FASHION BRANDS ON SOCIAL MEDIA:
Why consumers engage with companies via social media

Author: Tamara Úblová  Supervisor: Jenny Balkow
ABSTRACT

Title: Fashion brands on social media: Why consumers engage with companies via social media

Background: The online consumer engagement is becoming very significant for companies striving to build their relationship with their consumers. Social media gives an opportunity not only to reach consumers in a passive way, but to engage them in active communication and to upload content that is consequently updated and drawing followers’ attention. Successful online consumer engagement can improve consumers’ loyalty and trust in the brand. Therefore, it is important for a company to be aware of actions that can encourage consumer engagement on social media. The goal of this study is to help marketers achieve higher consumer engagement that will consequently lead to more loyal customers.

Research Questions:

1. Which are the key motives that encourage people to engage with fashion brands on social media?
2. In what types of activities do consumers interact with fashion brands on social media? Are those activities concerning a particular fashion brand related to willingness to buy a product?
3. What motivates consumers to share content of fashion brands on social media? Is sharing content interrelated with purchase decision?

Purpose: The purpose of this thesis is to identify consumers’ motivations that encourage them to engage with fashion brands on social media, to identify activities in which these consumers interact with a particular fashion brand, and to find reasons that motivate consumers to share content which appeared on the fashion brand’s pages with others. Furthermore, our research tries to find out how this relationship between consumers and fashion brands can evolve.

Keywords: Social media, fashion industry, consumer behaviour, consumer engagement, purchase intention
# Table of contents

List of figures: ................................................................. 4

1. INTRODUCTION ........................................................................... 6
   1.1. Background ........................................................................... 6
   1.2. Problem discussion ................................................................. 7
   1.3. Purpose .................................................................................. 8
   1.4. Research questions ................................................................. 9
   1.5. Contribution to the field ........................................................... 10
   1.6. Limitation and scope the study ................................................. 11
   1.7. Summarizing chapter one ....................................................... 11

2. THEORETICAL FRAMEWORK .................................................... 12
   2.1. Social media and brands ......................................................... 12
   2.2. Social media and its users ....................................................... 14
   2.3. Online brand communities ..................................................... 15
   2.4. Consumer motives to engage on social media with fashion brands ...................................................................... 16
   2.5. Online community usage behaviour ......................................... 18
   2.6. Community engagement on social media .................................. 19
   2.7. Brand trust and brand loyalty .................................................. 21
   2.8. Summary of this chapter ......................................................... 22

3. RESEARCH METHODOLOGY .................................................... 24
   3.1. Research strategy ................................................................. 24
   3.2. Data collection ....................................................................... 25
   3.3. Questionnaire development .................................................... 25
   3.4. Sampling ............................................................................... 27
   3.5. Validity ................................................................................. 29
   3.6. Reliability ............................................................................. 29
   3.7. Summary of this chapter ....................................................... 30

4. Empirical results ...................................................................... 31
   4.1. Respondents’ characteristics .................................................. 31
4.2. Social media demographics related to fashion brands .................................................. 33
4.3. Research question 1 .................................................................................................... 34
4.4. Research question 2 .................................................................................................... 38
4.5. Research questions 3 .................................................................................................. 44
5. ANALYSIS .................................................................................................................. 48
5.1. Activities of fans ....................................................................................................... 48
5.2. Activity of fans versus buying the product ............................................................... 49
5.3. Real life consequences of sharing content ............................................................... 50
5.4. As a consequence of sharing content to be active in real life ................................... 52
5.5. Reasons of being active online (sharing content) versus reasons for purchasing a fashion product ................................................................. 53
5.6. The difference between active and passive fans ..................................................... 55
6. DISCUSSION ................................................................................................................. 57
6.1. Which are the key motives that encourage people to engage with fashion brands on social media? ................................................................. 57
6.2. In what types of activities do consumers interact with fashion brands on social media? Are those activities concerning a particular fashion brand related to willingness to buy a product? ................................................................. 58
6.3. What motivate consumers to share content of fashion brands on social media? Is sharing content interrelated with purchase decision? ................................................................. 59
7. CONCLUSION .............................................................................................................. 60
7.1. Research summary .................................................................................................. 60
7.2. Practical contributions to fashion brands .............................................................. 61
7.3. Future research ...................................................................................................... 64
8. APPENDIX .................................................................................................................... 66
8.1. Social media usage ................................................................................................. 66
8.2. Consumers’ motives to interact with fashion companies on social media ............ 70
8.3. Personal statistics .................................................................................................. 71
8.4. Questions of the survey ......................................................................................... 73
Bibliography: .................................................................................................................. 82
List of figures:

Figure 1: Three basic tools for social media marketing .......................................................... 14
Figure 2: Web 2.0, social media and creative consumers .......................................................... 15
Figure 3: Interdependence of people’s consuming, participating, and producing on user-generated media ........................................................................................................... 19
Figure 4: Conceptual model of the process of consumer engagement ........................................... 23
Figure 5: Cross tabulation of gender and age .............................................................................. 31
Figure 6: Cross tabulation of gender and highest degree or level school ..................................... 32
Figure 7: Cross tabulation of gender and employment status ....................................................... 32
Figure 8: Crosstabulation of visits of fashion companies online and gender .................................. 33
Figure 9: Cross tabulation of gender and social media platforms .................................................. 33
Figure 10: Reasons for following social media ............................................................................. 36
Figure 11: Motives to be a follower of fashion brands ................................................................... 37
Figure 12: Comparison of motives to follow fashion brands online ............................................. 38
Figure 13: Social media activities ................................................................................................. 39
Figure 14: The comparison of consuming activities ......................................................................... 39
Figure 15: The comparison of consuming activities ......................................................................... 40
Figure 16: Interconnection of consuming activities .......................................................................... 41
Figure 17: Responding to fans’ comments ..................................................................................... 42
Figure 18: Participating in competitions .......................................................................................... 43
Figure 19: Putting a comment on the brand’s wall ......................................................................... 44
Figure 20: The reasons to sharing content ..................................................................................... 45
Figure 21: Motivation to share content .......................................................................................... 46
Figure 22: Final conceptual model of the process of consumer engagement .................................... 61
Figure 23: Visual content ................................................................................................................ 62
Figure 24: The post in the form of competitions .............................................................................. 63
Figure 25: Using of questions ......................................................................................................... 64
Figure 26: Following companies on social media ........................................................................... 66
Figure 27: The type of social media platform using for following brands on social media ............... 66
Figure 28: The reason for not using social media for following brands .......................................... 67
Figure 29: The media used for searching information about brands ............................................... 68
Figure 30: The number of followed companies on social media .................................................... 69
Figure 31: The frequency of visits of followed fashion brands on social media ............................... 69
Figure 32: The influence by online experience to buy products ..................................................... 70
Figure 33: The number of people who share content ..................................................................... 70
Figure 34: The perception of marketing activities of fashion companies on social media.....71
Figure 35: Gender characteristic ..................................................................................71
Figure 36: Age characteristic .....................................................................................72
Figure 37: The education characteristic.......................................................................72
1. INTRODUCTION

*In the introductory chapter the author discusses the topic of social media user’s motivation to follow fashion brands and their following engagement with these brands. The author outlines the main research objectives and states contributions as well as limitations of the thesis.*

1.1. Background

Over the last decade the digital innovations have dramatically changed the way of consumer’s communication with each other, the way of finding and exchanging information about products and the way of their buying and consuming. Internet is now a major source of information that helps consumers to decide more easily during their shopping (Valerio, 2014). The new media channels such as Facebook, Youtube, Google and Twitter placed the consumers in a more active role as market players and enabled them to reach and (be reached by) everyone anywhere and anytime (Henning-Thurau et. al, 2010).

Social media is considered as an ideal landscape for building communities (Habibi, Laroche and Richard, 2014) that enable users and companies to socialize and that facilitate content accessibility to the public (Colliander and Dahlén, 2011). Social media has gradually become a part of our daily lives. Networked computers and the communications brought huge social changes. Networked computers enabled people around the world to ignore geography and time boundaries, and to find others and bring them together in groups founded on the basis of a large range of cultural and subcultural interests and social relationships (Kozinets, 1999).

This ability of building communities raised interest in social media as a marketing tool, and nowadays the discussion about marketing strategy and advertising would not be complete without thinking of the exploitation of social media. Each year, marketers perceive social media as a more important marketing tool than the year before. In 2014 92% marketers agreed that social media is important for their businesses. Therefore, it is absolutely logic that tactics of the social media marketing and ways how to increase customers’ online engagement with the brand are areas with great deal of interest. Around 89% of marketers want to find the most powerful tactics and know the best way to interact with their community on social media (STELZNER, 2014), because the companies which understand their consumers are able to position themselves better on the market, and then to benefit from the constant changes of the ways in which the consumption and purchase decisions are made (Kozinets, 1999). Brands started to monitor customer’s behaviour on social platforms to find out what are the customers’
preferences. Nowadays, thanks to the online platforms, business became more about keeping up with the customers in real-time. The era when companies were in control of the brand conversation is gone (Rumsey and Saunter, 2013). The brands want to understand consumers’ motivation for online activity in order to be able to influence consumer’s engagement in conversation on their social media platforms (Wolny and Mueller, 2013).

The brands realized that social media does not only provide an opportunity to reach consumers in a passive way (informational messages), but it also enables companies to engage with their consumers through active communication. Such a successful engagement can lead to improvement of the attributes of the brand and it can attract more customers believing in a given brand. Such customers can consequently engage in advocating for a particular brand (Zailskaitė-Jaksta and Kuvykaite, 2012). Furthermore, since consumer engagement was evaluated as able to influence consumer decision to buy or not to buy, it shifted even more in the centre of attention of all marketers (Zailskaitė-Jaksta and Kuvykaite, 2012). According to Habibi, Laroche and Richard (2014) the role of active online engagement of a customer is a very significant variable in social media and the major aim of being present on social media is to obtain a higher share of consumers’ attention and engagement.

The users of social network may interact with the company in many various ways: by sharing opinions, creating valuable content and news, supporting marketing campaigns etc., but they can also communicate with each other. These interactions are very important from the perspective of companies, because such active customers build the brand by increasing awareness, involvement, and engagement and therefore they stimulate purchases. For this reason, the companies have to continuously develop new ways to interact with their customers, build strong relationships, and increase social engagement to drive growth (Mohr, 2013).

1.2. Problem discussion

The change in consumption behaviour due to social media is impressive. The influence of social media and Internet has grown and increasingly continues to grow. The potential of social media was discovered and explored by brands of every field. Naturally, fashion brands were no exception. Companies started to join social media, because they realized the opportunity not only to reach consumers, but to interact with them through active communication. Furthermore, according to Hollebeek (2011) the growing interest in the concept of consumer brand engagement is mainly driven by the anticipated benefits and its capability in consumer relationship outcomes such as trust, loyalty and commitment. Due to these possible effects
brands started to flood social media and the environment became significantly competitive. Each fashion brand competes for audiences' attention not only with other fashion brands, but also with other entities that might include posts from family, friends, celebrities and other brands in different market areas. Given such a huge level of competition, and the development and growth of new posts to reach the consumers and to engage them with a fashion brand has become a significant challenge.

Therefore, the author believes that an increased understanding of online consumer’s behaviour and motives that encourage consumers to interact with a particular fashion brand, and the consumer’s consequent engagement with that brand, can bring ideas for new marketing strategies and practices leading to improved consumer-targeting. Furthermore, the author believes that a thorough analysis of consequences of consumer engagement has the potential to show whether it pays off for the fashion brand to focus on consumer engagement on social media.

The author chose this field of study not only because of her interest in fashion, but also on the basis of the fact that fashion e-commerce business has gradually become the most developing area on the Internet with double digit growth rates year after year (Hansen and Bjorn-Andersen, 2013). Furthermore, the fashion brands are one of the largest business entities in the social media ecosystem with for instance an average Facebook Page fan base of 356 753 users, which is a much higher than an average number of brands’ fans in other industries (Inspiration from the Fashion Industry On Social Media, 2014).

Nonetheless, it is important to acknowledge that the context of online social media and consumer behaviour have already become of great interest to researchers. However, the author notices the lack of research focusing specifically on consumer behaviour on social media within fashion industry. Hence, the main objective of this study is to bridge this gap by conceptualizing consumer brand engagement with fashion brands on online social media platforms, and to help us better understand the motivation of consumers in order to reach and engage them more effectively.

