Dessart et al., 2016), and this is the first study that responds to this call, and, as a result, it fills the previously identified gap in current knowledge on consumer engagement.

In addition, the framework also throws into relief that, consumer engagement behaviour is not only influenced by brands but also by third party pages and content automation; all of which has been mostly overlooked by previous studies and is discussed in this context for the first time. This is a very important finding for social media managers as it shows that promoting content

or mentions on third party pages through the use of content automation can be effective in stimulating behavioural manifestations of consumer engagement. Also, taking into consideration that friends' characteristics can also have a positive influence on brand-related consumer engagement behaviours means that brands should try to target consumers with clearly defined characteristics and interests that correspond with the brand; as such consumers may potentially influence other users within the network. To conclude, the integrative framework of positive brand-related consumer engagement behaviours has presented new factors and, as such, extends the current knowledge on reasons behind such brand-related consumer engagement manifestations.

Another major and novel feature in the positioning of the study is the emphasis given to creative content practices and their role in influencing brand-related consumer engagement behaviours on Facebook. Even though the area of content marketing has gained increased academic attention in the context of social media in the last two years, until now, very little was known about which types of content influence behavioural manifestations of engagement on Facebook. This study fills this gap and offers a unique insight into creative practices used by brands on Facebook that can help to stimulate engagement. Creative content practices identified the following types of content: visually stimulating content; emotive content; behind-the-scenes content; entertaining content; and celebrity-endorsed content. While previous research exists on general types of digital content marketing and branded content (Sabate et al., 2014; Ashley and Tuten, 2015; Patrutiu-Baltes, 2015; Dolan et al., 2015), this is the first empirical study that is focused solely on creative content practices that are effective in influencing brand-related behavioural manifestations of consumer engagement on Facebook. As such, this study extends current understanding of the relationship between content marketing and consumer engagement behaviours and adds to the growing literature not just on consumer engagement but also on content marketing (Pulizzi, 2012; Chauhan and Pillai, 2013; Touchette et al., 2015). **The categories of creative content practices on Facebook** introduced by the author in the discussion chapter also offers a significant contribution to practice as it provides social media

brand managers with insights into practices that have proven to be effective among the group of digital natives. In consequence, the categories of creative content practices can be used as a guidance that can help to amplify engagement on Facebook with brands who aim to target digital natives.

This study has also explored negative brand-related engagement behaviours. As previously mentioned, many studies have highlighted that there is currently very limited knowledge on the notion of negative consumer engagement (Bowden et al., 2014; Hollebeek and Chen, 2014; Dolan et al., 2015); especially that is context specific. While the study has shown that it is much less likely for digital natives to manifest negative expression towards brands on social media, some negative behavioural manifestations have been recorded, and based on these the author has introduced the **Integrative Framework of Factors Influencing Negative Brand-Related Consumer Engagement Behaviours**. To the best of the author's knowledge, this is the first framework that introduces factors that drive negative behavioural manifestations of consumer engagement, which consequently enhances the current understanding of this phenomenon. Furthermore, in this framework the author has introduced and defined Private Negative Brand Engagement Behaviours, which have not been identified by previous scholars and, as such, extend current knowledge on negative valenced consumer engagement behaviours. In addition, it is the first study that adapts van Doorn et al.'s conceptualisation (2010) of consumer engagement behaviours as a basis of providing definitions of negative consumer engagement behaviours in this context, which shows the wide applicability of this conceptualisation.

Furthermore, the framework has also practical implications as it can help social media brand managers to understand what influences negative engagement on Facebook, and, as such, it helps them improve controllable factors such as content value or frequency of posts, which in turn may help them to decrease negative brand-related engagement behaviours on Facebook among digital natives.

6.3.4 Methodological contributions

The use of a qualitative methodology in this study has permitted an in-depth exploration of consumer engagement behaviours that resulted in original and revealing findings that allowed the author to bring new knowledge to the existing literature on the consumer engagement concept. As previously discussed in the literature review, a majority of the prior studies on consumer engagement have been either conceptual or quantitative and based on pre-existing theories and measurements, and, in the author's view, those studies were lacking an in-depth exploration. Furthermore, previous researchers who studied consumer engagement were focusing predominantly on participants' memories of their engagement behaviours and, as such, up to now there was a lack of studies on consumer engagement that would try to capture data 'in situ'. As suggested by prior literature (Muntinga, 2011), consumers do not consciously think about, and especially do not reflect on, innate mechanisms behind their behaviours, and therefore methods that are based on retrospection were not suitable for this research.

To explore digital natives' brand-related consumer engagement behaviours the author adopted a diary–interview method for data collection that was first introduced by Zimmerman and Wieder (1977) and which allowed the authors to collect data 'in situ'. As previously discussed, the diary–interview method has proven to be very effective in capturing behaviours that seem not to be of significant importance or are easy to forget, such as, for example, the brand-related behavioural manifestations of engagement which this study has aimed to explore.

The diary and interview method has allowed the author to gain an in-depth, meaningful and valuable insight into a wide-ranging overview of the factors that influence behavioural manifestations of consumer engagement across a group of digital natives on Facebook, and consequently has allowed the author to extend current knowledge on the topic. Furthermore, the findings of this study have shown that a diary and interview method can stimulate a greater reflexivity among participants and serve as tool for self-discovery; and in turn it can help to produce richer data that would be difficult to obtain through other

methods that have been used. As such, this research offers a better understanding of the kinds of insights that a diary and interview method can produce in consumer-based studies, and it can be valuable to other researchers who want to adopt this method in their research. To the best of the author's knowledge, this is the first study that uses a diary and interview method in this particular context (consumer engagement on social media), and, as such, it represents a methodological contribution to knowledge in this field of study.

The author would argue that this diary interview method (Zimmerman and Wieder, 1977) can be applied by other researchers who want to further study digital consumers behaviours in different contexts as it can help to reveal fruitful and often otherwise inaccessible data. Further, this method can be also used by researchers who wish to study consumer engagement over a longer period of time. Also, the diary and interview method can be applied to studies that are focused not only on digital forms of consumer engagement but also offline engagement.

6.4 Limitations and future research directions

The study is subject to several limitations. Firstly, it focuses only on one social media platform and its unique characteristics. Future researchers could go beyond Facebook and explore brand-related consumer engagement behaviours across other social networking sites. A comparative study between different social networking sites might also be valuable, as such an investigation could potentially shed some light on differences between the key influencing factors, and such an understanding would help brand managers with development of arguably more tailored and more effective practices for consumer engagement amplification across social media.

