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**The Influence of Brand Coolness on Social Media Brand
Engagement of Beer Brands: The mediating roles of
Brand Love and Brand Attitude**

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Master in Marketing

Supervisor:

Ana Maria Vitorino Ferreira Comporta,
Invited Assistant Professor at IBS -ISCTE-IUL
Department of Marketing Operations and Management

October, 2023



BUSINESS
SCHOOL

Department of Marketing, Strategy and Operations

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Acknowledgment

This master's degree has given me a sense of commitment. The commitment to myself and to the expansion of my knowledge in the Marketing field. It has taught me that as long as I focus and persist, I am able to thrive, grow and achieve success. I will forever be proud of myself for reaching this far and never letting my struggles get in the way. I would like to express my sincere gratitude to all those who have contributed so far, thanks to your support and encouragement, that have been invaluable throughout this journey.

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“When the going gets tough, the tough get going”

Resumo

Atualmente, num enquadramento de forte competitividade digital, os profissionais de marketing procuram superar a concorrência através da otimização da suas estratégias. A valorização do Brand Coolness, pode desencadear uma relação mais forte entre a marca e os seus consumidores, sendo considerado como indicador de sucesso.

O presente estudo aborda o impacto do Brand Coolness no Envolvimento da Marca nas Redes Sociais, especificamente de marcas de cerveja portuguesas, tal como os fatores mediadores de amor e atitude perante a marca, neste processo. Deste modo, contribuindo para a limitada investigação deste impacto e dos papéis essenciais dos mediadores referidos.

No âmbito deste estudo, foram recolhidos e analisados dados quantitativos de 311 participantes, através de um inquérito online. Consequentemente, verificou-se que o Brand Coolness está significativamente relacionado com o amor / atitude perante a marca, estando estes também positivamente relacionados com o Envolvimento com a Marca nas Redes Sociais, e acima de tudo, o Brand Coolness revelou um impacto positivo no Envolvimento com a Marca nas Redes Sociais. No entanto, não são todas as dimensões do Brand Coolness que são significativas neste último impacto, sendo apenas as dimensões, "Rebelde", "Elevado Estatuto" e "Subcultural" que explicam o efeito no Envolvimento com a Marca nas Redes Sociais. Contudo, foi revelando ainda que as dimensões "Útil" e "Popular" têm um impacto negativo.

Por conseguinte, este estudo revela o impacto positivo e significativo de todos os constructos no Envolvimento com a Marca nas Redes Sociais e as dimensões do Brand Coolness que melhor explicam estes efeitos.

Palavras Chave:

Amor à Marca; Envolvimento da Marca nas Redes Sociais; “Coolness” da Marca”; Atitude da Marca; Envolvimento do Consumidor com a Marca; Marketing Digital

JEL Sistema de Classificação: M31 – Marketing; M317 - Advertising

Abstract

In this era of fierce online competition, marketers are striving to overcome competitors by improving their strategies. Enhancing Brand Coolness can drive to a greater consumer-brand relationship, as being perceived as predictor of brand success.

The present study addresses the impact that Brand Coolness has on Social Media Brand Engagement of Portuguese beer brands and the mediating roles of Brand Love and Brand Attitude in the process. Therefore, contributing to the limited research of this impact and the essential roles of mediating constructs.

For this matter, a quantitative data of 311 participants, was collected through an online survey and analyzed. As a result, it was possible to support that Brand Coolness is significantly related to Brand Attitude and to Brand Love, and these two constructs are positively related to Social Media Brand Engagement, therefore and foremost, Brand Coolness has a positive impact on Social Media Brand Engagement. Furthermore, not all the Brand Coolness dimensions are significant in this latter impact, with only the "Rebellious", "High Status" and "Subcultural" dimensions explaining the effect on Social Media Brand Engagement. However, there are two dimension that revealed a negative effect of this impact, namely, "Useful" and "Popular".

Therefore, this study reveals the positive and significant impact of all constructs on Social Media Brand Engagement and the dimensions of Brand Coolness that better explain some of these effects.

Keywords:

Brand Love; Social Media Brand Engagement; Brand Coolness, Brand Attitude; Consumer Brand Engagement; Digital Marketing

JEL Classification System: M31 – Marketing; M317 - Advertising

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1. Introduction

The evolution of technology, the digital age and rapid globalization, have been critical for businesses and brands, forcing them to adjust their marketing strategies in response to the new demands of society and consumers (Kannan *et al.*, 2017). Understanding how to effectively use social media to interact with customers is now more important than ever in the contemporary world.

Within the business framework, the rise of social media has enabled new channels for brands to engage with consumers in a more direct and organic way. In order to distinguish themselves in the fast-changing digital landscape, brands increasingly need proper management and social media strategy (Sijabat, 2022). Accordingly, brands are investing in social media presence to connect with their (potential) customers, by using social media channels to provide further touchpoints for consumer-brand engagements, create brand awareness and deepen the relationship between the consumer and the brand (Ashley *et al.*, 2015). Consumers through social media are able to learn about brands, share brand content and interact with brands (Chappuis *et al.*, 2011).

Social media networks such as Instagram provide opportunities for businesses to increase their visibility and capture the attention of consumers. Through social media, users are able to communicate their personal experience with a brand or product to thousands and hundreds of other people with a single click. In this way, social media has changed communication as we knew it and has become the alternative that marketers were looking for. Therefore, social media platforms account for a constantly increasing share of advertising media budgets, driven by the changing leisure habits of consumers and the potential of social media to generate audience engagement (Miltgen *et al.*, 2019).

According to Enginkaya *et al.* (2014), “*social media with all of its applications and rising popularity makes significant contributions to companies’ pursuit of consumer engagement*”. The engagement of customers through social media has gained increasing attention in recent years from both practitioners and academics, among other reasons because of its potential influence on consumer behavior (Gambetti *et al.*, 2010). Hence, engagement is perceived as a tactical need in the current business environment in order to increase competitive advantage, profitability and brand performance (Sarkar, 2014). It has become a significant marketing trend (Brodie *et al.*, 2013).

Engagement on social media extends beyond the number of followers or likes a brand acquires across various platforms. Many different methods are available to connect

and engage audiences on social media, benefiting brands. That has prompted advertisers to eagerly incorporate social media into their advertising strategies to improve digital interaction (Voorveld *et al.*, 2018).

Consumer perception of brand coolness has recently been the subject of research, as coolness is a way of differentiating brands within this fierce competition. (Warren *et al.*, 2019). Thus, allows marketers to undertake brand management to overcome competitors, drive the greatest revenue (Runyan *et al.*, 2013) and promote brand success (Warren *et al.*, 2019). In addition, Brand Coolness is becoming a concept that has received considerable attention nowadays, regarding the perception that users of social media can have when considering a brand as “cool” or “uncool”. It is increasing in importance as a predictor of brand success, as it improves the interaction between consumers and brands (Loureiro *et al.*, 2020).

An exploration of the concept of brand love is also highly significant in this research, considering its relevance to marketing and the consumer-brand relationship. Understanding how customers experience a feeling of love (Batra *et al.*, 2012) and how they bring love into their relationships with a brand can be fundamental for both researchers and practitioners. Apart from that, Brand Attitude represents one of the most researched areas in marketing as it acts as a significant predictor of consumer behaviors and actions towards a brand (Raajpoot *et al.*, 2019).

Social media use has become habitual among some age groups—especially among millennials and younger generations (Gottfried *et al.*, 2016), as for both Generation Z and Millennials, as they consume social media and online information frequently, and spend a great amount of time on online to get valuable knowledge and entertainment (Bencsik *et al.*, 2016; Mude *et al.*, 2023).

Given this, the impact of Brand Coolness on Brand Engagement on Social Media, and the mediating roles of Brand Love and Brand Attitude. Among beer brands, the study focuses on Portuguese Mass beer brands, namely, Sagres and Super Bock, given the fact the brewing industry is fascinating with the high competitiveness and innovative market that has presented itself, in the last couple of years, as extremely creative and its endless pursuit of expanding the range of alternatives and variants of one product, beer.

1.1. Research Problematic

This dissertation aims to investigate the impact that Brand Coolness has on Social Media Brand Engagement of Portuguese brands from the beer market sector, while highlighting the mediating roles of Brand Love and Brand Attitude.

Furthermore, the present study will focus on the Alcoholic beverage market, more specifically, beer market. Thus, specifically in the leading brands in this market, within the Portuguese scope, as these brands are perceived as holding the characteristics that are linked to the cool features, making these brands strong enough options to study the constructs involved. Moreover, the next chapter will discuss the context of this market in greater detail.

As literature shows, the popularity of social media created a radical transformation in the business world, it has changed the landscape of brand management and has forced businesses to adopt a new and more interactive way of engaging with consumers (Bruhn, *et al.*, 2012; de Vries *et al.*, 2012). The speed and level of interaction in these new media are considered to be the main advantage (Kim *et al.*, 2010). Also, Brand Coolness is becoming a concept that has received considerable attention nowadays, regarding the perception that users of social media can have when considering a brand as “cool” or “uncool.

Given this, the main questions to be investigated in this study is:

- **How Brand Coolness impacts Social Media Brand Engagement?**
- **How is Brand Love’s effect in the mediating the process?**
- **How is Brand Attitude’s effect in the mediating the process?**

2. Literature Review

2.1. Brand Coolness

Brand coolness, a marketing concept that has been gaining research attention in recent years, reflects consumer behavior in response to products or brands. This concept is increasing in importance as an indicator of brand success, as it enhances the relationship between consumers and brands (Loureiro *et al.*, 2020). Apart from that, this emerging concept, can help brands in determine whether their brands are relevant and attractive to both niche and mass consumers (Warren *et al.*, 2019).

Consumer perception of brand coolness is one of the matters which has been recently studied, since coolness is a way of differentiating between brands among competition (Warren *et al.*, 2019). Brand coolness comes as a fundamental social factor that leads to the best-selling products (Kerner *et al.*, 2007), enabling marketers to achieve brand management to overcome competitors, generate the greatest revenue (Runyan *et al.*, 2013) and drive brand success (Warren *et al.*, 2019).

The concept of “cool” is perceived as an emotion of feeling, regarding a product that is perceived as, either, utilitarian or hedonic (Runyan *et al.*, 2013). The authors Warren and Campbell (2014, p.544) suggested the definition of coolness, as a defined coolness as “*a subjective and dynamic, socially constructed positive trait attributed to cultural objects inferred to be appropriately autonomous*”. Thus, “coolness” has evolved over the years and the implications have been embraced, especially within the youth culture (Pountain *et al.*, 2000). Taking into account the consumer's perspective, the acquisition of cool brands is considered an expression of status (Belk *et al.*, 2010), lifestyle (Nancarrow *et al.*, 2002), and differences and distinguishability (Warren *et al.*, 2019; Bruun *et al.*, 2016; Warren *et al.*, 2014; Rahman, 2013; Runyan *et al.*, 2013).

Hence, the perception of coolness is presented as subjective, therefore, lies in the eye of the observer (Warren *et al.*, 2014). While brands and products are designed to be cool, the consumer is the one to make the final decision about what is cool and what is not (Gladwell, 1997). This also explains perhaps the reason that not everyone can radiate coolness (Belk *et al.*, 2010). The perception of coolness is considered to be a social construct (Warren *et al.*, 2014), objects or brands can be perceived as cool, to the extent to which others evaluate them as cool (Belk *et al.*, 2010). Therefore, this concept is not an inherent feature of an object or an individual (Pountain *et al.*, 2000), rather an

impression-related perception, that demands validation by a peer audience (Belk *et al.*, 2010). Coolness expresses a range of qualities that make brands attempt to build themselves up to be awesome to present to consumers (Belk *et al.*, 2010; Warren *et al.*, 2019; Anik *et al.*, 2017).

Brand coolness became an important differentiator attribute and competitive asset between competing brands. Coolness has been researched within a brand, in the context of how it can influence consumer perspective, which its in-depth measures include brand love, brand attitude, word of mouth, willingness to pay, brand satisfaction and self-brand attachment (Loureiro *et al.*, 2020; Warren *et al.*, 2019). According to Warren *et al.* (2019), brand coolness, has a strong and positive effect and influence on the attitude and satisfaction of consumers regarding a brand, and also drives and willingness to pay for the brand and drives word-of-mouth (WOM) spread. Apart from that, brand coolness is highly correlated with a product's brand image (Rahman, 2013).

Brands do not become cool out of nowhere, coolness is dynamic (Warren *et al.*, 2019). The dynamical aspect of coolness is considered due to its constantly change over time (e.g. Belk *et al.*, 2010; Rahman, 2013), therefore, this perception has been outlined as a “moving target” with an expiration date, once a cool something becomes common among consumers, the perception of coolness dissolves, “*the brands that are cool today may not be cool tomorrow*” (Warren *et al.*, 2019).

2.1.1. What makes a brand Cool?

In several streams of literature, a wide range of antecedents to coolness have been identified and discussed. According to Warren *et al.* (2019), coolness can be measured by using ten-dimension drivers, which are Useful, Energetic, Aesthetically Appealing, High Status, Authentic, Original, Rebellious, Subcultural, Iconic, and Popular. Thus, the construct of Brand Coolness is considered a multidimensional construct.

According to the authors Warren *et al.* (2019), the dimensions of Brand Coolness are perceived as: **Useful**, is defined as a positive feature that distinguishes the brand from its competitors or offers superior functional value; **Aesthetically appealing**, refers to having an attractive and visually pleasing appearance; **Energetic**, is linked to some specific characteristics, related to a strong enthusiasm, energy and vigor; **High Status** is defined, according to Warren *et al.* (2019), as an attribution linked to social class, prestige, sophistication and esteem; the dimension, **Original** comes as the tendency to be creative, different and to unprecedented things; **Authentic** regards to the behavior of the way that the

brand is consistent with its essence or true to its roots; **Rebellious** can be defined as the a desire to confront, oppose, fight, subvert or resist social standards and norms; the definition of **Subcultural** can be interpreted in a different manner depending on the topic being studied. The general definition of subcultural, according to the authors (Warren *et al.*, 2019), can be defined as an association with an autonomous group of people who are considered independent and outside the dominant society; **Iconic**, is presented by the authors, as a cultural symbol that is widely recognized; and the last but not least, the **Popular** dimension, that is suggested as being fashionable, trendy, and liked by most people.