1.3. Purpose

The purpose of this thesis is first to identify consumers’ motives that encourage them to engage with fashion brands on social media, second to identify activities in which these consumers interact with a particular fashion brand and third to find reasons that motivate consumers to
share content that appeared on the fashion brand pages with other users of social media and finally to understand how can this relationship between consumers and fashion brands evolve. In the course of the paper, the author intends to offer insight into consumers’ mind sets regarding online interactivity with fashion brands in order to develop successful future marketing strategies concerning higher consumer engagement that leads to the creation of the loyal consumer base.

1.4. Research questions

1. Which are the key motives that encourage people to engage with fashion brands on social media?
2. In what types of activities do consumers interact with fashion brands on social media? Are those activities concerning a particular fashion brand related to willingness to buy a product?
3. What motivates consumers to share content of fashion brands on social media? Is sharing content interrelated with purchase decision?
1.5. Contribution to the field

Recent social media research has increasingly started to focus on understanding the impact of social media usage on brands and the possibility to benefit from it (Dellarocas, 2003, Moran, 2010). Poyry, Parvinen and Malmivaara (2013) examine the relationship between usage behaviour and purchase intention, whereas Zailskaitė-Jakste and Kuvykaite study (2012) focus on brand building, their study analyses how consumers should be engaged in communication on social media in order to build brand equity. The concept of consumer engagement in social media is becoming increasingly explored by scholars, because it is a relevant topic regarding social media that offers brands an opportunity to be more visible and to interact with their consumers. The interactivity through social media enables a brand to maintain conversation with consumers, and to engage them in content and brand equity building. These interactions lead to raised brand awareness, increase positive brand associations and build consumer loyalty to the brand (Zailskaitė-Jakste and Kuvykaite, 2012). Consumer engagement in virtual space was studied in various aspects, for instance by researching which factors encourage and motivate consumer engagement (Krishnamurthy and Dou, 2008; Shao, 2009, Park et al., 2009) and through which actions can organizations better engage with consumers (De Vries, Gensler and Leeflang, 2012). The concept of engagement is analysed through consideration of the activities (Heinonen, 2011), cultural differences (Muk, Chung and Kim, 2014) and the specifics of companies (Brodie et al., 2013). The study by Baird and Parasnis (2011) examines the willingness of consumers to join companies on social media and its results show clearly that there is a gap between what companies think consumers like and what consumers seek on social media in reality. Nevertheless, none of the studies mentioned above have focused on the fashion industry. Thus, for the purpose of this paper the author will assume that motives, which were identified by previous researchers are also valid in fashion industry. Besides, this study also strives to contribute to this research area with the identification of new patterns of online consumer behaviour related to fashion brands on social media. Moreover, the aim of this study is to identify a systematic approach of consumer engagement with its specific consequences for the fashion industry. This study contributes to the existing research on social media and online brand communities related to fashion industry. The findings reported in this research give a preliminary understanding of consumer behaviour in social media environments of fashion brands.
The author is persuaded that the variety of theories used in this thesis along with its empirical part discuss the topic of social media within fashion industry in the unique and valuable way. Furthermore, the researcher believes that due to a recently increasing interest in social media and especially in consumer engagement the topic is a relevant subject of study and of analyse in the context of fashion brands to bridge the gap in this area.

1.6. Limitation and scope the study

The study focuses on consumers who follow brands on social media and in particular case of fashion brands. Whereas the study's aim is to find the reason why consumers share the content, the study is at the same time limited by people who are active fans of fashion brands and share picture, video or just comment with others. The study is not addressed to any specific demographic group, however, the data gathered through the questionnaire include significantly higher number of female respondents compared to men and the same happened in age group, because the study failed to collect data from people who are older than 35 years. Despite the fact that the study was not limited to any social media platforms, Facebook belonged to the most mentioned tools for following brands, therefore the author is not able to distinguish between consumer behaviour on Facebook and the rest of social media platforms. Hence, there is a space for further research on analyse the differences of consumer engagement between users of different social media sites.

1.7. Summarizing chapter one

Online consumer engagement is becoming very important and the author observes that there seems to be an increasing interest in that topic especially among fashion brands, where the competition looks one of the strongest on social media. Therefore, the increased knowledge of consumers’ motives to engage with fashion brands and their activities will be without any doubt very useful for creating new marketing strategies. The next chapter will describe the existing scholarly research, which was used in this study.
2. THEORETICAL FRAMEWORK

This chapter offers a review of relevant and supporting theories that form the theoretical framework of the study. The theories are then used for answering the research question and increase the credibility of this paper.

2.1. Social media and brands

Kim and Ko (2012) quoted according to Richter and Koch (2007) define social media as online applications, platforms and media which facilitate interactions, collaborations and the sharing of the content. Social media is being used by almost all companies regardless of their size or their type of business to advertise and promote themselves. The number of companies with an account on social media continues to grow (Saravanakumar and Suganthalakshmi, 2012). Many companies start to use social media in marketing, public communication or a similar department, where it is necessary to ensure to have a direct link between company and customers. Customers can engage with companies for example by posting comments on companies’ profiles. Furthermore, it is a way to increase awareness among customers who are beyond reach of traditional media. In short, many companies are searching for customer engagement and they see social media as the way to do it (Evans and Mckee, 2010).

Social media cannot be described without understanding the notion of Web 2.0, which represents a way in which Internet users use the World Wide Web, a space where content is steadily changed by all operators in a sharing and collaborative way (Paquette, 2013). The development of Web 2.0. technologies that make it easy for consumers to form and publish content, to share ideas, to vote on them and to recommend them to others had big impact on marketing that had to reflect those developments. The advertising and promotional information are not the only source of information about products anymore. Furthermore, social media enabled consumers to share information about products and brands among themselves and therefore social media users are often influenced by the experiences of others before they themselves decide to buy certain product (Evans and Mckee, 2010).

The usage of social media was initially challenging for fashion brands. They were worried how their brand would be perceived since being available on social media seemed as almost too much for them because they felt too much exposed (Morriseey, 2010). However, today advertising and marketing strategy would definitely be inadequate without using social media. The time when fashion shows were a closed events only for buyers and press without any celebrities in the front row, is gone. The collections are now presented not only to the chosen...
few, but to all customers around the world-thanks to the advanced technology (Wylie, 2012). Furthermore, fashion lovers, who are hungry for the latest trends, do not have to rely on the last edition of Vogue, because social media has enormously changed the situation of fashion business. Followers of Facebook, Twitter, Instagram or Pinterest accounts are flooded with live-streams, tweets, posts and pins and they are informed about the latest trends immediately. (Wwd, 2013). The old one-way communication through traditional media was replaced by innovative interactive two-way communication and thus fashion companies that do not appear on social media, definitively lose their competitive advantage (Costa, 2013). Furthermore, according to Rudolf Kvíz, Product Marketing Manager of the company Socialbakers : "Fashion and social media work together very well. People can talk about fashion industry very spontaneously, they like showing off new items in their closet and therefore it is natural that they are going to put their dream dresses on the wall of their profile. Moreover, pictures work the best on social media and fashion products are very visual items and therefore the connection of fashion and social media functions altogether”.

Brands and costumers started to communicate with each other without limitation of time or place. The interactive two-way direct communication enabled brands and customers to cooperate on development of new products, services, business models and values. The main advantage of social media marketing is the opportunity to decrease misunderstanding and prejudice towards brands and increase brand value by establishing a platform, where people can exchange their ideas and information among themselves online (Kim and Ko, 2012).

Social media marketing is dependent on three major considerations. The first goal is to get the fans or followers, but to have fans is not enough. The companies need to make a few steps to preserve and improve the brand base, so that the company reaches a positive return on investment for social media. Before anything else, companies have to communicate one core message, because for instance on Facebook there are algorithms that decide which ads will be shown to which friends, therefore if the company wants to reach its fans, followers or friends, it needs to understand who its fans base consist of, and then secondly, to analyse who is engaging with which ad. The better ad with better topic the company will post, the more consumers will talk about that content. Those indirect messages will be sent to friends of fans and that is one of the reasons why companies keep investing money in social media. Company fans, followers or friends are spreading companies’ messages which leads to the higher final impact of the company. Ideally, the company´s investments to social media become to return (DLDconference, 2012).
Band (2012) adds that the brands need to be sure that they will reach the group of fans that is engaged by and interacts with their content. It is crucial to publish content which keeps fans, followers and friends interested in order to maximize the reach and depth of engagement on social media. An active dialogue with fans ensures the understanding of consumer perceptions of the brand due to analysis of the word-of-mouth conversations on social media. The knowledge given by such an analysis can be used to promote the brand’s image, to respond to exact customer service requirements and to explain misunderstanding and false rumours that could damage brand reputation.

![Figure 1: Three basic tools for social media marketing](image)

### 2.2. Social media and its users

Over the last decade the digital innovations dramatically have changed the way consumers communicate with each other, the way of finding and exchanging information about products, and the way of their purchasing and consuming. New media channels such as Facebook, Youtube, Google and Twitter placed the consumers in a more active role as market players, and enabled consumers to reach (and be reached by) everyone anywhere and anytime (Henning-Thurau et. al, 2010). Information technology is empowering consumers and their role is changing from passive recipients of information to active generators of information. The activities formerly controlled by companies start to be performed more and more by consumers (Heinonen, 2011). Therefore, the companies developed a need to understand this change in order to be able to profit from using social media.
As seen in Figure, Web 2.0 can be perceived as the technical base that helps to create consumer-generated content and to emerge the social phenomena of shared media. In short, Web 2.0 enables the creation and transportation of the content that is social media (Berthon et al., 2012). Creative consumers are becoming the new centrum of value in Web 2.0. They are those, who add the content on social media and then produce much more value compared to companies. Their networks of friends and fellows compose the meaning of social. Creative consumers drive this new media world. The market-place frequently refers to social media as user-generated content (UGC) or consumer-generated media (CGM). However, it is necessary to differ between the media and the consumers. The media such as Facebook, Instagram, and Pinterest are important means for placing content. The content can be in the form of words, text, pictures or videos and is produced by consumers from around the world (Berthon et al., 2012).

2.3. **Online brand communities**

Pöyry, Parvinen and Malmivaara (2013) argue that the Internet enables easy information exchange and communication without any limitation of time or place. The missing limits differentiate the traditional geographically bounded community from the online community. Online communities are usually based on voluntary activity of their members and are established around shared interests. There are many types of online communities. For instance Kozinets (1999) describes communities of consumption as affiliated groups whose online interactions are on the basis of shared enthusiasm for and knowledge of particular consumption activity or associated group of activities. Pöyry, Parvinen and Malmivaara (2013)
outline that brand communities have similar character and have also connection to consumption. However, the centre of attention is not dedicated to consumption, but shared interest in and admiration of a specific brand. Habibi, Laroche and Richard (2014) add that brand community is a place (physical or virtual) for people who adore a certain brand. It is a specialized, non-geographically bound community, which is established on a structured group of social relations among lovers of a brand.

2.4. Consumer motives to engage on social media with fashion brands

The theory of planned behaviour have been already used for understanding the consumer acceptance and usage of different technologies. This theory proposes that three elements influence a person’s intention to perform behaviour such as the personal factors (attitudes), the subjective norms (social influence) and PBC (volitional control). The personal factors toward brand page are internal motives. A person decides to do something after positive or negative evaluations. After that act he or she decides to become a fan of the brand page. On the other hand, the subjective norms are defined by normative beliefs that one thinks someone else wants him/her to do something. These social factors are related to peer influence on joining a brand page. The control factors can be either internal or external or both (Muk, Chung and Kim, 2014). Zailskaite-Jakste and Kuvykaite (2012) argue for a very similar concept: a consumer starts to engage with a brand when she is provoked in a creative way by a brand or when he or she is boosted by other consumers or when he or she feels the getting of some benefits.

Pöyry, Parvinen and Malmivaara (2013) examines motivation for using company community page from a different point of view. The study examines two general dimensions of the motivation for using brand community pages: hedonic and utilitarian. The users with utilitarian motivation want to reach a certain goal through the community, such as finding helpful information before making a purchase decision, whereas hedonic motivations is related to seeking for fun and entertainment. The utilitarian motivation is connected with receiving useful information about the item of interest and helping to make decision related to consumption. On the other hand, hedonic motivation is linked with searching how to spend free time.

Based on Zailskaite-Jakste and Kuvykaite (2012) consumers start to engage with the brands the most because of gained social benefits. Consumers are motivated to get involved with online communities by their desire to know more about a brand or a particular product, as well as to obtain help, to be a part of the community, or to get a chance to express their emotions.
and present themselves. Zailskaitė-Jakste and Kuvykaite (2012) also mention that consumers can engage with a brand through their inner motivation to get attention and interact with community members. Hennig-Thurau et al. (2004) summarizes eight specific factors that motivate consumers to engage with online communities: (1) ventilating negative feelings, (2) concern for other consumers, (3) self-enhancement, (4) advice-seeking, (5) social benefits, (6) economic benefits (cost savings), (7) platform assistance and (8) helping the company. The study informs that from the consumer’s point of view, the prospect of social benefits has the greatest influence of all factors.