Secondly, this study is based only on one group of digital natives. Given the increased use of social media by different generations, future studies may focus on wider age groups of consumers or seek to explore differences between generations and factors influencing their engagement behaviours. The author believes that such investigation may further enrich the knowledge

on the notion and can also help managers to understand differences in the brand-related use of social media and develop more personalised strategies. This research did not focus on the impact of personality traits on the behavioural manifestations of consumer engagement. As such, research on personality traits and their relationship to consumer engagement behaviours may be another fruitful research avenue.

Further, while this thesis provided an extensive overview and insights into the factors influencing digital natives' brand-related engagement on Facebook, it did not focus on the effects of those behavioural manifestations. Future studies could explore outcomes of consumer engagement behaviours on Facebook or on other social networking sites. It would be interesting to see if their outcomes of engagement vary between the influencing factors. For example, if there is a difference between the effect creative content strategy has on purchase intent versus the effect a friend's characteristics would have.

While this thesis is the first study that provides a longer snapshot of consumer engagement behaviours (11 weeks), as previously mentioned, this study is not based on a traditional longitudinal design. The author would strongly advocate future use of longitudinal methodologies focused on both influencing factors as well as on consequences on consumer engagement behaviours over an extended period of time across different platforms or contexts. Such studies would enrich our understanding of how consumers and consumers interact with brands over time and what the consequences would be on, for example, brand loyalty, purchasing decisions, brand awareness or consumer satisfaction. Also, extended repeated studies with the same participants over long periods of time could reveal how consumer engagement behaviours are changing over time.

The use of the engagement concept in digital marketing is novel and therefore further research is necessary to extend the current state of knowledge related to this notion. Researchers in future studies should focus on studying engagement that is context-specific as such an investigation would provide a much clearer understanding of issues that relate to dimensionality of

engagement as it might well uncover differences between the various contexts. For example, it might be worth looking into the consumer mobile engagement that is exclusively related to smartphone branded applications.

It should also be noted that the recent statistics on the general use of social media have demonstrated that the motivation for the use of social networking is changing; therefore, the author would argue that regular research on this topic is necessary in order to stay up-to-date with changes in online consumer engagement behaviours.

At the end of February 2016, Facebook has extended the option of 'like' to 'reactions', which can also be considered as behavioural manifestations of consumer engagement (Facebook, 2016). This study did not include these reactions as the author ended her data collection prior the launch of this new Facebook feature. As such, future studies could focus on both the effectiveness of this new function as well as factors that influence reactions among the users. As technologies and social media marketing tools continue to evolve, consumers' behaviours are also adapting to these changes. Therefore, it is crucial to keep up with the latest social media developments and to continue research in this context. There is also very little known about the role of smartphones or tablets on consumer engagement (Wirtz et al., 2013).

Also, further studies on consumer engagement should continue to search for the best tools that can capture such complex data. While the diary–interview method has shown to be a very effective tool, the use of a mobile application for capturing behavioural insights (big data) for social media based research should be further explored.

Further, it is important to mention that this study is focused only on the consumers' perspective. The author would argue that future studies should focus on exploring brand-related consumer engagement behaviours also from an organisational perspective as such an investigation could provide new insights.

This study is grounded in the constructivist paradigm where the research findings are based on subjective views of the participants as well as the author, and therefore this research does not aim for generalisability (the author has followed qualitative not quantitative research criteria). As such, the interpretative nature of this inquiry could also be considered as a limitation by academics who support positivist criteria for research. Nonetheless, the author would argue that even academics who subscribe to positivist research traditions can find the findings of the study helpful for insights and further exploration of the phenomenon of consumer engagement in the context of social media. For example, the *Integrative Framework of Factors Influencing Positive Brand-Related Consumer Engagement Behaviours* as well as the *Integrative Framework of Factors Influencing Negative Brand-Related Consumer Engagement Behaviours* could be empirically tested by other researchers interested in consumer engagement on social media who favour quantitative methods.

In relation to the Facebook friend, as previously mentioned in the discussion chapter, the author did not explore the influence of strong versus weak ties on brand-related consumer engagement behaviours on Facebook and future studies could further explore this research avenue.

Finally, this study has adopted the one-dimensional approach to consumer engagement, focused only on behavioural manifestations of the concept grounded in the theoretical work of van Doorn (2010). Therefore, future studies may want to explore other dimensions of consumer engagement on social media.

6.5 Recommendations for social media brand managers

The findings of this study have shown that Facebook has become an integrated part of digital natives' everyday lives and, as such, it represents a perfect medium for managers that can be utilised to drive positive brand-related engagement manifestations. As mentioned earlier, one of the main benefits of behavioural manifestations of consumer engagement lies in their aptitude to influence other users within the social network.

Furthermore, as mentioned in the thesis, consumer engagement behaviours on social media can lead to increased brand loyalty and purchase intention of engagers. As a result, over the past few years, practitioners were looking for the best ways to stimulate engagement with their brands. While not all of the the influencing factors are controllable by an organisation (e.g. brand category, validation) some of the factors identified in this doctoral work can be implemented in brands' social media strategies and are discussed in the form of managerial recommendations below.

The findings of this study have shown that providing consumers with valuable content is one of the most effective tactics that can help to drive positive engagement. Based on the results the author has introduced categories of the most effective creative content practices on Facebook which offer a range of guiding ideas for content development which can be used collectively as well as individually by social media brand managers who wish to increase their engagement with digital natives on Facebook.

The importance of the valuable content cannot be stressed enough, and the author believes that providing engaging content should be placed as the number one priority when planning digital marketing strategies. As suggested by findings of this study, failing to provide digital natives with engaging content can result in disengaging behaviour that leads to the end of the communication window between the user and the brand. As such, providing consumers with valuable content can not only drive positive engagement but also prevent users from disengagement.

Moreover, brand managers should consider how their content strategies can be aligned with their consumers' interests, as this study has found that relevance of branded content can drive positive manifestations, whereas a lack of relevance can lead to disengagement. The author would argue that brands that utilise social media should use behavioural insights and big data to learn about the interests of their consumers and create content that fulfils and reflects these interests. As such, the focus should be given to individual consumers who subscribe to brand pages and their behaviours. Therefore, social media content strategies should be based on not only proactive but also

reactive marketing. The author would argue that brands should focus more attention on individual consumers and their needs.