Nevertheless, according to the authors (Warren *et al.*, 2019), not all characteristics are required for either all brands or consumer segments. The presence of all these attributes is not a strict necessity, the amplification of any of these dimensions tends to accentuate the perception of the brand as cool (Jiménez-Barreto *et al.*, 2022). According to Warren *et al.* (2019), as the consumer brand relationship arises within the segment, the brand becomes known as “Niche Cool Brand”, where brands that are labeled with this term, are characterized within only eight out of the ten dimensions defended, where the dimensions: Iconic and Popular, are set apart given the fact that the consumer base of the brand is not broad enough to be considered as such. However, once the audience of the brand grows and becomes broader, the brand once considered “niche”, becomes a Mass Cool Brand. As a result, these types of brands, hold a significant advantage when comparing with considering uncool brands, as they gain increased public exposure in the market and have a wide customer base that supports the brand, thereby providing a profitable word of mouth (Warren *et al.*, 2019). Cool brands may become a symbol of memories that bridge consumer relationships in society, including a strong symbolic relationship between customers and brands (Loureiro *et al.*, 2020; Warren *et al.*, 2019). Consequently, coolness has evolved into something that stimulates consumers, drives their behaviors and shapes their purchasing tendencies, thereby adding value for both consumers and marketers (Warren *et al.*, 2019; Anik, 2020).

2.2. Brand Love

Considering all consumer-brand relationships in the literature, Brand Love is considered to be one of the latest and most popular marketing constructs. The concept of "brand love"

derives from the psychological literature concerning love in interpersonal relationships (Batra *et al.*, 2012).

According to Fournier (1998), the essential components of the consumer-brand relationship include love and passion, with "love" being defined as a much deeper, richer and more enduring feeling than a simple preference for the brand. Love is a positive emotion that indicates a strong emotional bond that extends beyond brand preference (Rossiter, 2012), is an intensely favorable feeling and is considered to be an emotional connection that is not equivalent to a simple liking for the brand (Carroll & Ahuvia, 2006). Love is considered a very complex emotion, perhaps the most complex of all (Loureiro *et al.*, 2012). More than a feeling, Brand Love is considered a real emotion (Ahuvia, 2005). This author initiates the empirical research on the concept: by taking an interpretive approach, the author outlines that consumers may develop an intense emotional relationship with a variety of consumption objects, including brands. In the later year, Carroll & Ahuvia (2006, p.81) then propose a concept of brand love as a unidimensional construct that can be measured using a ten-item scale, defining Brand Love as the *"degree of passionate emotional attachment, a satisfied consumer has for a particular tradename"*. Apart from that, the authors Carroll & Ahuvia (2006, p.80) also consider this concept as, *"a new marketing construct that assesses satisfied consumers' passionate emotional attachment to particular brands"* and *"that helps explain and predict variation in desirable post-consumption behaviors among satisfied consumers"*.

Nevertheless, when they study brand love, most authors do not consider the same theories. Batra *et al.* (2012, p.13), Brand Love is *"a higher order construct including multiple cognitions, emotions, and behaviors, which consumers organize into a mental prototype"* and is also defined by the same authors Batra *et al.* (2012, p.1), *"as the totality of perceptions and feelings that consumers have about any item identified by a brand name, including its identity, quality and performance, familiarity, trust, perceptions about the emotions and values the brand symbolizes, and user imagery"*. The authors propose a more exploratory approach, arguing that research into this topic requires beginning with the consumer's experience of love in relation to a brand, and then establishing potential connections with theories of interpersonal love. Given this, Batra *et al.* (2012) suggest a multidimensional construct that encompasses seven core components: passion-driven behavior, self-brand integration, positive emotional attachment, anticipated separation distress, long-term relationship, positive attitude valence and attitudes held with certainty and trust.

Fournier (1998), emphasized the significance of Brand Love in long-term relationships. The power of Brand Love is revealed whenever a consumer engages with a brand emotionally, proclaiming love without any expectations, and embrace themselves in a long-term relationship with the brand (Carrol & Ahuvia, 2006). According to Song *et al.* (2019), Brand love is considered a key emotional component between the consumer and the brand, enhancing short-term consumption and long-term brand loyalty. The brand love relationship grows deep and long-lasting, so strong that the loved brand is considered irreplaceable (Albert & Merunka, 2013). Therefore, according to Batra *et al.* (2012) and Loureiro *et al.* (2012), brand love can also lead to biased, more positive perceptions of the brand by consumers and a resistance to negative information about the brand.

To the extent that brand love is a positive emotion that emerges from an emotional attachment to an object of love, research attempted to understand the elements that play a role in the growth of this emotion. The findings suggest that brand love is influenced by a number of notions related to the brand. The authors, Joshi & Garg (2021) concluded that brand image, brand trust and brand satisfaction have a positive influence on brand love. Other researchers have examined that consumer engagement with the brand (Rodrigues & Borges, 2021; Tran *et al.*, 2020), consumer connection to the brand (Tran *et al.*, 2020) and perceived coolness (Tiwari *et al.*, 2021) have a positive relationship with brand love.

Apart from that, a consumer who loves a brand will have a positive attitude towards it and is more likely to share what they like about it, and this may include its characteristics, values, features and other attributes that are related to a brand. Brand love has a more prevalent positive outcome by affecting brand attitude and generating positive word-of-mouth (WOM) (Palusuk *et al.*, 2019).

As mentioned previously, the findings on brand love have highlighted the passion and deep affection that consumers feel for their beloved brands, as well as the strong connection and involvement between consumers' selves and their favorite brands (Batra *et al.*, 2012; Carroll & Ahuvia, 2006; Rossiter, 2012). In contrast, brand attitude does not suggest the existence of a strong and significant relationship between consumers and their preferred brands.

2.3. Brand Attitude

Brand Attitude represents one of the core pillars in companies' brand measurement systems (Keller, 1998). In another words, this concept refers to the consumers overall

evaluation of a brand (Keller, 1993). The author also suggests that Brand Attitude is built from customers' exposure to the brand, either through the experience with the brand or through digesting marketing content. According to Eagly & Chaiken (1993), Brand Attitude has been mostly perceived as consumers' summary assessment of a brand's "goodness or badness". Some years later, according to Phelps & Hoy (1996), suggest that this concept is a consumer willingness to assess the brand, on the basis of previous experiences, available information and environment influences. It is generally believed that attitudes are shaped by a combination of cognition, affect and experience (Vakratsas & Ambler, 1999).

Whereas Lee and Kang (2013) suggest that Brand Attitude is an important concept related to consumer behavior. Consumers' evaluations are important in regarding to the decisions between different alternatives, having an impact on the final purchase (Kotler and Armstrong, 2010). Furthermore, Colliander & Marder (2018) suggested that Brand Attitude, correspond to consumer's overall appraisal of a brand and is likely to have a significant influence on choosing one brand over another (Ashman, 2015), and also, a consumer-brand relationship can be maintained by accumulating positive brand attitudes (Augusto & Torres, 2018).

According to the author, Foroudi (2019), attitudes towards the brand depend on the consumer and can be impacted by different associations and beliefs, therefore, creating a reputation for the brand. The concept of Brand Attitude is suggested by the author, as expression of an individual's evaluation of a brand and is revealed in the consumer's overall opinions of the brand, such as their preferences and choices. Therefore, the individual's perceptions and evaluations of a particular brand are the key to their behavioral intentions. Accordingly, consumers' decisions to choose a particular brand are driven by their attitudes towards the brand. Hence, brand attitude stands as a psychological construct established to predict subsequent consumer behavior (Batra *et al.*, 2021; Fournier, 1998).

According to recent studies, (Ray *et al.*, 2021; Medina-Molina *et al.*, 2021), the construct Brand Attitude, comprises three components, namely affective, cognitive and behavioral. Regarding the first component mentioned, affection, refers to the emotions that a consumer expresses towards a brand. The second component, cognition, concerns the consumer's evaluation of the range of factors associated with the brand. For the third and final component, behavioral, relates to the behavioral response to a brand based on the consumer's attitude towards the brand (Ray *et al.*, 2021).

Brand Attitude has been one of the most extensively researched areas within the field of marketing as it acts as a significant predictor of the of consumers' behaviors and actions toward a brand (Raajpoot & Ghilni-Wage, 2019). The conceptualization of attitude is supported on the expectation-value model, according to which value delivered by the brand's attributes and the strength of beliefs about the attributes associated with the brand (Raajpoot & Ghilni-Wage, 2019).

Further emphasizing the point previously mentioned, Brand attitude is the degree to which customers think about and perceive a brand, product, or service (Venter de Villiers *et al.*, 2018). Attitude of consumers towards a brand is perceived so far as the most important driving factor in purchase-decisions. (Farquhar, 1989).

2.4. Consumer Brand Engagement

In the recent decades, the research stream of consumer/brands relationships has emerged, highlighting the nature and dynamics pertaining these specific relationships (Aaker *et al.*, 2004; Fournier 1998).

The engagement concept is the dynamism that characterizes the existing interaction between the brand and its consumers. (Brodie *et al.*, 2013), becoming one of the most critical matters in the marketing field (Nyadzayo *et al.*, 2020). Engagement is a loyalty building process (Bowden 2009) that relies on the cognitive, emotional, and behavioral investment of the consumer in an interaction with the brand (Brodie *et al.*, 2011, 2013; Hollebeek 2011a, 2011b, 2013).

Although, a wide range of researchers within the scope of Marketing, have in the recent years, discussed that engagement include specific subjects, namely, users, customers, consumers and among others, and also, objects, such as products, firms, brands, media channels, among others (Hollebeek *et al.*, 2014; Yu *et al.*, 2015; van Doorn *et al.*, 2010).

Consumer engagement towards the brand is considered a key aspect of company equity and capital (Keller, 2001) and it has gained attention in the marketing domain, on the question of how the consumer can be loyal and aware of the brand (Leckie *et al.*, 2016). When consumers enjoy emotionally bonding relationships with organizations, they become engaged (Pansari & Kumar, 2016).

Consumer engagement has captured academics and practitioners' attention in both business-to-consumer (B2C), business-to-business (B2B), customer-to-customer (C2) markets (Bazi *et al.*, 2020)

Given the research throughout the years on this matter, Consumer Engagement concept, according to the Marketing Science Institute (MSI, 2010, p.4) defines Customer Engagement as a *“customers behavioral manifestation toward a brand or an organization, that is beyond a purchase, and which results from motivational drives including: word-of-mouth activity, recommendations, customer-to-customer interactions, blogging, writing reviews and other similar activities”*.

Customer engagement is suggested by researchers, Kumar *et al.* (2010, p.1), as *“the creation of a deeper, more meaningful connection between the company and the customers”*. Bowden (2009), defends consumer engagement as a mental process, driving new customers to become loyal and current customers remain also loyal to a given brand (Zhang *et al.*, 2016).

Brodie *et al.* (2011) accounts for consumer's interactive brand-related dynamics. Apart from that, the author defines customer engagement as *“a psychological state that occurs by virtue of interactive, co-creative customer experiences with a focal agent/object (e.g. a brand)”*, in another words, the authors suggest that Customer Engagement may involve taking into account both the psychological aspects of engagement along with behavioral involvement, and there seem to be a diversity of views regarding the conceptualization of the concept. Extending this view, Hollebeek *et al.* (2019, p.166) refers to consumer engagement as the consumer's *“motivationally driven, volitional investment of operant resources (including cognitive, emotional, behavioral, and social knowledge/skills), and operand resources (e.g., equipment) in their brand interactions.”*

Despite, the literature regarding the engagement construct is increasingly leaning towards a “behavioral approach”, recognizing the fundamental role of engagement behavior (Pansari & Kumar, 2017; Hollebeek *et al.*, 2016), this approach to engagement behavior is already reflected in in the earlier definition of van Doorn *et al.* (2010, p.254) *“may be specifically defined as customer's behavioral manifestations that have a brand or firm focus, beyond purchase, resulting from motivational drivers”*. Nevertheless, researchers also suggested, by emphasizing, the importance of cognitive and affective elements of engagement to better understand the conceptual framework of the construct (Brodie *et al.*, 2011; Vivek *et al.*, 2012).

While the definition by Brodie, Hollebeek, *et al.* (2011, p.790) suggests that Customer Engagement might demand considering both the psychological aspects of involvement and the behavioral participation: “*The level of an individual customer's motivational, brand-related and context-dependent state of mind characterized by specific levels of cognitive, emotional and behavioral activity in brand interactions*”, it seems that there remains a wide range of views on the concept. For instance, some researchers consider Customer Engagement to be a behavioral construct resulting from a range of motivational drivers (Verhoef *et al.*, 2010; van Doorn *et al.*, 2010; MSI, 2010), while other researchers propose to be a multidimensional construct including both psychological and behavioral aspects (Brodie, Hollebeek *al.*, 2010; Hollebeek, 2009, 2011; Vivek, 2009). However, while the psychological states related to engagement are important precursors, the behavioral manifestation of engagement is what ultimately affects other actors and thus leads to economic consequences (Alexander *et al.*, 2018; van Door *et al.*, 2010).

In the context of studies carried out in the field of social networks, Customer Brand Engagement is considered to have three sub-dimensions: cognitive processing, affect and activation (e.g., Hollebeek, 2011; Hollebeek *et al.*, 2014; Dessart *et al.*, 2015), indicating that customer engagement indicate that is not just about engaging with the brand, but also engaging with other users in the brand's community (Dessart *et al.*, 2015).

Brand Engagement refers to the degree of feelings and emotional attachment to the brand organization, business, products or services (van Doorn *et al.*, 2010). Whereas its aim, is an ongoing and interactive relationship between the brand and the customer, expressed in the customer's willingness to talk about the brand, learn about it and show off its use (Goldsmith, 2011).

Researchers, Shirley and Cole (2014), account Brand Engagement as a spectrum of consumer advertising activities and experiences that will have a positive impact on a brand.

The concept of “Brand Engagement” has been described in many forms according to various authors in regard to the brand. Within the scope of online dimension, engagement has been outlined as a “cognitive and affective commitment to an asset with the brand” (Mollen & Wilson, 2010) although other authors, have adopted a different approach to describe engagement as “a collection of experiences” (Calder *et al.*, 2009).

Digital marketing content is crucial for stimulating consumer engagement (Kim and Lee, 2019; Kulikovskaja *et al.*, 2023).