Krishnamurthy and Dou (2008) classify users’ motives of engagement with consumer generated media into two extensive categories: rational (information transaction) and emotional (relationship, fantasy). Based on their general explanation of the notion, we can categorize the reasons behind participation with brands on social media as follows: rational motivations might comprise a need to share knowledge with other member of brand community and advocating a particular attitude toward a brand (advocacy); emotional motivations may include building social connection with a brand or with other community members (social connections) or a need for self-expression (entertainment). Fosdick (2012) also investigates consumers’ motivations for joining brand communities. The study identified nine motivational factors: (1) “to support a cause I like”, (2) “to share my appreciation with others”, (3) “to associate with something I think is cool”, (4) “to learn more about it”, (5) “to feel part of like-minded community", (6) “to get free content”, (7) “to fill time/have fun”, (8) “because it was recommended to me”, (9) "to get advance news of products”. The study revealed that the reason of being part of a movement and the opportunity to have news as first person are the main motivators for consumers to follow a brand community on social media.

The study conducted by Baird and Parasnis (2011) discovers that there is a gap between what companies think consumers are interested in and what consumers want from their social media interactions in reality. Consumers spend their time, provide personal information about themselves and they can even support the brand. Therefore, they are expecting something tangible in return for that. The study reveals that most consumers interact with companies through social media when they want to get a discount or to purchase products. Reading reviews and product rankings was mentioned on the third place. To gain general and exclusive information was also a motivation mentioned among other reasons behind interaction with a brand through social media. The sixth place was occupied by the desire to learn about new products.
2.5. **Online community usage behaviour**

Pöyry, Parvinen and Malmivaara (2013) outline two major types of community membership dependant on members’ behaviour. The first type is called “quiet membership” and is characterized by members who regularly read others’ posts but seldom post their own opinions, while “communicative membership” includes those, who interact with the community and their approach is more active. The study also describes how online communities operate through the production and consumption of content by their members. The members consume the content produced by others and therefore they acquire and transfer informational and social value. The members consume the content through reading posts, watching videos or viewing pictures posted by others. They are representatives of non-interactive community behaviour, whereas producing content falls into the category of interactive community usage behaviour. The content created by users is an important part of the social media phenomenon. The members can contribute to the community by creating content, for instance posting comments on others’ posts, posting questions related to the community theme as well as by sharing product reviews and experiences.

Shao (2009) broadens ways in which consumers deal with CGM (consumer generated media). The first way is consuming that refers to the consumers who read, watch, but never participate. Participating comprises user-to-user interaction as well as user-to-content interaction, for instance sharing with others, posting comments etc. Producing includes formation and publication of own personal contents such as text, images, audio and video. Furthermore, Shao (2009) supposes that different uses are caused by different consumers' motivations therefore he categorizes consumers in three groups according to their behaviour. First, people consume the content for information and entertainment, i.e. they primarily read the content posted by other consumers. Second, they participate for social interaction and community development, therefore they often comment others’ content. Finally, they are producers of their own content for self-expression and self-actualization. Even though Shao (2009) describes these activities separately, he argues that there is significant interdependence among them - it means that users are frequently part of more categories at the same time. Heinonen (2011) confirms that consumer activities as consumption, participation and production are not connected to just one motivation, but they are a combination of a group of motivations. Moreover, Heinonen (2011) argues that the perception of individuals as mere consumers is not valid, since consumers can now create business value as active producers, due to user generated content that is decreasing the influence of traditional marketing tactics. However, Shao (2009) outlines that in reality consumers are not very active online. They prefer to consume rather than to participate or produce.
2.6. Community engagement on social media

Thanks to the fast development of Internet and social media channels, consumer engagement has come to be an important topic. Social media brought the opportunity to reach consumers, to make the companies more visible, and to communicate with consumers through different interaction than previously. Zailskaitė-Jakste and Kuvykaite (2012) quoted according to Beuker and Abbing (2010) noticed that the companies do not dedicate enough attention to online interaction with consumers, although particularly online interaction with consumers can increase the position of the brand on the market. Erin Wallace, Marketing & Communications Manager for Crossroads reveals that they were always looking for fun, genuine ways to engage with their customers, therefore social media was an obvious choice for them and they are now really happy that their community shares its opinion with them, because they have up-to-date invaluable feedback (Finding Success with Social Media, 2010). Hollebeck (2011) defines engagement process as the interaction between a specific subject, which is being engaged (consumer) and the engaging object (brand/ product or organization). Therefore, engagement can be studied from the perspective of a consumer, and a company or a brand. Consumer engagement is based on the will of each individual consumer.

Community engagement is greatly related to social media. Engagement could be defined as Holy Grail of social media, because all brands, fan pages and companies’ pages try to get a bigger share of customers’ attention and engagement in their pages. Brands are aware that not all the people, who like their page or become a part of their brand community, will have an impact on the brand’s community. Brands know that not all members are identical; they differ
regarding their engagement with the brand community, and their motivations to be a fan. This, in consequence, influences their attitudes to the brand or company (Habibi, Laroche and Richard 2014). Habibi, Laroche and Richard (2014) quoted according Algesheimer et al. (2005) define community engagement as the consumer’s intrinsic motivations to communicate and collaborate with community members.

Thanks to social networking sites marketers can create brand (fan) pages and thus give consumers an opportunity to interact and communicate with brand followers. Brand pages are a type of brand community formed by advertisers. Companies published brand posts on their pages and they are expecting that this content will be shared and consumed by their fans (Muk, Chung and Kim, 2014). Consumers can interact with different types of brand posts such as videos, brand messages or other advertising material like coupons. The online interaction includes activities such as sharing pictures and videos or liking and commenting on the community page.

The NYTimes Insights Group (Brett, 2014) defines the key factors that influence people to share the content. The study found that sharing is about relationships and they set up four key people’s motivations to share:

- To bring valuable and entertaining content to others – most of respondents in this study answered that they are thinking how the information that they share will be helpful to others.
- To define ourselves to others – respondents said that they share the content in order to give people a better understanding of who they are and what they are interested in and what they care about.
- To grow and nourish relationships – thanks to sharing people can stay connected to people they might not otherwise stay in touch with.
- To get the word out about causes and brands I care about – another reason of sharing that was mentioned by respondents was related to support of specific causes or issues that respondents care about.

Mia Freedman, publisher of leading website Mamamia summarizes the factors that influence people to engage with online content (Venus, 2013):

- It is funny – People like to laugh. Entertaining content could be the reason for sharing.
- It is helpful – In general people adore to help each other. People love to lend a helping hand for example with sale leaflet or fundraising post.
• It made me feel something – It does not matter if it is sadness, happiness or irritation. The content that encourages any kind of feeling is likely to be passed on.

• This is what I think – People like to share content that shows what they think and demonstrates their view of the world.

• I knew it first. – Being the first to post something claims a sense of status.

The reason why community engagement became very important for the companies is mentioned in the study by Hanna, Rohm and Crittenden (2011). They argue that Internet-based media broadened marketing’s ability from enabling consumer’s awareness to engagement, consideration, loyalty and advocacy. Habibi, Laroche and Richard (2014) confirm that consumers with higher levels of engagement in brand community create stronger relationships with the brand community aspect. They add that customer-brand relationship contributes to the brand trust, however, it does not apply for all members of a brand page. Some people are following the brand social media profiles, but they do not consider themselves a part of the community. That is why engagement is so significant on social media and all representatives of brands should pay attention to consumers’ engagement with their brands.

2.7. Brand trust and brand loyalty

Sashi (2012) implies that the interactivity of social media facilitates the establishing of abiding relationships between consumers and brands. Furthermore, according to him the interactivity brings the opportunity to maintain the conversation among the brand and consumers, who become involved in production of their own content. Gummerus et al. (2012) confirms that brand communities bring opportunity to companies and customers to engage with each other. While firms target at engaging with loyal customers, affecting members’ perceptions about the brand, spreading awareness about the brand and learning from and about customers, customers receive benefits through the variety of practices that they carry out online. Brodie et al. (2013) propose several consequences that can emerge from consumer engagement such as trust, satisfaction, commitment, emotional connection and loyalty. The study emphasizes that online brand community is mainly related to loyalty, commitment and empowerment. Gummerus et al. (2012) regard loyalty as central reason for brand community cooperation. He adds that consumers are willing to join brand community because they like the brand and therefore they feel loyalty to it. Thanks to customer engagement loyalty can become more forceful. It was proved that as long as fans and followers are more loyal, they usually buy products of the brand that they follow and furthermore they are willing to recommend it to others. The interesting fact is that they are not influencing people to start
following brands on social media, they are telling to buy the product, which is in the end what the brands prefer (Digital Firefly Marketing, 2014).

Laroche, Habibi and Richard (2013) quoted according Chaudhuri and Holbrook (2001) delimit brand trust as “the willingness of the average customer to believe in the ability of the brand to carry out its stated function.” Trust in the brand and then loyalty to it are important for purchase intention. Kim and Ko (2012) define purchase intention as a mixture of consumers' interest in and likelihood of buying a product. The purchase intention is closely related to consumer’s attitude and preferences toward a brand. Muk, Chung and Kim (2014) quoted according to Zeithaml (1988) add that purchase intention is the probability of consumers’ willingness to make a purchase of a product. Corcoran (2014) mentions that there is a relationship between revenue and social media only when the company has an engaged group of fans, who are regularly talking to each other. Therefore, in case that the relationship grows into faithfulness and loyalty to the brand and it might have an impact on revenue and sales.

Although, selling and buying products is the core of every businesses. Kim and Ko (2012) point out that the value a company acquire from customers is not just limited by the income from each transaction but that the total profit includes the customer’s activity he can provide over the period of his relationship with the company. Therefore, customers can be evaluated as intangible assets of the company, which should be given equal care as other financial assets.

### 2.8. Summary of this chapter

All of brands that operate on social media want to get fans. Consumers have different motives to become fans of a brand page. They want to find useful information related to a product or a brand, therefore their motives are so-called utilitarian or they want to spend their time and have a fun, then their motives have hedonic nature. Consumers’ motives can be also divided into internal and external. The former refers to positive or negative evaluations of the possibility to be a brand page’s fan, in case of the latter there is peer influence and one thinks that someone else wants him/her to become a follower of a brand on social media. These motives can be isolated or interconnected. However, acquiring fans is not enough. Brands need fans that are active and engage with them. Brands are creating certain image by sending a general message about the company. This message can be transmitted in the form of text, video, competitions, pictures etc. Fans are reading the posts, responding to each other’s comments, watching videos or participating in competitions. However, brands need mainly fans that are active and
produce their own content. When a fan puts his or her comment on the brand profile, we can talk about consumer engagement. Consumer engagement is related to the willingness to share content. Consumers’ motivations for sharing content vary. First of all, the consumers find their satisfaction when they bring valuable information to others. The second motive consists of sharing something that is considered interesting by consumer of her peers and therefore by sharing such content she can define herself to others. The next two motives are closely connected, the consumers like to share valuable information, but they enjoy this fact more if they get credit for that and therefore they feel valuable in the eyes of others. The last reason for sharing the content is to support causes consumers care about. It means that they are spreading the word about brands they believe in and thus they believe to be the part of the brand. Brands are striving to reach higher engagement, because the stronger the relationship with their consumers is, the more trust and loyalty in the brand are growing and consequently they decisively influence customers’ purchase intention.

On the basis of the analysis of the scholarly literature concerning this field of study, the conceptual model of the process of consumer engagement in social media has been developed by the author of this thesis.

![Figure 4: Conceptual model of the process of consumer engagement](image)
3. RESEARCH METHODOLOGY

This chapter discusses the research methods chosen in this study. We are justifying the choice of research strategy and we are discussing its validity and reliability. This chapter also outlines the way of collecting data and their analysing.

3.1. Research strategy

The subject of the research is (1) the examination of consumers’ motivations to follow fashion brands on social media and (2) their following online engagement with these brands. The nature of the research questions limited our target group. It was necessary to find people who are using social media not only for personal communication, but also in order to be able to be in contact with their favourite brands, especially fashion brands. The chosen quantitative research strategy enabled us to gain bigger amount of respondents compared to qualitative research strategy, and we believe that it is better to explore this particular phenomena through larger amount of respondents. Furthermore, quantitative research creates hard data that are open to an unambiguous explanation. The other reason for not using qualitative research strategy was its subjectivity and the fact that the quality of the findings is often dependent upon the skills of the interviewer, who can influence respondents and therefore endangers objectivity of the research. Furthermore, quantitative research tries to generalize and the generalization leads not only to understanding as in qualitative research, but also to prediction and explanation, which was important for our study (Icoe.org, 2014).