Also, while it is important to regularly engage with consumers on social media, brand managers should carefully consider how often they posts content on Facebook, as based on the findings of this study, an excessive use of branded communication (posts/content) may also lead to disengagement.

Further, brands on social media should start to use or continue to use content automation as this strategy can also influence positive brand-related behavioural manifestations as such forms of branded communication have been mostly regarded as relevant and useful by digital natives. Taking into consideration how fast the technology is changing, marketing automation is also likely to improve and, as such, investing in this strategy is likely to be beneficial for brands as well as consumer on social media. Therefore, enhancing current knowledge about analytical tools (e.g. Google Analytics, Facebook Insights) should be crucial for every social media brand manager. Further, using Google display advertising network may also be a good tactic as users can learn about brand beyond the Facebook platform.

Collaboration with third party pages and content distribution through these pages should also be considered. The results of this study suggested that these pages can also stimulate positive engagement behaviours across followers/readership and, as such, further drive brand awareness. Therefore, the author would recommend that social media brand managers should contact third-party pages that are relevant to their brand category and target market and try to promote their branded content on these pages. However, it is important to underline that the content published on these pages should offer users some value (e.g. educational content, entertaining content) rather than be based on purely sales approach. Categorisation of creative content practices can yet again be used to guide managers' decision on which content would be most effective to publish on these pages.

Further, social media managers should not only aim to distribute content on well-known and extensively promoted pages but also on less known and niche third party pages as inline with findings users may perceive the content

published on these pages as more authentic and trustworthy.

Further, as it was mentioned in the results chapter, celebrity endorsement is another effective practice that can help practitioners to drive positive engagement behaviours on Facebook. Therefore, the author would advise social media managers to try to distribute content that is endorsed by celebrities. Similarly, to third-party pages, their choice of the celebrity should be based on their relevance to the brand and its target market.

Moreover, brand managers on social media should try to provide their own followers with functional value, such as relevant news, product information, branded games and monetary incentives, as all of these have shown to be effective in stimulating levels of consumer engagement; not only as evident in this study but also as suggested by other studies in this area. Especially, branded games have proven very effective in driving engagement and should be utilised by brands.

What is more, cause-related marketing can also have a positive effect on consumer engagement behaviour and perception of brand values – and, when appropriate, should also be implemented into or communicated through social media platforms like Facebook. Especially brands who already subscribe to cause-related marketing should make sure that these efforts are effectively communicated through their social media accounts.

Social media brand managers from brand categories such as events, hospitality or tourism should post content that is relevant to previous events or locations which can facilitate brand memories of those, as such content can make consumers feel part of a community, and in turn it can also drive consumer engagement on Facebook. For example, brands can post pictures from events that include consumers and employees who participated in these events. Also, it might be a good idea for brand managers to host live events on Facebook as such tactic can also help consumers to feel more connected to the brand community and in turn drive positive engagement behaviours.

Finally, as suggested by the findings of the study, digital natives found brands to be engaging when they clearly manifested their brand personalities on

Facebook and that took on a 'human-like' approach to the content which they distributed on these networks. Therefore, a brand should try to act in a similar manner to social media users. Not only post a picture about latest products or services but also about their employees and behind the scene events. Further, brands should also follow or become friends with other brands, fan pages and own consumer base in order to appear more human. Also, when distributing content brand managers need to consider how effective the content is in communicating brand personality and brand values. It is important for brand managers to understand that social media is about human connections, participation and dialogue and not about one-way broadcast. Therefore, distribution of valuable and shareable content should replace sales approach.

6.6 Summary of the chapter

This final chapter has concluded the study. In this chapter, the author has discussed how the findings from this research advance the existing knowledge on the consumer engagement concept in the context of social media. Furthermore, the theoretical, practical, contextual and methodological contributions of this thesis have also been conveyed in this chapter. The author has also discussed the limitations of this study and has proposed future research directions. Finally, in the last section the author has provided some recommendations for social media brand managers who want to drive brand-related consumer engagement behaviours of digital natives. Overall, in this chapter the author demonstrated that aim and objectives of this thesis have been achieved.

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Appendix 1- Diary Instructions

Diary Instructions: An exploratory study on factors influencing brand-related consumer engagement behaviours on Facebook

You should use this diary to record all of your behaviours, thoughts, feelings and experiences that relate to your interactions with brands on Facebook.

This is an event- based diary which means that you should make a diary entry every time an event occurs- In this case your interaction with brands on Facebook. It is extremely important that every time you decide to like, to share or to comment on any brand related content on Facebook you should explain how it happened and what influenced your behaviour. Similarly, if you decide to write something about the brand (either positive or negative) on your Facebook feed, again explain how it happened and why you did it. Likewise, if you see brand-related content on Facebook and you decide not to interact with it – explain why?

There are no wrong or right answers here- the most important thing is to be honest. It is also important to remember to always state where this brand communication that you see on your newsfeeds came from? For example, is it from a brand page that you liked on Facebook? Is it a sponsored post? Or is this a post that is connected to one of your Facebook's friends. You should try to include as much details as possible.

As this is an event based diary, it is extremely important that you record events as soon as possible. Moreover, next to every record in this diary you should state date and time of the entry. If you want, you can include print-screens of the content if you think it is appropriate.

It is important to remember: do not let this diary to influence your behaviour.

If you have any questions, please contact:
Agata Krowinska: a.krowinska@napier.ac.uk

Appendix 2- Consent form

Edinburgh Napier University Research Consent Form

Towards understanding brand related customer engagement behaviours on Facebook.

Edinburgh Napier University requires that all persons who participate in research studies give their written consent to do so. Please read the following and sign it if you agree with what it says.

1. I freely and voluntarily consent to be a participant in the research project on the topic of exploring brand-related customer engagement behaviours to be conducted by Agata Krowinska, who is a student/staff member at Edinburgh Napier University.
2. The broad goal of this research is to explore factors influencing customers' engagement. Specifically, I have been asked to answer questions related to my diary entries which should take no longer than 1 h to complete.
3. I have been told that my responses will be anonymised. My name will not be linked with the research materials, and I will not be identified or identifiable in any report subsequently produced by the researcher.
4. I also understand that if at any time during the interview I feel unable or unwilling to continue, I am free to leave. That is, my participation in this study is completely voluntary, and I may withdraw from it without any negative consequences. However, after data has been anonymised or after the publication of results, it will not be possible for my data to be removed as it would be untraceable at this point.
5. In addition, should I not wish to answer any particular question or questions, I am free to decline.
6. I have been given the opportunity to ask questions regarding the interview and my questions have been answered to my satisfaction.
7. I have read and understand the above and consent to participate in this study. My signature is not a waiver of any legal rights. Furthermore, I understand that I will be able to keep a copy of the informed consent form for my records.