2.5. Digital Marketing

Global adoption of the internet and the subsequent increase in the number of users on the most diversified online platforms, have enabled the growth and evolution of digital marketing over the years. The technological and digital evolution as well as accelerated globalization have been critical for companies and businesses, since they have been forced to adapt their marketing strategies towards the new social and consumer demands (Kannan & Li, 2017).

According to Shirisha (2018, p.612), “*Digital Marketing is a subcategory of marketing which uses digital technology to place and sell products*”. Thus, from a more in-depth perspective, digital marketing is a field that uses digital social channels, technologically capable of enabling organizations to effectively engage and target consumers and/or promote a brand and therefore communicate, create, deliver and uphold a set of values for stakeholders (AMA, 2020). Considered a sub-field of the traditional marketing, its main purpose is to reach the greatest number of people and gather attention and interests for either, products, services and brands (Yasmin *et al.*, 2015).

An effective digital marketing strategy, allows brands/organizations to promote consumer awareness and engagement, convert prospects into actual customers, and build a base of trust and loyalty with consumers (Hollebeek & Macky, 2019), and also, is perceived as a critical success factor for businesses to prosper in such an immersive paradigm (Yasmin *et al.* 2015). Digital platforms and tools have become increasingly essential, when it comes to, the communication between individuals and brands, particularly in the marketing field (Yasmin *et al.*, 2015). It is perceived as the form of marketing that can most effectively reach the largest number of consumers the fastest and, is consequently considered to be the broadest marketing (Dwivedi & Nath, 2020).

Furthermore, social media marketing is considered one of the most successful strategies to meet branding goals (Habibi *et al.*, 2014), in order to increase, organizations are using the social media platform to convert users to be part of their advertisement campaign and encourage them to be more engaged and share their ideas through this platform (Becker *et al.*, 2013).

Further emphasizing the point previously mentioned, the principal purpose of digital marketing is to promote a brand's products and services through multiple online

channels, thus leading companies to reach a more significant number of customers (Dwivedi & Nath, 2020).

2.5.1. Social Media Marketing

More and more businesses are counting increasingly on social media sites to engage with customers (So, King & Sparks, 2014). Batra and Keller (2016), distinguish three different types of social media platforms to enable consumers to engage with brands, with these being, online communities and forums, blogs, and social networks. Consequently, increasing brand engagement has become prominent marketing objective (Alvarez-Milan *et al.*, 2018). Social media networks enable bidirectional interactions, allowing for B2B, C2C and B2C relationships, thereby fostering brand engagement.

According to Kaplan and Haenlein (2010, p.61), the concept of social media is perceived as *“a group of internet-based applications that build on the ideological and technological foundations of Web 2.0 and allow the creation and exchange of user-generated content”*. Regarding the term of Web 2.0, it refers to a platform in which content is continuously developed by users in a collaborative way, and user-generated content refers to all the different ways in which people produce content and use social media (Kaplan & Haenlein, 2010; Laroche *et al.*, 2012). Some researchers, (Kumar *et al.*, 2016) suggest that the dimension of social media, consists in the networks on the internet that have become mobile in abundance and formed a social network, therefore impacting brands and consumers, and also, facilitates and organizes collective and individual creation (Davis, 2012).

Social networks have also taken on a facilitating role in the interaction between brands and their consumers, as well as between consumers themselves. Furthermore, consumers who rely on social media to engage with brands generally have stronger relationships with those brands than consumers who do not. (Hudson *et al.*, 2016)

The concept of social media is defined as being interactive and participative (Kaplan and Haenlein, 2010;). Apart from that, it has also encouraged interaction and online engagement between businesses and brands (Hanna *et al.* 2011; Kietzmann *et al.*, 2011). This digital network has come to enable the direct connection of either brands or businesses, to consumers in a two-way direction (Kaplan and Haenlein, 2010; Laroche *et al.*, 2012). Social media platforms account for an increasing share of advertising budgets, driven by changing consumer leisure habits and the potential for social media to generate audience engagement (Miltgen *et al.*, 2019).

As an outcome of the phenomenon of social media platforms, has changed the marketing field by introducing Social Media Marketing, as a form of word-of-mouth marketing, also known as viral marketing, buzz marketing and guerrilla marketing, refers to the deliberate influence of communication between consumers using marketing techniques (Kozinets *et al.*, 2010)

According to Ismail (2017), social media marketing may be considered a form of online advertising which employs the use of social networks, online worlds, social news sites and social comment sharing sites, in order to accomplish the goals of the brand. Given this, this type of marketing has more and more been fully encompassed by online marketing because, as the author suggested “*social media marketing activities are subset of online marketing activities that complete traditional web- based promotion strategies, such as e-mail newsletters and online advertising campaigns*” (Barefoot & Szabo, 2010, p.13).

2.6. Social Media Brand Engagement

Social media enables brand engagement, understood as the level of engagement and connection between consumers and the brand (Hanna *et al.*, 2011; Kietzmann *et al.*, 2011; Vivek *et al.*, 2014).

Brand Engagement is a composite of experiential and social dimensions (Gambetti *et al.*, 2012) and as previously mentioned in this study, it is defined as “*the level of an individual customer’s motivational, brand-related and context-dependent state of mind characterized by specific levels of cognitive, emotional and behavioral activity in direct brand interactions*” (Hollebeek, 2011a, p.790). It represents a key factor in the establishment and management of consumer-brand relationships through social media (Malthouse *et al.*, 2013), as it increases a company's value, whether directly through purchases and/or indirectly through social media interactions that consumers have with a brand (Dessart & Pitardi, 2019).

Social media has grown into a vital channel for brands to engage with their audiences and promote meaningful interactions. Recent studies have contributed to the better comprehension of social media engagement by further researching several factors that may impact social media engagement in regard to brand posts, such as the type of content, media richness and interactivity cues (Davis *et al.*, 2014)

In the recent years, social networks are becoming more and more prominent in people's everyday routines and are influencing their communications patterns. Hence, with consumers becoming deeply involved in social media, an increasing share of communication is taking place in these new environments (Schivinski *et al.*, 2016). The highly interactive nature of social media has ultimately changed the way consumers relate to brands (Schivinski *et al.*, 2016). More concretely, in the present environment, which is technologically advanced, consumers can not only purchase brands, but can also have an impact on brands by sharing their experiences with other consumers and brands via social media. Consumer feedback is therefore important for improve brands' services (Gupta *et al.*, 2018). According to Kozinets (2014) and Laroche *et al.* (2012), brand engagement on social media platforms refers to the connection, creation and communication of the brand experience, with its current consumers and prospects, through the brand or the specific language, images and meanings related to the brand via its social networking site. Given this, consumers are allowed to share their experience with the brand, incorporate it into their expression and, to a certain extent, represent the brand as part of themselves (Hammedi *et al.*, 2015). Social brand engagement involves enhancing interactions with others based on the focus of engagement (Bijmolt *et al.*, 2010; Van Doorn *et al.*, 2010), which is more relevant to online aspects, and it entails engaging in socialization and participating in the online community with others (Calder *et al.*, 2009; Vivek *et al.*, 2014).

According to the authors, Solem & Pederson (2016), there is greater engagement with the brand when customers become emotionally, cognitively and/or intentionally involved in certain brand activities and content on a brand's social networks.

2.7. Gen-Z and Millennials' intimacy with online dimension

On the basis of the current digital panorama, the two generation cohorts with the greatest time spent on digital platforms and social networks are Generation Z (individuals born between 1997 and 2012) and Millennials (individuals born between 1981 and 1995/1996) (Dimock, 2019).

Although Gen Z and Millennials, share some similarities, there are some intrinsic differences that set them apart. Generation Z was born and raised in a quite distinct social environment when compared to the Millennials. According to Janssen & Carradini (2021), Gen Z, as a digital native's generation, being technologically advanced digital natives, who have grown of a digitally driven world. Generation Z becomes more active on social

media platforms than any other generation; they depend strongly on social media as a source of information, especially from content creators and influencers (Chiu and Ho, 2023). Perhaps the most distinctive feature of this generation in the context of the digital world is the fact that they not only use the Internet, but also create the content they share and have control over it (Dolot, 2018). Unlike other generations, Generation Z is strongly engaged with the brands they support, often using social media to assess their attachment to the brand and the value it holds for their own identity (Ismail *et al.* 2021). A significant aspect that Generation Z seeks in social media is "authentic expression" (Singer *et al.*, 2023). Gen Z is highly likely to be exposed to digital advertising on social media and opening Instagram for instance, at least 5 times a day (Chen, 2018; Vitelar, 2019).

Whereas Millennials, sets apart from Gen Z, as being a cohort that consist of both digital natives and digital immigrants (Prensky, 2012). Generation Y, also referred to as millennials, have witnessed the dominant part of technological advances and have grown up with them. This generation relies on social networks, mobile devices and different applications to keep in touch with their friends and family (Lazarevic, 2012). Millennials were one of the first generations to rely on social network to learn and connect with other people in order to, gain social information, friendship and social capital (Manago & Vaughn 2015). For both Generation Z and Millennials, social media accounts for the majority of their digital media consumption.

2.8. Market Overview

2.8.1. Beer Market landscape in Europe

Beer represents the most consumed alcoholic beverage in the world, as OECD (Organization for Economic Co-operation and Development, 2021) data, indicates that, on average in OECD countries, 42% of alcohol consumed is in the form of beer, 29% in the form of wine and 23% in the form of alcoholic spirits.

In the year of 2022, the European beer market has generated about 138 billion US dollars as revenue. Growth in revenues is forecast to register a substantial decrease in all segments in the year 2027, in comparison with the year before. Regarding the non-alcoholic beer segment, it presents the highest revenue growth, with 7.12 percent. On the other hand, Alcoholic Beer ranks next to last, with 5.78 percent. The difference with non-alcoholic beer is 1.34 percentage points (Statista Research Department, 2023).

However, according to the same source of data, Statista forecasts that the Beer market in Europe revenues are expected to reach 155.90 billion US dollars in 2023. The market is expected to grow at an annual rate of 6.20% (CAGR 2023-2027). Whereas the greatest volume of revenue, in global comparison, is generated in China, expecting 125.60 billion US dollars in 2023. Regarding the average volume per person in the beer market is expected to total 50.05 liters in 2023 (Statista, 2023).

According to Statista Research Department (2023), the volume is forecast to grow significantly in all alcoholic beverage segments by 2027. The Beer segment in Europe has the largest volume, with 45.8 million liters. In contrast, non-alcoholic beer ranks last, with 2.5 million liters. The difference with beer is 43.3 million liters. According to the data from the Statista European Beer Market Statistics Report (2023), in the year of 2021 Germany accounts for the greater beer consumer in Europe, in other words, the beer consumed in Germany was approximately 76.3 million hectoliters, followed by the United Kingdom with almost half of with, with 46.1 million hectoliters accordingly. However, the beer consumption per capita, regards the consumption per head in a given country, and in the same year of 2021, the Czech Republic had the highest per capita consumption of beer in Europe with 129 liters of beer consumed, followed by Austria with 101 liters consumed per capita. In comparison, Portuguese consumption of beer per capita in the same year was about 48 liters, according to the European Beer Trends Report (The Brewers of Europe, 2022).

At a global level, Anheuser-Busch InBev, Heineken, China Resources Snow Breweries, Carlsberg, Asahi, Molson Coors and Tsingtao. Brewery Group are considered to be the largest players in this sector in terms of volume (Statista, 2023). Therefore, based on sales volume, AB InBev, the beer manufacture of the prominent beer brands Budweiser, Bud Light, Corona, Stella Artois and Beck's, holds the highest global market share in 2022, with 27.4% share of market, followed by Heineken with 13.6% of share, and on the third position of the rank, China Resources Snow Breweries with 6.5% of market share (Statista, 2023).

2.8.2. Portuguese context: Beer market

In Portugal in the last year of 2022, 58 liters of beer were consumed annually per capita, an increase of 20% compared to the previous year, 2021 where the consumption per capita was accordingly, 48 liters annually. Portugal is considered a beer exporting country,

producing considerably more beer each year than can be consumed in the country (CEO of Super Bock Group and Leader of Cervejeiros de Portugal, Rui Lopes Ferreira, 2022).

The average beer consumption per person in Portugal was six mini-beers (20 cl) per week. Overall, Portugal is the 20th country in the year of 2021 in Europe with the highest beer consumption, accounting for 48L per capita according to the data from European Beer Trends Report (The Brewers of Europe, 2022) increased by 4.3% compared to the previous year. These statistics indicate how Portugal is far behind the beer consumption held from the Northern European and Anglo-Saxon countries.

According to the same report, European Beer Trends Report (The Brewers of Europe, 2022), in the year 2021, Portugal produced about 6,711 HL (the hectolitre is a metric unit of volume or capacity in which one hectolitre equals 100 liters), and exported a total of 1,805 HL for both Extra-EU, which regards to the exportation of goods outside the territory of the European Union, and for Intra-EU, meaning that the goods that leave Member State of the EU for another Member State for definitive export.

Regarding the beer trade in EU countries, Portugal is the leading player in on-trade sector with about 60% of sales in 2021 and the other 40% on the off-trade sector (The Brewers of Europe, 2022). It is important to highlight that off-trade sector is understood as the Beer sales through wholesale and retail, namely convenience stores, supermarkets and other outlets, whereas, on-trade sector, stands for the trade of beer through (licensed) pubs, clubs, bars, restaurants, among other of the hospitality sector.

According to the recent Statista Beer Market Report – Portugal (2023), the beer market in Portugal has witnessed significant growth in recently years, driven by changing consumer preferences, emerging trends in the market, special local circumstances and underlying macroeconomic factors (Statista, 2023). The Portuguese beer market has been influenced by its strong brewing heritage and traditional beer culture. Portugal has a relatively long history of beer production, with several well-established breweries that have been operating for decades. These heritage and tradition all contribute to the overall attractiveness of beer in Portugal and help to differentiate it from other markets. There is a rising trend in the market for beer festivals and events. These occasions are an opportunity for breweries to showcase their products and interact with consumers. Beer festivals have become a popular social activity, attracting both locals and tourists and contributing to the overall growth of the beer market (Statista, 2023).