Quantitative research is usually associated with deductive approach, therefore the author used this approach in this study. A deductive approach means that research questions are based on theory and then the data are collected through responses (Bryman, 2012).
3.2. Data collection

In order to answer the research questions and gather the data required for this thesis the author worked with a survey in the form of an online self-completion questionnaire. A survey in this form was chosen because that technique allows collecting data from a relatively large number of people that represent wider international population. Therefore, it is easier to generate findings since the gathered data is more generable (Rowley, 2014). Moreover, an online self-completion questionnaire enabled us to reach respondents in more effective and efficient way than other methods. The data are collected quickly and easily, and it is also very simple to administer them (Blaxter, Hughes and Tight, 2010). Other reasons for choosing this method are the relatively low costs and a less time-consuming research approach compared to others (Blaxter, Hughes and Tight, 2010).

In addition, the interviewer is not present during filling the survey by respondents, thus the interviewer’s bias is eliminated, because he or she cannot ask the question in a different order or in different ways (Bryman, 2012). Furthermore, respondents do not have to be in a hurry with filling a questionnaire, they can go through it with the speed that is comfortable for them and they can complete it when they want, therefore self-completion questionnaire are more convenient for respondents than other forms of research (Bryman, 2012).

Despite numerous advantages the researcher was aware of difficulties connected with self-completion questionnaire. For example, there is no one that could eventually help respondents with further explanation of an unclear question (Bryman, 2012). Therefore, the writer dedicated great attention to ensure that questions are as clear as possible and that the questionnaire is easy to complete. Another pitfall was the language of the survey. Since the questionnaire was written in English, the non-native English speakers with restricted knowledge of English could have difficulties to answer the questions perfectly. The author run the risk that those respondents might even leave the questionnaire unfinished. That would of course influence the validity of gained information. The author tried to avoid these complications with establishing the pilot study to ensure that the whole survey operated well. In case that the questions seemed not to be clear, they were replaced or described in greater detail (Bryman, 2012).

3.3. Questionnaire development

The questionnaire was designed on the basis of literature review and other relevant findings (Zemni, 2012) that were related to the main purpose of our survey. The questionnaire
included different types of questions that were grouped together in order to ensure easier flow through survey.

First section: Social media usage
The first question of the survey was established as a filter question, because it was crucial to sort the respondents out to followers and non-followers. On the basis of this question the consumers, who do not follow brands were eliminated. Following respondents were then asked two questions about their willingness or reluctance to be a fan of brands on social media.

This section explored if respondents use social media for following brands in general. According to the limitation established in theoretical framework, later questions tried to find whether the respondents primarily follow fashion brands. Further questions in this part examined the types and the number of fashion companies that people follow and the frequency of consumer's visits on companies’ social media profiles.

Second section: Consumers’ motives to start engaging with fashion companies on social media. This section of the survey gave respondents the opportunity to express their views and perceptions of the following aspects:

- Consumers’ motivations to start following fashion brands on social media. The list of possible answers was based on previous research conducted by Baird and Parasnis (2011). Therefore, this question permits to find out if the results will be similar or the same as in the original survey.
- Activities that people are willing to do on social media fan page.
- Reasons to share content published by companies on their social media profiles.

The first question was established as a filter question, because it was necessary for further analysis to have only respondents that share fashion brands content on social media. It means that in case the respondents did not share content published by the company they were eliminated from this section and redirected to personal questions about them. The following question in this section was formed on the study that was conducted by The NYTimes Insights Group (Brett, 2014). On the basis of that study, we have set up a number of similar statements, which respondents had to evaluate with an offered scale from 1 to 5 (1= strongly agree, 2 =agree, 3= neither agree nor disagree, 4= disagree, 5= strongly disagree).

Third section: Personal statistics
This part is about collecting demographics data from respondents. The questions examine: gender, age, level of education and the current employment situation.

The creation of a good questionnaire that would collect the data relevant for our research was not easy and required a lot of effort in order to attract sufficient response rate (Rowley, 2014). The self-completion questionnaire contained thirty-six open and closed questions. The open questions enabled the author to gain further explanation or broader thoughts from respondents (Bryman, 2012). Accordingly, the writer used the open questions in the part of the survey where it was crucial that the respondents are able to answer in their own terms, or where the author was not able to make an exhaustive list of all possibilities in the process of questionnaire composition. However, the open questions required greater efforts from respondents and the writer wanted to avoid the low response rates, therefore only two open questions were generated and the rest of our survey was based on closed questions since they are easier to complete for respondents. Furthermore, these types of questions are simpler for coding and comparing single answers to each other (Bryman, 2012); a fact which we appreciated greatly during the completion of our research.

3.4. Sampling

In order to answer the research questions, the author created a self-completion online questionnaire that was published in different network communities on Facebook. The writer focused especially on Facebook fan pages of fashion brands and companies, because the field of the study is related to social media and the main purpose is to investigate the consumers’ motivations that trigger consumer to follow and afterwards engage with fashion brands on social media. Therefore it was only logical to use the Internet, and especially Facebook, which is nowadays considered a very powerful social media. Moreover, it is very simple (and free of charge) to contact and share a link to the questionnaire with friends, different groups, companies etc. The request for filling in the questionnaire always occurred on the basis of voluntary participation. The advantage of using social media was that the author obtained the data directly from social media users, who were the target group of our study. Considering that the study was not limited to any special country or population, the author could spread questionnaire everywhere on social media. The survey was established in English, therefore everybody who understands the language could answer it. Using online survey and the fact that the main source of respondents was from social network Facebook.com, where representatives of younger category are mainly registered, could cause the small amount of representatives of older category.
The questionnaire was formed and the data was analysed through online self-completion software: vyplnto.cz. This software was used, because it enabled select the right target group for the study and to eliminate others. The questionnaire was mainly posted on Facebook; therefore it was accessible to everyone, especially to the target population of the research - people who use social media to follow fashion brands and not just for personal communication. Regarding the sample size of the research, it was supposed to overcome one hundred respondents in order to reach sample size that provides suitable data for further analysis. At the end, the total number of respondents reached 152. After first question, which was established as a filter question, the number of respondents decreased to 114, because it eliminated those who are not following brands on social media.

Among the sampling methods used in this study are purposive sampling, convenience sampling and snowball sampling.

**Purposive sampling:** the researcher does not search for research participants on a random basis. The aim of purposive sampling is to choose participants in a strategic way so that those sampled are relevant to the research questions (Bryman, 2012). The author chose participants that were considered the best for answering the research questions by manually picking out relevant Facebook profiles. The authors sent the questionnaire out to several fashion bloggers with a wish of publishing it on their blogs.

**Convenience sampling:** the method of choosing data by selecting people on the basis of their volunteering or because of their availability and accessibility (Bryman, 2012). The convenience sampling was used for this research in order to reach certain number of respondents as well as the target group. The questionnaire was placed on many fan pages, where people spend their free time, therefore they have time to fill in the questionnaire.

**Snowball sampling:** the approach when the researcher has initial contact with a small group of people who are applicable to the research theme and then he or she gets additional subjects using the contacts of the first group (Bryman, 2012). The researcher was primarily in contact with respondents on their personal Facebook walls. The character of Facebook enabled them to use snowball sampling, because these respondents could share the questionnaire with others. Therefore, this method was ideal to reach even more respondents.
3.5. Validity

The term *measurement validity* outlines how well do the measuring instruments measure what it is supposed to be measured (Bryman, 2012). Our study focuses on the reasons why are people becoming the brand’s followers on social media and why are they involved with these brands. Therefore, we were asking questions about their motivations and we examined in which activities are they engaged the most. This helped us to answer research questions concerning consumers’ motivations for engagement with fashion brands on social media. The validity of our study could have been negatively influenced by an unsufficient examination of previous studies. To avoid this problem the researchers applied questions or statements used in previous research that pursued the similar subject as our study.

External validity was taken into consideration during this study as well. External validity relates to the issue of generalization of the results beyond the specific research context (Bryman, 2012). The research measures consumers’ motivations to follow fashion brands on social media. The sample is formed by men and women, however, men represented 30 from the total of 152 respondents. Therefore, the results should be viewed as an outcome of a certain sample group, and not as representative of the whole population.

3.6. Reliability

Reliability is the consistency of a measurement of certain concept (Bryman, 2012). In brief, it is the repeatability of the study. In case that a measurement of the same study given is similar, we can state that this measurement is reliable. The lack of time did not make it possible for us to conduct our study one more time; therefore it is difficult to give any conclusions about reliability of this study. Furthermore, in case that our study would be conducted again, there is a risk that the results would not be the same, because of the permanent change that to some extent characterizes both the fashion industry, and the social media environment. Because of that, the views of respondents would very likely not be the same in the future, although it would probably be possible to observe some long-term trends. The researchers of this study tried to avoid low reliability through well-prepared questionnaire and through a thoroughly researched theoretical framework. Saunder et al. (2009) outlines that reliability refers to the extent to which the data collection method and analysis procedure will yield consistent analysis. Therefore, the sample size of respondents was closed after collecting as many completed answers as possible. At the end, 152 questionnaires were completed, which is a good number of answers necessary to generate consistent and adequate findings.
3.7. **Summary of this chapter**

In this chapter, the author described the scientific approach and the choices of research methods applied in order to examine the main topic of our study. The chapter also discussed the validity as well as reliability of the thesis. The main purpose of this chapter was to provide the reader with all information on the process of gathering the data needed for this thesis.
4. Empirical results

The previous chapter is describing the way of data collecting. In this chapter the findings are presented and discussed.

4.1. Respondents’ characteristics

Overall 152 respondents answered the questionnaire. After closing the survey every questionnaire was checked to verify that it meets the assigned criteria for this thesis. When the response was evaluated as valid, the author could continue with analysing gained results.

<table>
<thead>
<tr>
<th>What is your gender?</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Female</td>
</tr>
<tr>
<td>15-24</td>
<td>69</td>
</tr>
<tr>
<td>25-34</td>
<td>50</td>
</tr>
<tr>
<td>35-44</td>
<td>2</td>
</tr>
<tr>
<td>45-54</td>
<td>0</td>
</tr>
<tr>
<td>55+</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>122</td>
</tr>
</tbody>
</table>

Figure 5: Cross tabulation of gender and age

The 152 respondents were both men and women, however, most of respondents (122) were female and the survey was completed by only 30 men. Respondents’ age structure is shown in the previous table. The most respondents are younger women in the age range 15-24, and in total the survey is created largely by representatives of younger generation. Other age groups are represented in very small numbers.
What is the highest degree or level of school you have completed?

<table>
<thead>
<tr>
<th></th>
<th>Bachelor's/ Master's degree</th>
<th>Completed secondary education</th>
<th>Doctorate degree</th>
<th>Other answer</th>
<th>Primary/ elementary education</th>
<th>Uncompleted secondary education</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Female</td>
<td>83</td>
<td>31</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>4</td>
<td>122</td>
</tr>
<tr>
<td>Male</td>
<td>23</td>
<td>5</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>30</td>
</tr>
<tr>
<td>Total</td>
<td>106</td>
<td>36</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td>5</td>
<td>152</td>
</tr>
</tbody>
</table>

Figure 6: Cross tabulation of gender and highest degree or level of school

The following table demonstrates that respondents are mainly people with higher education, since 106 respondents out of 152 are having bachelor’s or master’s degree. The second largest group are people with completed secondary education. Another answers appeared in very small quantity.

What is your gender?