Participant's Signature

Date

I have explained and defined in detail the research procedure in which the respondent has consented to participate. Furthermore, I will retain one copy of the informed consent form for my records.

Researcher's Signature

Date

Appendix 3: Example of diary and interview transcript (Participant Name: Iris)

Motivational drivers for interaction

- 26% social media activities initiated by friends
- 26% personnel involvement / advocat
- 41% interacting to check out the content & activities
- 7% recommended posts of facebook

Start — January 2015

1) 20.01.15 / 13:29 pm

- liked the business page of the architecture office Foster + Partners to follow their projects and because a friend of a friend works there and its interesting to see what is going on in the architecture scene (proactive action)

2) • liked a picture of INTERVIEWS magazine about the adidas Stan Smith sneaker and a co-creation / celebrity endorsement with Russell Williams (feel attached to the adidas brand because I wrote my bachelor dissertation about them and was Stan Smith myself)

3) 21.01.15 / 18:24

- liked the page of "Edinburgh Student Arb Festival ESAF" because someone

I know posted it and it meets my interests

4) 24.01.15 / 9:43

liked a picture of Kris Van Assche fashion show / Fashion Week Paris because a friend of mine attended the shows and I saw it on facebook. I liked the picture and the collection presented on it. The foto was posted by "The Business of Fashion"

5) 12:29

liked the Edinburgh Vintage fair to know what is going on in Edinburgh

6) 26.01.15 / 21:48

liked the business page of "Alessi" because I like the brand and its designs and wish to get more informed and engaged. wrote an essay about the brand.

7) 20.01.15 / 10:01

liked the business page of COBE architects to get informed because someone I know is working there

8) liked the business page of Herzog & de Meuron to get informed about their projects and the architectural scene

9) 31.01.15 / 13:44

liked a picture posted by the "Interior Design Magazine" it promotes bathroom designs of "California Faucets"

10) 01.02.15 / 17:34

liked the business page of "The Potting Shed" to be informed about what is going on in Edinburgh. A friend has been there and posted it.

- 1) 03.02.15 / 9:28
liked the official page of the architects
Jacques Herzog & Pierre de Meuron
- 2) 03.02.15 / 9:30
liked the business page of Richard
Meier & Partners (proactive)
- 3) 03.02.15 / 9:30 (proactive)
liked MACBA in Barcelona because
I spent a lot time there and
it's nice to see what is going on
- 4) 03.02.15 / 19:13
liked a post of The Dandy Diary
Blog about Lacoste's Capsule Collection
to support the brand I worked for
and because I know the two bloggers
through my internship in PR Marketing
at Lacoste Germany

- 5) 06.02.15 / 08:13
liked the official page of "Business
Punk" - they are posting good content
- 6) 07.02.15 / 00:20
liked a picture of "Form Design Magazin"
about a Young Photography Exhibition
I would like to see
- 7) 10.02.15 / 15:50
liked the business pages of "Thonet GmbH"
"Vitra" and "Republic of Fritz Hansen"
to be informed about their design
innovations
- 8) 10.02.15 / 18:56
liked the official page of the
MoMA in NY because I was impressed
by their exhibitions and I am interested
in the scene of modern art.

- 19) 15.02.15 / 15:09
liked the business page of Coca Cola
to follow their social media activities
to get inspired even if I am not a
extensive Coca Cola drinker or fan of
the brand
- 20) 15.02.15 / 14:08
liked ~~about~~ a post about Lacoste
posted by the Dandy Dazy blog.
Felt attached to the topic because
I helped to prepare the NY fashion
Show they were writing about.
- 21) 20.02.15 / 20:44
liked the official page of Henrik Vibskov
an upcoming Danish designer to be
reformed and because a friend of mine
got an internship there

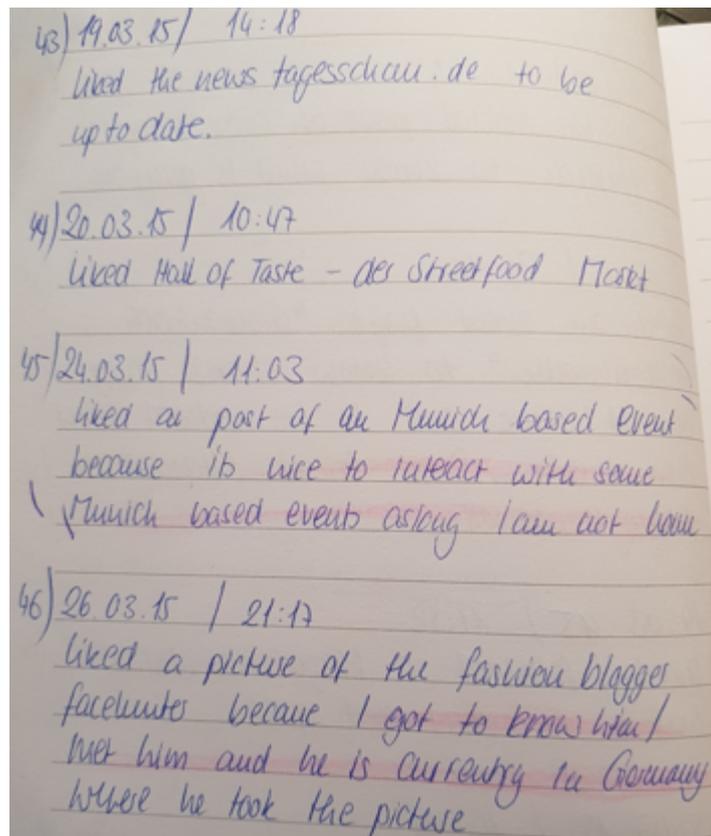
- 22) 20.02.15 / 20:16
liking the Fan page of a friends
business
- 23) 23.02.15 / 18:20
liking pictures of the opening of a
"Jimmy Fairly" store in Paris to support
the brand - I like their concept &
brand values
- 24) 24.02.15 / 18:08
liked a picture (Streetsyle picture) posted
by the fashion blog "les Mads", which
I am following
- 25) 25.02.15 / 16:20
liked a post of a Munich based event
to support them

- 26) 26.02.15 / 8:33
 liked a friends attendance at an event I also would like to attend
- 27) 01.03.15 / 07:18
 liked a pub in Munich to know what is going on at home and because two other friend liked it previously so it was recommended
- 28) 04.03.15 / 09:21
 liked a post of a blog "The Men Repelles" - engaging content / good content
- 29) 04.03.15 / 18:57
 liked a picture posted by Richard Merx's Partners which I am following

- 30) 10.03.15 / 15:01
 liked the official page of "Pinakotheken im Kunstareal München" because some friends are attending an event they are hosting.
- 31) 10.03.15 / 15:51
 liked the official page of MONOPOL magazine assuming that they are posting good content. Further it was a recommended page.)
- 32) 10.03.15 / 17:03
 liked a post of a friends business site to support them
- 33) 10.03.15 / 00:17
 following / liking another fashion blog which was recommended and inspired me

- 34) 11.03.15 / 12:28
liked a blog post / video of a blog I am following
- 35) 11.03.15 / 12:31
liked a local business page to see what they are posting - interesting content
- 36) 11.03.15 / 14:25
liked "Edinburgh festivals" official page to know what is going on
- 37) 11.03.15 / 15:47
liked a post of a magazine I am following
- 38) 11.03.15 / 00:15
liked a picture of a blog I am following

- 39) 12.03.15 / 16:43
liked the official page of Dok Festival in Munich to know what is going on
- 40) 13.03.15 / 20:44
liked an event page "Glockenbach Hofflohmarkte" to know what is going on at home and to be updated about their events. Some friends attended so I saw it as well
- 41) 14.03.15 / 11:52
liked / followed a Magazine which was a recommended post
- 42) 15.03.15 / 10:44
liked / followed two events to be up to date and to know when and where is something going on. Saw a friends attendance.



Interview transcript based on diary entries:

Interviewer: How did you find keeping the diary?

Interviewee: I quite liked it because I learn a lot new things about myself...what I like on Facebook. What motivates me, I didn't know that before.

Interviewer:

What do you mean?

Interviewee:

I never analysed myself in that detail. What I do, what I like, what I share on Facebook is more intuitive ... It was strange because while I was writing it down I realised that, as I said before, I didn't know that about myself.

Interviewer: Ok very interesting. Were there any problems with the dairy?

Interviewee: No I don't think so.

Interviewer: That's great. Did you manage to record all of the behaviours?

Interviewee: Yes...Well I think most of them. I tried but to be honest I did occasionally forget.

Interviewer: No problem that's understandable. Before the diary, were you aware of the level of your engagement?

Interviewee: To be honest I'm liking a lot more than I initially thought I did. I realised that I am following a lot of brand pages and posts from brands and from my friends as well.

Interviewer: It was quite interesting to see that you are often influenced by your friend's recommendations. You mentioned it quite often in the diary. Why do you think that is?

Interviewee: Yes well...I just noticed that some of my friends have a lot of interest in common, which comes naturally. That is influencing me so they are more or less inspiring me. Take any friend of mine who has same interests in one field and 'likes' anything that might inspire me to like it as well because we have same interests.

Interviewer: It was very interesting to see that you came up with the percentage of specific motivations that you think influence your behaviour. I was just wondering ... How did you calculate it?

Interviewee: I analysed each of the entries and decided to put it in a category and then I counted the total and that what you see there.

Interviewer: Ok that is very helpful. So now I will just ask you some questions about the specific entries from your diary.

Interviewee: Ok.

Interviewer: You said that you like a business page of the architecture office. You said in your diary that's because a friend of the friend works there. Is it something that you do quite often?

Interviewee: Yes I do, because it's interesting to follow up with the companies where friends are working for to see what their projects are, especially when it's a topic which interests me. If someone is working in engineering, I definitely wouldn't like the page of his employer because I'm basically not interested in it, but something like an architecture office, where they present their projects online is quite interesting.

Interviewer: Do you have interest in architecture?

Interviewee: Yes and I think I am probably influenced often by my interests.

Interviewer: Ok. Then in one of the entries you mentioned that you like the picture that was related to the collaboration of Sam Smith and Adidas. You said you feel quite attached to the brand and I was just wondering do you own Adidas?

Interviewee: Yeah, I am owning many. I love this brand.

Interviewer: Are you following Adidas on Facebook?

Interviewee: Yes.

Interviewer: Are you happy of their products?

Interviewee: Yes, I like the spirit of the brand and the ... the quality is good but not better than any other, let's say Nike, but its more the spirit of the brand

Interviewer: What's the spirit?

Interviewee: "All or nothing." Isn't that the slogan of Adidas? I worked in headquarter of Adidas and so it is quite personal. At Adidas everyone talks to anyone, no matter about hierarchy or anything.

Interviewer: You mean the internal organization?

Interviewee: Yes and I experienced the working environment. It is quite cool because it's based in Germany but still everyone is speaking in English there because it's such an international team. That inspired me and I think it kind of relates to their slogan. The slogan is not just communicated to the outside it also is communicated within.

Interviewer: Did you like the brand before you went there?

Interviewee: Yes, I did.

Interviewer: You did? Was that also for the spirit or was it ...?

Interviewee: I think for the spirit, maybe but I was not that much attached to the brand. I just liked it but it was not a special relation.

Interviewer: Then in the post number 3 you said that you liked the page of Edinburgh Art Festival, because of your friend's recommendation. I assume that this is something that appeared on your wall? Did you went to see that festival?

Interviewee: Yes it was on Facebook.. I just didn't manage but I wanted to go.

Interviewer: Did you went to any festival or any events because of Facebook in the past?

Interviewee: Yeah. I think I would have gone there if I get the information elsewhere from also, but it's often the case that I get the information via Facebook and due to that I consider going there.

Interviewer: Ok. Then you liked the picture, a photo from the fashion show because your friend went there, attended that fashion show? Fashion week Paris and I was just wondering was your friend a host?

Interviewee: No, she was working for a company which was strongly related to this Fashion show because they represented the brand.

Interviewer: You've decided to like this page because?

Interviewee: She already told me about this event, about her day at the fashion week and afterwards I saw a picture ...official one of the show, not the one she posted, the official one. Then I liked it because she told me before how was the day and how it was to be there.

Interviewer: Did you like it because of the picture itself, because you wanted to give support to her?

Interviewee: I think it's less about support and more because this picture ... I think it was posted of an official institution not on her page, so its not related to her. It just inspired me because I heard before what was going on there and how was the show and I wanted to be a part of it. Also...on my wall, one of my friends was supporting the organizer of this event ...by engaging with it I felt some kind of feeling of belonging, in a way. You know?

Interviewer: I understand. Then no. 5 you said that you like Edinburgh vintage fare because you want to know what is going on in Edinburgh. Is it something that you often do?

Interviewee: Yes, especially when it comes to events, restaurants, bars just like to be updated. Facebook It became my inspiration board. So I guess I do it to be updated.

Interviewer: How did find out? Do you remember how did you find out about the vintage fare?

Interviewee: A friend suggested to go there ... Again.

Interviewer: Okay. One of your friends. Then you said, on the next post, here you said that you like the business page of the Alessi. Can you tell me something more about the brand?

Interviewee: Yes, it is an Italian design firm. I search for it on Facebook a while ago.

Interviewer: What did you think about their page?. Did you have a look?

Interviewee: I think their Facebook brand page was quite well organised, with interesting content like launches of new design items, videos, pictures. I think they could relate more to their team, to their internal, because they are popular for the heritage and the strong family values. I think they could engage more on a personal level.

Interviewer: Do you still like them on Facebook?

Interviewee: Yes.

Interviewer: Would you ever consider purchasing anything from them?

Interviewee: Mmmhhh (affirmative) I have some staff...

Interviewer: You have? You are happy with the product?

Interviewee: Yeah.

Interviewer: Ok. Then in another entry you said you like the business page of COBE. What is it?

Interviewee: It's just a architecture office like first time partner (pointing).

Interviewer: You said that again somebody that you know is working in this one. Then you have another one here the more ticket you like them because you want to get ... Is it the same company? No.

Interviewee: Not the same but also an architecture office.

Interviewer: You said that you want to get informed about their project and their architectural scene. Was that because of your interest in them?

Interviewee: Yes. I think I use Facebook mainly as a medium to get informed about my interests and about events.

Interviewer: Then you liked the picture posted by the Interior Design Magazine. I was just wondering here ... Are you following? Do you like them? You subscribe to them?

Interviewee: Yes.

Interviewer: You decided to subscribe to the magazine again because ...?

Interviewee: Of my interest.

Interviewer: Do you remember how did you find out about them? Was it a suggestion from your friends or from Facebook?

Interviewee: Good question. I don't remember.

Interviewer: That's fine.

Interviewee: Probably yes. Probably it was a suggestion.

Interviewer: Okay. Then you said that in this post here, which I found quite interesting, was that you like MACBA in Barcelona. You said, "Because I spend a lot of time in there and it is nice to see what is going on." Can you explain that a little bit more?

Interviewee: Yes. The MACBA is the Museum for Contemporary Art in Barcelona and I lived in Barcelona for 6 months. I had an annual ticket and I went there quite often so its interesting to follow them now in Facebook since I am not in Barcelona anymore just to see which exhibitions are taking place there.

Interviewer: Did you enjoy your stay there?

Interviewee: Yeah.

Interviewer: You did. How does it make you feel when you see photos from there?

Interviewee: What's the right word for it? It puts me a bit back when I see the environment. Barcelona has a special lifestyle, which immediately captures you. I think it's also a little emotional.

Interviewer: You said that you liked the post which was about the Lacoste brand. You said that you know two bloggers that work there. Did you work there in Lacoste as well?

Interviewee: Right before I came to Edinburgh I did an internship there. These are two male fashion bloggers in the German scene and I was in contact with them via email a lot or on the phone because they promoted a snowboard of Lacoste ... Something like that. I knew them from emailing and phoning. I saw that they wrote about Lacoste capital collection and my project there was to organize the guest list for this capital collection event in Paris, so I was attached because I knew what was planned and what was going on and that I have been there. I think it was.

Interviewer: How long you worked there for?

Interviewee: 4 months, just an internship.

Interviewer: You said that you wanted to support the brand?

Interviewee: I don't know, I can't really explain it but I feel attached to my former employees, somehow.. It's all about creating awareness and creating customer relationships and somehow it also affected me, even if I was not targeted. Somehow I just noticed it while I did this diary... That was the point that I didn't know before about myself and I didn't expect it. This is definitely because of the diary.

Interviewer: Interesting. Do you have any products from Lacoste?

Interviewee: Yeah, because I get discounts. I wouldn't have bought them in a regular shop for the regular prices because I personally think they are overpriced for this quality but I get it with discount.

Interviewer: Okay, but you were not that happy with the quality?

Interviewee: No, I was quite disappointed.

Interviewer: Then you said that you liked the official brand page of business punk because you said they were posting a good content. I was just wondering here what do you mean by a good content?

Interviewee: Interesting articles. They posted interesting content with interesting articles and the amount of post is quite good. They are posting regular but not too much, so I like it. It's interesting, it happens a lot that I click on the articles and read through it if I have time for it.

Interviewer: Okay. What do you actually mean by interesting? Were there specific topics? What was interesting about them?

Interviewee: They are posting a lot about business and career and the interesting thing is that they are reflecting psychological topics, something like rhetorical, rhetoric or how to do your present best or something like that. That interests me.

These articles have good length they are not too long so you can read it in between and not too short. Maybe that also a thing contributing to good content. I think so.

Interviewer: Okay. Then no. 16, you like the picture from design magazine and my question here will be.. do you follow them as well?

Interviewee: Yes.

Interviewer: You said that you like the official page of MOMA in New York because you were impressed with their exhibitions. Can you tell me something more about this event? What it's related to?

Interviewee: I guess since you probably already figured it out I am very interested in art and architecture and fashion and everything related to it, all sort of aspects. The MOMA is famous, everyone knows them. They are doing a really good job. It is not a standardized museum and I have been there once and I really liked it. I spend couple of hours there, so afterwards I liked it. No not afterwards, just recently. Right?

Interviewer: Yes.

Interviewee: Yeah. I have been there approximately one year ago and then I liked it recently because somebody said something. Sorry I can't remember. Does that answer your question?

Interviewer: Yes. It does. I was just wondering because you said you were impressed with the exhibition and you wanted to know something more about them. Are you planning to go there again or?

Interviewee: If I have the time and money to go to New York, yes.

Interviewer: Okay. Then you said that you liked Coca-Cola, to get inspired? What do you mean?

Interviewee: I just want be informed and to see what they are doing. I really like their adverting it a very inspirational brand.

Interviewer: Okay. Did you find it quite interesting?

Interviewee: Yes.

Interviewer: Did you like their page?

Interviewee: Yeah. I think I'm not personally attached to it because I..

Interviewer: Yes, you said you don't drink?

Interviewee: I don't drink that much coke. But I also like the brand image. I don't know which affects me, at this point it is just to see what they are doing.

Interviewer: Ok. Then again we have the Lacoste . You said you help them to prepare the fashion show in New York? You said that you felt attached to the brand because again it was the fashion show. I was just wondering how did you feel seeing this? The fact that you were actually involved in it?

Interviewee: It was strange because while I was writing it down I realized that, as I said before, I didn't knew that about myself that I am

attached to my former employers and the stuff I did there, the work. Actually it's because I'm knowing what is going on behind the scene and what was planned in advance and who is involved and makes want to like it.

Interviewer: You were involved in that as well?

Interviewee: Yeah. Just organizing the guest list. I wasn't there, I just knew what was the plan for this event, who is invited and this that.

Interviewer: Did this made you feel attached to them?

Interviewee: Good question. I don't know. I don't follow Lacoste on Facebook, maybe that's an interesting point. It's more about the event, not about the brand.

Interviewer: Then you said you like the front page of your friend's business and I think it happened twice when you said that you're liking this because they are your friends and they opened new business. Why you've decided to like it? Did they ask you to like it or ...?

Interviewee: No, it was voluntary or they just suggested it. If you know when you can suggest someone to like your page. Maybe it was something like that or it was voluntary, but they didn't ask me in a message or anything. I think it's kind of supportive to do.

Interviewer: You wanted to support them? Do you remember what type of business was it?

Interviewee: Yeah. I guess, one friend ... Which Date?

Interviewer: 20th February.

Interviewee: I know that one friend of mine has doing a start-up project for an online thing they are creating a system or online shoe shopping, where they measure each shoes of a brands and then you can just type in the measurement of your foot and the program tells you which brand, which size because they wear right. Something like that. It must be ... I think it was this

business. I don't even know what it is called. I just wanted to support them as they are my friends.

Interviewer: Sure. Was It based in Edinburgh or ...?

Interviewee: No, Barcelona.

Interviewer: Do you think you are going to use their services?

Interviewee: I don't know, I haven't seen it yet. I saw it somewhere. I think they are just beginning they just setup the business. I only engaged to show support.

Interviewer: Then again you said you liked pictures of the opening of a Jimmy Fairly store in Paris to support the brand. You said that you like their concept, their brand values. That's a very interesting entry. It brings many questions. What do you first of all like about them? Why do you want to support them?

Interviewee: First of all, I like the product. I would love to have some sunglasses from them but I haven't had a chance to visit. It's a brand designer for sunglasses. Their concept is Jimmy Fairly, because for each day they sell and design glasses and sunglasses and for each [pair of] glasses you buy, whether sunglasses or not, they donate one pair of glasses for people who really need glasses in third world countries. I would love to have their sunglasses. I like their brand values, which they communicate with their promotion I like it, I think it's a good concept. On the other hand, I like the product, I would love to have the sun glasses. I like that they care about the community and other people. I always support brands like that. I like how they look, It's a simple style but still special, extravagant designs but mostly simple.

Interviewer: You mean the style of the glasses, the product itself you mean?

Interviewee: Yeah the product itself.

Interviewer: So like that is simple?

Interviewee: Yeah and also their promotional activities ...The design is quite simple, not too over overloaded.

Interviewer: Are you liking them on Facebook? Do you remember what made you like their page?

Interviewee: At first I had their newsletter and I would be annoyed by that because I never used newsletters. I unsubscribed from the newsletter and then liked them on Facebook in exchange ... I unsubscribed the email newsletter and liked then on Facebook because for me it is the medium to get informed, not my emails. I'm more annoyed by getting emails of stuff I don't really like... Email is more for letters I reply to and where information in which I really need. All the promotional brand activities I prefer to get via Facebook.

Interviewer: Yeah. Why is that ... I just wonder ...?

Interviewee: I don't know.

Interviewer: Just the way you prefer it?

Interviewee: That's a very good question.

Interviewer: You don't have these glasses? You would like to have them but you don't own them?

Interviewee: No, I don't own them because they so far they just started off in France. They've just opened up their first store. Online shop also just delivers within France, unfortunately.

Interviewer: You are following a blog, Nes Mans and you like the picture that was posted from that blog. Why are you following this blog? What is it about? Never heard of it.

Interviewee: It is about fashion. It's a famous fashion blog. Maybe also to be informed to be updated about styles and trends, and freestyles .I think I liked them before when I did internship, so it's not related to that. Just to be informed.

Interviewer: Okay. Then you mentioned that you are pub Papade Munich to know about what is going on because two of your friends went there previously, and it was a recommendation. Did you went to this pub in the past?

Interviewee: No.

Interviewer: You never been there?

Interviewee: I have never been there, It's just like maybe something... regarding to events. I use it like a blackboard to remind myself of places I could go of or want to go.

Interviewer: Can you tell me something more about the post the Men Rappers and that's no. 28, like the post from the blog the Mans. You said there was good engaging content that why I found it quite interest?

Interviewee: Actually, I should have written down more details because I don't remember which post it was. I don't remember but I know in meantime I have unliked those blogs.

Interviewer: Really?

Interviewee: They posted too much. It was a kind of information overload.

Interviewer: Do it find it quite annoying when they post too much? Do u quite often unlike brands for that reason?

Interviewee: Yes. I'm quite conscious of that. I am liking a lot of brands and then I would follow them. I would like to be informed about them but as soon as I get the feeling It's not informative or annoying because they post too much. I will unlike them. It's information overload. I will like to get specific content but not everything.

Interviewer: No.31, you liked the official page of Monopoly magazine assuming that they are posting good content and was a recommended page. Was it recommended by Facebook? I

Interviewee: Yes I think so.

Interviewer: That was Facebook recommendation. How effective would you say are those posts are?

Interviewee: Those recommendations on Facebook. I think Facebook recommended It because another friend already liked It. They related it to my interests I guess. That case it was effective. I get lot of other suggestions which doesn't suit me. I didn't get the concept behind it. But this one was good.

Interviewer: I doesn't work always. Sometimes It works. Can you tell what is Monopol magazine?

Interviewee: It's about art.

Interviewer: It's about art as well. You assumed that they were publishing good content. Are you still following them? Was the content good?

Interviewee: Yes It is. Very good relevant to my interest and fun.

Interviewer: Then you liked the Edinburgh festivals official page to know what is going on. First of all do you remember, were you searching for that page?

Interviewee: I don't know, maybe I was searching for it.

Interviewer: Have you ever been to Edinburgh festival?

Interviewee: No, I just heard about It.

Interviewer: You just Heard about It and you decided to like It. You said you want to know what is going on. By what is going on you mean?

Interviewee: Which dates, which events, what is their program? I just want to know everything about it.

Interviewer: Are you planning to go there?

Interviewee: I won't be here for summer I think I will go on holidays, so probably not this year but in case I'm here during the festival probably I will go there.

Interviewer: You still want to be informed about what is going on with them?

Interviewee: Yes.

Interviewer: Then you liked the post from the Munich based event because it was nice to interact with some Munich based events, as I am not home. Give me some more details about this one?

Interviewee: I am following them just to see, even if I am not there and there is no chance to attend but just to see what is going on.

Interviewer: How does it make you feel?

Interviewee: It's the same thing maybe like the Barcelona .It's this emotional attachment. I makes me feel connected as I feel as if I was there if that makes sense.

Interviewer: Yes sure. So what do you think about brands being present on your Facebook profile?

Interviewee: I like to have them there, definitely yes.

Interviewer: Why?

Interviewee: It's a way to specify your interests and who you are. I don't mind to show my interests to my Facebook community but I make a difference between Facebook community and my friends. On the other hand, I am aware of this, I am missing a word right now. No, not just promotion, more the ... I block it for everyone who is not in my community.

Interviewer: You block the public, so you only have friends.

Interviewee: I don't know. Did you see my interests?

Interviewer: I didn't have a look.

Interviewee: I blocked it because I think they give a quite personal impression so I won't like it to be public. I make a difference between my friend list and public. I don't mind my friends seeing all the interest and the things that I like but on the other hand I wouldn't like the public to know.

Interviewer: People that don't know you personally so it's only for your friends or people you know?

Interviewee: Yes.

Interviewer: In your opinion, what makes an engaging brand on Facebook? From your own perspective.

Interviewee: Interesting content, which personally interests me and also the scope of articles and information they give. It shouldn't be too information because It's just Facebook, you scroll through it during the day. The amount how often they post is also important.

Interviewer: You mention that before...That you don't like if It's too much information. Do you find some brands that you follow, that you like On Facebook more engaging than others?

Interviewee: Yes. Let me think about an example. It really makes a difference, if I don't feel they have engaging content often I just unlike.

Interviewer: Which ones would you say are more engaging?

Interviewee: The ones that post the interesting content, something that will tell me something new. Maybe It's just a personal thing

Interviewer: Usually when you think about the brand pages what makes you click that like bottom and subscribe to it?

Interests, the drawing of the interests.

Interviewee: I am curious to see what they do, what is going on, then I like it and check out. If I like it they stay in the list, if not I

unsubscribe. I also like to follow like what you call it...fan pages because they also often give you good content.

Interviewer: Okay. Have you ever praised or criticised a brand on Facebook? Have you ever seen your friends doing it?

Interviewee: Not that I could remember. I am very careful with this commenting. I'm liking a lot but commenting not as often.

Interviewer: Have you recently, have shared any content on Facebook that's related to the brand but that's not included in the diary?

Interviewee: Can't remember, I must check.

Interviewer: Have you ever visited the brands profile just because one of your friend liked the brand?

Interviewee: Yes. You mean the Facebook brand page or which profile?

Interviewer: Brand profile. Have you ever visited brand page because you have seen that your friends like that brand?

Interviewee: Definitely.

Interviewer: Do you remember any?

Interviewee: No, but it happens a lot.

Interviewer: Why?

Interviewee: It happens a lot because it shows you about their personality and about their interests.

Interviewer: So you actually check what it is?

Interviewee: Yes, not with everyone but just people I think we have common interest, or where I am surprised that this person likes this thing.

Interviewer: Have you ever been surprised when somebody likes something?

Interviewee: Yes, I have been I think so but It doesn't happen often. Now in the moment you ask me I am thinking about It. Never thought about it before but actually it doesn't happen often. That it doesn't suit to a person's character or interest.

Interviewer: Do you think It's usually quite reflective?

Interviewee: Yes definitely.

Interviewer: So then my question is what do u think about your friends, associating you with the brands that you like on Facebook?

Interviewee: Maybe I suspect I sure they do.

Interviewer: How does it make you feel? Do you mind that they associate you with likes?

Interviewee: No I don't mind, because I am quite specific with it. There's shouldn't be anything in my do list of likes which doesn't suit me or which doesn't reflect me and who I am.

Interviewer: You think they are quite effective in the way in reflecting you?

Interviewee: They are. That's also thing I realized with this dairy. I didn't know before. How much this brand pages I like reflect myself so people know who I am. I wasn't aware of it, maybe I could think about it before but I wasn't aware of it. Maybe that's also the point why I am locking the public, because it reflects my personality, my character, my interests quite good. It should be just visible for friends or people who know me.

Interviewer: Makes absolute sense. Is there anything that you would like to include about yourself and brands on Facebook, on your reflections?

Interviewee: It was a question before, I don't know which one you asked. I think Facebook is a good thing for me to specifically say or

choose my interests and get the content for it. In earlier days if I would like to get informed, I would buy magazines or anything. Then I buy art magazines or architecture magazine or fashion magazine and I get all the information on any brand of everything. On Facebook I just have to specify which content I would like to see and which not. It's like a personal magazine.

Interviewer: It's a very good point, I never thought about it in that way. It is, yes definitely, especially the magazines. I think it's a great point, actually you made here. I think you are 100% right about this. Also want to ask you, do you engage with any other social media platforms?

Interviewee: I have a Pinterest account because I use it for my interests just to get inspired kind of inspirational board, architecture, art and fashion. I'm not on Twitter, on purpose not, actually I'm not interested in having an account there to be honest. I'm not on Google Plus. I think Facebook and Pinterest are the only accounts that I have.

Interviewer: Do you have Instagram?

Interviewee: No, I am also not on there. I thought about it, a lot of friends have an Instagram account but no I don't feel like having an account. Maybe too much content for me.

Interviewer: It's very interesting because probably for you Facebook is the main one. Isn't it? You have Pinterest but it is more for yourself, for your inspiration. Are you on LinkedIn?

Interviewee: No, but I am thinking about creating an account since I wanted to do it definitely.

Interviewer: Okay. This is all from me. Would you like to add something else that you think might be useful?

Interviewee: No I think that is all.

Thank you very much for your participation.