Over the last decade there has also been a significant change in the profile of beer consumers in Portugal. Whereas according to a study by Marktest TGI (2013), in 2012

women accounted for a quarter of total consumption, in the last year of 2022, a decade later, women have come close to almost equaling men: women account for 41.4% of the market, representing an increase of 2.3 percentual points, in relation to the year of 2021 (Grande Consumo, 2023).

According to a study conducted by MultiDados, published in Grande Consumo (2023), the research agency, carried out between June and July of last year 2022, to both female and male Portuguese individuals, within the age groups above 18 years old of age, the main terms associated with beer include: cool/refreshing (36.4%), friendship (14.8%) and summer (11.8%), with 28.3% of respondents saying they spend up to €5.99 a month and 24.9% between €11 and €19.99 a month. Apart from that, a study conducted by the same research agency, MultiDados, in 2023, between May and June, the most recognizable brands (spontaneous awareness) are: Super Bock (94.9%), Sagres (91.6%), Heineken (88.0%), Cristal (80.7%) and Carlsberg (79.6%). In terms of the most consumed brands, Super Bock (90.8%) remains the leader, followed by Sagres (79.3%), Heineken (55.2%) and Carlsberg (47.7%), (MultiDados, 2023).

According to Marketest (2023), in the year of 2022, the beer consumption per capita among individuals with ages above 18 years-old, had reach the 57.1% in Portugal, representing an increase of almost 4 percentual points, in relation to the previous year of 2021 and the “getting back to normal” post-pandemic. According to the same study, about 4.7 million of Portuguese, consumed beer in the year of 2022.

3. Conceptual Model and Research Hypothesis

This conceptual model aims to demonstrate the exploration of the influence that Brand coolness has on Social Media Brand Engagement, taking into consideration, the mediating roles of Brand Love and Brand Attitude. Given this, Brand Coolness comes as the predictor variable for this analysis, whereas as mediating variables: Brand Love and Brand Attitude, and lastly, Social Media Engagement comes as the dependent variable.

This conceptual framework suggests that brand coolness can have a positive effect on social media engagement through its impact on Brand Love and Brand Attitude. Brand love and Brand attitude toward the brand, meanwhile, directly affect consumers' engagement with the brand on social media. Therefore, Brand Coolness comes as starting point of the present conceptual model that has a positive effect on Brand Love and Brand

Attitude, which both, Brand Love and Brand Attitude, in turn, have a given significant effect on Social Media Brand Engagement.

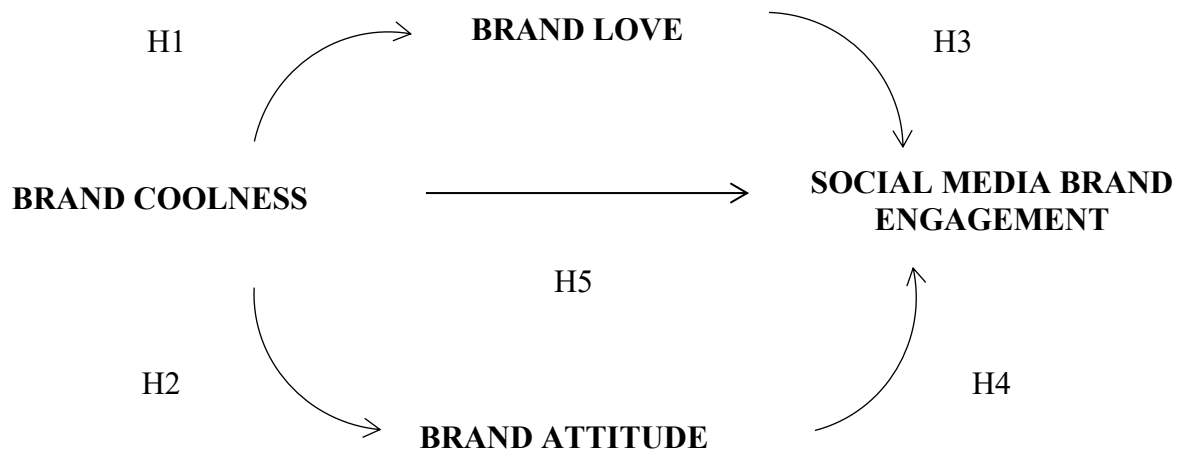


Figure 1 - Research Conceptual Framework – Own elaboration

3.5. Hypotheses related to Brand Coolness, Brand Love and Brand Attitude

There is conceptual and empirical evidence to support a positive relationship between brand coolness and brand love. As a matter of example, Batra *et al.* (2012) defends that a consumer's relationship with a cool brand can increase brand love. In the recent years, Warren *et al.* (2019), have studied the relationship between brand coolness and related constructs, including brand love. In the same study, authors argue that brand coolness is a perceived attribute of a brand and brand love should be a consequence of brand coolness. Furthermore, the same authors defend that Brand Coolness is an antecedent construct of Brand Love, an evaluative consumer response to a brand that results from the brand's perceived attributes. Further studies have also verified this finding, such as Attiq *et al.* (2022) suggests that brands are perceived to be cool, such as those having features like reliability, dependability, usability, uniqueness and being cool, contribute to consumers' positive emotions such as Brand Love. Tiwari *et al.* (2021) found that perceived Brand Coolness is strong predictor of Brand Love which sequentially has strong relation with consumer engagement (Juanid *et al.*, 2019) brand love is strongly predicted by the perceived coolness. The literature suggests that the perception of coolness affects many constructs, such as attitude (Warren *et al.*, 2019). In the same study, researchers have also investigated whether brand coolness was related to other valuable

brand related outcomes, and Brand Coolness shows a significant positive correlation with brand attitude, apart from brand love. Given this, according to the author (Warren *et al.* 2019), consumers have more favorable Brand Attitude towards Cool brands, they are more familiar with the brands and more word-of-mouth is generated.

Therefore, the study hypothesizes, based on the empirical evidence, that:

H1) Brand Coolness would have a positive effect on Brand Love

H2) Brand Coolness would have a positive effect on Brand Attitude

3.6. Hypotheses related to Brand Love, Brand Attitude and Social Media Brand Engagement

Studies by several authors, such as Junaid *et al.* (2019) and Jayasingh (2019), suggest brand love as a marketing concept that has shown to have an influence on customer engagement. Other researchers revealed that brand love has an impact on brand engagement, (Rodrigues and Brandão, 2020; Tran *et al.*, 2020), and also, Huang (2019), suggests brand love and brand engagement as reliable means of achieving consumer well-being (Juanid *et al.* 2020) and brand loyalty (Batra *et al.* 2012). Thus, the correlation between brand love with online brand engagement has been identified by some researchers (Bergkvist and Bech-Larsen, 2010). Apart from that, Wallance *et al.*, (2014) explores whether engagement with brands is associated with brand love in the online dimension of the social network. In the years later, Loureiro, Gorgus and Kauffmann (2017), explored whether online brand engagement is associated positively with brand love and also, establishing the consumer's emotional relationship is also suggested as a method of engaging customers (Harmeling *et al.*, 2017). In addition, the findings of the research by Bairrada *et al.* (2019) maintain that Brand Love have a positive and significant impact on positive engagement, driving consumers to respond with greater commitment to the brand they love. Regarding Brand Attitude, as mentioned before in this study, it is an important concept related to consumer behavior (Lee and Kang, 2013) and can be defined as “*a relative enduring, unidimensional summary evaluation of a brand that presumably energizes behavior*” (Spears and Singh, 2004, p.56). According to Beerli *et al.*, 2004 consumer-brand relationship can be maintained by accumulating positive brand attitudes. In the recent study of Raajpoot & Ghilni-Wage (2019), the results

indicate that a strong brand attitude is likely to encourage greater engagement, therefore, suggesting a significant influence of engagement on Brand Attitude.

Therefore, the study hypothesizes, based on the empirical evidence, that:

H3) Brand Love would have a positive effect on Social Media Brand Engagement

H4) Brand Attitude would have a positive effect on Social Media Brand Engagement

3.7. Hypotheses related to Brand Coolness and Social Media Brand Engagement

Regarding on consumer-brand relationships literature, researchers found various outcomes of Brand Coolness. Lima (2020), found that Brand Love and Coolness are important predictors of Brand engagement. Whereas according to Attiq *et al.* (2022), that consumer perceptions of Brand Coolness generate positive emotions and active engagements, implying that Brand Coolness is a powerful stimulus that encourage consumer to engage with the brand. Consumers tend to engage online with brands that enhance their personal image and identity, in other words, brands that are cool (Javornik & Mandelli, 2012).

Apart from that, Gómez *et al.*, (2019) argue that the perceived quality of the relationship with the brand is a relevant indicator of the brand's involvement in social media. Although, in 2012, Batra *et al.*, indicated that brand relationship the relationship with the brand is the underlying base for subsequent related constructs, such as brand love and others. Given this, as Brand Coolness is an antecedent of Brand Love, it can be reasonably assumed that brand coolness has an impact on brand engagement on social media.

H5) Brand Coolness would have a positive effect on Social Media Brand Engagement.

4. Methodology

This following section will present the methodology of this research. In it, data collection, measurement and analysis will be described. Furthermore, it details how the online survey was carried out in order to test the hypotheses.

4.1. Methodology's Outline

Regarding the methodology to be used in the present study, on a first stage, the research through academic articles and scientific journals will be carried, once it is crucial have a better understanding of all topics and findings related to the matter under study. Therefore, in order to further comprehend the impact of Brand Coolness on Social Media Brand Engagement, mediated by the roles of Brand Love and Brand Attitude in the process, an online survey will be carried to support the conceptual model that drives the main pillars of the study and therefore, test the hypothesis formulated.

The present study employs a Quantitative research approach, in particular an Empirical and Non-Experimental design. The current research is explanatory, as there is empirical supported evidence of associations among the constructs in consideration, whereas it comes from a non-experimental perspective, as only the constructs under study were identified and interpreted, and correlations were established between the constructs. The study is a cross-sectional study, given the fact, all data was collected on a single moment. A questionnaire-based method for gathering data will be used, by collecting the data direct from the respondent, which represents the principal source of all data in this research. The questionnaire of the survey consists of selected variables of interest, including brand coolness, brand love, brand attitude and social media brand engagement. The method used will assume the form of an online survey, as it is able to collect a significant volume of information.

4.2. Methodology Procedure

The online questionnaire, regarding the present study, was developed on Qualtrics XM, in both English and Portuguese versions.

In order to, avoid questionnaire related errors and ensure its successful implementation and outcome, a pre-test was conducted, with 20 respondents. This test

uncovered just a few minor problems, thus changing according to the feedback received and the questionnaire was adapted according to the respondents needs and doubts.

It is important to note that the pre-test was developed in English, however, after receiving feedback, it became clear that the English language could be a barrier for participants who do not dominate that language. Therefore, the final version of the questionnaire was carried out in both Portuguese and English, in order to target a broad audience and be convenient for foreign individuals that are familiar with the two brands in question, such as, foreign students that are studying in Portugal and others.

Furthermore, the final version of the questionnaire was online in September-October of 2023, shared by the author via social media platforms, such as LinkedIn, Instagram, Whatsapp, Microsoft Teams (corporate), and through personal contacts by a non-random probability sampling, in another words, snowball sampling. Given this, Snowball sampling is performed by asking respondents to request other individuals who are potential respondents and who are highly accessible to previous respondents (Goodman, 1961). Apart from that, it is also important to highlight the fact that this survey, was exclusively online and no personal approach was ever made.

Finally, it is important to note that the questionnaire was intended to be answered by individuals who fall into Generation Z and Millennials, as this generations are considered avid users of social media and active consumers of online information, who spend a substantial amount of time online to gather valuable knowledge and entertainment (Bencsik *et al.*, 2016; Mude & Undale, 2023).

4.3. Questionnaire Design

The design of the questionnaire was based on a number of validated and tested scales of each construct topic to be studied. The online questionnaire was developed on no Qualtrics XM, as previously mentioned, with an introductory note to the respondent, informing them that the questionnaire would be conducted in Portuguese and, if they preferred to answer in English, to follow the other link sent to them.

Afterwards, an introduction to the research object was provided (Appendix A). The questionnaire would take from 5-7 minutes to complete and was divided in 8 sections total, namely: 1st section: Context introduction of the scope of the study and also, expressing the confidentiality agreement and the assurance that the data will be used exclusively for academic purposes; 2nd section: control question regarding the age group

of the respondent, *“Please select your age group”*, once it requires to answer the questionnaire regarding beer brands and the alcohol consumption in Portugal is legal at 18 years of age; 3rd section: sociodemographic question related, such as gender, level of education and occupation.; 4th section: the second control question: *“Are you a beer consumer”*, once moreover, is asked to the participants to answer accordingly to a given beer brand, therefore, should be answered by actual consumers to collect accurate responses; 5th section: beer consumption and the consumer’s engagement and preferences for the brands presented. In this section, the respondent is asked to choose the brand they most prefer, between Sagres and Super Bock, once are both the market. leading brands in Portugal, as previously mentioned. Also, if they follow the chosen brand on social media platforms; 6th section: introductory note for the part of the questionnaire where the questions regarding the dimensions of Brand Coolness, Brand Love, Brand Attitude and Social Media brand Engagement will be carried. It is appealed to the participants to answer accordingly to the brand selected on the previous question and also, when answering the questions, to consider the brand as a whole and not just focus on the specific product that it offers; 7th section: Brand Coolness scale, Brand Love Scale, Brand Attitude Scale and Social Media Brand Engagement Scale; 8th section: Acknowledgement note.

Each of the items related to the validated scales of Brand Coolness, Brand Love, Brand Attitude and Social Media Brand Engagement, presented in the questionnaire (Appendix A) were measured using a 7-point Likert scale, where 1 corresponds to “Strongly disagree” and 7 to “Strongly agree”, however, in the Social Media Brand Engagement scale, the measurement was made as the following, where 1 being “never” and 7 being “very frequently”, once it regards undertaking actions.

The data was then collected, processed and analyzed using IBM, SPSS Statistics and the variables were coded. It is important to note for the fact that the variables regarding the Brand Love Scale, namely items 4 and 8 of the scale, had to suffer a reverse coding once both scale items have a negative connotation, such as: 4 - “I have neutral feelings about this brand” and 8 - “I have no particular feelings about this brand, in order to conduct analyses of these data sets, in order to conduct the analysis accurately.