<table>
<thead>
<tr>
<th></th>
<th>Female</th>
<th>Male</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>A student</td>
<td>82</td>
<td>18</td>
<td>100</td>
</tr>
<tr>
<td>Employed full time</td>
<td>16</td>
<td>7</td>
<td>23</td>
</tr>
<tr>
<td>Employed part time</td>
<td>12</td>
<td>3</td>
<td>15</td>
</tr>
<tr>
<td>Other answer</td>
<td>3</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>Retired</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Self-employed</td>
<td>6</td>
<td>1</td>
<td>7</td>
</tr>
<tr>
<td>Stay-at-home/Parent</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Unemployed</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Total</td>
<td>122</td>
<td>30</td>
<td>152</td>
</tr>
</tbody>
</table>

Figure 7: Cross tabulation of gender and employment status

Given that our respondents are mostly representatives of younger generation, it is not surprising that 100 respondents out of 152 are students. The other two bigger groups of respondents were formed by full time and part time employees. The rest of respondents are divided into very small groups as far as their occupation is concerned.
4.2. Social media demographics related to fashion brands

<table>
<thead>
<tr>
<th></th>
<th>At all</th>
<th>At least once a day</th>
<th>I do not know/ I am not sure</th>
<th>Multiple times a day</th>
<th>Not even once a week</th>
<th>Once a week</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Female</td>
<td>28</td>
<td>22</td>
<td>7</td>
<td>5</td>
<td>32</td>
<td>32</td>
<td>122</td>
</tr>
<tr>
<td>Male</td>
<td>10</td>
<td>4</td>
<td>1</td>
<td>2</td>
<td>4</td>
<td>9</td>
<td>30</td>
</tr>
<tr>
<td>Total</td>
<td>38</td>
<td>26</td>
<td>8</td>
<td>7</td>
<td>32</td>
<td>41</td>
<td>152</td>
</tr>
</tbody>
</table>

Figure 8: Crosstabulation of visits of fashion companies online and gender

The respondents of the survey do not visit fashion brand pages so much. The results show that most respondents visit the brand pages once a week or not even once a week. Those who are really active and watch pages of particular fashion brands multiple times a day are the smallest number of all. The recommendation for the fashion brands social media specialists resulting from this analysis is the following: In case that people come to check the news on the fashion brand’s social media profile, it is necessary to engage with them right away, because otherwise they can come again in a week at the best.

<table>
<thead>
<tr>
<th></th>
<th>No Facebook</th>
<th>Facebook</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Female</td>
<td>25</td>
<td>97</td>
<td>122</td>
</tr>
<tr>
<td>Male</td>
<td>8</td>
<td>22</td>
<td>30</td>
</tr>
<tr>
<td>Total</td>
<td>33</td>
<td>119</td>
<td>152</td>
</tr>
</tbody>
</table>

Figure 9: Cross tabulation of gender and social media platforms

Most of respondents follow brands on Facebook, only 33 of 152 respondents stated that they do not follow brands on Facebook. Therefore, Facebook can be perceived as the most suitable social media platform for reaching consumers.
4.3. Research question 1

Which are the key motives that encourage people to engage with fashion brands on social media?

Open question

In order to identify new patterns or motives that encourage people to engage with fashion brands on Social media, the first survey question that was addressed this research topic was established as an open question. Afterwards, the responses were analysed and gathered in groups according to their type. It was possible to sort out most of the respondents' statements into nine groups based on motivational factors from the aforementioned Fosdick study (2012), presented in the theoretical framework chapter of this thesis. The study classified nine motivational factors: (1) “to support a cause I like”, (2) “to share my appreciation with others”, (3) “to associate with something I think is cool”, (4) “to learn more about it”, (5) “to feel part of like-minded community”, (6) “to get free content”, (7) “to fill time/have fun”, (8) “because it was recommended to me”, (9) “to get news on products in advance”.

“To learn more about it”

“Good opportunity to get more information about the company and to get to know their social behaviour and the way that they are posting the information - if it is formal or relaxed and if the page is chaotic or well-organized. All of this information gives me an idea about the company and how its store would look like.” (Female, 15-24, a student)

“To support a cause I like”

“I like what they are selling. It is a source of inspiration.” (Female, 15-24, a student)

“I like their style but also their philosophies. I only follow the companies which I agree with in what they are doing.” (Male, 15-24, a student)

“To feel part of like-minded community”

“I just want to get news from fashion industry.” (Female, 25-34, employed part time)

“Mainly I just want to know what is going on within fashion industry since it’s (related to) my field of studies.” (Female, 25-34, a student)
“To get free content”
“It’s easier to stay updated. Since I check my social media multiple times a day, I get informed about the brands that interest me without having to go to their web page or to buy a magazine.” (Female, 15-24, a student)

“To fill time/have fun”
“You often find great pictures which will inspire you or get up-to-date about the latest trends, fashion technology, art. I often use pictures of fashion brands which were posted on their social media profiles for instance to make a collage. But sometimes it’s really stressful to get so much input and it takes a lot of time to read the fashion pages and search for more and more”. (Female, 15-24, a student)

“It is inspiration for me. I like nice pictures or photo-shoots.” (Female, 15-24, a student)

“To associate with something I think is cool”
“Some of them are independent designers that post interesting inspirational pictures or information about their products and their design. They also host events and it is a useful way to keep up”. (Female, 15-24, a student)
“I like small indie brands so the only way to follow them is on social media.” (Male, 15-24, a student)

“Because it was recommended to me”
“I know the owner of the brand.” (Female, 25-34, a student)

“To get news on products in advance”
I want to know what they are doing and what new products they have. (Female, 25-34, a student)

According to Fosdick study (2012) the only statement that did not appear among the respondents’ answers was a need to share appreciation with others. The single responses were analysed and afterwards gathered into groups. The following graph shows that people are encouraged to start following fashion brands on social media by the need or desire to know more about the brand’s products, collections and so on. Therefore, the results are identical with the results of the Fosdick study (2012), which found that people want to be a part of movement and have a front seat for news and these facts belong to key motivators for consumers in order to become a follower of the brand on social media.
According to Pöyry, Parvinen and Malmivaara (2013) there is a hedonic and an utilitarian model of motivations for using brand community pages. The following graph shows that respondents’ motivations had primarily utilitarian character; because most respondents answered that they are using fashion brands’ social media profiles to know about products and trends. That information is considered useful in helping them to make a purchase decision. On the other hand, respondents seemed not to be motivated by hedonic motives related to searching for fun and entertainment.

Internal and external motives

The theoretical framework shows different point of view on reasons encouraging people to become a member or a follower of brand page. According to the following graph, we can state that people decide to start following fashion brand on the basis of their feeling, because most respondents (65.79%) answered that they became a fan after own experience with the brand (usually by using its products). The external motive related to a recommendation from a friend placed at the second place, however, the number of respondents that chose this possibility was just 34, 21%.
The last question that was trying to decipher consumers’ motives to start following a brand on social media was a question where respondents had to rank number of motives identified in the previous research conducted by Baird and Parasnis (2011). The scale was chosen from 1 to 6. The highest preference was ranked with “1”, whereas the lowest with “6”. The question consisted of the most frequent answers from the aforementioned study. Respondents could choose from these statements: (1) “To get discounts or coupons or free products”, (2) ”Purchasing products / Current customer”, (3) “To read reviews and product rankings”, (4) “To get general information”, (5) “To get exclusive information” and (6) “To learn about new products”.

Figure 11: Motives to be a follower of fashion brands
The motivation of getting discount or coupons was inconsistent. People either chose the highest preference, or the lowest one. This motivation is obviously very important for certain people, and very minor to others. The table shows clearly that the most important reason to start following a brand on social media networks is to learn about the brand’s new products. Furthermore, respondents chose this reply the least as the motive with lowest preference. In general, motives related to gaining information were placed at high positions. The table confirms the results that were previously mentioned (in the part of hedonic and utilitarian motives). Generally, respondents’ motivations to start to follow a fashion brand on social media are connected more to information collection than to a need to “kill” free time or to find entertainment.

4.4. Research question 2

In what types of activities do consumers interact with fashion brands on social media? Are those activities concerning a particular fashion brand related to willingness to buy a product?
Shao (2009) suggests that consumers cope with social media in three ways: by consuming, by participating and by producing. Consumption consists of reading the content that is posted by others. Participation happens when people are interacting with the content as well as with other users, e.g. when people comment other consumers’ creations. Production is characterized as posting one’s own content on the site. On the basis of this information, we chose six activities in which consumers can interact on social media. Shao (2009) argued that consumers are not too active and that they are consuming more compared to participating and producing. We chose three activities related to consuming: reading posts published by the company, reading comments from fans and watching video. The chosen participating activities are: responding to fan comments and participating in competitions. The author has chosen only one of the producing activities - putting a comment on the brand’s wall and she created a table representing the above mentioned theory for a better understanding.

<table>
<thead>
<tr>
<th>Activities</th>
<th>Consuming</th>
<th>Participating</th>
<th>Producing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading posts</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Responding to fan comments</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Put a comment on the brand’s wall</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Reading comments from fans</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Watching video</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Participating in competitions</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

![Figure 13: Social media activities](image)

### Consuming activities

![Figure 14: The comparison of consuming activities](image)
The comparison of consumption activities shows that there are some differences between individual activities. The consumers can read not only posts published by the company, but they can read comments that were created by consumers. However, the graph shows that people are not interested in other consumers’ comments to the same extent as in posts published directly by the company. Therefore, we cannot confirm the conclusions of Paquette (2013) quoted according to Cheong and Morrison’s study (2008). Their study argued that consumers like reading other consumers’ comments in order to get information before they buy a product. After that, their concern about purchase is decreasing. Furthermore, the study found that consumers are more interested in product information posted by other consumers compared to information published by the companies. Nevertheless, investigation of this thesis cannot approve this fact, since only a very small percentage of respondents answered that they “always or very often” read other consumers’ comments.

The last activity related to consuming behaviour on social media that was examined in our survey is watching videos. The graph shows that people are interested more in watching video compared to other consuming activities. This means that there is a potential for companies to improve the brand – consumer relationship by posting more interesting videos on their social media profiles. In case that the companies wants to intensify the salience of the brand post, they have to incorporate vividness into their brand post characteristic. The companies can reach vivid brand posts by implementation of dynamic animations, colours or pictures. Furthermore, a bigger level of vividness can be achieved by stimulation of multiple senses. Video meets those requirements: it is more vivid than a picture, because it affects not only sight, but also hearing (De Vries, Gensler and Leeﬂang, 2012).

![Figure 15: The comparison of consuming activities](image-url)
The following table clearly represents that consumers prefer to read posts or watch videos on social media. De Vries, Gensler and Leeflang (2012) quoted according to Choo (1999) argues that greatly vivid brand posts are more effective in relation to intention to click and click-through. We can confirm this claim, because a higher amount of respondents answered that they watch videos “always and very often” compared to other two activities. The following table was created for arrangement better understanding, so it is clearly visible that people consume videos more frequently than they read posts published by the company or by other consumers.

Shao (2009) noticed that all three activities (consumption, participation and production) are often mixed and people are frequently engaged in all three activities or in a combination of two. Thus, it is not simple to separate these activities. Shao (2009) argues that they are extremely interconnected; however, he did not examine the particular connections between the activities. When we looked at the relationship between reading posts published by the company and watching videos, we discovered that 75% of those who are “always” watching videos are as well “very often” reading the company’s’ posts. The conclusion that could be drawn from this table is that the less the consumers are reading companies’ posts, the less they are watching videos on social media. We can support this connection of the two types of activities by the results shown in the last column of the following table. It shows that respondents (66, 67%), who never watch videos also seldom (33, 33%) read brand posts.

![Figure 16: Interconnection of consuming activities](image_url)

**Participation activities**
Shao (2009) argues that besides consumption activities, consumers might participate through connecting with the content or with other users on social media. We focused only on examining user-to-content interaction. The first one that we investigated is comments on others creation. We named this activity as responding to fan comments. Zailskaitė-Jakste and Kuvykaite (2012) argues that due to commenting consumers can give their opinion on different platforms, assess brands or services. Consumers are participating actively and it is their personal wish to do that. The study mentioned also that commenting can help companies to identify their consumers and then reach them simpler. They can watch their attitude, opinions and then strengthen the relationship between them and their consumers.

![Figure 17: Responding to fans’ comments](image)

Compared to consumption activities, it is very easy to see that people do not really like to participate with other followers of the brand. The graph shows that the most frequent answer to the question “How often do you respond to other fans’ comments?” was “never”. In previous section we found that people are reading others’ posts, however, they rarely react to them. This is bad news for companies, who usually need active followers who react to others’ opinions. The participation actions are more valuable for the company, because the followers’ activity in the form of comment can be seen by their friends and due to this the brand can attract new consumers.
Zailskaitė-Jakste and Kuvykaite, 2012 quoted according to Ha, Yoon and Choi (2007) argue that online quizzes and games attract consumers to spend their free time on them, give them, satisfaction and help them to relax. Hart et al. (2008) found that people had enjoyable experiences due to interaction with their friends through games, quizzes, and other applications. However, our graph shows that interaction with the brands through a competition in the form of games or quizzes is not attractive to a lot of consumers. Most of our respondents declared that they never participate or that they participate only sometimes. Only 2.63% of respondents “always” participate when they find some sort of a competition put on the brand’s social media profile.

**Production activities**

It has been demonstrated that consumers are in reality not so active on social media, and that they prefer consuming rather than participating or contributing to the content (Heinonen, n.d.). Fosdick (2012) adds that passive social media activities as reading the posts or watching videos demand less involvement and cognitive processing than such activities as writing one’s own comment on the brand’s wall or creating a video. Therefore, consumers are rather involved in passive activities, because they do not demand so much conscious effort. Our survey brought the same results. The graph clearly demonstrates that consumers are not interested in creating their own posts and placing it on the brand’s wall. Most of the respondents answered that they have never posted a comment on the wall of some brand. Those who answered positively were very few.
4.5. Research questions 3

What motivate consumers to share content of fashion brands on social media? Is sharing content interrelated with purchase decision?

This research question was answered only by 40 respondents, who came through filter question, which eliminated the respondents, who are not sharing the content published by the brands.
On the basis of the study conducted by The NYTimes Insights Group (Brett, 2014) we created statements that are seen in the table above. The table shows that most respondents (35%) strongly agree with the statement „I share because I feel valuable in the eyes of others”. In general, people have a desire to reach self-fulfilment; they want to feel more involved in this world, which is partially offered to them by social media and especially through sharing the content. The second statement related closely to the first one. 25% of respondents stated that they “share to show someone else that I am thinking about them and that I care”. Furthermore, 32.5% of the respondents share information about a brand that they believe in and 22.5% of respondents share in order to bring valuable and entertaining content to others. In general, people share the brand’s content in case that they believe in it and they identify with the particular content or with the whole brand. Sharing a helpful content enables them to show that they care about their friends, they are thinking about them. A strong motivation for the followers to share content is the need to feel valuable in the eyes of others, and their satisfaction when the content that they share brings something positive to others. This satisfaction is related to the fact that people naturally want to help out others.

Figure 20: The reasons to sharing content
The theoretical framework shows the five most important reasons that influence people to share content related to fashion industry on social media. The graph demonstrates that the most important reason for sharing the content is to experience or to provoke any kind of feelings. People are mainly motivated to share content on the basis of emotions. There is also a need to help other consumers or friends - simply whether people see something that could be useful for others then they often share their experience and opinions to help others with their decision. Funny content can encourage sharing as well. The reason why people share funny content is related to the fact that people simply like to laugh and they prefer to show that they are happy rather than sad.
According to De Vries, Gensler and Leeflang (2012) there are different types of posts that can be used by companies on their brand fan page such as videos, images, texts or questions. Brand posts can be divided into two categories: first, **informative** posts in case that there is information about the company/brand or its product. Second category would be made of **entertaining** brand posts. These posts do not have to consist of information directly related to the brand; the posts can consist of e.g. funny movies, comic strips, or anecdotes. Those posts can also be neutral, bringing an interesting fact or advocating for a cause not related to the brand. Regarding the graph above, we can see that the active fans are interested in informative posts. More than half of respondents (57, 5%) share posts that contain information about new fashion product, brand and so on. The second place belongs again to informative posts about special offers and promotions. Non-information posts appeared at last places.
5. ANALYSIS

5.1. Activities of fans

Hypothesis: Fans who behave actively on social media participate in more activities.

Explanation: We believe that consumers who are active in some way are usually active and perform more activities regarding their favourite fashion brand. We believe that fans, who read posts on brand page will read comments others’ fans, answer on these comments, watch videos or participate in competitions, thus they will not do only one activity, but they will be active in many respects. Moreover, we expect that there is a linkage between some pair of activities and that some types of activities are linked and interconnected.

Statistical analysis: Statistical test used: Chi-square of independence in contingency table

Null hypothesis $H_0$: Reading posts that are published by the fashion company (question 14) does not depend on reading comments from fans of the brand. (or; similarly, all pairs among questions 14-19)

Alternative hypothesis $H_1$: Reading posts that are published by the fashion company (question 14) depends on reading comments from fans of the brand. (or; similarly, all pairs among questions 14-19)

Significance level of the test $\alpha = 0.05$

Calculation: Contingency table contains 2 x 2 fields, both in rows and columns the frequency of given activity (Always + Very often + Often and Sometimes + Never + Not sure).

Critical value $\chi^2_{(0.95)} = 3.8415$

Result: Test statistics are higher than critical value for the following pair of activities: 14-16, 14-18, 15-16, 15-18, 16-17, 16-18, i.e. 6 pairs out of 15 pairs. In these cases the null hypothesis is rejected in favour of the alternative hypothesis. In other cases, null hypothesis cannot be rejected.

Explanation: Put a comment on the brand’s wall, Read comments from fans of the brand, Respond to fan comments and Watch videos are inter-connected with each other, question 17
Put a comment on the brand’s wall is connected least with the activity 16 Respond to fan comments. On the other hand, question 19 Participate in competitions is not linked to with any other activity listed in the questionnaire.

**Conclusion:** The hypothesis “Fans who behave actively participate in more activities.” is statistically proven.

### 5.2. Activity of fans versus buying the product

**Hypothesis:** Fans who behave actively and participate in various activities are ready to buy product from a fashion brand.

**Explanation:** We believe that consumers who actively participate in at least one activity such as reading comments and posts, responding to other fans’ comments, watching video or participating in competition, are also active in real life, which is manifested by purchasing a product of following a particular fashion brand.

**Statistical analysis:** Statistical test used: Chi-square of independence in contingency table

**Null hypothesis H₀:** Reading posts that are published by the company (question 14; or, similarly, questions 15-19) does not influence the decision to buy product from a fashion brand based on an online experience (question 12)

**Alternative hypothesis H₁:** Reading posts that are published by the company (question 14; or, similarly, questions 15-19) depends on the decision to buy product from a fashion brand based on an online experience (question 12)

Significance level of the test \( \alpha = 0.05 \)

**Calculation:** Contingency table contains 2 x 2 fields, that is frequency of given activity (Always + Very often + Often and Sometimes + Never + Not sure) and buying product based on online experience (Yes and No).

Test statistics for question 14: Chi-squared statistics \( \chi^2 = 0.4316 \)

Test statistics for question 15: Chi-squared statistics \( \chi^2 = 2.7270 \)

Test statistics for question 16: Chi-squared statistics \( \chi^2 = 0.0014 \)

Test statistics for question 17: Chi-squared statistics \( \chi^2 = 4.2820 \)

Test statistics for question 18: Chi-squared statistics \( \chi^2 = 0.0292 \)

Test statistics for question 19: Chi-squared statistics \( \chi^2 = 0.0401 \)
Critical value $\chi^2_{(0.95)} = 3.8415$

**Result:** In case of question 17 the test statistics exceeds the critical value, so the null hypothesis is rejected in favour of the alternative hypothesis. In other cases, null hypothesis cannot be rejected.

**Explanation:** *Putting a comment on the brand’s wall* is the only activity of fans that was tested as statistically significant as dependent on the purchasing product of selected fashion brand based on the online experience. Fans that are active are more likely to purchase the product from followed fashion brand; fans less active or inactive are more likely not to buy the product. Other participation activities are not proved as being dependent on the purchase in the real life.

**Conclusion:** The hypothesis “*Fans who behave actively and participate in various activities are ready to buy product from a fashion brand.*” was statistically proved only in the case of putting comments on the brand’s wall.

### 5.3. Real life consequences of sharing content

**Hypothesis:** Fans who share content are ready to recommend product/ consider product during buying process / buy the product in the future.

**Explanation:** We believe that consumers who share content on the company’s fan page have more positive attitude towards the selected fashion brand, which is consequently demonstrated by their willingness to a) recommend the brand to others, b) consider that brand if he/she is going to buy a certain product, c) buy the product from the brand.

**Statistical analysis 1:** Statistical test used: Chi-square of independence in contingency table

**Null hypothesis $H_0$:** Sharing content on the fans page (question 23) does not depend on the willingness to recommend that brand to others (question 10.1; or, similarly, questions 10.2 and 10.3)

**Alternative hypothesis $H_1$:** Sharing content on the fans page (question 23) depends on the willingness to recommend that brand to others (question 10.1; or, similarly, questions 10.2 and 10.3)
Significance level of the test $\alpha = 0.05$

**Calculation:** Contingency table contains $2 \times 2$ fields, that is *sharing content* (Yes and No) and *willingness to recommend* (Always + Usually and Sometimes + Never).

Test statistics for question 10.1: Chi-squared statistics $\chi^2 = 0.0332$

Test statistics for question 10.2: Chi-squared statistics $\chi^2 = 0.2851$

Test statistics for question 10.3 Chi-squared statistics $\chi^2 = 0.0397$

Critical value $\chi^2(0.95) = 3.8415$

**Result:** The test statistics does not exceed the critical value in any cases, so the null hypothesis cannot be rejected.

**Statistical analysis 2:**

Statistical test used: The comparison of relative frequency of two samples.

**Null hypothesis** $H_0$: $\pi_1 = \pi_2$

**Alternative hypothesis** $H_1$: $\pi_1 \neq \pi_2$

Significance level of the test $\alpha = 0.05$

**Calculation:** Comparison of proportion of people who are willing to recommend the brand to others from active fans (who share content) and from passive fans (who read and watch but do not share)

Test statistics for question 10.1: $u = 0.1822$

Test statistics for question 10.2: $u = 0.5340$

Test statistics for question 10.3 $u = 0.1991$

Critical value $u_{(0.975)} = 1.9600$

**Result:** The test statistics does not exceed the critical value in any cases, so the null hypothesis cannot be rejected.

**Explanation:** *Sharing content* is not related with the willingness to recommend fashion brand to others, or to consider this brand when people are going to buy product of this type, or even
to buy this product. We see that being active online is not connected with being active in real life.

**Conclusion:** The hypothesis “Fans who share content are ready to recommend product/ consider product when go to buy/ buying the product.” was not statistically proved. The association between online activity and real time activity was not found.

## 5.4. As a consequence of sharing content to be active in real life

**Hypothesis:** Fans who share content bought the product based on the online experience.

**Explanation:** We believe that active fans, who share content based on their own online experience bought a certain product.

**Statistical analysis 1:** Statistical test used: Chi-square of independence in contingency table

**Null hypothesis** $H_0$: Sharing content on the fans page (question 23) does not depend with the purchasing the product (question 12)

**Alternative hypothesis** $H_1$: Sharing content on the fans page (question 23) depends with the purchasing the product (question 12)

Significance level of the test $\alpha = 0.05$

**Calculation:** Contingency table contains 2 x 2 fields, that is *sharing content* (Yes and No) and *purchasing the product* (Yes and No).

Test statistics: Chi-squared statistics $\chi^2 = 0.6920$

Critical value $\chi^2_{0.95} = 3.8415$

**Result:** The test statistics does not exceed the critical value, so the null hypothesis cannot be rejected.

**Statistical analysis 2:**
Statistical test used: Comparison of relative frequency of two samples

**Null hypothesis** $H_0$: $\pi_1 = \pi_2$
**Alternative hypothesis** $H_1$: $\pi_1 \neq \pi_2$

Significance level of the test $\alpha = 0.05$

**Calculation**: The comparison of proportion of people who bought the product among active fans (who share content) and among passive fans (who read and watch but do not share)

Test statistics: $u = 0.8318$
Critical value $U_{(0.975)} = 1.9600$

Result: The test statistics does not exceed the critical value in any cases, so the null hypothesis cannot be rejected.

**Explanation**: Sharing content does not depend with the purchasing the product based on the online experience. We see again that being active online is not connected with being active in real life.

**Conclusion**: The hypothesis "Fans who share content bought the product based on the online experience." was not statistically proved. The association between online activity and real life activity was not found.

5.5. **Reasons of being active online (sharing content) versus reasons for purchasing a fashion product**

**Hypothesis**: Among active fans reasons for being active (sharing content) are connected with the decision of purchasing fashion.

**Explanation**: We believe that consumers who share content on the company’s fan page are positive towards the selected fashion brand and its purchase.

**Statistical analysis 1**: Statistical test used: Chi-square of independence in contingency table

Note: problematic in some combinations in contingency table because of low expected frequency (below 5)
Null hypothesis $H_0$: Reason of being active “I share it, because it brings valuable and entertaining content to others” (question 25, similarly questions 26-29) does not depend with the purchasing the product (question 12)

Alternative hypothesis $H_1$: Reason of being active “I share it, because it brings valuable and entertaining content to others” (question 25; similarly questions 26-29) depends on the purchase of the product (question 12)

Significance level of the test $\alpha = 0.05$

Calculation: Contingency table contains 2 x 2 fields, first, reason of sharing content (Strongly agree + Agree, Disagree + Strongly disagree) and second, purchasing the product (Yes and No).