4.3. Scales

Regarding the evaluation of the constructs stated in the hypothesis development, the questions presents on the online questionnaire were grounded in validated scales authored

by previous authors, mentioned in the course of this dissertation. Given this, the survey conducted, comprises the following:

- Brand Coolness scale from Warren *et al.* (2019)
- Brand Love scale Carroll & Ahuvia (2006)
- Brand Attitude Scale from Spears & Singh (2004)
- Social Media Brand Engagement scale from Schivinski *et al.* (2016)
-

Note for the fact that these scales have been adapted to the Portuguese in the Portuguese version of the questionnaire.

4.3.1. Brand Love Scale

Brand love is measured according to the Brand Love scale by Carroll and Ahuvia (2006) (Table 1). The scale contains 10 items, answered on a 7-point Likert rating scale, with the following range: 1 – “strongly disagree” and 7 – “strongly agree”. Therefore, this scale was applied to measure whether Brand Coolness effect on Social Media Brand Engagement, was mediated by Brand Love

Scale and Author	Brand Love	Type of Scale
Brand Love Scale Carroll and Ahuvia (2006)	<i>Brand Love Items</i>	7-point Likert Rating Scale
	1. This is a wonderful brand	
	2. This brand makes me feel good	
	3. I love this brand	
	4. This brand is totally awesome	
	5. This brand makes me very happy	
	6. I have neutral feelings about this brand (-)	
	7. This brand is a pure delight	
	8. I have no particular feelings about this brand (-)	
	9. I am passionate about this brand	
	10. I am very attached to this brand	

Table 1 - Brand Love Scale Carroll & Ahuvia (2006) - Own elaboration

4.3.2. Brand Attitude Scale

Regarding Brand Attitude, this dimension was measured according to Spears & Singh (2004) scale (Table 2). The scale includes 5 items measured on a 7-point Likert rating scale, between 1- “strongly disagree” to 7 - “strongly agree”. Similar to Brand Love, the

Brand Attitude scale was intended to verify whether Brand Attitude had a mediating role in the effect of Brand Coolness on Social Media Brand Engagement.

Scale and Author	Brand Attitude	Type of Scale
Brand Attitude Scale Spears & Singh (2004)	<i>Brand Attitude Items</i>	7-point Likert Rating Scale
	1. The brand X is appealing	
	2. The brand X is good	
	3. The brand X is pleasant	
	4. I am favorable of the brand X	
	5. I like the brand X	

Table 2 - Brand Attitude Scale (Spears & Singh, 2004) - Own elaboration

4.3.3. Brand Coolness Scale

Brand Coolness was measured according to Warren *et al.* (2019) Brand Coolness scale (Table 3) . This scale comprises a total of 37 items that fall into the main 10 dimensions of this construct, as was evidenced in the literature review, “cool brands are perceived to be extraordinary, aesthetically appealing, energetic, high status, rebellious, original, authentic, subcultural, iconic, and popular” (Warren *et al.*, 2019). Therefore, the items were also classified on a 7-point Likert scale, with the following range: 1 – “strongly disagree” and 7 – “strongly agree”.

Scale and Author	Brand Coolness	Type of Scale
Brand Coolness Scale Warren <i>et al.</i> (2019)	<i>1. Useful</i>	7-point Likert Rating Scale
	The brand X is useful	
	The brand X helps people	
	The brand X is valued	
	The brand X is extraordinary	
	<i>2. Energetic</i>	
	The brand X is energetic	
	The brand X is outgoing	
	The brand X is lively	
	The brand X is vigorous	
	<i>3. Aesthetically Appealing</i>	
	The brand X is looks good	
	The brand X is aesthetically pleasing	
	The brand X is attractive	
	The brand X has a really nice appearance	

4.3.3. Brand Coolness Scale

Brand Coolness Scale Warren <i>et al.</i> (2019)	4. Original	7-point Likert Rating Scale
	The brand X is innovative	
	The brand X is original	
	The brand X does its own thing	
	5. Authentic	
	The brand X is authentic	
	The brand X is true to its roots	
	The brand X is doesn't seem artificial	
	The brand X is doesn't try to be something it's not	
	6. Rebellious	
	The brand X is rebellious	
	The brand X is defiant	
	The brand X is not afraid to break the rules	
	The brand X is nonconformist	
	7. High-Status	
	The brand X is chic	
	The brand X is glamorous	
	The brand X is sophisticated	
	The brand X is ritzy	
	8. Popular	
	The brand X is likeable by most people	
	The brand X is in style	
	The brand X is popular	
	The brand X is widely accepted	
	9. Subcultural	
	The brand X makes people who use it different from other people	
	If i were to use the brand X it, would make me stand apart from others	
	The brand X helps people who use it stand apart from the crowd.	
	People who use the brand X are unique	
	10. Iconic	
	The brand X is a cultural symbol	
	The brand X is iconic	

Table 3 - Brand Coolness Scale (Warren *et al.*, 2019) - Own elaboration

4.3.4. Social Media Brand Engagement Scale

Lastly, to measure the Social Media Brand Engagement dimension, Schivinski *et al.* (2016) scale was assessed (Table 4), in order to further analyze the levels of engagement with the brands on social media platforms. The scale is describing a learning process by which individuals' consumption of brand-related content, leads to contribution, which in turn lead to a creation (Schivinski *et al.*, 2016). Therefore, the scale accounts for 17 items. Once this scale regards undertaking actions on online networks/social media platforms,

the 7-point Likert rating scale was according with the following range: 1 – “never” and 7 – “very frequently”.

Scale and Author	Social Media Brand Engagement	Type of Scale
Social Media Brand Engagement Schivinski <i>et al.</i> , (2016)	<i>Consumption</i> 1. I read posts related to the brand on social media 2. I read fanpage(s) related to the brand on social network sites 3. I watch pictures/graphics related to the brand	7-point Likert Rating Scale
	<i>Contribution</i> 1. I follow blogs related to the brand 2. I follow the brand on social network sites 3. I comment on videos related to the brand 4. I comment on posts related to the brand 5. I comment pictures/graphics related to the brand 6. I share brand related posts 7. I “like” pictures/graphics related to the brand 8. I “like” posts related to the brand	
	<i>Creation</i> 1. I initiate posts related to the brand 2. I initiate posts related to the brand on social network sites 3. I post pictures/graphics related to the brand 4. I write reviews related to the brand 5. I write posts related to the brand on forums 6. I post videos that shows the brand	

Table 4 - Social Media Brand Engagement Scale (Schivinski *et al.*, 2016) - Own elaboration

4.3.5. Socio demographic variables

The sociodemographic variables were taken into account when analyzing the data in order to suppress potential alternative explanations. Age, gender, level of education and occupation status were monitored. Apart from that, data regarding consumer preferences and behavior towards beer consumption, was also collected and taking into account.

5. Data Analysis

In accordance with the statistical methods adopted, the analysis of the data from this research will be presented in this chapter. Its purpose is to conclude on the research questions introduced previously and to test the hypotheses. The first stage was to analyze the metric qualities of the scales and then test the hypotheses formulated.

5.1. Demographics

The present study, accounted a total of 311 valid responses for analysis, collected via Qualtrics XM. The valid responses regard, individuals with more than 18 years-old and beer consumers, once it is intended to answer accordingly between two Portuguese beer brands of their choice. Therefore, the sample size of the present study is, N= 311.

5.1.1. Age Groups

According to Table 5, the majority of the sample (53,1%; N=165) are individuals that belong to the 18-24 years old age group, followed by the age group 25-34 years old with a considerable share of the sample (44,1%; N=137). Regarding the two other age groups with a less significant share of sample, the age group 35-44 years old account for 1.3% of the sample (N=4) and individuals older than 45 years old account for only 1.6% of the sample (N=5). Given this, the respondents that belong to the age group of 18-24 years old, are considered the main and the core group of the sample as it is demonstrated in the Table 5. Although it is important to highlight that the two age groups (18-24 and 25-34) that have the highest share of the sample are the ones, composed by individuals that belong to the Generation Z and Millennials, as it was intended to target.

	N	%
18 - 24	165	53.1%
25 - 34	137	44.1%
35 - 44	4	1.3%
Older than 45	5	1.6%
Total	311	100%

Table 5 – Age groups – Source SPSS

5.1.2. Gender

Regarding the gender of the respondents, Male individuals account for the most considerable share of the sample (64,4%; N=194) and Female account with the other

37,6%. of sample's share (N=117). The third option for gender "prefer not to say" present in the questionnaire, was not answer by any respondent of the sample.

Therefore, it is possible to assess to this results in the following Table 6.

	N	%
Female	117	37.6%
Male	194	62.4%
Total	311	100%

Table 6 – Gender - Source SPSS

5.1.3. Education level

Regarding the Education level of the respondents, the majority of the sample, regards to the Bachelor's degree (50.2%; N=156), followed by Master's degree (21,2%; N=67). High School holds about 15.4% of the sample share (N=48), Postgraduate Education with 9.6% (N=30), Doctorate degree 1,6% (N= 5) and Other sort of education account also for 1,6% (N= 5) of the sample. As results displayed in the following Table 7

	N	%
High School	48	15.4%
Bachelor's degree	156	50.2%
Master's degree	67	21.5%
Postgraduate	30	9.6%
Doctorate Degree	5	1.6%
Other	5	1.6%
Total	311	100%

Table 7 - Education level - Source SPSS

5.1.4. Occupation Status

The largest percentage of the sample when it comes to the Occupation status of the respondents, belongs to the Employed status (37,6%; N=117), followed by Students with 31,8% (N=99) of considerable share of sample. Also, Student-Worker status have a significant share of sample, accounting for 26,7% (N= 83) of respondents. Lastly, Unemployed status hold for about 3,9% (N=12) of the sample, as it is demonstrated in the Table 8.

5.1.4 Occupation Status

	N	%
Student	99	31.8%
Student-Worker	83	26.7%
Employed	117	37.6%
Unemployed	12	3.9%
Total	311	100%

Table 8 - Occupation Status - Source SPSS

5.1.5. Frequency of Beer consumption

One of the requirements for accounting as valid responses in the questionnaire was being a beer consumer, controlled by the control question: “Are you a beer consumer?” where all the “no” answers would automatically lead to the end of the questionnaire. Given this, all valid responses (N=311) are composed by beer consumer, therefore, frequency of consumption was simply inquired in order to fully characterize the sample. Thus, the sample is characterized mainly by Weekly beer consumers (59,2%; N=184). Monthly consumers come next in the share of sample, accounting with 16,7% (N=52) of respondents. Regarding the frequencies of Special Occasions only, Daily and Rarely, count with 9,6% (N=30), 8,4% (N=26) and 6,1%. (19), respectively. As it is demonstrated in the following Table 9.

	N	%
Daily	26	8.4%
Weekly	184	59.2%
Monthly	52	16.7%
Rarely	19	6.1%
Special Occasions Only	30	9.6%
Total	311	100%

Table 9 - Frequency of Consumption - Source SPSS

5.1.6. Brand's Preference

Lastly, once the respondents were asked to choose from to given Portuguese Mass beer brands, between Sagres and Super Bock, as previously mentioned in this study, Table 10 demonstrate the preferences of respondents.

Super Bock is the brand with the greatest share of sample, counting with 76,2% (N=237) of individuals as preferred brand. Therefore, Sagres hold the other 23,8% of respondents (N= 74).

5.1.6 Brand's Preference

	N	%
SAGRES	74	23.8%
SUPER BOCK	237	76.2%
Total	311	100%

Table 10 - Brand's Preference - Source SPSS

In conclusion, the sample is mainly characterized by individuals that belong to the age group of 18-24 years old and in the majority of male gender. Their education level is bachelor's degree and the majority of them are Employed. These respondents are weekly beer consumers and prefer the Super Bock brand as their brand of choice.

5.2. Reliability Test

A Reliability Test is essential to provide information on the study's degree of consistency. Cronbach's Alpha was therefore, performed, once Nunnally *et al.*, (1978) suggested internal consistency according to the Cronbach's Alpha test. Thus, the values of this study are all above 0.7, meaning that 70% of variance in the scores is reliable variance and the variables are good in terms of internal consistency and that the variables are good in terms of internal consistency.

Given this, regarding Brand Coolness, the value of Cronbach's Alfa is .896, as is presented in the Table 11. The value for its 10 dimensions is: Useful with .644; Energetic with .670; Aesthetically Appealing with .870; original with .737; Authentic with .790; Rebellious with .812; High Status with .901; Popular with .734; Subcultural with .905; and lastly, Iconic with .600 (Appendix C). Brand Love counts with a Cronbach's Alfa value of .706; Brand Attitude counts with a Cronbach's Alfa value of .833; and Social Media Brand Engagement counts with a Cronbach's Alfa value of .889. All these values are represented in Table 11.

Construct	Cronbach's Alpha	N of Items
Brand Coolness	.896	37
Brand Love	.706	10
Brand Attitude	.833	5
Social Media Brand Engagement	.889	17

Table 11- Constructs Reliability Statistics - Source SPSS

In conclusion, as Cronbach's Alfa is an indicator of consistency and all the values are not higher than 0.95, making these internally consistent. Consequently, the analysis can proceed.

5.3. Normality test

The descriptive statistics consist of four key indicators: standard deviation, mean, kurtosis and asymmetry. In addition, the Kolmogorov-Smirnov tests will be carried out to verify the normality of the data. The normality of the data is a guarantee that the population under study follows a normal distribution, which needs to be validated in order to, use a parametric test.

It is important to remember the rule that a distribution is called approximate normal if skewness or kurtosis (excess) of the data are between -1 and $+1$ (Gupta *et al.*, 2019). Given this, the following Table 12, demonstrates an even distribution of the values for the variables with a negative Kurtosis, namely, Energetic dimension, Rebellious dimension, Subcultural dimension, Brand Love construct and Social Media Brand Engagement construct.

Although, for the variables with high values for Kurtosis, such as, Popular and Brand Attitude, are considered that the values of their means are not distributed widely.

Regarding the Skewness test, the values for the dimensions: Useful, Energetic, Authentic, Rebellious, High Status, Subcultural, and for the construct of Brand Love, account for a skewness between -0.05 and 0.5 , meaning that the distribution is approximately symmetric, thus, the distribution is approximately normal. Whereas for the dimensions of Aesthetically Appealing, Authentic and Iconic are considered to be moderately skewed. Lastly, the dimension of Popular and the Brand Attitude construct, values for Skewness, are highly skewed, meaning that is highly asymmetrical.

5.3 Normality test

	N	Mean	St.Deviation	Skewness	Kurtosis
Useful	311	4.93	.989	-.493	.326
Energetic	311	5.46	.865	-.477	-.061
Aesthetically Appealing	311	5.62	.951	-.733	.672
Original	311	5.43	1.131	-.720	.408
Authetic	311	5.66	.836	-.523	.649
Rebellious	311	5.00	1.093	-.323	-.446
High Status	311	3.60	1.228	.417	.068
Popular	311	5.91	.820	-.1.124	2.218
Subcultural	311	3.29	1.493	.288	-.819
Iconic	311	5.67	1.096	-.909	.694
Brand Love	311	4.81	1.046	-.333	-.325
Brand Attitude	311	5.95	.866	-1.917	6.890
Social Media Brand Engagement	311	2.60	1.401	.771	-.628

Table 12 - Normality Test - Skewness and Kurtosis - Source SPSS

Given the fact that the sample size is $n > 50$, according to Gupta *et al.*, (2019), the Kolmogorov-Smirnov test was performed to check the normality of distribution. Regarding the Kolmogorov-Smirnov test all p-value are $<.001$ (Appendix D), meaning that $p < .050$, therefore, none of the variables follow a normal distribution. Although, according to the Central Limit Theorem, the means of a random set of samples from a sample distribution, approach normality as the size of the sample increase (Uttley, 2019). Therefore, all variables can be considered normally distributed given the fact that the sample size of this study is greater than 30 ($N= 311$), (Uttley, 2019).

5.4. Correlation Test

The Pearson correlation method is the most common used for numerical variables. It assigns a value between -1 and 1, where the value 0 means that there is no correlation, therefore, being 1 a total positive correlation and -1 a total negative correlation. Consequently, the results are interpreted as follows: A positive correlation means that if variable A increases, then B will also increase, whereas if the correlation value is negative, then if A increases, B decreases.

However, when it is less than 0.25, the association is low; when it is between 0.25 and 0.50, it is moderate; when it is between 0.50 and 0.75, it is strong; and when it is greater than 0.75, it is very strong (Marôco, 2014).

According to the Table 13, it is possible to conclude that all variables have a significant relationship with each other as all p-value are $p < .05$, thus, the correlation coefficient is statistically significant. Regarding the correlation between Brand Coolness and the other variables, comes as the following: the relationship between Brand Coolness and Brand Love is considered as positive moderate ($r = .480$), thus, the higher the perceptions of Brand Coolness, the higher the Brand Love.

When it comes to the relationship between Brand Coolness and Brand Attitude, the correlation between both, is positive and strong ($r = .524$), meaning that the higher the perceptions of Brand Coolness, the higher the Brand Attitude. Lastly, the relationship between Brand Coolness and Social Media Brand Engagement is considered a low correlation, yet positive ($r = .224$).

The correlations between Brand Love, and the other variables are positive and moderate for Brand Coolness, as previously mention, and also for Social Media Brand Engagement ($r = .491$). Whereas the correlation between Brand Love and Brand Attitude is positive and strong ($r = .555$) suggesting, meaning that the higher the perceptions of Brand Love, the higher the Brand Attitude.

In regard to the correlation between Brand Attitude and Social Media Brand Engagement, the correlation between both variables is low and weak, yet positive ($r = .162$). In relation to the correlation between the variables of Brand Coolness, Brand Love, Brand Attitude and Social Media Brand Engagement, with the Age variable, the Table 13 explains that relationship. The variable Age has a negative and low correlation with Brand Love ($r = -.033$) and Brand Attitude ($r = -.048$), although, it reveals a positive and low correlation with Brand Coolness ($r = .016$), Social Media Brand Engagement ($r = .041$). Therefore, the higher the age (older the individual), the less perception of Brand Love and Brand Attitude.

5.4 Correlation test

		1	2	3	4	5
Brand Coolness	Pearson Correlation	1	.480**	.524**	.224**	.016
	Sig. (2-tailed)		<.001	<.001	<.001	.773
	N	311	311	311	311	311
Brand Love	Pearson Correlation	.480**	1	.555**	.491**	-.033
	Sig. (2-tailed)	<.001		<.001	<.001	.565
	N	311	311	311	311	311
Brand Attitude	Pearson Correlation	.524**	.555**	1	.162**	-.048
	Sig. (2-tailed)	<.001	<.001		.004	.398
	N	311	311	311	311	311
SMBE	Pearson Correlation	.224**	.491**	.162**	1	.041
	Sig. (2-tailed)	<.001	<.001	.004		.468
	N	311	311	311	311	311
Age	Pearson Correlation	.016	-.033	-.048	.041	1
	Sig. (2-tailed)	.773	.565	.398	.468	
	N	311	311	311	311	311

Table 13 - Correlation between variables. - Source SPSS

5.5. Comparison of means

In order to understand the effect of the sociodemographic variables on the variables under study, in other words, to compare the means, the Independent Samples T-test was conducted for the age group variable. Regarding the Parametric Test assumptions requiring a normal distribution, according to Uttley (2019), the assumption of normality can be ignored, with increasing confidence as the sample size rises above $N > 30$. This is explained by the central limit theorem, which indicates that the means of a random set of samples from a population (the sampling distribution) approach normality as the sample size increases. Sample sizes of $N \geq 30$ often lead to a normal distribution of the sample. If the sample distribution is normal, the normality assumption is satisfied and we can proceed to use a parametric test, even if the distribution of our sample is not normal (Uttley, 2019). In relation to the comparison of means between the variable age group and the constructs Social Media Brand Engagement, Brand Coolness, Brand Love and Brand Attitude, a Independent Samples T-test was carried. Although the variable of age group, is composed by more than three groups of age, a new variable of age was created, in order to obtain more accurate and representative results, as the two age groups 35-44 and older than 45 had a sample size of only $N = 4$ and $N = 5$ respectively, they were added

to the 25-34 age group, thus creating another age group for those over 25. Therefore, the variable of age used to conduct the comparison of means, is constituted by the age groups of 18-24 years old and older than 25 years old.

According to the Table 14 there are no significant differences of the age variable on the variability of Brand Coolness ($T(309) = .131$; $p = 0,896 > \alpha = 0,05$), Brand Love ($T(309) = .139$; $p = 0,890 > \alpha = 0,05$), Brand Attitude ($T(309) = 1,255$; $p = 0,210 > \alpha = 0,05$) and Social Media Brand Engagement ($T(309) = -1.196$; $p = 0.233 > \alpha = 0,05$). Thus, the null hypotheses is not rejected and there are no differences in the mean value of these variables.

		Levene's Test for Equality of Variances		t-test for Equality of Means			
		F	Sig.	t	df	Significance	
						One-Sided p	Two-Sided p
Brand Coolness	Equal variances assumed	.281	.596	.131	309	.448	.896
	Equal variances not assumed			.131	307.412	.448	.895
Brand Love	Equal variances assumed	.047	.829	.139	309	.445	.890
	Equal variances not assumed			.139	305.542	.445	.890
Brand Attitude	Equal variances assumed	.177	.675	1.255	309	.105	.210
	Equal variances not assumed			1.266	308.886	.103	.207
Social Media Brand Engagement	Equal variances assumed	6.126	.014	-1.206	309	.114	.229
	Equal variances not assumed			-1.196	289.384	.116	.233

Table 14 - Independent Samples T-test for Age variables - Source SPSS

5.6. Hypothesis Testing

Once the psychometric qualities of the scales had been tested and the correlations between the variables under analysis had been verified, the hypotheses formulated were analyzed.

5.6.1. Hypothesis 1

H1) Brand Coolness would have a positive effect on Brand Love

Regarding the Hypothesis 1, a Multiple Regression Analysis was conducted in order to use several independent variables to predict the outcome the dependent variable. This method was performed, once the Brand Coolness construct is composed by 10 dimensions, therefore aiming to comprehend the variability of each of those dimensions in the dependent variable: Brand Love. The results for this Linear Regression analysis are explain in the Table 15, therefore, showing a significant and positive effect between Brand Coolness (independent and predictor variable) and Brand Love (dependent and outcome variable). Thus, Brand Coolness is responsible for 33,8% of the variability of Brand Love. Hence, it is estimated that for each additional unit of Brand Coolness, the value of Brand Love increases 33,8%. Consequently, the greater the Brand Coolness, the greater the Brand Love.

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.581 ^a	.338	.316	.865

Table 15 - Multiple Linear regression between Brand Coolness and Brand Love - Source SPSS

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	.250	.464		.539	.590
	Useful	.030	.057	.029	.535	.593
	Energetic	-.098	.082	-.081	-1.187	.236
	Aesthetically_Appealing	.065	.075	.059	.866	.387
	Original	.123	.065	.133	1.906	.058
	Authentic	.312	.078	.249	3.989	<.001
	Rebellious	.098	.063	.103	1.569	.118
	High_Status	.079	.050	.093	1.585	.114
	Popular	-.001	.078	-.001	-.011	.992
	Subcultural	.074	.036	.106	2.056	.041
	Iconic	.199	.052	.208	3.828	<.001

a. Dependent Variable: Brand_Love

Table 16 - Multiple Linear Regression between Brand Coolness Dimensions and Brand love - Source SPSS

According to the ANOVA p-value is $p < .001 < \alpha = 0,05$ (Appendix F) therefore we reject the null hypothesis, proving that Brand Coolness has a significant influence on

Brand Love, and also, proves that our model is significant. According to the results from Table 16, we can conclude that the dimensions “Authentic” ($p = <.001 < \alpha = 0,05$), “Subcultural” ($p = .041 < \alpha = 0,05$) and “Iconic” ($p = <.001 < \alpha = 0,05$), have a clear and positive effect on Brand Love. Therefore, the higher these dimensions, the higher Brand Love.

5.6.2. Hypothesis 2

H2) Brand Coolness would have a positive effect on Brand Attitude

Regarding the Hypothesis 2, a Multiple Regression Analysis was also conducted, therefore aiming to comprehend the variability of each of the 10 dimensions of Brand Coolness in the dependent variable: Brand Attitude. The results for this Linear Regression analysis are explain in the Table 17, therefore, showing a significant and positive effect between Brand Coolness (independent and predictor variable) and Brand Attitude (dependent and outcome variable). Thus, Brand Coolness is responsible for 45,4% of the variability of Brand Attitude. Hence, it is estimated that for each additional unit of Brand Coolness, the value of Brand Attitude increases 45,4%. Consequently, the greater the Brand Coolness, the greater the Brand Attitude.

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.674 ^a	.454	.436	.651

Table 17 - Multiple Linear Regression between Brand Coolness and Brand Attitude - Source SPSS

According to the ANOVA p-value is $p <.001 < \alpha = 0,05$, (Appendix F) therefore we reject the null hypothesis, proving that Brand Coolness has a significant influence on Brand Attitude, and also, proves that our model is significant.

According to the results from Table 18, we can conclude that the dimensions “Useful” ($p = .019 < \alpha = 0,05$), “Aesthetically Appealing” ($p = <.001 < \alpha = 0,05$), “Original” ($p = <.001 < \alpha = 0,05$), and “Iconic” ($p = <.001 < \alpha = 0,05$), have a clear and positive effect on Brand Attitude. Therefore, the higher these dimensions, the higher Brand Attitude

5.6.2 Hypothesis 2

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	1.625	.349		4.658	<.001
	Useful	.101	.043	.115	2.367	.019
	Energetic	-.104	.062	-.104	-1.684	.093
	Aesthetically Appealing	.332	.057	.364	5.852	<.001
	Original	.179	.049	.233	3.682	<.001
	Authentic	.066	.059	.063	1.116	.265
	Rebellious	.056	.047	.070	1.182	.238
	High_Status	-.017	.038	-.024	-.450	.653
	Popular	.035	.059	.034	.606	.545
	Subcultural	-.027	.027	-.047	-.996	.320
	Iconic	.151	.039	.191	3.866	<.001

a. Dependent Variable: Brand_Attitude

Table 18 - Multiple Linear Regression between Brand Coolness Dimensions and Brand Attitude - Source SPSS

5.6.3. Hypothesis 3

H3) Brand Love would have a positive effect on Social Media Brand Engagement

In terms of the Hypothesis 3, a Simple Linear Regression Analysis was conducted, aiming to comprehend the variability of the mediating role of Brand Love in the dependent variable: Social Media Brand Engagement. The interpretation of the Table 19 demonstrates that there is a low but yet positive effect between the mediator variable of Brand Love and the dependent variable of Social media Brand Engagement, as Brand Love is responsible for 24,1% of the variability of Social Media Brand Engagement. Hence, it is estimated that for each additional unit of Brand love, the value of Social Media Brand Engagement increases 24,1%. Consequently, the greater the Brand Love, the greater Social Media Brand Engagement.

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.491 ^a	.241	.238	1.223

Table 19 - Simple Linear Regression between Brand Love and Social Media Brand Engagement- Source SPSS

According to the ANOVA p-value is $p < .001 < \alpha = 0,05$ (Appendix F), therefore we reject the null hypothesis, proving that Brand Love has a significant influence on Social Media Brand Engagement, and also, proves that our model is significant.

5.6.4. Hypothesis 4

H4) Brand Attitude would have a positive effect on Social Media Brand Engagement

In relation to Hypothesis 4, a Simple Linear Regression Analysis was also conducted, aiming to comprehend the variability of the mediating role of Brand Attitude in the dependent variable: Social Media Brand Engagement. The interpretation of the Table 20 demonstrates that there is a very low but yet positive effect between the mediator variable of Brand Love and the dependent variable of Social media Brand Engagement, as Brand Attitude is responsible for only 0,26% of the variability of Social Media Brand Engagement. Hence, it is estimated that for each additional unit of Brand Attitude, the value of Social Media Brand Engagement increases 0.26%.

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.162 ^a	.026	.023	1.385

Table 20 - Simple Linear Regression between Brand Attitude and Social Media Brand Engagement - Source SPSS

According to the ANOVA p-value is $p = .004 < \alpha = 0,05$ (Appendix F), therefore we reject the null hypothesis, proving that Brand Attitude has a significant influence on Social Media Brand Engagement, and also, proves that our model is significant.

5.6.5. Hypothesis 5

H5) Brand Coolness would have a positive effect on Social Media Brand Engagement

Lastly, the fifth Hypotheses was tested, conducting a Multiple Regression Analysis between Brand Coolness 10 dimensions and Social Media Brand Engagement, in order to fully comprehend the variability of each of those dimensions in the dependent variable: Social Media Brand Engagement. Through the analysis represented in Table 21, Brand Coolness has a significant and positive effect of Social Media Brand Engagement, accounting with a variability of 34,8% of the dependent variable. Thus, it is estimated that for each additional unit of Brand Coolness, the value of Social Media Brand

Engagement increases 34,8%. Therefore, the greater the Brand Coolness, the greater the Social Media Brand Engagement.

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.590 ^a	.348	.326	1.150

Table 21 - Multiple Linear Regression between Brand Coolness and Social Media Brand Engagement - Source SPSS

According to the ANOVA p-value is $p < .001 < \alpha = 0,05$ (Appendix F) therefore we reject the null hypothesis, proving that Brand Coolness has a significant influence on Social Media Brand Engagement, and also, proves that our model is significant. According to the results from Table 22, we can conclude that the dimensions “Rebellious” ($p = <.001 < \alpha = 0,05$), “High Status” ($p = <.001 < \alpha = 0,05$), and “Subcultural” ($p = <.001 < \alpha = 0,05$), have a clear and positive effect on Social Media Brand Engagement. Therefore, the higher these dimensions, the higher Social Media Brand Engagement. Although, the dimensions of “Useful” and “Popular” has a negative effect on the dependent variable, meaning that the higher these dimensions, the lower the Social Media Brand Engagement.

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	1.990	.617		3.228	.001
	Useful	-.382	.075	-.270	-5.081	<.001
	Energetic	-.091	.109	-.056	-.835	.405
	Aesthetically Appealing	-.085	.100	-.058	-.851	.395
	Original	.098	.086	.079	1.145	.253
	Authentic	.034	.104	.020	.326	.745
	Rebellious	.427	.083	.333	5.144	<.001
	High_Status	.354	.066	.310	5.330	<.001
	Popular	-.296	.104	-.173	-2.861	.005
	Subcultural	.162	.048	.173	3.384	<.001
	Iconic	.096	.069	.075	1.395	.164

a. Dependent Variable: Social Media Brand Engagement

Table 22 - Multiple Linear Regression between Brand Coolness dimensions and Social Media Brand Engagement - Source SPSS

6. Conclusion, Limitations and Future Research

6.1. Conclusion: Overall Discussion of the Results

The aim of this study was to improve understanding of how Brand coolness influences Social Media Brand Engagement, and the mediating roles of Brand Love and Brand Attitude in the process, applied to the context Portuguese Beer Brands. Therefore, the following chapter is intended to present the conclusions on the given topic. In addition, limitations are presented and suggestions for future research are outlined. The present research aims to expand the existing knowledge on Social Media Brand Engagement and Brand Coolness, enhancing the better understanding of how Brand Coolness affects Social Media Brand Engagement, analyzing the relationship between both, through Brand Attitude and Brand Love, thus, contributing for the already existing literature.

Given this, five main hypotheses were formulated, in order to test and support the conceptual model designed and tested through Multiple and Simple Regression Analysis. The first hypothesis formulated: **H1) Brand Coolness would have a positive effect on Brand Love**, is supported in this study, therefore, Brand Coolness has a significant and positive impact on Brand Love. However, since the Brand Coolness construct is comprised in 10 dimensions, the effect of each dimension was also tested in regarding Brand Love. Thus, out of the 10 dimensions, merely “Authentic”, “Subcultural” and “Iconic” have a positive and significant effect on Brand Love. Consequently, these findings suggest that respondents are more likely to love a brand that enhances authenticity, is true and loyal to its roots by not making an effort on being something that is not, that is independent and operated outside the society's framework and standard norms and is widely perceived as a cultural symbol. Therefore, this finding supports the already existing literature, that brand love is strongly predicted by the perceived coolness (Juanid *et al.*, 2019). According to Södergren (2021), Brand Authenticity, elicits favorable brand-related evaluations and emotions, contributing to favorable outcomes in consumer intentions and behavior. The cultural aspects and ubiquity of brands, as well as their consideration as symbols in consumer cultures, are important components of contemporary branding (Pineda, Sanz-Marcos, Gordillo-Rodríguez, 2020).

The present study has also corroborated the second formulated hypothesis: **H2) Brand Coolness would have a positive effect on Brand Attitude**, being the greatest significant and positive influence in this study, thus, Brand Coolness has a significant and positive impact on Brand Attitude. Although not all 10 dimensions account for this

impact. “Aesthetically Appealing”, “Original” and “Iconic” have an effect on the Brand Attitude. Accordingly, these results suggest that respondents are more likely to develop an overall favorable evaluation of a brand, according to the brand’s attractive and visually appealing appearance, its tendency to be creative, different and to do things “outside the box”, apart from being also, widely perceived as a cultural symbol. Venkatash & Meamber (2008), argue that visual aesthetics have an impact on consumer behavior on a daily basis, creating connections between the product and the consumer at an emotional level. The corroboration of this hypothesis came also to support the literature that, brand coolness, has a strong and positive effect and influence on the attitude and satisfaction of consumers regarding a brand (Warren *et al.*, 2019).

Regarding the third hypothesis: **H3) Brand Love would have a positive effect on Social Media Brand Engagement**, the study has also supported, as the greater the Brand Love, the greater Social Media Brand Engagement. Therefore, this study has also sustained literature, as it has been already comprehended the influence of Brand Love on Brand Engagement (Rodrigues and Brandão, 2021; Tran *et al.*, 2021; Huang, 2019; Junaid *et al.*, 2019; Jayasingh, 2019), as well as the the correlation between Brand Love with online Brand Engagement has been identified by some researchers (Bergkvist & Bech-Larsen, 2010). The fourth hypothesis, also been corroborated in the study: **H4) Brand Attitude would have a positive effect on Social Media Brand Engagement**, yet with the lowest statistically significance, contributing to the for the limited literature on the matter.

Finally, the fifth and foremost hypothesis: **H5) Brand Coolness would have a positive effect on Social Media Brand Engagement**, was supported in the present study, hence, the higher the Brand Coolness, the higher is Social Media Brand Engagement. This impact is not responsible for all 10 dimensions, but rather for “Rebellious”, “High Status”, and “Subcultural”. Accordingly, these findings indicate that respondents are more likely to engage with brands on social media that have a tendency to, resist and oppose social conventions and norms, as well have a certain degree of esteem and association with a social class, and that are perceived as outside of the mainstream convention, being “Rebellious” the dimension that has the greatest effect, out of them all. This study has also revealed a negative and significant effect between the dimensions “Useful” and “Popular” in Social Media Brand Engagement, therefore, the higher the “Useful” and the “Popular” conceptions, the lower the Social Media Brand Engagement. Therefore, this study also supports the literature, that consumer perceptions of Brand

Coolness generate positive emotions and active engagements, implying that Brand Coolness is a powerful stimulus that encourage consumer to engage with the brand (Attiq *et al.*, 2022) and that consumers tend to engage online with brands that enhance their personal image and identity, in other words, brands that are cool (Javornik & Mandelli, 2012). Brands are bringing rebellion into their marketing campaigns, aiming to increase the perception of being cool, as also, people tend to share their opinions more about something rebellious, rather than something conventional (Waller, 2004). Also, being “High status” one of the dimensions of Brand Coolness that has a significant and positive impact on Social Media Brand Engagement, supports the fact that consumers tend to attribute quality and a more positive relationship and evaluation with a brand that is associated with prestige, as the higher the prestige of a brand, the more impact it has on consumers (Kazmi *et al.*, 2019). The two dimensions that revealed a significant and negative effect on the outcome variable, can be perceived through the 4 items that the dimension “Useful” holds, namely, “the brand is exceptional/useful”, “the brand helps people/ is superb”, “the brand is valuable/is fantastic” and “the brand is extraordinary”, it can be argued that these characteristics were quite strong and that the participants did not value them in a brand, specially, when regarding brands related to alcohol consumption. Apart from this, the “Popular” dimension has also revealed a negative effect on Social Media Engagement, that relates to the fashionable, trendy side and that is liked by most people, whereas one of the dimensions that revealed a positive and significant effect on the same outcome variable (Social Media Brand Engagement), was “Subcultural” which is reflected in the higher engagement with brands that are away from the mainstream.

Although, Gen-Z is perceived as the generation that is strongly engaged with the brands online (Ismail *et al.* 2020), being also the generation that becomes more active on social media, in comparison to other generations, whereas Millennials rely and use social media platforms, to different purpose, looking forward to learning and connect with people, the findings of the present study, suggest that there are no significant differences of age regarding Brand Coolness, Brand Love, Brand Attitude neither Social Media Brand Engagement. In other words, there is no difference on how Gen-Z (18-24 age group) and Millennials (older than 25 age group) perceived and rated any of the constructs.

The impact of Brand Coolness on Social Media Brand Engagement is mainly explained by the mediating role of Brand Love rather than Brand Attitude, as the variability between Brand Love and Social Media Brand Engagement is higher than the variability between the constructs of Brand Attitude and Social Media Brand

Engagement, that is a significant much lower value. However, the present study, revealed that Brand Coolness, Brand Attitude and Brand Love are responsible for enhancing Social Media Brand Engagement.

6.2. Managerial Implications

Despite the growing demand for social media channels as part of brand marketing and advertising strategies, understanding how consumers engage and behave with these brands on the online dimension, is a crucial asset for business managers. In terms of practical contributions, the results of this research should encourage business professionals to define more strategies based on concepts, such as Brand Love and achieving Brand Attitude in order to obtain a greater engagement of their consumers. As, developing feelings such as Brand Love, could be the key to driving forward the relationship between brands and consumers and also, taking into account that Brand Attitude relates to the consumers' evaluation towards a brand, therefore, suggesting that it should be intended to drive to a positive perception of the brand. The study has confirmed that Brand Coolness, Brand Love and Brand Attitude are responsible for increasing brand engagement on social media. In other words, online *users* are demanding content that is interesting, relevant, insightful and distinctive enough for them. Hence, brand managers need to take into account the consumers demanding and expectations, producing content that meets its audience's needs, in order to become their brand as “cool” and enhancing the consequent constructs of Brand Coolness. Apart from that, this study also revealed the effects that the 10 dimensions of Brand Coolness: Useful, Energetic, Aesthetically Appealing, Original, Authentic, Rebellious, High Status, Popular; Subcultural and Iconic (Warren *et al.*, 2019) have on Social Media Brand Engagement, Brand Love and Brand Attitude, therefore, business managers and marketers are able to improve their marketing strategies within the dimensions that have a positive and significant impact, in order to achieve a greater good. The present study revealed that beer brand consumers, in Portugal, among generation Z and Millennials, the brand characteristics of Rebellious”, “High Status”, and “Subcultural” have the higher effect on achieving a greater Social Media Brand Engagement. Thus, within this context, these are the characteristics that managers should drive their brand and marketing strategies to.

For marketers, this study is a strong advocate of focusing on characteristics that are perceived to contribute to perceptions of coolness, by highlighting the fact that this concept is increasingly important as an indicator of brand success as it reinforces the relationship between consumers and brands (Loureiro *et al.*, 2020).

6.3. Limitations and Suggestions for Further Research

Despite the overall insights regarding the influence of Brand Coolness on Social Media Engagement and the mediating roles of Brand Love and Brand Attitude in the process, there are some limitations that can be identified as well, as recommendations for future research under this matter. First of all, it is important to outline that in this dissertation, a snowball sampling method was carried out, which implies for asking respondents to request other individuals who are potential respondents and who are highly accessible to previous respondents, to respond to the questionnaire, instead of a random sampling where it is more suitable in the gathering of a more representative sample. The data collection was also gathered in a limited short period of time, therefore, it was not possible to follow the evolution or changes in the perception of brand coolness or brand engagement in social media networks. Apart from that, the study was also limited to participants that were above the age of 18 years old, since it regarded the consumption of alcoholic beverages, and that were actual beer consumers. Since it regarded beer brands, a limitation encountered in relation to the questionnaire, was the struggles that participants had in disassociating the product itself from the brand, namely beer, from the brand as a whole and the contexts and dynamics that the brand is surrounded by, when answering questions that demanded to be assessed as a brand and not as the product. Therefore, these requirements and constraints revealed a limitation in the sample and consequently in the analysis. In order to overcome some of these limitations, it would also be interesting to analyze the object of study when applied to other sectors of the market and to different consumer goods brands, in order to understand the outcomes and how the effect of Brand Coolness on Social Media Brand Engagement could be explained. By applying to other contexts and brands, it would also be valuable to broaden the target audience in order to ensure that the sample is more representative and significant, since that the sample collected in this present study was too concentrated within a limited range of age. Thus, a larger sample is also a suggestion for future research to explore this issue.

Furthermore, in future studies, other mediators in the process of the influence of Brand Coolness on Social Media Brand Engagement, should be analyzed, such as Brand

Loyalty, other brand associations, and among others. Thus, would be also relevant to adopt other measure scales of each construct, in order to comprehend whether the outcomes would be identical.

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APPENDIX A - Questionnaire Design

Welcome,

My name is Monica Rodrigues and I am a student at ISCTE - Business School. The present survey is carried out within the scope of my Master's in Marketing dissertation.

This research aims to explore the influence of Brand Coolness on Social Media Brand Engagement and the mediating roles of Brand Love and Brand Attitude in the context of Portuguese beer brands, especially with regard to the two market-leading brands, Super-Bock and Sagres. Please answer to the questions, considering both brands as a whole and not only the product it offers.

Your participation is essential and greatly appreciated.

Your responses will be held strictly confidential. No personal information will be shared and your answers will be analyzed collectively.

The participation in this questionnaire is entirely voluntary. You have the right to withdraw from the study at any time without any consequences.

Please take your time to read and respond thoughtfully to each question and it is expected to take approximately 5-7 minutes to complete. Your insights are of great significance to the study.

The questionnaire must only be answer by people above 18 years old once it regards the consumption of alcoholic beverages.

To continue with this survey, click the arrow on the bottom right side of your screen.

Thank you for your participation.

Monica Rodrigues

1. Please select your age group:

- ☐ Under 18
- ☐ 18-24
- ☐ 25-34
- ☐ 35-44
- ☐ Older than 45

2. What is your gender?

- ☐ Female
- ☐ Male
- ☐ Prefer not to say

3. What is your highest level of education completed?

- ☐ High School
- ☐ Bachelor's Degree
- ☐ Master's Degree
- ☐ Postgraduate Education
- ☐ Doctorate Degree
- ☐ Other

6. What is your occupation:

- ☐ Student
- ☐ Student - worker
- ☐ Unemployed
- ☐ Employed

1. Are you a beer consumer?

- ☐ Yes
- ☐ No

2. Please specify how often you consume beer:

- ☐ Daily
- ☐ Weekly
- ☐ Monthly
- ☐ Rarely
- ☐ Special occasions only

3. Which of these two beers brands you prefer?

- ☐ SAGRES
- ☐ SUPER BOCK

4. Do you follow the brand you choose on Social Media?

☐ Yes

☐ No

For the following section of the questionnaire, please answer based on the brand you selected previously.

Please consider the brand in its totality, and not just focus on specific products that it offers. The idea is to look at the brand's overall image, personality and general characteristics and dynamics that the brand is involved in.

We will be assessing the dimensions of Brand Coolness, Brand Love, Brand Attitude and Social Media Brand Engagement.

1. Considering your choice of the brand SAGRES/SUPER BOCK, please indicate to what extent you agree with the following affirmations from 1 to 7, where 1 being “strongly disagree” and 7 “strongly agree”.

The brand SAGRES/SUPER BOCK:

Questions

The chosen brand	1	2	3	4	5	6	7
1. is useful							
2. helps people/ is superb							
3. is value / is fantastic							
4. is extraordinary							
5. is energetic							
6. is outgoing							
7. is lively							
8. is vigorous							
9. looks good							
10. is aesthetically pleasing							
11. is attractive							
12. has a really nice appearance							

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

2. Considering your choice of the brand SAGRES/SUPER BOCK, and regarding the Brand Love, please indicate to what extent you agree with the following affirmations from 1 to 7, where 1 being “strongly disagree” and 7 “strongly agree”.

Questions

The chosen brand	1	2	3	4	5	6	7
1. This is a wonderful brand							
2. This brand makes me feel good							
3. I love this brand							
4. This brand is totally awesome							
5. This brand makes me very happy							
6. I have neutral feelings about this brand (-)							
7. This brand is a pure delight							
8. I have no particular feelings about this brand (-)							
9. I am passionate about this brand							
10. I am very attached to this brand							

3. Considering your choice of the brand SAGRES/SUPER BOCK, and regarding the Brand Attitude, indicate to what extent you agree with the following affirmations from 1 to 7, where 1 being “strongly disagree” and 7 “strongly agree”.

The brand SAGRES/SUPER BOCK...

Questions

The chosen brand	1	2	3	4	5	6	7
1. is appealing							
2. is good							
3. is pleasant							
4. i am favorable of the brand							
5. i like the brand							

4. Regarding Social Media Brand Engagement, how often do you undertake the following brand related activities on social media of SAGRES/SUPER BOCK, being 1 “never” and 7 “very frequently”

Questions

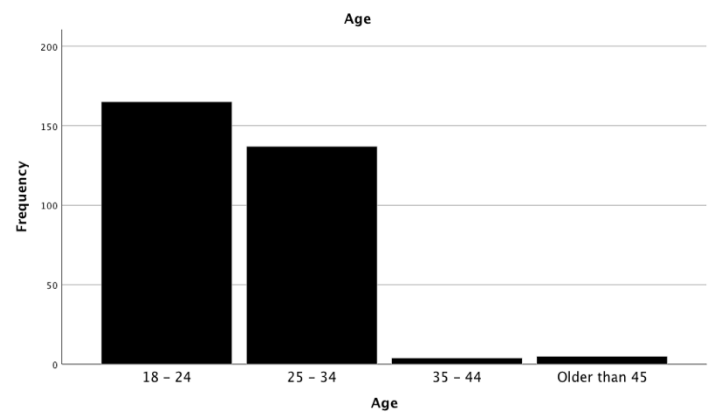
	1	2	3	4	5	6	7
1. I read posts related to this brand on social media							
2. I read fanpage(s) related to the brand on social network sites							
3. I watch pictures/graphics related to the brand							
4. I follow blogs related to the brand							
5. I follow the brand on social network sites							
6. I comment on videos related to the brand							
7. I comment on posts related to the brand							
8. I comment pictures/graphics related to the brand							
9. I share the brand related posts							
10. I “like” pictures/graphics related to the brand							
11. I “like” posts related to the brand							
12. I initiate posts related to the brand							
13. I initiate posts related to the brand on social network sites							
14. I post pictures/graphics related to the brand							
15. I write reviews related to the brand							
16. I write posts related to the brand on forums							
17. I post videos that show the brand							

Thank you for your time and attention to answer this questionnaire.

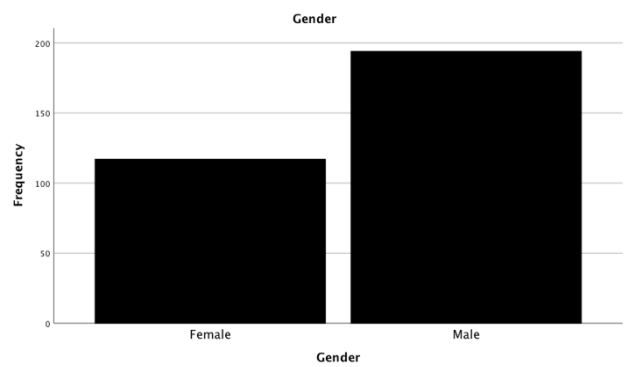
Your response has been submitted.

APPENDIX B – Sample Sociodemographic Frequencies

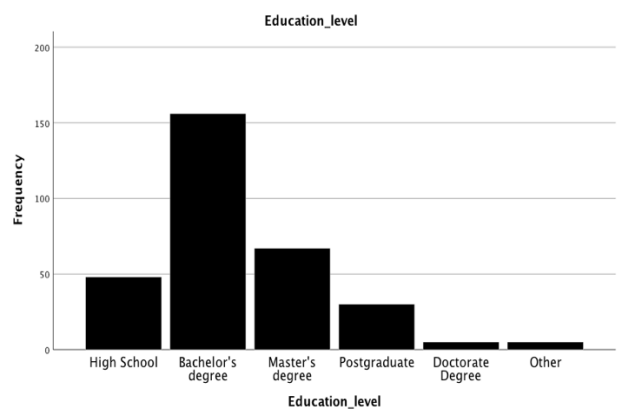
Age groups



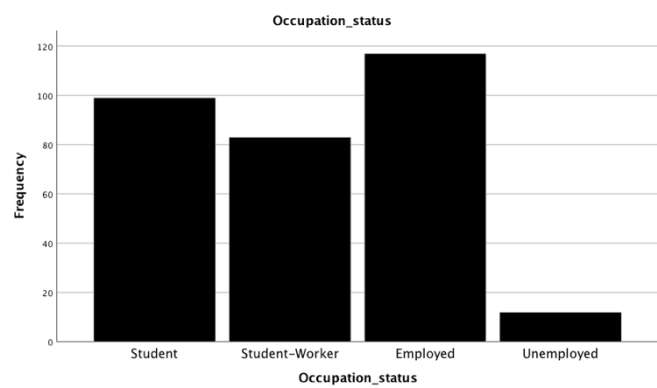
Gender



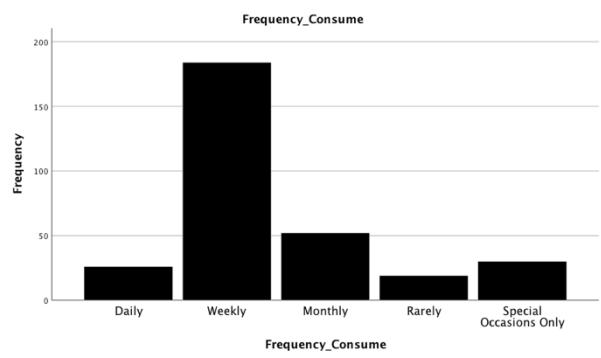
Education Level



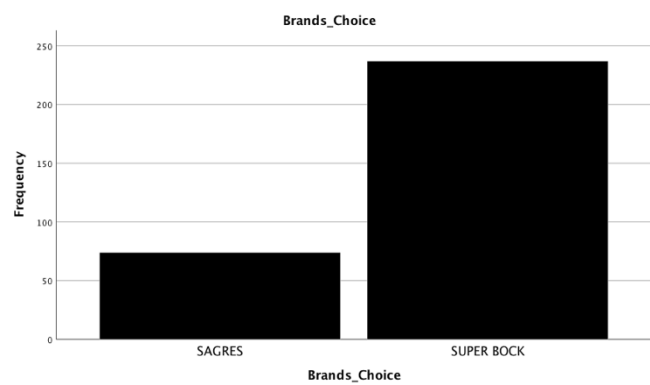
Occupation Status



Frequency of Beer consumption



Brand's Preferences



APPENDIX C – CRONBACH'S ALFA

Constructs Reliability Statistics

Construct	Cronbach's Alpha	N of Items
Brand Coolness	.896	37
Brand Love	.706	10
Brand Attitude	.833	5
Social Media Brand Engagement	.889	17

Brand Coolness Dimensions Reliability Statistics

Dimensions	Cronbach's Alpha	N of Items
Useful	.644	4
Energetic	.670	4
Aesthetically Appealing	.870	4
Original	.737	3
Authentic	.709	4
Rebellious	.812	4
High Status	.901	4
Popular	.734	4
Subcultural	.905	4
Iconic	.600	2

APPENDIX D – Test of Normality – Kolmogorov-Smirnov

Tests of Normality

	Kolmogorov-Smirnov ^a		
	Statistic	df	Sig.
Useful	.088	311	<.001
Energetic	.104	311	<.001
Aesthetically Appealing	.108	311	<.001
Original	.122	311	<.001
Authentic	.094	311	<.001
Rebellious	.100	311	<.001
High Status	.093	311	<.001
Popular	.153	311	<.001
Subcultural	.108	311	<.001
Iconic	.200	311	<.001
Brand Love	.072	311	<.001
Brand Attitude	.186	311	<.001
Social Media Brand Engagement	.142	311	<.001

APPENDIX E – Independent Samples T-Test

Age Group Variables Statistics

Group Statistics

	Age2	N	Mean	Std. Deviation	Std. Error Mean
Brand_Coolness	18 - 24	165	5.1378	.54907	.04274
	Older than 25	146	5.1298	.52181	.04318
Brand_Love	18 - 24	165	4.82	1.055	.082
	Older than 25	146	4.80	1.038	.086
Brand_Attitude	18 - 24	165	6.01	.920	.072
	Older than 25	146	5.89	.799	.066
SMBE	18 - 24	165	2.51	1.305	.102
	Older than 25	146	2.70	1.501	.124

Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means							
		F	Sig.	t	df	Significance		Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
						One-Sided p	Two-Sided p			Lower	Upper
Brand_Coolness	Equal variances assumed	.281	.596	.131	309	.448	.896	.00799	.06095	-.11194	.12792
	Equal variances not assumed			.131	307.412	.448	.895	.00799	.06076	-.11157	.12755
Brand_Love	Equal variances assumed	.047	.829	.139	309	.445	.890	.017	.119	-.218	.251
	Equal variances not assumed			.139	305.542	.445	.890	.017	.119	-.217	.250
Brand_Attitude	Equal variances assumed	.177	.675	1.255	309	.105	.210	.123	.098	-.070	.317
	Equal variances not assumed			1.266	308.886	.103	.207	.123	.097	-.068	.315
SMBE	Equal variances assumed	6.126	.014	-1.206	309	.114	.229	-.192	.159	-.505	.121
	Equal variances not assumed			-1.196	289.384	.116	.233	-.192	.160	-.508	.124

APPENDIX F – Hypotheses Testing

Hypothesis 1:

Multiple Linear Regression between Brand Coolness and Brand Love

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	114.506	10	11.451	15.301	<.001^b
	Residual	224.507	300	.748		
	Total	339.013	310			

a. Dependent Variable: Brand Love

b. Predictors: (Constant), Iconic, Subcultural, Useful, Rebellious, Aesthetically_Appealing, High_Status, Authentic, Popular, Energetic, Original

Hypothesis 2:

Multiple Linear Regression between Brand Coolness and Brand Attitude

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	105.565	10	10.557	24.930	<.001^b
	Residual	127.031	300	.423		
	Total	232.597	310			

a. Dependent Variable: Brand Attitude

b. Predictors: (Constant), Iconic, Subcultural, Useful, Rebellious, Aesthetically_Appealing, High_Status, Authentic, Popular, Energetic, Original

Hypothesis 3:

Simple Linear Regression between Brand Love and Social Media Brand Engagement

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	146.472	1	146.472	97.951	<.001 ^b
	Residual	462.065	309	1.495		
	Total	608.537	310			

a. Dependent Variable: Social Media Brand Engagement

b. Predictors: (Constant), Brand Love

Hypothesis 4:

Simple Linear Regression between Brand Attitude and Social Media Brand Engagement

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	16.057	1	16.057	8.374	.004 ^b
	Residual	592.481	309	1.917		
	Total	608.537	310			

a. Dependent Variable: Social Media Brand Engagement

b. Predictors: (Constant), Brand Attitude

Hypothesis 5:

Multiple Linear Regression between Brand Coolness and Social Media Brand Engagement

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	211.658	10	21.166	15.999	<.001 ^b
	Residual	396.879	300	1.323		
	Total	608.537	310			

a. Dependent Variable: Social Media Brand Engagement

b. Predictors: (Constant), Iconic, Subcultural, Useful, Rebellious, Aesthetically_Appealing, High_Status, Authentic, Popular, Energetic, Original

Hypothesis Summary

Hypothesis		Supported
H1	H1) Brand Coolness would have a positive effect on Brand Love	Yes
H2	H2) Brand Coolness would have a positive effect on Brand Attitude	Yes
H3	H3) Brand Love would have a positive effect on Social Media Brand Engagement	Yes
H4	H4) Brand Attitude would have a positive effect on Social Media Brand Engagement	Yes
H5	H5) Brand Coolness would have a positive effect on Social Media Brand Engagement	Yes