Test statistics for question 25: $\chi^2 = 0.6304$
Test statistics for question 26: $\chi^2 = 2.4107$
Test statistics for question 27: $\chi^2 = 1.5532$
Test statistics for question 28: $\chi^2 = 0.7992$
Test statistics for question 29: $\chi^2 = 1.6380$

Critical value $\chi^2(0.95) = 3.8415$

Result: The test statistics do not exceed the critical value, so the null hypothesis cannot be rejected in all reasons of being active (questions 25-29).

Statistical analysis 2:
Statistical test used: Comparison of relative frequency of two samples

Null hypothesis $H_0$: $\pi_1 = \pi_2$
Alternative hypothesis $H_1$: $\pi_1 \neq \pi_2$

Significance level of the test $\alpha = 0.05$

Calculation: The comparison of proportion of people who bought the product. The first group are active fans who share content because of a certain reason and the second group is formed by active fans who did not select this particular reason of sharing.
Test statistics for question 25: $u = 0.7940$
Test statistics for question 26: $u = 1.5562$
Test statistics for question 27: $u = 1.2463$
Test statistics for question 28: $u = 0.8940$
Test statistics for question 29: $u = -1.2798$

Critical value $u_{(0.975)} = 1.9600$

**Result:** The test statistics does not exceed the critical value in any cases, so the null hypothesis cannot be rejected.

**Explanation:** *Reason of sharing content* does not correlate with the purchase of the product based on the online experience.

**Conclusion:** The hypothesis “There are reasons of being active connected with the decision of purchasing the product based on the online experience among active fans.” was not statistically proved. The author does not identify any reason of being active, i.e. being active fan and share content, and purchasing the product. The association between reason of online activity and real time activity was not found.

### 5.6. The difference between active and passive fans

Active fans (who share content; 40) **statistically differ** from passive fans (who follow fashion brand but do not actively share content; 74) in following characteristics:

“What types of companies do you follow on social media?” (Question 5) – Active fans more often follow INDUSTRIAL companies (12.5%) versus passive fans (4.1%).

Note: in some cases passive fans more often follow certain industries than active fans, even though this is not statistically significant (AIRLINES, ALCOHOL, AUTOMOBILES, ELECTRONICS, TRAVEL). It is possible to guess that these are rather male interests.

“Approximately, how many fashion companies do you follow on social media?” (Question 6) – Active fans more often follow 5+ fashion companies on social media (67.5%) compared to passive fans (36.5%).
“Putting a comment on the brand’s wall.” (Question 17) – Active fans more often put a comment on the brand’s wall (12.5%) versus than the passive fans (2.7%).

There is no statistically significant difference in characteristics:
- gender (share of females among active fans is 82.5% and among passive fans 82.4%)
- age (share of 15-24 years old persons among active fans is 50.0% and among passive fans 58.1%)
- education (share of people with bachelor or master’s degree among active fans is 70.0% and among passive fans 63.5%)
- employment status (share of employed full/part-time among active fans is 27.5% and among passive fans 23.0%; share of students among active fans is 70.0% and among passive fans 63.5%)
- frequency of visiting pages of fashion brand per week (at least once a week visit pages 67.5% of active fans and 63.5% of passive fans)
- reasons of becoming a fashion brand’s fan (question 9): share of high preference (answer 1+2+3) of the reason of becoming a fashion brand’s fan among active fans and passive fans (9.1 To get discounts or coupons or free products 40% / 51.4%, 9.2 Purchasing products/Current customer 47.5% / 33.8%, 9.3 To read reviews and product rankings 42.5% / 39.2%, 9.4 To get general information 45% / 50%, 9.5 To get exclusive information 55% / 54.1%, 9.6 To learn about new products 70% / 71.6%)
- activities in real life (question 10): share of the “yes” answer among active and passive fans (10.1. – recommend brand to others 30% / 28.4%; considering to buy a certain product 60% / 54, 8%; buy the product from the fashion brand 37.5% / 35.6%)

- activities on the fan’s webpage (questions 14, 15, 16, 18, 19)- the share of the “yes” answer among active / passive fans (14. Reading posts that are published by the company 55% / 44, 6%, 15. Reading comments from fans of the brand 27, 5 % / 18, 9 %, 16. Responding to fan comments 15% / 8, 1%, Watching videos 52, 5 % / 39, 7%, Participating in competitions 30% /18.9%)
6. DISCUSSION

This chapter provides a space for reflection over our findings and examines the main research goal stated at the beginning of the thesis. The overarching goal of the current study was to find motives that encourage people to engage with fashion brands on social media. We also wanted to investigate their activities with these brands and examine their intention to share content published on a particular fashion brand page with others.

6.1. Which are the key motives that encourage people to engage with fashion brands on social media?

The results of this study offer several interesting insights into consumer behaviour on fashion brand fan pages. The open question that was looking for an answer on this issue did not make a new discovery. It rather confirmed the existing hypothesis that respondents are mostly interested in gaining new information. We expected this outcome of the study, because fashion is an industry area which is constantly changing, and being up to date on the newest trends is a strong incentive for people to engage with brands’ social media profiles. It is important for people interested in fashion to have all the newest information about collections, products and materials. The respondents do not perceive their engagement with brands’ social media pages as a leisure activity; they rather desire to receive useful information.

People usually become fans of a particular brand when they are thinking about buying its products or after a personal experience with a product or brand. Regarding this finding, the author stipulates that people are becoming fans or followers of a brand in case that they really like its products or the brand as such, and they want to be part of the surrounding community. Thus, the followers are mainly those who are already consuming and using brand´s products or services and therefore the company can easily engage with them. The relationship with such customers can be long and stable, and these consumers can become very loyal to that brand under the condition of being taken good care of by the brand’s marketers, customer services, shops etc. Nevertheless, some people become fans because they received an invitation from friends or because they are considering buying the brand’s products in the future. Therefore, fans are not always familiar with brand and their first contact with the brand is crucial. The first post that they will see on the brand’s social media profile will form their opinion of and relationship with the brand. If the first contact fails to attract their attention, it is possible that they will not return to the brand´s page for a long time, which in turn means that the company is losing an opportunity to gain new paying customers.
In accordance with the findings of the study by Baird and Parasnis (2011), we confirmed that the motivation in the form of discounts is ambiguous. It is either one of the most important or one of the least important motives. Apparently, there are two groups of fashion lovers, one group adores discounts and special offers, whereas the other group is not interested in gaining such bonuses. It again confirms our main finding, that people are mostly concerned with learning information about new products, getting general information, or reading reviews.

6.2. In what types of activities do consumers interact with fashion brands on social media? Are those activities concerning a particular fashion brand related to willingness to buy a product?

When consumers become fans of the brand on social media, it is just a beginning of the story. Brands need to deepen the connection between them and their customers through different activities. The results are not surprising: respondents’ answers show that people consume the content rather than participate or produce their own content. People like reading posts produced by fashion brands, but according to our survey, they do not care about content published by other consumers. This finding is in contrast with from the Cheong and Morrison’s study (2008) study that examined the same issue. Regarding the consuming activities, people like watching videos rather than reading posts; this result could be influenced by the young age of our respondents. Younger people enjoy videos because they do not have to strain their brain; they are just watching and listening. Furthermore, the popularity of video could be related to the character of fashion that is based on the visual nature. This leads us to the persuasion that videos should be an evident choice for fashion companies’ social media profiles. As far as the competitions and quizzes are concerned, people do not often participate in them, however, they are more willing to participate in a competition than to respond to fans’ comments. For the purpose of this thesis, the production activity that was examined in this survey was reduced to putting comments on the brand wall. The results show that people do not like producing their own content. Most respondents mentioned that they have never posted any comment on the brand wall and those who have placed it are just a

The analysis part examined the relationship between these activities. According to Shao (2009), there should be interdependence among them, which means that users are frequently part of more categories at the same time. The results show that not all of the online activities are interconnected, for instance putting a comment on the brand’s wall is co-dependent only with responding to fans’ comments by other active fans. In case that they are willing to post comment, they will be willing to create something of their own = post their own content. The
activity of participating in competitions is not connected with any other activity. It can signify that there are people who like only competition and they participate in online activities only when it is possible to win a prize. In general it can be stated that active fans are likely to engage in more activities.

The theoretical framework pointed out that in reality people are not so active. To put one’s own content on the brand´s wall requires more involvement and effort. Our analysis showed that in case that people post their own content, they are also more willing to buy the product of a particular fashion brand. The author suggests that these people believe in the particular brand, therefore they are more prone to create and share their own online content on the brand´s social media profile. Moreover, such followers are more likely to be loyal to the particular brand, which in turn means that they are willing to buy its fashion products.

6.3. What motivate consumers to share content of fashion brands on social media? Is sharing content interrelated with purchase decision?

The results show that most consumers interact with the content that is helpful to others. They are either sharing the information about products they care about or when they can help someone to form his opinion of the brand, or to support him in the purchase decision. We can state that people share online content connected to a particular fashion brand because it makes them feel good and the content might be useful for someone else. Sharing brings a feeling of being valuable in the eyes of others. Followers and fans incline to share informative brand posts; posts that contain information about a brand or product. On the other hand, the posts that are entertaining are not that interesting for them.

The analysis of the survey does not prove a relationship between sharing online content and willingness to recommend product or even buy product from followed fashion brand in the future. The examination of an already realized purchase and an online experience also do not prove a relationship among them. Furthermore, the survey shows that there is not a relationship between the reason for sharing content and the purchase decision. None of the online activities shows strong influence on the customer’s purchase decision.

The statistics showed that active and passive fans of a fashion brand behave in the same way when it comes to the purchase decision, and that sharing content on the brand´s social media page is not really connected to the behaviour in real life (= in stores).
7. CONCLUSION

7.1. Research summary

The aim of this study has been to identify consumers’ motives that encourage them to engage with fashion brands on social media, to find out in what types of activities do these followers engage online, and find the reason(s) that motivate consumers to further interact with brands and subsequently share the content published by companies. Moreover, the author strives to find out whether there is a relationship between consumer engagement and purchase intention.

According to the findings of our survey, the author conceptualizes the following model of consumer engagement within fashion industry: At the beginning, there is a fashion brand that wants to reach as much consumers as possible. Fans start to follow fashion brands on social media on the basis of many reasons, but mostly they decide to become fans / followers of a particular fashion brand because they need to find information about products, because they are curious about the brand, or because they want to learn about new trends and collections. People usually decide to follow a brand’s social media profile based on their own opinion and their feelings. They sometimes follow their friend’s recommendation, or they react based on an invitation from the company. The fashion brands strive to engage with them through posts in the form of text, video or competition. All of these activities apart from participating in competition are interrelated, therefore it is probable that people who watch video also read posts and respond to fan comments. The strongest relationship that a fashion brand can have with their consumers is represented by fans who are creating and posting their own content on the brand’s social media profile. The only activity where the relationship with purchase intention has been found is connected with putting a comment on the brand’s wall. This interaction demands more effort from consumers and therefore the author suggests that people who are putting content on the brand’s profile are more loyal towards that fashion brand and their loyalty is manifested by their willingness to buy the product. Consumers’ motivation to share content with others has roots in their feelings. The content that made them feel something is worth sharing with others. Since some people are altruistic by nature, another motive is linked with their need to help others. Consumers want to share their experience and they like to feel valuable; sharing helpful content enables them to feel useful and have a voice. In case of the funny and entertaining posts people’s reactions are generally positive and they tend to actively participate in sharing such content.
Furthermore, the analysis shows that there are some differences between active and passive fans. Firstly, passive fans more often follow some of the type of industries that seem to be more of a male matter. Fashion industry does not appear among industries favoured by passive fans (airlines, alcohol, automobile, electronics and travel businesses), therefore we can stipulate that fashion fans are more active and willing to share content than fans of other industries. This research outcome seems to be positive news for fashion industry on social media.

![Diagram](image)

*Figure 22: Final conceptual model of the process of consumer engagement*

### 7.2. Practical contributions to fashion brands

Managerially, the study deepens the understanding of different strategies related to consumers’ activities on social media and the motivations associated with these activities. The study offers several recommendations for marketers.

**Visual content**

Fashion brands should emphasize on visualizing products always when possible. The results showed that people prefer videos or pictures before text. Moreover, interest of consumers in information about brand, products, collections, and materials shows that the ideal post is informative and vivid. Fashion brands have enormous advantage in the nature of their products because they are visual objects suitable for processing in the form of picture or video. Fashion
brands have the advantage of being a part of a visually interesting industry, they can upload a lot of interesting post such as pictures from back stage of a fashion show or of the fashion designer’s work process. Our results also demonstrate that the information about brands and products belongs to the most frequently shared content on social media, therefore publishing interesting or useful information about your brands is also the right way how to maintain conversation with your customers.

Figure 23: Visual content

Competition

Although respondents of our survey do not belong to lovers of competition on social media, there were a lot of people who answered that they sometimes participate in competitions organized by fashion brands. The author sees big potential in competitions; however, fashion brands need to make them more appealing. Given that the main purpose of brands’ social media profiles is greater engagement with their consumers, it is ideal to combine competition with content produced by consumers. For instance, fashion brands can easily announce competition based on posting pictures of consumers who are wearing their products. Moreover, this activity is not interrelated with other activities according to results of this study. It means that people who participate in a competition are usually not willing to participate in other activities. Therefore, the competition might be the only activity those fans will engage in, so it is very important that the competition is well prepared and manages to target the right customers. They can in turn become very loyal to the company.
The results also showed that another activity fashion brands should engage their fans in is asking them questions about their preferred style, about new range, about their favourite colour, material, or pattern etc. The results of the study clearly demonstrated consumer's willingness to share content that is showing that they care about some issue. People like helping each other make purchase decisions, gain bonuses, get free samples etc. Sharing such helpful content contributes to their feeling that they are valuable in the eyes of their social media friends. Therefore, the author believes that asking the followers for their opinion is an ideal way how to engage them.
This study raises some important and interesting questions for future research. First, it examines motives of consumers to engage with fashion brands, their activities on their brand fan pages and how these relationships evolve. The study is using data from the fashion industry. Moreover, this study is based on a survey completed by a relatively small group of respondents of whom the portion of highly engaged (active) members is even smaller. Further research could examine larger samples of consumers across different product categories to see whether the findings can generalize to other markets. Second, the study suggests that there is a difference between active and passive fans, so the future studies could focus on each group separately and identify for instance the type of activities and themes that are the most interesting for each group to help brands with better targeting their customers.

This research may have some limitations in its scope, but this can also be understood as its contribution to this field of study, since it indicates the avenues for further research. Although, this investigation did not primarily target young people, the major part of respondents was formed by university students. Moreover, the data does not provide sufficient number of male respondents, thus it was not possible to examine the difference between men and women in detail. In future studies, different demographics can be studied to obtain a better understanding.
of the differences in behaviour and motives for engaging with fashion brands between various demographics groups.

The future research focused on social media within fashion industry could be dedicated to a deeper examination of the differences among consumer behaviour on different social media platforms, such as Facebook, Instagram, Twitter, YouTube and other social media platforms. The comparison of single platforms could help companies to understand their effect on consumer behaviour. Therefore, the companies would know if it is better to use only one social media or if it is more powerful to use a combination of several social networks at the same time. It would also be enriching to further develop this research by conducting a qualitative study, which would verify (or not) our conclusions.
8. APPENDIX

8.1. Social media usage

Do you follow companies on social media?

- YES: 123 (80.92 %)
- NO: 29 (19.08 %)

*Figure 26: Following companies on social media*

Which of following social media platforms do you use for following companies? Choose at least one possibility, the number of answers is unlimited.

- Facebook: 119 (96.75 %)
- Instagram: 46 (36.59 %)
- YouTube: 40 (32.52 %)
- Pinterest: 20 (23.88 %)
- LinkedIn: 26 (21.14 %)
- Twitter: 24 (19.51 %)
- Google Plus: 4 (3.25 %)
- Google com: 1 (0.81 %)
- Xing: 1 (0.81 %)
- vk.com: 1 (0.81 %)

*Figure 27: The type of social media platform using for following brands on social media*
Why do you not use social media for following companies?

- I do not care about companies' advertisements: 9 (31.03%)
- I do not have any special reason: 8 (27.59%)
- I am only using social media for personal communication: 4 (13.79%)
- I prefer to find information on the companies' websites: 3 (10.34%)
- I prefer to visit their retail store: 3 (10.34%)
- I don't want to loose my privacy: 2 (6.9%)

*Figure 28: The reason for not using social media for following brands*
**What kind of media do you use for searching information about companies?**

<table>
<thead>
<tr>
<th>Media Type</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Newspaper / Magazine</td>
<td>44.83%</td>
</tr>
<tr>
<td>Internet</td>
<td>17.24%</td>
</tr>
<tr>
<td>Internet articles</td>
<td>3.45%</td>
</tr>
<tr>
<td>Television</td>
<td>6.9%</td>
</tr>
<tr>
<td>Online magazine</td>
<td>3.45%</td>
</tr>
<tr>
<td>Blogs</td>
<td>3.45%</td>
</tr>
<tr>
<td>Website of the brand</td>
<td>3.45%</td>
</tr>
<tr>
<td>Other websites</td>
<td>3.45%</td>
</tr>
<tr>
<td>By visiting shopping malls</td>
<td>3.45%</td>
</tr>
<tr>
<td>Internet (this is the only easy way to &quot;search&quot; for anything)</td>
<td>3.45%</td>
</tr>
<tr>
<td>Street/ Second Hand Shops</td>
<td>3.45%</td>
</tr>
</tbody>
</table>

*Figure 29: The media used for searching information about brands*
Approximately, how many fashion companies do you follow on social media?

- 2-4: 54 (43.9 %)
- 5-10: 31 (25.2 %)
- More than 10: 23 (18.7 %)
- 0: 9 (7.32 %)
- 1: 6 (4.88 %)

Figure 30: The number of followed companies on social media

How many times per week do you visit pages of fashion companies you follow on social media? (Please tick whichever category comes closest to the number of times you visit the companies’ pages on social media)

- Once a week: 41 (35.96 %)
- Not even once a week: 32 (28.07 %)
- At least once a day: 26 (22.81 %)
- I do not know/ I am not sure: 8 (7.02 %)
- Multiple times a day: 7 (6.14 %)

Figure 31: The frequency of visits of followed fashion brands on social media
8.2. Consumers’ motives to interact with fashion companies on social media

Has an online experience ever influenced whether or not you bought a product from a fashion brand?

- **YES:** 86 (75.44 %)
- **NO:** 28 (24.56 %)

*Figure 32: The influence by online experience to buy products*

Have you ever shared content (pictures/videos) published by the company on its online fan page?

- **NO:** 74 (64.91 %)
- **YES:** 40 (35.09 %)

*Figure 33: The number of people who share content*
8.3. Personal statistics

Figure 35: Gender characteristic

Female: 122 (80.26 %)
Male: 30 (19.74 %)
Figure 36: Age characteristic

- 15-24: 81 (53.29 %)
- 25-34: 65 (42.76 %)
- 35-44: 4 (2.63 %)
- 45-54: 1 (0.66 %)
- 55+: 1 (0.66 %)

Figure 37: The education characteristic

- Bachelor’s/ Master’s degree: 106 (69.74 %)
- Completed secondary education: 36 (23.68 %)
- Uncompleted secondary education: 5 (3.29 %)
- Doctorate degree: 2 (1.32 %)
- Senior high: 1 (0.66 %)
- Primary/ elementary school: 1 (0.66 %)
- Ostain odpoči: 1 (1 %)
8.4. Questions of the survey

1) Do you follow companies on social media?
   YES
   NO

2.1 - 2.9) Which of following social media platforms do you use for following companies?
Choose at least one possibility, the number of answers is unlimited.
   Twitter
   Instagram
   Facebook
   Pinterest
   YouTube
   Myspace
   LinkedIn
   Google Plus
   Other: Please specify

3) Why do you not use social media for following companies?

4.1 - 4.4) What kind of media do you use for searching information about companies?
5.1 - 5.15) What types of companies do you follow on social media? Choose at least one possibility, the number of answers is unlimited.

Accommodation
Airlines
Alcohol
Automobile
Beauty
Beverages
Electronics
Fashion
Finance
Industrial
Retail food
Software
Other: Please specify

6) Approximately, how many fashion companies do you follow on social media?
0
1
2-4
5-10
More than 10

7) How many times per week do you visit pages of fashion companies you follow on social media? (Please tick whichever category comes closest to the number of times you visit the companies’ pages on social media)

Multiple times a day
At least once a day
Once a week
Not even once a week
I do not know/ I am not sure

8) What were your reasons for following these fashion brands on social media?

9.1 - 9.6) Please rank following statements upwardly in order of your preference and interest in following fashion brands on social media. The highest preference will be ranked with “1.”, whereas the lowest with “6”.

To get discounts or coupons or free products
Purchasing products / Current customer
To reading reviews and product rankings
To get general information
To get exclusive information
To learn about new products

10.1 - 10.3) When you begin to follow a fashion brand, how likely are you to do? (Use scale of 1 = Never, 2=Sometimes, 3= Usually, 4=Always)

Recommend brand to others.
Never
Sometimes
Usually
Always

Consider that brand if you are going to buy a certain product
Never
Sometimes
Usually
Always

Buy the product from the brand.
Never
Sometimes
Usually
Always
11.1 - 11.11) How exactly did you become an online follower/fan of a fashion brand?
Choose at least one and maximum of three possibilities.
I became a fan after using a brand
A friend of mine recommended it
I search for a brand in the search engine of the social network site
Via online advertising on a social network site
I want to buy a brand in the future
I received an invitation from a person of my contact list
Via online advertising on another site
I received an invitation from the brand/company itself
Via advertising in traditional media like television, radio and magazine etc.
Other: Please specify
I don’t remember

12) Has an online experience ever influenced whether or not you bought product from a fashion brand?
Yes
No

When on a fashion brand’s Facebook profile, how often do you do the following activities?
14) Read posts that are published by the company.
Never
Sometimes
Often
Very often
15) Read comments from fans of the brand.
Never
Sometimes
Often
Very often
Always
Not sure

16) Respond to fan comments.
17) Put a comment on the brand’s wall.
Never
Sometimes
Often
Very often
Always
Not sure

18) Watch videos
Never
Sometimes
Often
Very often
Always
Not sure

19) Participate in competitions
Never
Sometimes
Often
Very often
Always
Not sure

How does your interaction with a company affect your feelings towards that company? (1 = strongly disagree to 5 = strongly agree)

20) I follow this company, because I like their products more than other companies’.
Strongly agree
Agree
Neither agree nor disagree
Disagree
Strongly disagree

21) The special offer posted by company on their website is important element during decision to buy this product.

Strongly agree
Agree
Neither agree nor disagree
Disagree
Strongly disagree

22) The fact that I am following some fashion brands on the Facebook doesn’t mean that I am going to buy their products.

Strongly agree
Agree
Neither agree nor disagree
Disagree
Strongly disagree

23) Have you ever shared content (pictures/ videos) published by the company on its online fan page?
Yes
No

24) What has motivated you to share pictures/ videos about products and a fashion brand that you follow on social media?
It is funny.
It is helpful.
It made me feel some kind of expression.
This is what I think about that.
I knew it first.
Other: Please specify
Use scale of 1 (strongly agree) to 5 (strongly disagree) to indicate your level of agreement/ disagreement with each of the following statements related to sharing content (pictures/videos) posted online by fashion companies.

25) I share it, because it brings valuable and entertaining content to others.

Strongly agree
Agree
Neither agree nor disagree
Disagree
Strongly disagree

26) I share to define myself to others.

Strongly agree
Agree
Neither agree nor disagree
Disagree
Strongly disagree

27) I share to show someone else that I am thinking about them and that I care.

Strongly agree
Agree
Neither agree nor disagree
Disagree
Strongly disagree

28) I share to feel valuable in the eyes of others.

Strongly agree
Agree
Neither agree nor disagree
Disagree
Strongly disagree

29) I share to spread information about a brand I believe in.
30) If you share information about fashion products and fashion brands online, how you would describe the vast majority of content that you share?
Positive
Neutral
Negative
I am not sure

31.1 - 31.8) What exactly do you share about fashion products, brands and/or companies?
positive experiences that others had
feedback about products/services that others received from a fashion company
the launch of a new fashion product, brand or company
promotions that others saw
negative experience that others had
games and contests related to the fashion products, brands or companies
online advertising that others saw or heard
other: please specify

32) How do you perceive current marketing activities of fashion companies on their social media pages?
Useful and interesting
I don’t have any special feeling about it
I don’t bother looking at it
Other: Please specify

33) What is your gender?
Male
Female
34) What is your age?
15-24
25-34
35-44
45-54
55+

35) What is the highest degree or level of school you have completed?
No education
Primary/ elementary school
Uncompleted secondary education
Completed secondary education
Bachelor’s/ Master’s degree
Doctorate degree
Other:

36) Employment Status: Are you currently…?
Employed full time
Employed part time
Self-employed
Stay-at-home /Parent
A student
Retired
Unemployed
Other:
Bibliography:

Literature:


Internet sources: