EXPLORING THE IMPACT OF SOCIAL MEDIA
MARKETING ON CONSUMER BRAND
ENGAGEMENT IN FASHION BRANDED
JEWELLERY

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(HONOURS)

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DEPARTMENT OF INTERNATIONAL BUSINESS

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BY

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DECLARATION

I hereby declare that:

(1) This undergraduate FYP is the end result of my own work and that due acknowledgment has been given in the references to ALL sources of information be they printed, electronic, or personal.

(2) No portion of this FYP has been submitted in support of any application for any other degree or qualification of this or any other university, or other institutes of learning.

(3) Sole contribution has been made by me in completing the FYP.

(4) The word count of this research report is <u>14780 words</u>.

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DEDICATION

I sincerely dedicate this Final Year Project to my respected supervisor, Dr Malathi Nair a/p G Narayana Nair, for her continuous support, guidance, and valuable feedback that helped shape this research into something insightful and meaningful. Her encouragement throughout the process truly motivated me to stay on track and keep improving.

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# LIST OF ABBREVIATIONS

SMM                Social Media Marketing

CBE                Consumer Brand Engagement

E-WOM              Electronic Word-of-Mouth

S-R                Stimulus-Response Theory

SPSS               Statistical Package for Social Science

MLR                Multiple Linear Regression

ANOVA              Analysis of Variance

VIF                Variance Inflation Factor

# PREFACE

The growing influence of social media marketing on consumer behavior particularly in the fashion branded jewellery industry, serves as the foundation for this research. With rapid digital transformation and increasing reliance on social media platforms, brands continuously refine their marketing strategies to engage consumers more effectively. This study explores the impact of specific social media marketing activities such as entertainment, interaction, electronic word-of-mouth (E-WOM), and trendiness on consumer brand engagement (CBE). However, limited research exists on how these factors influence consumer engagement, particularly in the context of fashion branded jewellery.

Understanding consumer engagement on social media is essential for businesses aiming to strengthen brand loyalty and enhance marketing effectiveness. Despite the widespread adoption of digital marketing strategies, gaps remain in assessing how various social media elements contribute to consumer-brand relationships. This study seeks to examine the effects of social media marketing activities on CBE, offering insights into consumer behavior and brand engagement in the digital landscape. By addressing these gaps, the research contributes to a deeper understanding of social media marketing's role in the fashion branded jewellery industry.

# ABSTRACT

Social media marketing has changed the way brands connect with customers, especially in the fashion branded jewellery industry in Malaysia. This study will use the Stimulus-Response Theory to understand how brand's marketing efforts on social media influence consumer engagement. The study focuses on social media marketing activities like entertainment, interaction, electronic word-of-mouth and trendiness as the "stimuli" and looks at how these lead to consumer brand engagement as the "responses." Data will be collected from 195 respondents through surveys and analyzed using SPSS software. This study can provide useful ideas for marketers to improve their social media strategies and stay ahead in the competitive fashion branded jewellery market. The research also will offer guidance for future studies to better understand how social media marketing affects consumer brand engagement.

Keywords: Social Media Marketing, Stimulus-Response Theory, Consumer Brand Engagement, Fashion Branded Jewellery, Consumer Behavior

# CHAPTER 1: RESEARCH OVERVIEW

## 1.0   Introduction

The research background, problem statement, research questions, research objectives, and significance of the study are all described in this chapter.

## 1.1   Research Background

Social media has become a participatory platform where users are encouraged to interact, connect, and exchange ideas and opinions with brands and other people with common interests due to the development of Web 2.0 applications (Cheung, Pires, Rosenberger, Leung & Sharipudin, 2021). Several social media platforms have emerged as a result of quick advances in information technology, which have changed how brands interact with and provide value to their consumers (Kumar, 2018).

In the last year, the number of people using social media has risen by 266 million (5.6%), with 5.04 billion people worldwide at the beginning of 2024 (Kemp, 2024). Currently, social media is used by more than 58% of people on the globe (Vancouver, 2022). Social media marketing enables brands to leverage online platforms to advertise products and services, reaching a larger audience compared to traditional methods (Magno, 2023). Consumer preferences and buying decisions are significantly influenced by social media platforms, as seen by the 63% of consumers who use them to get fashion inspiration (Muturi, 2024). In the fashion brand, social media marketing is crucial since it shapes customer views and behaviors in addition to increasing brand awareness (Bilgin, 2018).

Social media platforms such as Instagram, Facebook, Twitter (X), and TikTok are becoming more and more integrated into marketing strategy, which highlights this shift and enables brands to interact with consumers in new and innovative ways (Jeswani, 2023). Although WhatsApp and other social media platforms have quickly grown to be some of the most popular social media platforms particularly among younger users (Khalid, Adnan & Mohamed, 2023), but Facebook, Instagram, Tiktok, and Twitter (X) are the main focus of this study.

Based on the latest statistics, the favorite social media platforms as of January 2024 among users aged 16 to 64 years old, Instagram leads with 16.5%, followed by WhatsApp (16.1%), and Facebook and WeChat (12.8% each). TikTok (7.4%) and its Chinese counterpart Douyin (6.6%) show strong video platform appeal. Smaller shares are seen for X (3.2%), Telegram (2.4%), and Facebook Messenger (2.3%), while regional platforms like Kuaishou (1.6%) and Xiaohongshu (0.9%) cater to specific markets.

Figure 1.1: Favourite social media platforms
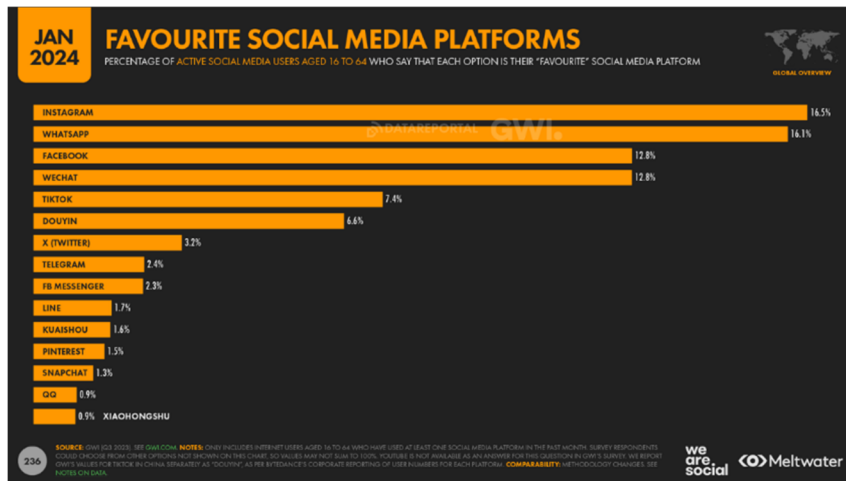


Source: Kemp (2024)

Consumer preferences in the Malaysian jewellery industry are shaped by a combination of social media marketing, cultural values, and varying financial capabilities. Due to their emotive branding and customized jewellery experiences, global companies like Pandora and Swarovski have become very popular. Storytelling is essential to building

brand loyalty and love (Dias & Cavalheiro, 2021). Similar to this, Tiffany & Co. has established itself as one of Malaysia's top jewellery brands by appealing to customers who appreciate classic style, cultural significance, and craftsmanship (Zhu & Li, 2024).

Furthermore, Celovis uses fashion collaborations and social media to increase its market share while targeting younger, budget-conscious customers with stylish, reasonably budget-friendly fashion jewellery. On the other hand, luxury brand Fendi positions its products as status symbols in order to reach out to high-income customers who value exclusivity, brand history, and authenticity (Austria, Peralta & Dacara, 2022). The jewellery market is still expanding and growing. According to Padmaragam (2023), social media marketing in particular has contributed to this growth.

Recent statistics indicate a growing trend toward interactive and community-driven marketing strategies, which have become central to the engagement and success of jewellery brands in the digital age. Globally, the fashion branded jewellery industry has switched from traditional marketing strategies to ones that are more dynamic, interactive, and focused on social media. This change is especially important in industries where influencer collaborations, user-generated content, live fashion shows, or shoppable posts have a big impact on consumer behavior (Rathore, 2019). According to Trad & Dabbagh (2020), user-generated content (UGC) has become increasingly popular as a result of firms encouraging customers to post their experiences and fashion sense online.

According to Kemp (2024), in Malaysia, 28.68 million people used social media, equating to 83.1 percent of the country's entire population in January 2024. The rise in social media users was around 4.8 million (20.0%) between early 2023 and the beginning of 2024. Social media is a great way for businesses to get in touch with potential consumers since Malaysians use it for a daily average of 2 hours and 48 minutes and they interact with 8 platforms every month. There is a modest gender gap in this digital world, with male users accounting for 55.7% and female users for 44.3%. With over 113.6% of adults and 85.4% of internet users having user identities, social media penetration is particularly high among adults, indicating that many Malaysians maintain multiple profiles.

Figure 1.2: Overview of social media use in Malaysia 2024



Source: Kemp (2024)

Additionally, Malaysia ranks among the top 5 countries in the world and has the highest social media penetration rate in Southeast Asia (SEA) (Marketing Signal Lab, 2019), providing fashion branded jewellery businesses a greater chance to use social media as a powerful marketing tool. Several significant changes are influencing Malaysia's demand for fashion-branded jewellery in 2024. The Malaysian jewellery industry is expected to exceed $1.90 billion (RM8.93 billion) in market volume between 2023 and 2029, growing at a compound annual growth rate (CAGR) of 3.70%. As disposable income and middle-class wealth increase, it also increases the demand for branded and luxury jewellery (6Wresearch, 2024).

Research showed that young consumers born between 1980 to 2000 have unique buying habits that are impacted by social media interactions and brand awareness, making them a primary target for fashion brands (Rahman, Hossain, Hoque, Rushan & Rahman, 2020). Furthermore, Young consumers have become the primary target audience in the luxury goods industry and they hold the key to the future of jewellery brands, as their tastes and purchasing patterns increasingly shape market trends (Jiang and Lyu, 2023). Therefore, brands that want to succeed in this changing environment need to recognize and accommodate the values, fashions, and preferences for digital interaction that appeal to younger customers.

In the study of the effect of social media marketing on the purchase intentions of young consumers aged between 18 to 45 years old in Malaysia, Ong, Ng & Ng (2023)

highlighted that young consumers are very receptive to interactive and engaging material, which increases their propensity to have a positive opinion of businesses. Young consumers frequently spend a lot of leisure time on social media platforms like Facebook and Instagram, where they not only discover new jewellery brands but also engage with them by likes, comments, and shares, which fosters a feeling of community around the brand (Gómez et al., 2019). Thus, consumers between the ages of 18 and 45 years old are especially impacted by the influence of social media marketing on brand interaction in the fashion-branded jewellery industry.

Fashion branded jewellery now depends on Facebook and Instagram among other platforms to interact with consumers. The increasing use of social media by brands makes it easier for them to interact with consumers, advertise their products, and influence their decisions. Fashion brands jewellery use these channels to showcase their most recent designs, receive direct feedback, and create stronger connections with consumers (Yasmin, Farooq & Zreen, 2018).

As consumers look more and more for real and interesting material online, the shortcomings of conventional marketing strategies are becoming more obvious. Perceived social media marketing efforts have a substantial influence on brand loyalty. The majority of research on social media marketing effects from the standpoint of branding literature is largely exploratory and devoid of empirical investigations (Hollebeek, Glynn & Brodie, 2014).

Even though the amount of research on social media marketing is increasing, there is still a deficiency of empirical research that particularly studies how social media marketing affects consumer brand engagement (CBE) in the jewellery industry. Without thoroughly examining its implications for CBE, the majority of research has examined social media marketing's impacts from the standpoint of branding (Vinay, 2023). The knowledge of how social media marketing (SMM) affects CBE is still lacking, and it is still considered a relatively new marketing tool (Ashley and Tuten, 2015; Rohm, Kaltcheva & Milne, 2013; Dessart, Veloutsou & Morgan-Thomas, 2015).

### 1.1.1  Social Media Marketing (SMM)

Social media marketing (SMM) is now recognized as an important part of current advertising strategies, especially in fashion industries where interaction with consumers is important. SMM is described as "a type of internet marketing that uses social media platforms to achieve marketing communication and branding goals" (Shrestha, Karki, Bhushan, Joshi & Gurung, 2023). Social media's interactive features let brands speak to consumers directly, creating a two-way conversation that can improve consumer trust and brand perception (Dwivedi et al., 2020). A high usage of social media marketing could increase brand value awareness, which in turn could increase brand awareness and consumer engagement. Consumers tend to buy a product when they are more interested in it (Kim & Ko, 2012).

Consumer behavior is greatly influenced by social media marketing (SMM), especially when it comes to fashion branded jewellery. For instance, Pandora effectively uses user-generated content to get users to post their jewellery designs on social media sites like Instagram, which strengthens brand loyalty and promotes community. Bulgari showcases the brand's luxury essence through creating excitement and appealing to more consumers through high-profile celebrity relationships and extravagant product releases. Brands like Gucci employ influencer partnerships and visually attractive material to generate emotional connections through storytelling on platforms like Instagram, all while maintaining the exclusivity of the brand (Perkins, 2023). Social media marketing (SMM) may increase consumer engagement by providing immersive and tailored experiences, which will eventually improve brand loyalty.

According to Cheung et al. (2020), SMM is widely used by marketers in Asia as their primary marketing approach, with the goals of increasing consumer confidence in brands, consumer-brand relationships, and purchase intention. For example, Chan and Guillet (2011) offer an SMM framework for marketers in Hong

Kong, highlighting the significance of sharing interesting content and delivering tailored, interactive information to grab customer attention and enhance repurchase intentions. Similarly, Shih, Lin & Luarn (2014) discovered that Xiaomi successfully fosters trust and increases sales through its fan-centric SMM efforts, which include engaging content and online reviews. According to Gao and Feng (2016), engaging and thorough SMM promotes customer loyalty by building a reliable brand image. Moreover, Prasad, Garg & Prasad (2019) concluded that interactive social media marketing (SMM) with feedback mechanisms and electronic word-of-mouth (E-WOM) greatly increases consumer-brand connections and long-term brand trust, which in turn increases purchase intentions.

For this study, SMM is defined as using social media platforms to communicate marketing messages and achieve branding objectives. Its ability to create interactive, two-way conversations helps brands build trust, increase engagement, and improve loyalty. By exploring how SMM impacts consumer brand engagement, the research can strengthen consumer-brand relationships and drive business success in the competitive jewellery industry. According to Seo & Park (2018) state that social media marketing activities encompass a variety of elements, including the following: entertainment, interaction, electronic word-of-mouth (E-WOM), and trendiness.

## 1.2   Research Problem

Social media's explosive growth as a tool for marketing has altered how consumers connect with brands, especially in the fashion-branded jewellery industry. Traditional marketing techniques are giving way to more dynamic and engaging methods that utilize social media platforms. This transition is what defines this change. There is still an obvious lack of research that specifically studies how social media marketing (SMM) impacts consumer brand engagement (CBE) in this context, even as fashion

companies are depending more and more on SMM to interact with customers. Previous studies have mostly concentrated on branding literature and did not sufficiently investigate the precise processes by which SMM impacts CBE, especially in the jewellery sector (Algharabat & Rana, 2020; Changani, Kumar & Tripathi, 2023; Dessart, 2017; Fetais, Algharabat, Aljafari & Rana, 2022; Schivinski, Pontes, Czarnecka, Mao, De Vita & Stavropoulos, 2022; Cheung, Pires & Rosenberger, 2020).

Malaysia's jewellery industry is expanding significantly and the majority of this increase is attributable to social media marketing strategies that are effective. 83.1% of Malaysians are active social media users which emphasizes the opportunity for companies to interact with a large audience on these platforms (Amanda, 2024). It is apparent that social media marketing is popular, but limited is known about how different SMM activities, such as entertainment, interaction, Electronic word-of-mouth (E-WOM), and trendiness, might improve CBE. While previous research has examined these factors, it primarily focuses on industries like airlines and smartphones, leaving a gap in understanding their impact on the jewellery industry (Cheung et al., 2020; Seo and Park, 2018).

Entertainment is an essential component of social media marketing since it draws consumers in and improves their relationship with brands overall (Faisal & Ekawanto, 2022). Traditional advertising has given way to more interesting and entertaining content as a result of the emergence of platforms like Instagram and Facebook. According to research, consumers are more likely to interact with brands that provide entertaining content. This can lead to improved brand knowledge and loyalty (Suraweera & Jayathilake, 2021). Therefore, investigating how entertainment impacts consumer brand engagement is important for brands to develop more effective marketing strategies that capture target consumers.

Furthermore, it is becoming more widely accepted that traditional marketing approaches fall short of current expectations of consumers, consumer behavior and company practices have been altered by the usage of social media and the internet (Dwivedi, Ismagilova, Hughes, Carlson, Filieri, Jacobson, Jain, Karjaluoto, Kefi, Krishen, Kumar, Rahman, Raman, Rauschnabel, Rowley, Salo, Tran & Wang, 2020).

The difficulty is in producing content that appeals to consumers while upholding the authenticity and integrity of the brand. Thus, understanding the factors that affect consumer interaction in relation to social media becomes essential for companies navigating this complicated environment to keep up a competitive edge (Hazzam, 2021).

Besides, E-WOM is widely seen as an effective instrument for shaping consumer attitudes and behaviors. The digital landscape enables customers to share their experiences and opinions quickly, which can have a big impact on brand reputation and consumer trust (Hollebeek & Macky, 2018). Understanding how E-WOM interacts with SMM activities to affect CBE is important, especially because consumers prefer peer recommendations over traditional advertising (Tarabieh, 2022). Despite its potential to increase consumer brand engagement, the dynamics of EWOM in the jewellery industry are yet mainly unknown.

Nowadays, consumer preferences tend to shift quickly in the fashion branded jewellery industry, jewellery brands often release new products every few months, reflecting the importance of trendiness as a key factor in their marketing strategy. Brands must be able to remain current and fashionable to attract and maintain consumers, especially younger ones who are frequently at the forefront of fashion trends. Social media platforms enable trends to spread quickly, allowing brands to respond quickly to shifting consumer preferences (Aguilar, Ongon, Samulde, Cleofe, Gerpacio & Melo, 2022). Brands may create more successful advertising strategies that connect with their target audience by looking into how trendiness affects consumer brand engagement.

The rapid evolution of social media platforms presents challenges for brands, particularly in the fashion-branded jewellery industry, where consumer brand engagement is important for maintaining a competitive edge (Zhang, Li, Zhong & Wang, 2024). According to Park & Jiang (2020), as social media landscapes shift, companies must adapt to attract customers and build brand loyalty. Engaged customers enhance brand awareness and influence purchasing decisions through shared experiences and discussions (Gómez, Lopez & Molina, 2019). Therefore, this study

addresses the existing research gap by exploring how social media marketing activities impact CBE in the fashion branded jewellery industry.

## 1.3   Research Objectives

The primary aim of this research is to explore how social media marketing activities affect consumer brand engagement within the context of fashion-branded jewellery in Malaysia. This research is important because of how quickly social media has developed as a marketing tool along with how much of an impact it has on consumer behavior. The research's objectives are intended to give an organized strategy for understanding this phenomenon, which flows naturally from the identified problem statement.

1. To examine the relationship between entertainment and consumer brand engagement.
2. To examine the relationship between interaction and consumer brand engagement.
3. To examine the relationship between electronic word-of-mouth (E-WOM) and consumer brand engagement.
4. To examine the relationship between trendiness and consumer brand engagement.

## 1.4   Research Questions

To achieve these objectives, the following research questions will guide the study:

1. Is there a significant relationship between entertainment and consumer brand engagement?

2. Is there a significant relationship between interaction and consumer brand engagement?

3. Is there a significant relationship between electronic word-of-mouth (E-WOM) and consumer brand engagement?

4. Is there a significant relationship between trendiness and consumer brand engagement?

## 1.5   Research Significance

This study advances the understanding of social media marketing in the Malaysian fashion branded jewellery industry, which is the main reason for its importance. By examining the relationship between social media marketing activities and consumer brand engagement, this study can provide valuable insights for marketing scholars.

Secondly, this study provides an opportunity to improve the understanding of consumer behavior in the digital environment. By identifying how certain social media activities such as entertainment, interaction, electronic word-of-mouth (EWOM), and trendiness influence consumer brand engagement, this study helps reduce the gap between social media marketing theory and consumer psychology. This understanding could guide future academic research on how emerging social media platforms influence consumer brand engagement in other regions or industries.

Furthermore, this study provides a deeper understanding of the main motivators and barriers to consumer engagement on social media. By identifying factors that enhance or inhibit engagement, this study will provide a framework for future research on digital consumer behavior. Scholars can build on this foundation to further investigate how social media marketing strategies can be optimized to foster stronger consumer engagement across industries.

Finally, this study extends to the current debate on the role of social media platforms in shaping consumer-brand interactions. Its findings not only provide insights into the specific context of fashion branded jewellery in Malaysia but also have broader implications for understanding the evolution of consumer engagement in the global digital landscape. This knowledge might be an important source of information for further studies and theory development in the field of digital marketing and brand management.

## 1.6 Conclusion

This chapter concludes by outlining the crucial role that social media marketing plays in influencing consumer brand engagement in Malaysia's fashion branded jewellery industry. There are special chances on social media for companies to engage more effectively with consumers. This insight is critical for companies looking to improve their engagement strategies and build stronger relationships with consumers. In conclusion, this research aims to provide fashion branded jewellery businesses with the knowledge needed to successfully manage social media marketing and use it to forge closer bonds with consumers.

# CHAPTER 2: LITERATURE REVIEW

## 2.0   Introduction

Theory of Stimulus-Response (S-R Theory) will be adopted in this study. This framework will facilitate the examination of social media marketing activities, which include entertainment, interaction, electronic word-of-mouth (E-WOM), and trendiness as independent variables, and consumer brand engagement (CBE) as the dependent variable. The proposed conceptual framework and  development of the hypotheses will be included to be discussed further.

## 2.1   Underlying Theory

This study will apply Theory of Stimulus-Response (S-R Theory). This theory is discussed in the following subsections.

### 2.1.1 Theory of Stimulus-Response

Stimulus-Response (S-R) Theory proposed by Edward Lee Thorndike in 1905, holds that external stimuli directly cause behavior, acting as a trigger for a reaction without the involvement of internal cognitive processes (Islam, 2015). In psychology, the S-R theory is a fundamental idea that describes how people may

respond in particular ways to external stimuli (Islam, 2015). The S-R framework is based on behaviorism, which emphasizes observable behaviors over interior mental processes. It is based on the idea that behavior can be viewed as a response to outside stimuli, emphasizing the role that reward plays in behavior modification as well as the time link between stimuli and responses (Brendl & Sweldens, 2023).

According to Fripp (2023), this theory is a cornerstone psychological concept in marketing, environmental cues have a direct impact on customer behavior. Marketers may produce targeted stimuli like advertisements or interesting content, to encourage responders or potential customers to perform an action such as making a purchase or registering for a service.

S-R theory has been used in marketing to examine how consumers behave, especially in reaction to marketing stimuli. For example, a consumer can experience a positive response to a brand following frequent exposure to its advertisements in marketing, illustrating the conditioning part of S-R theory. The theory's simplicity enables researchers to create interventions that can effectively affect behavior by changing the stimuli offered to individuals (Qudratullah, 2023).

Furthermore, Singh, Moeller & Frings (2016) have investigated the generalization of stimulus-response episodes and found that prior experiences with stimuli had a major impact on present reactions, this further supports the S-R Theory in cognitive processes. Not only this, Vartak, Jeurissen, Self & Roelfsema (2017) investigated the effects of rewards and attention on learning using a trial-and-error method based on the S-R Theory. Participants gained the ability to associate particular motor activities with particular visual stimuli. The study discovered that only the icons people concentrated on were successfully learned, while those they disregarded showed no learning, despite being given and rewarded equally. This lends credence to S-R Theory by emphasizing the role of attention as a "filter," helping to strengthen the link between stimuli and responses. Therefore, focusing on specific stimuli causes them to stand out, making it simpler to associate them with the appropriate actions.

To investigate how social media marketing stimuli affect consumer brand engagement with fashion branded jewellery, this study will use the S-R Theory as a basic framework to examine how targeted stimuli – entertainment such as visually appealing postings, interaction for interactive content, E-WOM such as comments or product reviews and trendiness which include innovative ideas that act as external triggers to elicit responses to build consumer brand engagement.

## 2.2 Review of Variables

### 2.2.1 Consumer Brand Engagement (CBE)

Consumer brand engagement (CBE) refers to how much consumer actively engages with a brand, which can strengthen their emotional bond and brand loyalty (Martini, Shidqi, Hurriyati & Widjajanta, 2022; Tafesse, 2016; Hollebeek et al., 2014). CBE includes the behavioral, emotional, and cognitive aspects of consumers' encounters with brands, all of which are important to building trust and increasing brand loyalty (Deng, Hine, Ji & Wang, 2020; Hepola, Karjaluoto & Hintikka, 2017; Dessart, 2017).

CBE is crucial as it can impact consumer behavior and foster brand loyalty. Higher levels of CBE correspond with enhanced brand loyalty because consumers are more likely to advocate for the brand and engage in repeat purchasing behaviours (Fernandes & Moreira, 2019; Ooi et al., 2020; Aljuhmani, Elrehail, Bayram & Samarah, 2022). Brands that are successful in increasing consumer brand knowledge have a favorable impact on CBE and can increase their popularity (Cheung et al., 2021).

CBE has been used as a dependent variable in numerous studies to investigate its causes and effects. According to Gómez et al. (2019), consumers are more likely to interact with content associated with their favorite brands when they have a high level of connection with the brand's social media platforms. Furthermore, Cheung et al. (2020) offered a comprehensive framework for understanding CBE, emphasizing its importance in the process of creating a brand and linking it with consumer attitudes.

Moreover, Ooi, Yeap & Low (2020) investigated the function of CBE in the telecoms industry and discovered that cognitive, emotional, and behavioral components all influence brand loyalty. In the same way, Samarah, Bayram, Aljuhmani & Elrehail (2021) looked into how brand involvement and interactivity affected CBE in the airline industry, emphasizing how perceived brand involvement increases CBE on social media platforms.

Consumer Brand Engagement (CBE) is important to study because it shows how consumers connect with a brand through actions, feelings, and thoughts. In my research, CBE is defined as how actively consumers interact with a brand. It helps to understand how social media marketing affects these connections, making it easier to build trust, stronger relationships, and loyalty with consumers in fashion branded jewellery.

## 2.2.2 Entertainment

According to Agichtein, Castillo, Donato, Gionis & Mishne (2008), entertainment occurs when businesses design interactions that consumers find enjoyable and playful on social media platforms. Entertainment has an important role in shaping the behavior and response of consumers on social media by eliciting good emotions or feelings about the brand (Bilgihan, 2018). When it comes to social media, entertainment relates to how much consumers may find interesting,

thrilling, and funny content on these platforms (Gallaugher and Ransbotham, 2010). Entertainment on social media may positively motivate people, enhance participation, and cause consumers to use social media more frequently (Seo and Park, 2018).

Entertainment-related activities on social media, such as playing games, uploading videos, and participating in contests, could make people feel good about themselves and encourage consumers to interact with brands on these social media platforms. Other than that, Marketers use social media to entertain and gratify consumers' need for enjoyment by sharing images and clear details on products (Cheung et al., 2020). According to Harun and Husin (2019), engaging content not only attracts consumers but also improves their overall satisfaction, resulting in increased engagement and loyalty to brands. If brands post entertaining content on social media, consumers will interact with the brand's social media accounts, this affects companies' increased in brand awareness and image (Lamkadem and Ouiddad, 2021).

After that, Kharisma & Haryono (2023) show the impact of social media marketing activities on consumer decisions and awareness of the brand. This past study discovered that engaging and entertaining content will increase brand awareness and affect consumer decisions. Moreover, Malarvizhi, Mamun, Jayashree, Naznen & Abir (2022) showed that entertaining content on social media improves brand awareness, evaluating the view that entertainment is an essential component of efficient social media marketing strategies.

In this research, entertainment is the extent to which consumers find social media content interesting, enjoyable, and amusing. By analyzing how entertaining content impacts Consumer Brand Engagement (CBE), this study can identify effective strategies for brands to enhance CBE, build stronger relationships with consumers, and foster brand loyalty in fashion branded jewellery.

### 2.2.3 Interaction

Interaction on social media platforms involves two-way discussion of opinions and information sharing (Dessart, Veloutsou & Morgan-Thomas, 2015; Kim and Ko, 2012). This enables consumers to have conversations regarding certain products or brands on social media platforms with like-minded consumers (Muntinga, Moorman & Smit, 2011). By using social media to encourage interactive connection between brands and consumers, it is possible to get real-time responses on the product and brand, and also the needs and opinions (Bilqin, 2018). Social media platforms such as Facebook, Instagram, YouTube, Twitter (X), and TikTok allow companies to rapidly and continually send out updates to all followers on something specific. Social networks facilitate communication through live broadcasting, and consumers may obtain content with ease (Fischer & Reuber, 2010).

Interaction is defined as the exchange of opinions and information between consumers and brands through activities such as comments, likes, shares, and direct messages on social media platforms. By studying interaction, this research aims to explore how active participation and feedback from consumers enhance consumer brand engagement, helping brands build stronger connections and improve loyalty in fashion branded jewellery.

Research shows that increasing consumer engagement and brand loyalty are correlated with increased engagement in social media platforms (Matusin, Matusin, Nasution & Irma, 2023). According to Naem and Okafor (2019), online communities give consumers a platform for communication where they may engage with friends and family and talk about a variety of things. Furthermore, by promoting involvement and feedback, interactive content like surveys, quizzes, and live sessions can improve consumer engagement even more (Matusin et al., 2023). According to Manthiou, Godey, Pederzoli, Rokka, Aiello, Donvito & Singh (2016) investigated the impact of interactive social media marketing activities on brand equity and consumer behavior, emphasizing the importance of interaction

in developing strong brand-consumer relationships. Therefore, this study will explore how consumer feedback and active participation improve consumer brand engagement.

## 2.2.4 Electronic-word of mouth (E-WOM)

The emergence of the internet brings about a new approach to word-of-mouth communication, which represents the start of what is known as electronic word-of-mouth (E-WOM). Word-of-mouth communication via electronic means (E-WOM) that is both committed and emotive (Ningrum & Roostika, 2021). Consumers' own perspectives about their experiences with brands or products may be found in E-WOM through product reviews, testimonials, comments, and social media posts. Consumers frequently turn to E-WOM suggestions and views from unbiased peers as a source of information that they consider to be more reliable and objective than direct brand promotion (Rahaman, Hassan, Asheq & Islam, 2022). Consumers' engagement with social media for information sharing, uploading, and exchange can be referred to as the level of E-WOM (Kudeshia and Kumar, 2017).

E-WOM has developed as an important component in the digital marketing landscape. The sharing of thoughts, experiences, and suggestions regarding goods, services or brands through online channels is known as electronic word-of-mouth (E-WOM) and it has a big impact on how consumers behave and decisions making. E-WOM is important because it can give consumers real insights from peers, which are frequently seen as more reliable than traditional advertising techniques. This transition towards E-WOM is part of a larger trend in which consumers increasingly rely on digital interactions to guide their purchasing decisions, particularly in the fashion industry where trends and brand perceptions can change

quickly (Stefanny, Pratikto & Hermawan, 2022; Indriana, Sholahuddin, Kuswati
& Soepatin, 2022).

According to Kim & Ko (2012), E-WOM can improve brand equity by influencing
consumers' perceptions of and actions towards luxury brands. Positive E-WOM
may be used by brands to improve their reputation, win over consumers' trust, and
sway their buying decisions. On the other hand, negative E-WOM can damage a
brand's reputation and erode consumer confidence (Adzhani & Widodo, 2023).
According to Indriana et al. (2022), study has explored the role of E-WOM in the
context of halal cosmetic products and found that it has a positive impact on
purchase intentions due to its impact on brand image. Furthermore, Rahman and
Mannan (2018) stated that customers frequently view E-WOM as a reputable
source of information, which can lead to increased confidence and ultimately
affect their purchasing decisions in the fashion industry. Thus, E-WOM is crucial
as it influences consumer perceptions, builds trust, and impacts purchasing
decisions, making it an essential factor in shaping CBE.

### 2.2.5 Trendiness

Trendiness is the word that describes SMM activities that are thought to produce
fashionable content (Kim and Ko, 2012; Yadav and Rahman, 2017). According to
Godey et al. (2016), this trending content encourages customers to interact with
the brand and make more informed purchases by providing them with up-to-date
fashion ideas. Trendy activities also excite consumers with fresh and innovative
ideas, keeping them informed about social contexts and promoting brand
engagement (Godey et al., 2016). Furthermore, trendiness describes the degree to
which a brand disseminates information about itself that is current, contemporary,
and trending topics (Naaman, Becker & Gravano, 2011).

Trendiness is important in SMM activities since it improves brand visibility and consumer connection. Brands can drive consumer interest and excitement by offering them new and unique ideas, which are critical for preserving consumer loyalty and driving repeat purchases (Gabrielli, Baghi & Codeluppi, 2013). Trendy content connects brands and consumers, allowing for two-way interaction that can lead to enhanced brand trust and good reviews (Algharabat, Rana, Alalwan, Baabdullah & Gupta, 2019). According to Bilal, Zeng & Ming (2020), brands are more likely to engage consumers and influence their decisions to buy if they successfully integrate popular content into their marketing strategy.

Trendy content not only attracts consumer attention but also encourages deeper interaction with brands since it corresponds with consumers' need to stay current and relevant in their fashion choices (Cheung et al., 2021). Trends have the potential to shape consumer behavior and allow consumers to live the lifestyles they desire by increasing consumers' brand awareness (Ningrum & Roostika, 2021). Consumers and marketers may work together to provide trending content, including product updates and reviews, which enhances favorable consumer impressions of the company and fosters brand trust (Godey et al., 2016; Manthiou et al., 2016).

Therefore, trendiness is important for social media marketing (SMM) since it attracts consumers with new and relevant content, encourages deeper connection, builds brand trust, and influences consumer behavior through enhanced consumer brand engagement.

## 2.3    Conceptual Framework

Below conceptual framework illustrates the relationships among key variables in a study, providing a visual and theoretical foundation for understanding the research problem. Figure 2.3 presents the conceptual framework for this study, which examines how social media marketing activities influence consumer brand engagement in the context of fashion branded jewellery. In this framework, social media marketing activities comprised of entertainment, interaction, electronic word-of-mouth (E-WOM), and trendiness are the independent variables. Consumer brand engagement is stated as the dependent variable. The framework emphasizes how the strategic use of social media marketing activities can enhance consumer brand engagement among consumers, particularly in the competitive fashion jewellery industry.

Figure 2.3: Conceptual framework
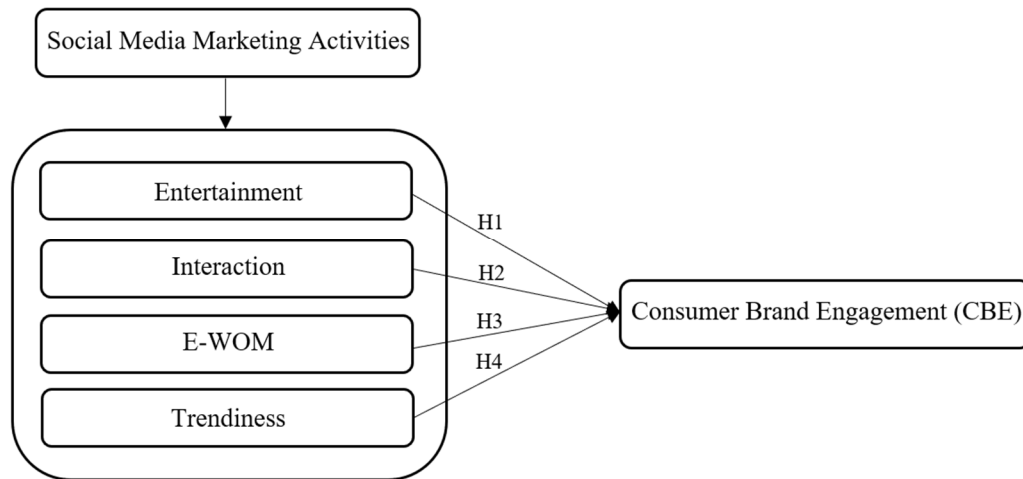


Source: Developed for the research

## 2.4    Hypotheses Development

### 2.4.1 Relationship between Entertainment and Consumer Brand Engagement

Social media marketing relies largely on entertainment to attract consumers and build strong emotional bonds with brands. Entertainment in social media marketing activities can account for a significant portion of the variation in consumer purchase intentions, indicating a clear connection to brand engagement (Noufa, Alexander & Shanmuganathan, 2022). In the fast-food industry, entertainment has a significant relationship with consumer brand engagement since it makes consumers' experiences memorable. Examples of this include games, contests, and interactive movies. Entertaining content encourages customer interactions by motivating people to create and distribute brand-related material, increasing exposure and strengthening engagement (Hanaysha, 2021).

Supotthamjaree and Srinaruewan (2021) showed how fun in social media advertising and consumer brand engagement (CBE) have a significant relationship. Entertainment has an impact on CBE by giving consumers enjoyable and memorable experiences with content like Facebook videos. Videos that encourage co-creation make consumers feel included, allowing them to share their feelings with the community and incorporate the brand into their discussions. This promotes deeper engagement with enjoyable content promoting consumer participation, interaction, and virality, making it a successful instrument for aligning with the lifestyles of current online audiences. Cheung et al. (2020) discovered that when it comes to high-involvement products like smartphones, entertainment on social media does not have a significant relationship with CBE. Even though entertainment components may attract attention, they are frequently passive consumed, and as CBE involves active participation, entertainment by

itself is ineffective at fostering deeper brand engagement. Based on findings from previous research, the following hypothesis are proposed:

H1: There is a significant relationship between entertainment and consumer brand engagement.

## 2.4.2 Relationship between Interaction and Consumer Brand Engagement

Social media's interactive features enable brands to communicate with consumers directly, strengthening their feeling of belonging and community. According to Hazzam (2021), interactive social media marketing activities have a significant impact on CBE for people of all ages. Though younger consumers such as Millennials and Generation Z, tend to have a higher and more significant involvement because they prefer innovative concepts and trendiness in brand communications than Millennials. Furthermore, social media platform interaction has a significant relationship on how consumers interact with the brands, which emphasizes the importance of interactive elements in enhancing consumers' cognitive, emotional, and behavioral connections with the brand. Stronger brand relations can be developed by including consumers in interactive content, which will improve brand awareness, image, and knowledge overall (Cheung et al., 2020).

Bilal et al. (2020) demonstrated a significant relationship between interaction and CBE. Interaction with social media brand pages encourages consumer-brand communication by allowing consumers to leave comments, discuss their experiences, and connect with other users. This increases awareness of the brand and strengthens consumer brand loyalty. After that, Kusuma, Endayani & Khouroh (2024) discovered that interaction and CBE do not have a significant relationship. This suggests that brands' social media-based interactive content does

not successfully increase Consumer Brand Engagement (CBE). Young consumers value connections that are relevant, authentic, and add actual value. Engagement between the brand and its customers is not improved by encounters that are perceived as irrelevant or annoying. Based on findings from previous research, the following hypothesis are proposed:

H2: There is a significant relationship between interaction and consumer brand engagement.

### 2.4.3 Relationship between Electronic Word-of-mouth (E-WOM) and Consumer Brand Engagement

In digital marketing, electronic word-of-mouth (E-WOM) has become a powerful tool that allows brands to interact with consumers by encouraging interactive conversations and sharing user-generated content. According to Srivastava & Sivaramakrishnan (2020), E-WOM has significantly influenced Consumer Brand Engagement (CBE) through its multidimensional aspects, including volume, valence, and content quality. These components enable meaningful brand-consumer interactions in digital environments, where engagement is fostered via E-WOM activities like reviews and conversations. Furthermore, Suleman (2024) emphasizes the positive correlation between E-WOM and CBE, particularly in the context of fashion brands. CBE is greatly impacted by E-WOM via social media marketing, with a powerful 73.3% influence. This happens because E-WOM makes it possible for consumers and brands to communicate in both directions, enabling brands to respond rapidly to feedback and create deep connections.

According to Jihad, Quoquab, and Sadom (2020), there is a significant relationship between E-WOM and CBE in the second-hand clothes (SHC) industry. E-WOM has significant effects on engagement because it functions as a stimulus to encourage consumer interaction, emotional attachment, and participation in SHC-

related activities. E-WOM allows consumers to connect and exchange opinions through platforms such as social media, seller pages, and online review sites, resulting in meaningful interactions that promote engagement. Besides, according to Kusuma et al. (2024), there is an insignificant relationship between E-WOM and CBE. E-WOM may not be able to effectively increase consumer brand engagement with brands if it comes from unidentified or untrustworthy sources, or if it appears overly promoted or lacks authenticity. This research implies that E-WOM may have less of an impact on how consumers perceive and interact with brands when it comes to high-engagement products. Based on findings from previous research, the following hypothesis are proposed:

H3: There is a significant relationship between electronic word-of-mouth (E-WOM) and consumer brand engagement.

## 2.4.4 Relationship between Trendiness and Consumer Brand Engagement

Since current trends frequently influence customer preferences, trendiness is crucial in the fashion branded jewellery industry. According to Hazzam (2021), trendiness in social media marketing has a significant relationship with CBE. Brands may encourage interaction with consumers, emotional connection, and loyalty by providing current and engaging information. Especially when it comes to quick fashion on Instagram, younger consumer is more receptive to trendy content, which increases their engagement and brand loyalty. Moreover, Huang, Saleh, and Zolkepli (2024) examine that trendiness has a significant relationship with CBE. Trendiness defined as a brand's alignment with current social and cultural trends, attracts consumers who are driven to keep abreast of new trends, which strengthens their emotional, behavioral, and cognitive bonds with the brands.

According to Liu, Shin, and Burns (2019), trendiness significantly correlated with CBE with social media content from luxury brands. By educating consumers on the newest products, fashion shows, and events such as live-streamed runway displays and behind-the-scenes looks, trendiness helps luxury brands preserve their aspirational image. Luxury brands may increase consumer interaction and further establish their status as stylish and appealing brands by regularly changing their social media content to suit current trends. According to Adzhani and Widodo (2023), trendiness and CBE are not significantly correlated. Trendiness can attract consumers at first by fitting in with popular culture, but it is unable to create deep emotional, behavioral, or cognitive bonds with the brands. This implies that trendy content by itself is not enough to create stronger ties between consumers and brands, showing the necessity for brands to concentrate on other engagement strategies to increase consumer involvement and brand loyalty. Based on findings from previous research, the following hypothesis are proposed:

H4: There is a significant relationship between trendiness and consumer brand engagement.

## 2.5   Conclusion

The definitions of each variable and the underlying theory are covered in this chapter. Along with the variable's definition, a hypothesis had been created for each independent variable.

# CHAPTER 3: METHODOLOGY

## 3.0 Introduction

The methodology of this study, including the research design, sample design, data collecting methods, construct instruments and proposed data analysis is covered in chapter 3.

## 3.1 Research Design

A research design is a methodical plan that outlines the strategies and methods used to address a research problem effectively. It acts as a fundamental for collecting, measuring, and analyzing data to ensure the research questions are answered accurately and reliably (Sumbl & Deeba, 2023). This involves defining research objectives, formulating hypotheses, identifying variables, selecting an appropriate sample, and determining data collection and analysis methods. In this study, quantitative data will be collected and analyzed using SPSS (Statistical Package for the Social Sciences) Version 30 to ensure precise and dependable results.

SPSS is widely used in social science research and is particularly popular among students and researchers in psychology, economics, and business studies (Rahman & Muktadir, 2021). It is also a reliable tool for forecasting and analyzing customer behavior in marketing and survey research. Survey responses will be coded and entered into SPSS. Descriptive statistics will be used to summarize demographic data (gender, age and income level) from Section A. To assess the internal consistency of items in Section C, which measures the independent variables

(entertainment, interaction, E-WOM and trendiness) and the dependent variable
(consumer brand engagement), a reliability analysis using Cronbach's alpha will be
conducted. Additionally, multiple linear regression analysis will be used to examine
the relationships between the independent and dependent variables, ensuring the
hypotheses are thoroughly tested. The multicollinearity test will examine the
correlation among independent variables.

### 3.1.1 Quantitative Research

Quantitative research will be used to measure the data while preserving the
objective or goal of the investigation. Quantitative research is distinguished by its
systematic examination of phenomena using numerical data collecting and
analysis. This technique is based on positivist philosophy, which holds that reality
can be objectively measured and quantified (Teherani, Martimianakis, Stenfors-
Hayes, Wadhwa & Varpio, 2015). Quantitative research's strength is its capacity
to generate trustworthy and broadly useful results using exacting statistical
techniques. For example, adaptive sample designs have been found to improve the
efficiency of data gathering in clinical studies, allowing for adjustments based on
interim results (Cui & Zhang, 2018). The impact of social media marketing on
consumer brand engagement in fashion-branded jewellery will be examined in this
study using quantitative research methods. Furthermore, Surveys can be used to
collect data that will be analyzed and research findings generated.

### 3.1.2 Descriptive Research

Descriptive research provides a detailed description of a phenomenon without changing variables. It focuses on describing the features of a population or phenomenon, frequently gathering information through surveys and observational techniques. This form of research is critical for developing hypotheses and understanding the study's environment (Baker, 2017). This type of research investigates population characteristics, detects challenges within groups or organizations, and examines variations in behaviors or practices between organizations or countries (Siedlecki, 2019). To measure both dependent and independent variables, a 5-point Likert scale was applied in the questionnaire used for this descriptive research. To investigate and establish connections between different variables, the study will collect and analyze data.

## 3.2   Sampling Design

The sample size is a specified set of people chosen from a defined demographic to serve as observation participants, and contributing to the study's objectives (Memon, Ting, Cheah, Thurasamy, Chuah & Cham, 2020).

### 3.2.1 Target Population

Young consumers especially those born between 1980 and 2000, exhibit distinctive purchasing patterns that are greatly impacted by brand awareness and social media interactions (Rahman et al., 2020). These young consumers are the primary target in the luxury goods industry, which is critical to the future of

jewellery brands because their preferences and purchasing patterns increasingly shape industry trends (Jiang & Lyu, 2023). Additionally, individuals that are between the ages of 18 and 45 years old respond particularly well to interactive and interesting social media content, which promotes favourable brand perceptions and increases brand interaction on sites like Facebook and Instagram (Ong, Ng & Ng, 2023; Gómez et al., 2019).

To appeal to a wider range of consumers, including males, marketers are realizing the importance of changing stereotypes about fashion accessories, such as jewellery. This change shows that jewellery is no longer solely classified by gender, reflecting a rising acceptance of gender identity in fashion (Al-Mutawa, 2016). According to Jamal & Goode (2001), show that self-image congruence influences consumer preferences across genders, implying that people of both genders seek jewellery that matches their self-concept and personal style. Moreover, the luxury jewellery industry is increasingly recognizing the importance of appealing to a diverse consumer base, further reinforcing the idea that jewellery is for everyone regardless of male or female (Pereira et al., 2019). Therefore, this study focuses on young consumers in Malaysia between the ages of 18 and 45 years old. Each responder must fulfil specific requirements to meet the objective of the study and improve reliability. Respondents must be within the designated age range and be citizens of Malaysia. They must also answer the screening question to meet the eligibility criteria.

## 3.2.2 Sampling Techniques

Sampling techniques can be separated into probability and non-probability methods. Probability sampling such as stratified sampling, ensures that every person of the population has an equal chance of being chosen, increasing sample representativeness (McCombes, 2023). Non-probability sampling methods such as

convenience sampling may add bias, but they can be effective in exploratory research where ideas are generated rather than tested (Khabbazian, Hanlon, Russek & Rohe, 2017).

The convenience sampling in the non-probability sampling method will be apply in this study to investigate how social media marketing affects consumer brand engagement with fashion branded jewellery. It depends on individual who freely decide to participate in an online questionnaire, this sampling technique allows for possible bias in participant selection. It is the duty of the researcher to recognize or correct selection bias, which is a prevalent feature of survey research. Certain participant types may be more likely to reply to online surveys, much like some people are more willing to join an online survey (Nikolopoulou, 2023). Convenience sampling is a popular and useful technique for quick data collecting and market research since it chooses participants based on how easily they can be reached by the researcher (McCombes, 2023).

### 3.2.3 Sample Size

Choosing the right sample size is essential to guarantee the validity and dependability of study results. Determination of sample size are frequently influenced by the significance level, intended power of the study, and predicted effect size (Cunningham & Johnson, 2012). Researchers can dynamically optimize their investigations by adjusting sample sizes in adaptive designs based on interim outcomes (Cui & Zhang, 2018). This adaptability may result in more reliable findings and more effective utilization of resources.

The "10-times rule" method has proven popular compared to other methods because it is the most straightforward and easy way to determine the sample size (Westland, 2010; Kock & Hadaya, 2018). The principle that the sample size should be greater than 10 times the maximum number of inner or outer models represents

the foundation of this method's linkages pointing at any latent variable in the model (Hair, Ringle & Sarstedt, 2011).

In this study, following the 10 times rule proposed by Hair et al. (2011), the required sample size was calculated by multiplying the largest number of 19 measurement items by 10, resulting in a minimum of 190. After that, an online survey generated with Google Forms is accessible to all possible responders and increases the possibility of reaching the intended audience. The survey was distributed via online platforms to ensure a diverse response. The survey link was shared through WhatsApp, Facebook, LinkedIn and Instagram to engage a broader respondent in Malaysia. Additionally, emails containing the survey form were sent to university students and individuals whose demographics aligned with the study's objectives, ensuring targeted and relevant participation.

## 3.3  Data Collection Methods

Data collection is a fundamental component of research methodology, particularly in quantitative studies. It involves the systematic gathering of information to address specific research questions (Bhandari, 2023). This section discusses the methods of data collection, focusing on primary data and the construction of instruments. Since the purpose of this study is to investigate the effects of social media marketing on consumer brand engagement in fashion branded jewellery among young consumers aged 18 to 45 years old in Malaysia, primary data collection is the most appropriate method for gathering relevant insights.

### 3.3.1 Primary Data

Primary data means the data collected firsthand by the researcher for a specific research purpose. The primary data is important for ensuring that the information is relevant and tailored to the research questions being investigated (Ajayi, 2023). Surveys, interviews, and experiments are common techniques for gathering primary data, and each can be planned to efficiently capture quantitative information. For example, surveys can be designed to obtain information from a large population, enabling statistical analysis of patterns and trends (Alabi & Bukola, 2023). These surveys must be designed so that the questions are linked with the constructs being examined, hence increasing the validity of the data collected (Taherdoost, 2022).

### 3.3.2 Research Instrument

The questionnaire was thoughtfully created in advance of this study to meet the objectives of the investigation and efficiently collect the necessary information. A review of existing literature on social media marketing and consumer brand engagement laid the groundwork for determining the important factors and constructs to measure. This review guided the formulation of the questionnaire items, ensuring that the questions were properly related to the study's conceptual framework. The questions were designed with clarity, simplicity and logical flow in mind, making them appropriate for Malaysia's target population of young consumers aged 18 to 45 years old.

A 5-point Likert scale was used for the questionnaire's closed-ended items, which allowed for quantitative analysis of participants' responses. In this study, the questionnaire is divided into three sections, beginning with the researcher's identity, contact details and a confidentiality guarantee to encourage respondent

participation. After that, section A covers the demographic profile of respondents, including gender, age and income level. Section B gathers general information related to respondents' jewellery purchasing preferences and social media usage habits. Finally, Section C focuses on the study's variables, with questions addressing four independent variables (entertainment, interaction, E-WOM, and trendiness) and one dependent variable (Consumer Brand Engagement). To uphold ethical standards, the questionnaire included an opening piece that explained the study's objective, assured participants of their confidentiality and emphasized voluntary participation.

### 3.3.3 Construct Instrument

Table 3.1: Construct Measurement

| Construct | Original Questionnaire | Adopted Questionnaire | Scale | Sources |
|---|---|---|---|---|
| Entertainment | 1. I believe that the contents on the social media pages of handloom clothing businesses are interesting. | 1. I believe that the contents on the social media pages of fashion branded jewellery are interesting. | 1-5 Likert scale, 1=Strongly disagree, 5=Strongly agree | Noufa, Alexander & Shanmuganathan (2022) |
| | 2. I feel relaxed when I am viewing the social media pages of | 2. I feel relaxed when I am viewing the social media pages of fashion | | |

| | handloom clothing businesses. | branded jewellery. | | |
|---|---|---|---|---|
| | 3. I see the pictures of handloom clothes on social media for the entertainment purpose. | 3. I see the pictures of fashion branded jewellery on social media for the entertainment purpose. | | |
| Interaction | 1. I believe the social media pages of handloom businesses interact with its followers/ customers. | 1. I believe the social media pages of fashion branded jewellery interact with its followers/ customers. | 1-5 Likert scale, 1=Strongly disagree, 5=Strongly agree | Noufa, Alexander & Shanmuganathan (2022) |
| | 2. I believe the social media pages of handloom businesses provide platforms for customers to share their reviews about handloom clothes. | 2. I believe the social media pages of fashion branded jewellery provide platforms for customers to share their reviews about the jewellery products or services. | | |

| | | | | |
|---|---|---|---|---|
| | 3. I believe that it is easy to find customer's reviews/ratings on<br><br>the social media pages of handloom businesses. | 3. I believe that it is easy to find customer's reviews/ratings on<br><br>the social media pages of fashion branded jewellery. | | |
| | 4. I believe that handloom businesses pay attention to customer's comments on their social media pages. | 4. I believe that fashion branded jewellery pay attention to customer's comments on their social media pages. | | |
| Electronic word of mouth (E-WOM) | 1. I believe that information sharing is possible on the social media pages of handloom businesses. | 1. I believe that information sharing is possible on the social media pages of fashion branded jewellery. | 1-5 Likert scale, 1=Strongly disagree, 5=Strongly agree | Noufa, Alexander & Shanmuganathan (2022) |
| | 2. I believe that it is easy to give my opinion on the social media pages of | 2. I believe that it is easy to give my opinion on the social media pages of fashion | | |

| | handloom businesses. | branded jewellery. | | |
|---|---|---|---|---|
| | 3. There is high likelihood that I recommend my friends/ family/ acquaintances to purchase the handloom clothes on the social media pages of handloom businesses. | 3. There is high likelihood that I recommend my friends/ family/ acquaintances to purchase the fashion branded jewellery on the social media pages. | | |
| | 4. I get opinion about the handloom clothes from people on the social media platforms. | 4. I get opinion about the fashion branded jewellery from people on the social media platforms. | | |
| Trendiness | 1. I believe that the social media pages of handloom businesses are trendy. | 1. I believe that the social media pages of fashion branded jewellery are trendy. | 1-5 Likert scale, 1=Strongly disagree, 5=Strongly agree | Noufa, Alexander & Shanmuganathan (2022) |
| | 2. I believe that the social media pages of handloom | 2. I believe that the social media pages of fashion branded | | |

| | | | |
|---|---|---|---|
| | businesses offer up-to-date information. | jewellery offer up-to-date information. | | |
| | 3. I believe that handloom businesses use latest content (pictures/ videos) on its social media pages. | 3. I believe that fashion branded jewellery use latest content (pictures/ videos) on its social media pages. | | |
| | 4. I believe that the social media pages of handloom businesses offer timely information. | 4. I believe that the social media pages of fashion branded jewellery offer timely information. | | |
| Consumer brand engagement (CBE) | 1. I am very focused when I see brands on social media. | 1. I am very focused when I see fashion branded jewellery on social media. | 1-5 Likert scale, 1=Strongly disagree, 5=Strongly agree | Zeqiri, Koku, Dobre, Milovan, Hasani & Paientko (2024) |
| | 2. Brands seen on social media make me feel very positive. | 2. Fashion branded jewellery seen on social media make me feel very positive. | | |
| | 3. Social media engages me | 3. Social media engages me | | |

| | during different | during different | | |
|---|---|---|---|---|
| | brand activities. | fashion branded | | |
| | | jewellery | | |
| | | activities. | | |
| | 4. I am in close | 4. I am in close | | |
| | contact with | contact with | | |
| | others who use | others who use | | |
| | the same brands | the same fashion | | |
| | as me on social | branded | | |
| | media. | jewellery as me | | |
| | | on social media. | | |

Source: Developed for the study

### 3.3.4 Pilot test

A preliminary pilot test will be carried out before the main research study to evaluate the reliability of various data collection tools and research methods. This pilot test's primary objective is to examine the research's efficiency and make any required modifications (In, 2017). Total 35 responses were gathered for this study through an online questionnaire. The Cronbach's Alpha results are presented in Table 3.2.

According to Said (2018), all variables have values above the recommended minimum validation level of 0.60. Every scale is within an acceptable and reliable range, as demonstrated by this. Therefore, all five of these variables' values have met the criteria and are reliable enough to be covered in this study for further investigation, as demonstrated by these above-average values.

According to Table 3.2, 35 respondents participated in a pilot test to evaluate the reliability using Cronbach Alpha. The results showed that all constructs indicated a reliable level of internal consistency, with Cronbach's Alpha values ranging from

0.705 to 0.771. Interaction had the highest reliability score at 0.771. Consumer Brand Engagement and Entertainment both at 0.718, followed by E-WOM at 0.714 and Trendiness at 0.705. Although there are variances, all results stay over the acceptable threshold of 0.7, indicating that the constructs are sufficiently reliable for further analysis.

Table 3.2: Cronbach's Alpha result

| No | Construct | Cronbach's Alpha | No. of Items |
|----|-----------|------------------|--------------|
| 1 | Consumer Brand Engagement | 0.718 | 4 |
| 2 | Entertainment | 0.718 | 3 |
| 3 | Interaction | 0.771 | 4 |
| 4 | Electronic Word-of-Mouth (E-WOM) | 0.714 | 4 |
| 5 | Trendiness | 0.705 | 4 |

Source: Develop for the study

## 3.4 Proposed Data Analysis

The proposed data analysis section describes the procedures that will be used to analyze the data acquired throughout the investigation. This part is important because it outlines how the data will be interpreted and what conclusions can be taken from it. The data will be separated into two categories: descriptive statistics and inferential statistics.

### 3.4.1 Descriptive Statistics

Descriptive statistics are a fundamental tool in data analysis, providing an overview of the data set and enabling comprehension of its basic characteristics. This approach involves calculating measures of central tendency (mean, median and mode) as well as measures of variability (range, variance and standard deviation). Since descriptive statistics serve as the basis for inferential statistical tests that compare variables, they must be included in the initial data analysis. To decrease the possibility of providing incorrect results, it is vital to present the most significant descriptive statistics using a methodical methodology (Kaur, Stoltzfus & Yellapu, 2018). It is important to highlight that descriptive statistics provide useful insights, but they do not allow for generalization beyond the sample data. Thus, they should be supplemented with inferential statistics to derive broader conclusions. The demographic data of the respondents is presented using descriptive statistics based on frequency distribution.

### 3.4.2 Reliability Test

Reliability test is determining the correlations between variables and evaluating the accuracy of commonly used scale measurements (Chiang, Jhangiani & Price, 2015). Reliable data is important when responding to research questions since a precise response is needed. The Cronbach's alpha was used in this study to evaluate each dimension's reliability, producing a consistent survey result. Cronbach's Alpha is sensitive to the number of items in a scale and may underestimate internal consistency reliability, therefore composite reliability is preferred for a more accurate assessment.

According to Said (2018), Cronbach's alpha value between 0.6 to 0.8 is considered acceptable. As a general rule, item-to-total correlations and inter-item correlations

are sufficient to assess concept validity quantitatively. A weak correlation exists
for positive and negative values if the inter-item correlation falls between 0.10 and
0.29, a medium correlation occurs when it falls between 0.30 and 0.49, and a
strong correlation occurs when it falls between 0.50 and 1.00. Furthermore, it is
not necessarily a good thing to have a very high alpha value (Taber, 2018).

After that, the reliability analysis's value can be interpreted using the Rule of
Thumb, as indicated in Figure 3.2 and extracted from Nawi, Tambi, Samat &
Mustapha (2020). It shows that scales are considered less reliable when the value
is under 0.6. If the value falls between 0.6 and less than 0.7, the scale's
dependability is thought to be moderate. When a scale's value is more than or equal
to 0.7 but below 0.8, it is deemed reliable. Moreover, Cronbach's alpha is regarded
as very good when it exceeds 0.8 but is below 0.9. Additionally, Di Gangi &Wasko
(2016) note that a Cronbach's alpha value of 0.70 is interpreted as indicating
favourable reliability.

Figure 3.2: Strength of Association Determination

| Alpha Coefficient Range | Strength of Association |
|---|---|
| < 0.6 | Poor |
| 0.6 to <0.7 | Moderate |
| 0.7 to <0.8 | Good |
| 0.8 to <0.9 | Very Good |
| 0.9 > | Excellent |

Source: Nawi et al. (2020)

### 3.4.3 Inferential Statistics

Beyond simple descriptions, inferential statistics enable researchers to generalize
findings from the sample to the larger population. To ascertain the links and

differences between variables, this approach applies various statistical tests, estimations, and hypothesis testing (Bhandari, 2023). Inferential statistics involves using sample data to make conclusions about the characteristics of the larger population that the sample is intended to represent. Multiple Linear Regression and Pearson Correlation Coefficient analyses are the techniques to utilized for inferential analysis in this study to examine the hypothesis.

### 3.4.4 Multiple Linear Regression Analysis

A statistical method for examining the linear relationship between four independent variables and a dependent variable is multiple linear regression analysis. It is a helpful technique for forecasting or estimating the dependent variable based on the independent factors, as well as for figuring out the kind, strength and trend of the relationship between the dependent and independent variables. According to Pallant (2020), the model may significantly clarify the dependent variable if the F-statistic p-value is less than 0.1. Each independent variable's impact on the dependent variable is then examined using the coefficients table. The independent and dependent variables are significantly correlated if the p-value is less than or equal to 0.1.

### 3.4.5 Pearson Correlation Coefficient Analysis

Data is considered correlated when a change in one variable's value correlates with another variable's value, whether the change is positive or negative. When analyzing the relationship between two variables, the Pearson correlation coefficient can be used (Schober, Boer & Schwarte, 2018).

Figure 3.3 presents the interpretation of the correlation coefficient, which measures the strength and direction of the relationship between two variables. A correlation coefficient between 0.00 and 0.10 indicates a negligible correlation, suggesting little to no relationship between the variables. A weak correlation, ranging from 0.10 to 0.39, shows a slight relationship, while a moderate correlation (0.40 to 0.69) reflects a more noticeable connection. A strong correlation, from 0.70 to 0.89, indicates a robust relationship and a very strong correlation (0.90 to 1.00) represents a near-perfect connection between the variables.

Figure 3.3: Correlation Coefficient

| Correlation Coefficient | Interpretation |
| --- | --- |
| 0.00 – 0.10 | Negligible correlation |
| 0.10 – 0.39 | Weak correlation |
| 0.40 – 0.69 | Moderate correlation |
| 0.70 – 0.89 | Strong correlation |
| 0.90 – 1.00 | Very Strong correlation |

Source: Schober et al. (2018)

## 3.4.6 Multicollinearity Test

A phenomenon in statistics called multicollinearity usually occurs when two or more independent variables in a multiple regression model are closely related to one another. Multicollinearity prevents regression coefficient estimation at its most extreme level when the correlation between two independent variables is equal to 1 or -1. It renders the regression coefficient estimations untrustworthy in all other circumstances (Hair, Black, Babin & Anderson, 2019). According to Frost (2023), when the VIF value is less than 10 and the tolerance value is larger than 0.10, the assumption is not broken and there is little inter-correlation between the predictors.

## 3.5　Conclusion

This chapter explains the methodology implemented in the study, highlighting the research design, sampling design, data collection methods, construct instruments and proposed data analysis techniques. It establishes a structured framework for collecting and analyzing data to fulfill the research objectives effectively and reliably. Chapter 4 will demonstrate the findings through data analysis and interpretation.

# CHAPTER 4: DATA ANALYSIS

## 4.0 Introduction

The chapter begins by presenting a descriptive overview of the participants'
demographics, independent variables and dependent variable, examining the mean and
standard deviation from the 190 valid questionnaires used for analysis. In all, 225
questionnaires were distributed and 195 responses were collected. After screening, 5
respondents were excluded as they had not purchased fashion-branded jewellery before,
resulting in 190 valid responses for the final analysis. Following this, a comprehensive
evaluation of the reliability test and inferential analysis, including correlations between
variables will be carried out. This chapter presents the results of the data analysis
conducted based on the methodology described in Chapter 3. Additionally, the acquired
data underwent a data cleaning process using SPSS Statistics 30.

## 4.1 Descriptive Analysis

Descriptive statistics convey an organized overview of data by explaining how
variables relate within a dataset (Kaur, Stoltzfus & Yellapu, 2018). Descriptive
statistics allow a researcher to evaluate the key characteristics of gathered data by
applying the histogram, table and chart.

### 4.1.1 Respondent Demographic Profile

The gender, age and income level of the survey respondents.

#### 4.1.1.1 Respondent 's Gender

The respondents' gender distribution is shown in Table 4.1 and Figure 4.1. In this study, females comprise 69.5% of the total N=190 respondents, while males account for 30.5%.

Figure 4.1: Gender
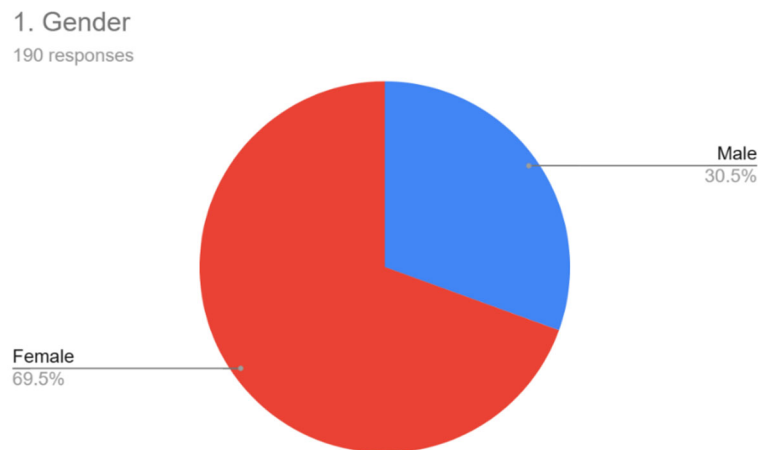


Source: Developed for the research

Table 4.1 Gender

| Gender | | | | |
|---|---|---|---|---|
| | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid Female | 132 | 69.5 | 69.5 | 69.5 |
| Male | 58 | 30.5 | 30.5 | 100.0 |
| Total | 190 | 100.0 | 100.0 | |

Source: Developed for the research

**4.1.1.2 Respondent Age**

The age distribution of respondents is shown in Figure 4.2 and Table 4.2. The largest age group in this study is 18–24 years old, with a frequency of 79, making up 41.6% of the total N=190 respondents. The second-largest group is 39–45 years old, comprising 20.5% (39 respondents). This is followed by the 32–38 age group, which accounts for 20.0% (38 respondents). Lastly, the smallest group is 25–31 years old, representing 17.9% (34 respondents).

Figure 4.2: Age
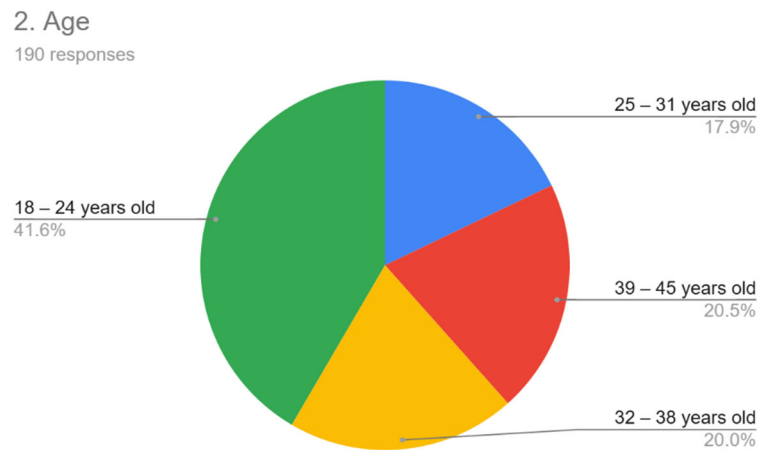


Source: Developed for the research

Table 4.2: Age

| Age | | | | |
|---|---|---|---|---|
| | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid 18 – 24 years old | 79 | 41.6 | 41.6 | 41.6 |
| 25 – 31 years old | 34 | 17.9 | 17.9 | 59.5 |
| 32 – 38 years old | 38 | 20.0 | 20.0 | 79.5 |
| 39 – 45 years old | 39 | 20.5 | 20.5 | 100.0 |
| Total | 190 | 100.0 | 100.0 | |

Source: Developed for the research

**4.1.1.3 Respondent Income Level**

The income level distribution of respondents is shown in Figure 4.3 and
Table 4.3. The majority of respondents earn below RM2,000, with a
frequency of 73, accounting for 38.4% of the total N=190 respondents.
The second-largest group falls within the income range of above
RM6,000, comprising 23.7% (45 respondents). This is followed by those
earning between RM4,001 – RM6,000, representing 21.1% (40
respondents). Lastly, the smallest group consists of respondents earning
between RM2,001 – RM4,000, making up 16.8% (32 respondents).

Figure 4.3: Income Level



3. Income level

190 responses

Above RM6,000
23.7%

Below RM2,000
38.4%

RM2,001 – RM4,000
16.8%
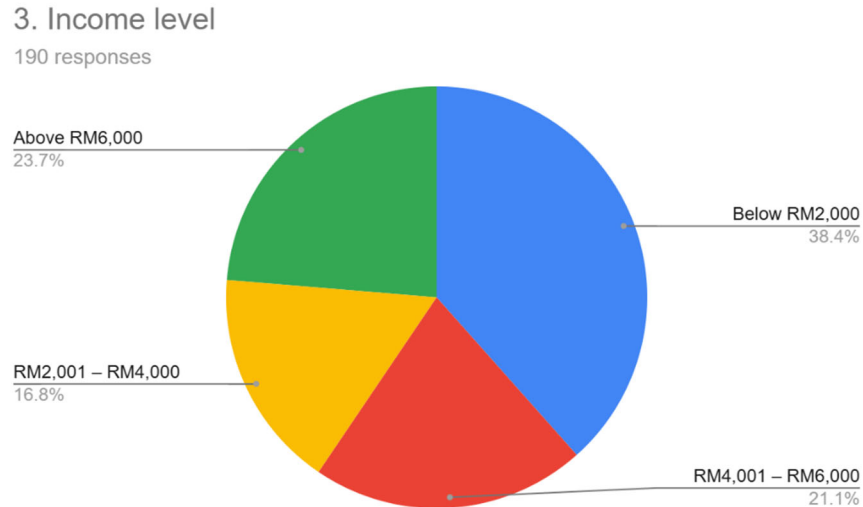
RM4,001 – RM6,000
21.1%

Source: Developed for the research

Table 4.3: Income Level

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|---|---|---|---|---|---|
| **Income level** | | | | | |
| Valid | Above RM6,000 | 45 | 23.7 | 23.7 | 23.7 |
| | RM4,001 – RM6,000 | 40 | 21.1 | 21.1 | 44.8 |
| | RM2,001 – RM4,000 | 32 | 16.8 | 16.8 | 61.6 |
| | Below RM2,000 | 73 | 38.4 | 38.4 | 100.0 |
| | Total | 190 | 100.0 | 100.0 | |

Source: Developed for the research

## 4.1.2 General Question

In this subsection, there are three general questions to be discussed.

### 4.1.2.1 Most Frequently Used Social Media Platforms

The distribution of respondents' most frequently used social media platforms is shown in Figure 4.4 and Table 4.4. As respondents were allowed to choose multiple options, the total number of responses (N=403) exceeded the total number of participants (N=190), which leads to a cumulative percentage of over 100%. First, Instagram was the most frequently selected platform, with 155 responses, accounting for 38.5% of the total responses. This was followed by Facebook with 104 responses (25.8%) and TikTok with 93 responses (23.1%). Twitter had

the fewest selections with 51 responses, making up 12.7% of the total responses.

Figure 4.4: Most Frequently Used Social Media Platforms



1. Which of the below social media platforms did you frequently visit? (More than one answer may be chosen)

Tiktok 23.1%
Facebook 25.8%
Twitter 12.7%
Instagram 38.5%
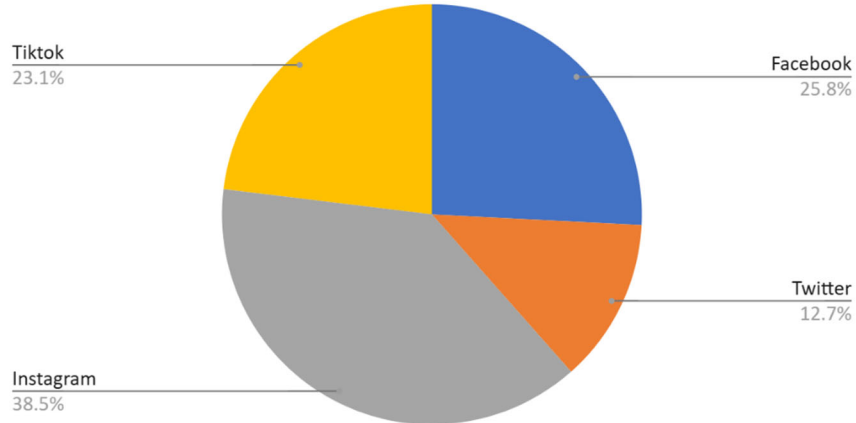
Source: Developed for the research

Table 4.4: Most Frequently Used Social Media Platforms

| Which of the below social media platforms did you frequently visit? (More than one answer may be chosen) | | | | |
|---|---|---|---|---|
| | | Responses | | Percent of Cases |
| | | N | Percent | |
| Most Frequently Used Social Media Platforms | Facebook | 104 | 25.8% | 54.7% |
| | Twitter | 51 | 12.7% | 26.8% |
| | Instagram | 155 | 38.5% | 81.6% |
| | Tiktok | 93 | 23.1% | 48.9% |
| Total | | 403 | 100.0% | 212.1% |

Source: Developed for the research

**4.1.2.2 Reasons for Using Social Media**

The summary of respondents' reasons for using social media platforms is
presented in Figure 4.5 and Table 4.5. As respondents were allowed to
choose multiple options, the total number of responses (N=304) exceeds
the total number of participants (N=190), representing a cumulative
percentage of over 100%. The most common reason selected was
networking with other online users (not necessarily friends), with 67
responses (22.0% of total responses). This was followed by "All of the
above" with 64 responses (21.1%), and sourcing information with 60
responses (19.7%). Learning about new products and offers came next
with 57 responses (18.8%), while interacting with friends was the least
selected reason, with 56 responses (18.4%).

Figure 4.5: Reasons for Using Social Media
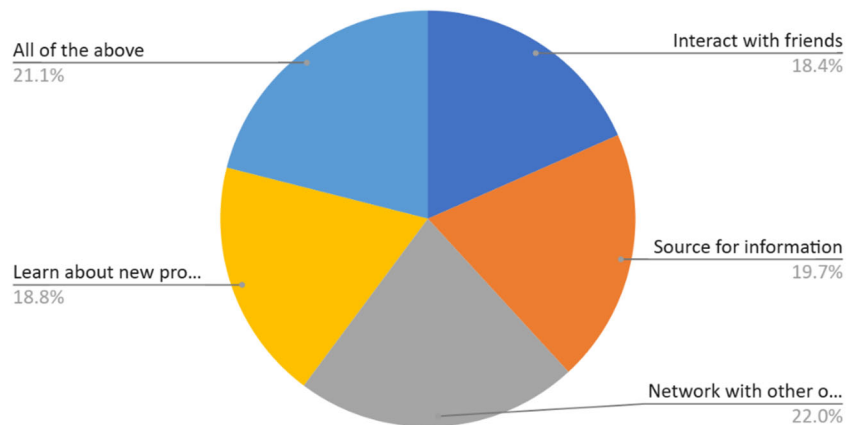


Source: Developed for the research

Table 4.5: Reasons for Using Social Media

| Kindly select from the options below why you access social media platform. (More than one option may be chosen) | | | | |
|---|---|---|---|---|
| | | Responses | | Percent of Cases |
| | | N | Percent | |
| Reasons for Using Social Media | Interact with friends | 56 | 18.4% | 29.6% |
| | Source for information | 60 | 19.7% | 31.7% |
| | Network with other online users (not necessarily friends) | 67 | 22.0% | 35.4% |
| | Learn about new products and offers | 57 | 18.8% | 30.2% |
| | All of the above | 64 | 21.1% | 33.9% |
| Total | | 304 | 100.0% | 160.8% |

Source: Developed for the research

**4.1.2.3 Internet Usage Frequency**

The breakdown of internet usage among respondents is shown in Figure
4.6 and Table 4.6. A large proportion of respondents access the internet
on an hourly basis with total respondents of 143, accounting for 75.3%.
The second most common usage pattern is during work break times, with
42 respondents (22.1%). A small portion of respondents access the
internet in the evenings or after work, comprising 2.1% (4 respondents).
The least common frequency is once a week, with only 1 respondent
(0.5%).

Figure 4.6: Internet Usage Frequency
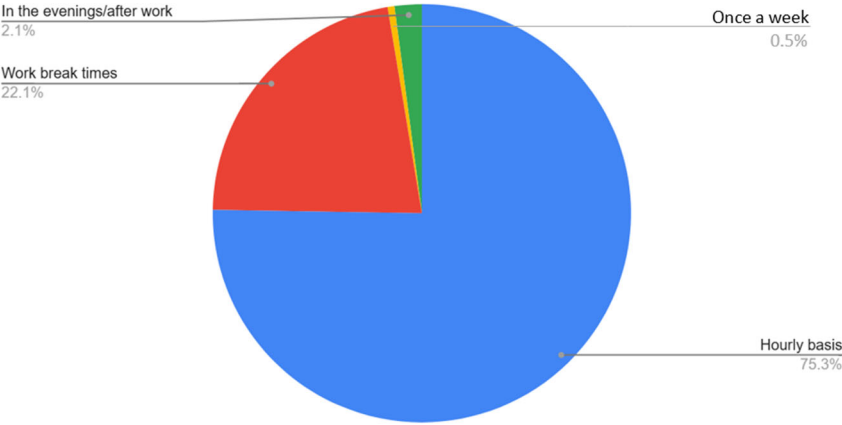


Source: Developed for the research

Table 4.6: Internet Usage Frequency

| How frequently do you access the internet? | | | | | |
|---|---|---|---|---|---|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | Hourly basis | 143 | 75.3 | 75.3 | 75.3 |
| | In the evenings /after work | 4 | 2.1 | 2.1 | 77.4 |
| | Once a week | 1 | .5 | .5 | 77.9 |
| | Work break times | 42 | 22.1 | 22.1 | 100.0 |
| | Total | 190 | 100.0 | 100.0 | |

Source: Developed for the research

**4.1.2.4 Most Preferred Fashion-Branded Jewellery**

The preference for fashion branded jewellery among respondents is
shown in Figure 4.7 and Table 4.7. The most preferred brand is Pandora,
with a total of 61 respondents, accounting for 32.1%. Swarovski follows
as the second most popular choice, with 46 respondents (24.2%). Fendi
ranks third, preferred by 36 respondents (18.9%). Celovis is the fourth
most preferred brand, chosen by 27 respondents (14.2%). Lastly, Tiffany
& Co is the least preferred among the listed brands, with 20 respondents
(10.5%).

Figure 4.7: Most Preferred Fashion-Branded Jewellery
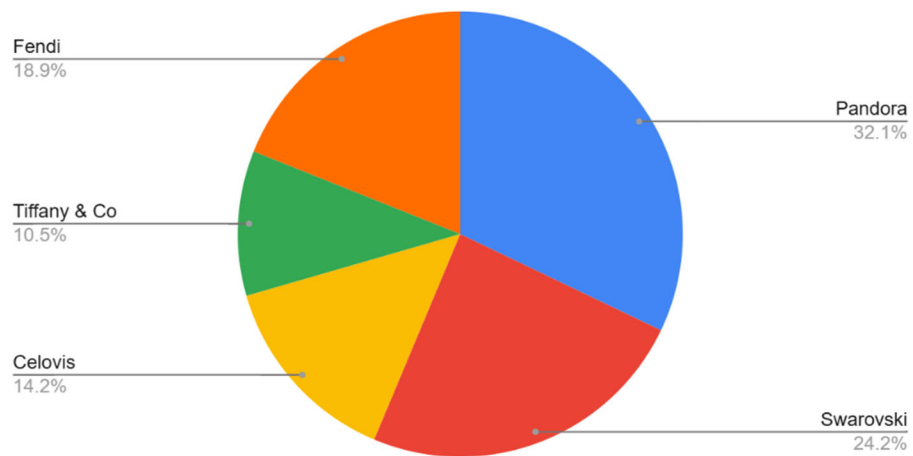


Source: Developed for the research

Table 4.7: Most Preferred Fashion-Branded Jewellery

| Which fashion branded jewellery is the most preferred one? | | | | |
|---|---|---|---|---|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | Celovis | 27 | 14.2 | 14.2 | 14.2 |
| | Fendi | 36 | 18.9 | 18.9 | 33.2 |
| | Pandora | 61 | 32.1 | 32.1 | 65.3 |
| | Swarovski | 46 | 24.2 | 24.2 | 89.5 |
| | Tiffany & Co | 20 | 10.5 | 10.5 | 100.0 |
| | Total | 190 | 100.0 | 100.0 | |

Source: Developed for the research

**4.1.2.5 Average Spending on Fashion-Branded Jewellery**

The average spending on fashion-branded jewellery among respondents is presented in Figure 4.8 and Table 4.8. The highest proportion of respondents spend above RM2,000, with a total of 71 respondents, accounting for 37.4%. The second-largest group spends below RM500, comprising 32.1% (61 respondents). RM501 – RM1,000 is the third most common spending range, with 23.7% (45 respondents). Lastly, the smallest proportion of respondents spend between RM1,001 – RM2,000, with only 6.8% (13 respondents).

Figure 4.8: Average Spending on Fashion-Branded Jewellery



5. In average, how much do you spend on fashion branded jewellery?

190 responses

RM1,001 – RM2,000
6.8%

RM501 – RM1,000
23.7%

Below RM500
32.1%
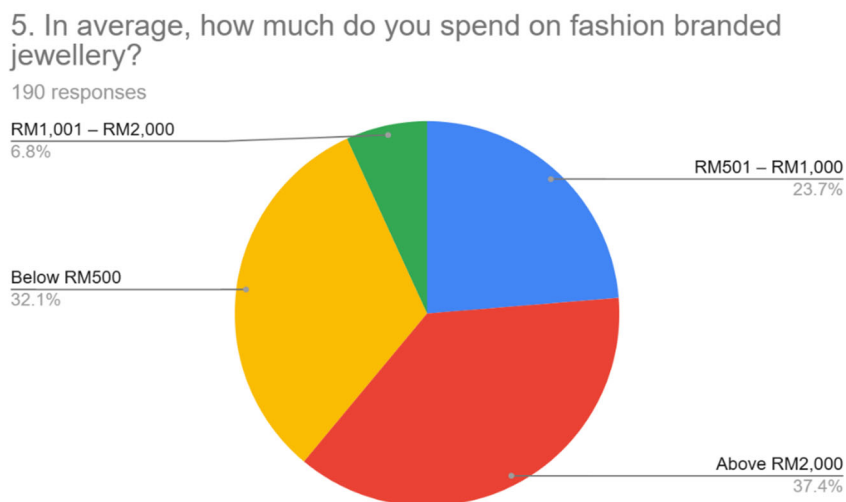
Above RM2,000
37.4%

Source: Developed for the research

Table 4.8: Average Spending on Fashion-Branded Jewellery

| In average, how much do you spend on fashion branded jewellery? | | | | | |
|---|---|---|---|---|---|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | Above RM2,000 | 71 | 37.4 | 37.4 | 37.4 |
| | Below RM500 | 61 | 32.1 | 32.1 | 69.5 |
| | RM1,001 – RM2,000 | 13 | 6.8 | 6.8 | 76.3 |
| | RM501 – RM1,000 | 45 | 23.7 | 23.7 | 100.0 |
| | Total | 190 | 100.0 | 100.0 | |

Source: Developed for the research

## 4.2 Inferential Analysis

### 4.2.1 Reliability Test (Cronbach Alpha)

The internal reliability of the questionnaire is measured using Cronbach's Alpha, ensuring the reliability of each construct. A Cronbach's Alpha value is deemed acceptable when the reliability value exceeds 0.7. Table 4.9 shows the Cronbach's alpha values for all constructs in this study.

Among the constructs, Consumer Brand Engagement demonstrates the greatest reliability with a Cronbach's Alpha of 0.791, suggesting strong internal consistency across its four items. Interaction and Trendiness have alpha values of 0.751 and 0.739, reflecting good reliability. Entertainment and Electronic Word-of-Mouth (E-WOM) have alpha values of 0.727 and 0.720 which meet acceptable reliability.

Table 4.9: Cronbach's Alpha result

| No | Construct | Cronbach's Alpha | No. of Items |
|----|-----------|------------------|--------------|
| 1 | Consumer Brand Engagement | 0.791 | 4 |
| 2 | Entertainment | 0.727 | 3 |
| 3 | Interaction | 0.751 | 4 |
| 4 | Electronic Word-of-Mouth (E-WOM) | 0.720 | 4 |
| 5 | Trendiness | 0.739 | 4 |

Source: Developed for the research

## 4.2.2 Pearson Correlation Coefficient Analysis

The correlation coefficients for the variables are presented in Table 4.10. All predictors exhibit positive correlations at 0.01 level (2-tailed) toward CBE and independent variables, indicating that the values of one variable increase alongside another. Trendiness has the greatest level of correlation with Consumer Brand Engagement (r = 0.695), coming after Entertainment (r = 0.562) and Electronic Word of Mouth (r = 0.309). Interaction shows the weakest correlation with CBE (r = 0.251).

Table 4.10: Pearson Correlation result

| Correlations | | CBE | E | I | EWOM | T |
|---|---|---|---|---|---|---|
| CBE | Pearson Correlation | 1 | .562** | .251** | .309** | .695** |
| | Sig. (2-tailed) | | <.001 | <.001 | <.001 | <.001 |
| | N | 190 | 190 | 190 | 190 | 190 |
| E | Pearson Correlation | .562** | 1 | .232** | .364** | .565** |
| | Sig. (2-tailed) | <.001 | | .001 | <.001 | <.001 |
| | N | 190 | 190 | 190 | 190 | 190 |
| I | Pearson Correlation | .251** | .232** | 1 | .208** | .189** |
| | Sig. (2-tailed) | <.001 | .001 | | .004 | .009 |
| | N | 190 | 190 | 190 | 190 | 190 |
| EWOM | Pearson Correlation | .309** | .364** | .208** | 1 | .444** |
| | Sig. (2-tailed) | <.001 | <.001 | .004 | | <.001 |
| | N | 190 | 190 | 190 | 190 | 190 |
| T | Pearson Correlation | .695** | .565** | .189** | .444** | 1 |
| | Sig. (2-tailed) | <.001 | <.001 | .009 | <.001 | |
| | N | 190 | 190 | 190 | 190 | 190 |
| **. Correlation is significant at the 0.01 level (2-tailed). | | | | | | |

Source: Developed for the research

### 4.2.3 Multiple Linear Regression Analysis

Table 4.11 demonstrates that the four independent variables, which are Entertainment, Interaction, E-WOM and Trendiness, explain 53.5% of the variation in Consumer Brand Engagement (CBE), with an R-Square value of 0.535. Accordingly, other unknown factors account for 46.5% of the differences in CBE.

Table 4.11: Multiple Linear Regression Analysis (Model Summary) Result

| Model Summary[b] | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| Model | R | R Square | Adjusted R Square | Std. Error of the Estimate | Change Statistics | | | | |
| | | | | | R Square Change | F Change | df1 | df2 | Sig. F Change |
| 1 | .731[a] | .535 | .525 | .61094 | .535 | 53.128 | 4 | 185 | <.001 |
| a. Predictors: (Constant), T, I, EWOM, E | | | | | | | | | |
| b. Dependent Variable: CBE | | | | | | | | | |

Source: Developed for the research

As shown in Table 4.12, the ANOVA analysis showed an F-ratio of 53.128 and a p-value of <0.001. The dependent variable (Consumer Brand Engagement) is significantly correlated with the four independent variables (Entertainment, Interaction, E-WOM and Trendiness) because the p-value is less than the conventional significance level of 0.05. Therefore, the model exhibits a high degree of significance, it is dependable in elucidating the connection between these variables.

Table 4.12: Multiple Linear Regression Analysis (ANOVA) Result

| ANOVA[a] | | | | | | |
|---|---|---|---|---|---|---|
| Model | | Sum of Squares | df | Mean Square | F | Sig. |
| 1 | Regression | 79.318 | 4 | 19.830 | 53.128 | <.001[b] |
| | Residual | 69.050 | 185 | .373 | | |
| | Total | 148.368 | 189 | | | |
| a. Dependent Variable: CBE | | | | | | |
| b. Predictors: (Constant), T, I, EWOM, E | | | | | | |

Source: Developed for the research

The standardized coefficients (Beta) in Table 4.13 show that the most important independent variable influencing Consumer Brand Engagement (CBE) is trendiness (T) ($\beta$ = 0.562), entertainment (E) ($\beta$ = 0.239) follows as the second strongest predictor. In contrast, interaction (I) ($\beta$ = 0.099) has a weaker influence, and electronic word of mouth (E-WOM) ($\beta$ = -0.047) shows a negligible and non-significant effect. Hence, trendiness has the greatest impact on CBE, then comes entertainment, while interaction and E-WOM contribute less significantly.

### 4.2.4 Multicollinearity

The collinearity statistics in Table 4.13 show that all independent variables have acceptable levels of multicollinearity. Tolerance values fall between 0.615 to 0.928 and VIF values vary from 1.078 to 1.627, all within the acceptable range (Tolerance > 0.10, VIF < 10). Based on the collinearity statistics, Interaction (I) has a tolerance of 0.928 and a VIF of 1.078, followed by E-WOM with a tolerance of 0.773 and a VIF of 1.294. Next is Entertainment (E), which has a tolerance of 0.653 and a VIF of 1.532, and finally Trendiness (T) with a tolerance of 0.615 and a VIF of 1.627. This shows no significant

multicollinearity issue and the independent variables are suitable for use in the
regression model.

Table 4.13: Multiple Linear Regression Analysis (Coefficients) Result

| Coefficients[a] | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| Model | | Unstandardized Coefficients | | Standardized Coefficients | t | Sig. | 95.0% Confidence Interval for B | | Collinearity Statistics | |
| | | B | Std. Error | Beta | | | Lower Bound | Upper Bound | Tolerance | VIF |
| 1 | (Constant) | .526 | .285 | | 1.844 | .067 | -.037 | 1.088 | | |
| | E | .217 | .057 | .239 | 3.845 | <.001 | .106 | .329 | .653 | 1.532 |
| | I | .105 | .055 | .099 | 1.897 | .059 | -.004 | .214 | .928 | 1.078 |
| | EWOM | -.050 | .060 | -.047 | -.830 | .407 | -.167 | .068 | .773 | 1.294 |
| | T | .583 | .066 | .562 | 8.786 | <.001 | .452 | .714 | .615 | 1.627 |
| a. Dependent Variable: CBE | | | | | | | | | | |

Source: Developed for the research

## 4.3 Conclusion

This chapter covered descriptive analysis and inferential analysis. The objective of
data analysis was effectively accomplished in this chapter by presenting relevant
trends in the findings and analyses that sufficiently address all research questions and
objectives. There will be more analysis of the findings and their implications in the
upcoming chapter.

# CHAPTER 5: DISCUSSION, CONCLUSION AND IMPLICATION

## 5.1 Introduction

This chapter will go into more detail on the results that were presented in Chapter 4, along with the limitations, implications and suggestions for additional research of the study. In the end, it will be resolved by a solution.

## 5.2 Discussion of Major Findings

The results in Table 5.1 indicate that trendiness (H4) and entertainment (H1) significantly increase consumer brand engagement ($p < 0.001$), indicating that consumers are drawn to interesting and fashionable content. On the other hand, electronic word-of-mouth (H3) ($p = 0.407$) and interaction (H2) ($p = 0.059$) are not significant, suggesting they have little effect on consumer brand engagement.

Table 5.1: Summary of Hypothesis Testing Results

| Hypothesis | Significant Value (p-value) | Results |
|---|---|---|
| H1: There is a significant relationship between entertainment and consumer brand engagement. | <.001 | Supported |
| H2: There is a significant relationship between interaction and consumer brand engagement. | .059 | Not Supported |
| H3: There is a significant relationship between electronic word-of-mouth (E-WOM) and consumer brand engagement. | .407 | Not Supported |
| H4: There is a significant relationship between trendiness and consumer brand engagement. | <.001 | Supported |

Source: Developed for the research

## 5.2.1 Entertainment and Consumer Brand Engagement

Research Objective (RO)1: To examine the relationship between entertainment and consumer brand engagement.

Research Question (RQ)1: Is there a significant relationship between entertainment and consumer brand engagement?

H1: There is a significant relationship between entertainment (E) and consumer brand engagement(CBE).

Entertainment (E) and consumer brand engagement (CBE) have a significant relationship ($p < 0.001$) as shown in Table 5.1. According to this, social media marketing that uses entertaining content successfully piques users' attention and increases interaction. This is corroborated by an earlier study by Noufa et al. (2022), which emphasizes how entertainment affects consumer purchase

intentions and brand interactions. Comparably, Hanaysha (2021) discovered that interactive videos, games and contests enhance brand experiences and inspire customers to produce and distribute brand-related material. Additionally, engaging in social media advertising encourages deeper engagement by making customers feel involved and inspired to contribute, as shown by Supotthamjaree and Srinaruewan (2021). These results support the hypothesis that by using entertaining and engaging content in their marketing campaigns, brands can improve their relationships with customers. As a result, the hypothesis H1 is accepted.

## 5.2.2 Interaction and Consumer Brand Engagement

RO2: To examine the relationship between interaction and consumer brand engagement.

RQ2: Is there a significant relationship between interaction and consumer brand engagement?

H2: There is a significant relationship between interaction (I) and consumer brand engagement (CBE).

Table 5.1 indicates that there is no significant relationship between interaction (I) and consumer brand engagement (CBE) ($p = 0.059$), suggesting that interactive content by itself has little effect on consumer brand engagement. According to Kusuma et al. (2024), which concluded that social media interactions do not significantly increase younger consumer engagement, is in line with this finding. Brand interactions that are viewed as forced or irrelevant may not effectively generate meaningful engagement among young consumers in fashion branded jewellery, who place a higher emphasis on genuine, relevant and value-driven connections. Therefore, the hypothesis H2 is rejected.

### 5.2.3 Electronic Word-Of-Mouth and Consumer Brand Engagement

RO3: To examine the relationship between electronic word-of-mouth (E-WOM) and consumer brand engagement.

RQ3: Is there a significant relationship between electronic word-of-mouth (E-WOM) and consumer brand engagement?

H3: There is a significant relationship between electronic word-of-mouth (E-WOM) and consumer brand engagement (CBE).

According to Table 5.1 demonstrates that there is no significant relationship between electronic word-of-mouth (E-WOM) and consumer brand engagement (CBE) ($p = 0.407$). This result is in line with that of Kusuma et al. (2024), who discovered that E-WOM had no discernible impact on younger consumer's interaction with brands. When E-WOM comes from unknown or unreliable sources, is unduly promotional or lacks authenticity, it may be less successful. This shows that younger consumers may rely less on E-WOM when creating opinions and interacting with brands in fashion branded jewellery. Hence, the hypothesis H3 is rejected.

### 5.2.4 Trendiness and Consumer Brand Engagement

RO4: To examine the relationship between trendiness and consumer brand engagement.

RQ4: Is there a significant relationship between trendiness and consumer brand engagement?

H4: There is a significant relationship between trendiness (T) and consumer brand engagement (CBE).

Table 5.1 illustrates that there is a significant relationship between trendiness (T) and consumer brand engagement (CBE) ($p < 0.001$). This result is consistent with that of Hazzam (2021), who discovered that brand loyalty, emotional connection, and customer interaction are all improved by trendy social media content. According to Huang et al. (2024), companies that follow contemporary social and cultural trends draw in consumers who want to stay current, enhancing their emotional, behavioral and cognitive interactions. Other than that, Liu et al. (2019) discovered a robust relationship between trendiness and CBE in luxury brands. They identified that social media content like live-streamed runway presentations and behind-the-scenes insights, boosts consumer involvement and preserves the brand's aspirational image. As a result, the hypothesis H4 is accepted.

# 5.3 Implication of Study

This section discusses the practical implications and theoretical implications.

## 5.3.1 Practical Implication

For practitioners and marketers in the fashion branded jewellery industry, the findings provide insightful information. On their social media platforms, marketers should focus on engaging visually appealing and trend-driven content

because entertainment and trendiness have a big impact on CBE. Brand-consumer relationships can strengthen and engagement increased by using interactive videos, stories and current fashion trends.

The findings of this study show that consumer brand engagement will not be increased solely via interaction and E-WOM. Instead of depending only on user-generated content or automated responses, this recommends that marketers should concentrate on providing genuine and meaningful connections. Consumer engagement levels may be raised by making sure brand communication feels relevant and personal.

In order to match their content with the interests of their present audience, businesses should also make use of AI-powered marketing tools and real-time trend analysis. Fashion jewellery brands may increase engagement and keep a competitive edge in the social media market by keeping abreast of new trends and making constant adjustments to their marketing strategies.

## 5.3.2 Theoretical Implication

The theoretical underpinning of this study's conceptual framework was the Stimulus-Response (S-R) Theory. Consumer Brand Engagement (CBE) in the fashion branded jewellery business is influenced by external stimuli, such as entertainment, interaction, electronic word-of-mouth (E-WOM), and trendiness, which are all examined in this study. By showing that entertainment and trendiness have a significant effect on CBE, the results support the application of the S-R Theory and support the theory that trendy and engaging content may stimulate consumer reactions in digital marketing environments.

In contrast to certain earlier studies, the results show that interaction and E-WOM have no significant impact on CBE. This shows that although online suggestions and social media interactions could influence consumer choices, they are not the main forces behind consumer brand engagement in this case. Future research should consider including moderating factors like trust to better understand the complex workings of social media marketing to preserve the relevance and application of the S-R Theory. Alternative theoretical models that take customer preferences, emotional ties and personalized experiences into consideration may also be investigated by researchers to offer a more comprehensive framework for understanding consumer brand engagement in social media marketing.

# 5.4 Limitation of Study

This study has several limitations that should be pointed out, even if it offers valuable information about how social media marketing impacts consumer brand engagement (CBE) in the fashion branded jewellery industry.

First limitation is the scope of this study is limited to four independent variables, which are entertainment, interaction, electronic word-of-mouth (E-WOM), and trendiness in relation to consumer brand engagement (CBE). The exclusion of other potentially relevant constructs, such as emotional appeal, influencer credibility, brand trust or additional variables, may limit the depth and scope of the findings. This could affect the overall understanding of the factors that influence CBE. Future research is encouraged to incorporate these additional constructs to provide a more comprehensive and insightful analysis.

Second, the study's findings might have been impacted by age demographics. Data collected from 79 respondents in this study were from Generation Z, representing the majority of the responses. Younger consumers may engage with social media differently than previous generations since they are more engaged on the platform,

especially Millennials and Generation Z. Because of this, the results might not be applicable to a larger group of customers. To evaluate potential generational disparities in social media activity, future research might broaden the sample to include a more varied age group.

Finally, the limitation of this study is the language constraint resulting from the exclusive use of English in the online survey form. Although the form was distributed online and accessible to a broad respondent, but Malaysia is a multilingual country where many individuals primarily communicate in Malay, Chinese, Tamil or other native languages. The lack of language options in the questionnaire may have caused difficulties for participants who are not proficient in English. This could lead to misunderstandings or misinterpretation of certain questions, resulting in inaccurate, inconsistent or incomplete responses. Consequently, the accuracy and consistency of the collected data may be compromised, especially when capturing the true opinions and engagement levels of participants from different language backgrounds.

## 5.5 Recommendation

Several recommendations are made for further research and industrial applications in order to solve the limitations identified in this study.

First, to develop a more detailed understanding of the factors influencing consumer brand engagement (CBE), future research should consider incorporating additional relevant constructs, as this study focused only on four independent variables, which are entertainment, interaction, electronic word-of-mouth (E-WOM), and trendiness. Expanding the framework to include other variables such as emotional appeal, influencer credibility or brand trust may provide deeper insights into consumer behavior, especially in relation to social media marketing activities for fashion branded jewellery. For example, Samarah et al. (2021) indicate the significance of brand trust in the context of social media interactions and its crucial role as a mediator in promoting

CBE and brand loyalty. Additionally, it has been demonstrated that emotional appeals inspire stronger responses from consumers than rational ones, indicating that incorporating emotional elements could provide deeper insights into the mechanics of engagement (Deng et al., 2020).

Second, to get around the age limitations, future studies should focus on a wider range of age groups, including senior citizens who might interact with brands in new ways on social media. According to Achmad, Santosa & Putri (2021), emotional appeals' efficacy varies depending on the age group, suggesting that older consumers might react differently to marketing strategies. In addition, Xu, Wang, Khan & Zhao (2021) show the positive effects of social media on emotional engagement among senior citizens, the study found that social media platforms can create a sense of flow and enhance the online shopping experience for older users. Therefore, researchers can determine whether engagement drivers change across age groups and adjust marketing strategies accordingly by examining generational differences.

Last but not least, future research should look into offering bilingual or multilingual versions of the questionnaire with translations in Malay, Chinese, Tamil or other pertinent local languages to encourage more inclusion. In addition to improving accessibility for participants with different language backgrounds, this would assist to collect more accurate and trustworthy responses. For instance, people being forced to translate or reply in a second language might result in linguistic injustice, which could cause misunderstandings or lower-quality data. By providing multilingual versions of the questionnaire, Malaysia's linguistically varied population would be better represented, inclusivity and answer accuracy would increase (Hanauer, Sheridan & Englander, 2018).

## 5.6 Conclusion

In conclusion, this chapter discussed the study's discussion, implications, limitations and recommendations. This study provides significant information on how social media marketing activities affect consumer brand engagement (CBE) in the market for fashion branded jewellery. The results demonstrate the importance of trendiness and entertainment to encourage engagement, whereas interaction and electronic word-of-mouth (E-WOM) had no significant effect. Despite its limitations in construct selection, age demographics and geographic scope, this study contributes to the understanding of consumer behavior and offers practical implications for marketers and researchers.

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**Appendix 1: Questionnaire**



**UNIVERSITI TUNKU ABDUL RAHMAN**

**FACULTY OF ACCOUNTANCY AND MANAGEMENT**

**BACHELOR OF INTERNATIONAL BUSINESS (HONS)**

**UKMZ 3016 RESEARCH PROJECT**

**Exploring the Impact of Social Media Marketing on Consumer Brand
Engagement in Fashion Branded Jewellery**

**Survey Questionnaires**

The purpose of this survey is to conduct a research to investigate "Exploring the Impact of Social Media Marketing on Consumer Brand Engagement in Fashion Branded Jewellery".

All information provided will be assured to keep it private and confidential.

The information gathered used solely for academic purpose.

Instruction:

1. There are THREE (3) sections in this questionnaire. Please answer ALL questions in ALL sections.
2. Completion of this form will take up your 5 to 10 minutes.
3. The contents and response of this questionnaire will be kept strictly confidential.

Your kind participation and cooperation are greatly appreciated.


If you have any questions or require further clarification regarding this research, please feel free to contact me at elaine08@1utar.my.


Sincerely,

Leow Yi Ling

**Personal Data Protection Notice**

Please be informed that under Personal Data Protection Act 2010 ("PDPA") which came into force on 15 November 2013, Universiti Tunku Abdul Rahman ("UTAR") is hereby bound to take notice and require consent for collection, recording, storage, usage and retention of personal information.

**Notice:**

1. The purposes for which your personal data may be used are inclusive but not limited to:-

- For assessment of any application to UTAR
- For processing any benefits and services
- For communication purposes
- For advertorial and news
- For general administration and record purposes
- For enhancing the value of education
- For educational and related purposes consequential to UTAR
- For the purpose of our corporate governance
- For consideration as a guarantor for UTAR staff/students applying for his/her scholarship/study loan

2. Your personal data may be transferred and/or disclosed to the third party and/or UTAR collaborative partners including but not limited to the respective and appropriate outsourcing agents for purpose of fulfilling our obligations to you in respect of the purposes and all such other purposes that are related to the purposes and also in integrated services, maintaining and storing records. Your data may be shared when required by laws and when disclosure is necessary to comply with applicable laws.

3. Any personal information retained by UTAR shall be destroyed and/or deleted in accordance with our retention policy applicable for us in the event such information is no longer required.

4. UTAR is committed in ensuring the confidentiality, protection, security and accuracy of your personal information made available to us and it has been our ongoing strict policy to ensure that your personal information is accurate, complete, not misleading and updated. UTAR would also ensure that your personal data shall not be used for political and commercial purposes.

**Consent:**

1. By submitting this form you hereby authorise and consent to us processing (including disclosing) your data and any updates of your information, for the purposes and/or for any other purposes related to the purpose.

2. If you do not consent or subsequently withdraw your consent to the processing and disclosure of your personal data, UTAR will not be able to fulfil our obligations or to contact you or to assist you in respect of the purposes and/or for any other purposes related to the purpose.

3. You may access and update your personal data by writing to us at elaine08@1utar.my.

Acknowledgment of Notice

[ ] I have been notified and that I hereby understood, consented and agreed per UTAR above notice.

[ ] I disagree, my personal data will not be processed.

**Section A: Demographic Profile**

In this section, please select your answer accordingly for each question given below. Your details will be kept *privately* and *confidentially*.

1. Gender:
   □ Male
   □ Female

2. Age:
   □ 18 – 24 years old
   □ 25 – 31 years old
   □ 32 – 38 years old
   □ 39 – 45 years old

3. Income level:
   □ Below RM2,000
   □ RM2,001 – RM4,000
   □ RM4,001 – RM6,000
   □ Above RM6,000

**Section B: General Information**

In this section, please read each question attentively. Please select your answer
accordingly for each question given below.

1.  Do you purchase fashion branded jewellery through social media
    recommendation?

    □ Yes

    □ No (thank you for your participation)

2.  Which of the below social media platforms did you frequently visit? (More than
    one option may be chosen)

    □ Facebook

    □ Twitter

    □ Instagram

    □ Tiktok

3.  Kindly select from the options below why you access social media platform.
    (More than one option may be chosen)

    □ Interact with friends

    □ Source for information

    □ Network with other online users (not necessarily friends)

    □ Learn about new products and offers

    □ All of the above

4.  How frequently do you access the internet?

    □ Hourly basis

    □ In the evenings/after work

    □ Work break times

□ Once a week

□ Occasionally


5.  Which fashion branded jewellery is the most preferred one?

□ Pandora

□ Swarovski

□ Celovis

□ Tiffany & Co

□ Fendi


6.  In average, how much do you spend on fashion branded jewellery?

□ Below RM500

□ RM501 – RM1,000

□ RM1,001 – RM2,000

□ Above RM2,000

**Section C: Construct Measurement**

Please indicate how strong you agree or disagree to each statement whereby placing a circle from 1 (Strongly Disagree) to 5 (Strongly Agree).

| Strongly Disagree (SD) | Disagree (D) | Neutral (N) | Agree (A) | Strongly Agree (SA) |
|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 |

For each of the following statements, kindly circle **ONLY ONE** number that represent your opinion the most.

| No. | Question | SD | D | N | A | SA |
|---|---|---|---|---|---|---|
| | **Entertainment** | | | | | |
| | *Entertainment refer to enjoyable, playful and funny on social media platforms.* | | | | | |
| 1. | I believe that the contents on the social media pages of fashion branded jewellery are interesting. | 1 | 2 | 3 | 4 | 5 |
| 2. | I feel relaxed when I am viewing the social media pages of fashion branded jewellery. | 1 | 2 | 3 | 4 | 5 |
| 3. | I see the pictures of fashion branded jewellery on social media for the entertainment purpose. | 1 | 2 | 3 | 4 | 5 |
| | **Interaction** | | | | | |
| | *Interaction refers to activities such as liking, commenting, sharing or messaging with brands on social media.* | | | | | |
| 1. | I believe the social media pages of fashion branded jewellery interact with its followers/ customers. | 1 | 2 | 3 | 4 | 5 |
| 2. | I believe the social media pages of fashion branded jewellery provide platforms for customers to share their reviews about the jewellery products or services. | 1 | 2 | 3 | 4 | 5 |

| 3. | I believe that it is easy to find customer's reviews/ ratings on the social media pages of fashion branded jewellery. | 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|---|---|
| 4. | I believe that fashion branded jewellery pay attention to customer's comments on their social media pages. | 1 | 2 | 3 | 4 | 5 |

| **Electronic Word-of-Mouth (E-WOM)** | | | | | | |
|---|---|---|---|---|---|---|
| *Electronic word-of-mouth (E-WOM) means sharing thoughts and advice about products or brands online, like in reviews or posts.* | | | | | | |
| 1. | I believe that information sharing is possible on al media pages of fashion branded jewellery. | 1 | 2 | 3 | 4 | 5 |
| 2. | I believe that it is easy to give my opinion on the social media pages of fashion branded jewellery. | 1 | 2 | 3 | 4 | 5 |
| 3. | There is high likelihood that I recommend my friends/ family/ acquaintances to purchase the fashion branded jewellery on the social media pages. | 1 | 2 | 3 | 4 | 5 |
| 4. | I get opinion about the fashion branded jewellery from people on the social media platforms. | 1 | 2 | 3 | 4 | 5 |

| **Trendiness** | | | | | | |
|---|---|---|---|---|---|---|
| *Trendiness means creating and sharing content that is modern, popular and relevant, helping brands to connect with their audiences.* | | | | | | |
| 1. | I believe that the social media pages of fashion branded jewellery are trendy. | 1 | 2 | 3 | 4 | 5 |
| 2. | I believe that the social media pages of fashion branded jewellery offer up-to-date information. | 1 | 2 | 3 | 4 | 5 |
| 3. | I believe that fashion branded jewellery use latest content (pictures/ videos) on its social media pages. | 1 | 2 | 3 | 4 | 5 |
| 4. | I believe that the social media pages of fashion branded jewellery offer timely information. | 1 | 2 | 3 | 4 | 5 |

| Consumer Brand Engagement (CBE) | | | | | |
|---|---|---|---|---|---|
| *CBE refers to how actively consumers interact with a brand, building trust, emotional connections and loyalty.* | | | | | |
| 1. | I am very focused when I see fashion branded jewellery on social media. | 1 | 2 | 3 | 4 | 5 |
| 2. | Fashion branded jewellery seen on social media make me feel very positive. | 1 | 2 | 3 | 4 | 5 |
| 3. | Social media engages me during different fashion branded jewellery activities. | 1 | 2 | 3 | 4 | 5 |
| 4. | I am in close contact with others who use the same fashion branded jewellery as me on social media. | 1 | 2 | 3 | 4 | 5 |

## Appendix 2: Official Ethical Approval Letter

**UNIVERSITI TUNKU ABDUL RAHMAN** DU012(A)

Wholly owned by UTAR Education Foundation    Co. No. 578227-M

Re: U/SERC/78-420/2024

23 December 2024

Dr Fitriya Binti Abdul Rahim
Head, Department of International Business
Faculty of Accountancy and Management
Universiti Tunku Abdul Rahman
Jalan Sungai Long
Bandar Sungai Long
43000 Kajang, Selangor

Dear Dr Fitriya,

**Ethical Approval For Research Project/Protocol**

We refer to your application for ethical approval for your students' research projects from Bachelor of International Business (Honours) programme enrolled in course UKMZ3016. We are pleased to inform you that the application has been approved under Expedited Review.

The details of the research projects are as follows:

| No. | Research Title | Student's Name | Supervisor's Name | Approval Validity |
|-----|----------------|----------------|-------------------|-------------------|
| 1. | The Factors that Impact Women's Intention to Purchase Luxury Handbags in Malaysia | Lee Wen | Dr Mahendra Kumar a/l Chelliah | |
| 2. | Evaluating Customer Satisfaction in International Coffee Chains in Malaysia By Using SERVQUAL Model | Wong Xuan | Dr Malathi Nair a/p G Narayana Nair | |
| 3. | Integrated Marketing Communication (IMC) Motivates Student's eWoM Intentions and Choice of University Through Brand Equity | Oo Kai Shi | Dr Tang Kin Leong | |
| 4. | Exploring the Impact of Social Media Marketing on Consumer Brand Engagement in Fashion Branded Jewellery | Leow Yi Ling | Dr Malathi Nair a/p G Narayana Nair | |
| 5. | Factors Influencing Women's Barriers to Career Advancement Within Malaysian Workplaces | Chia Xin Rou | Dr Kalaivani a/p Jayaraman | |
| 6. | Factor Affecting Customers' Trust in E-commerce | Lai Yen Ee | Mr Low Choon Wei | 23 December 2024 – 22 December 2025 |
| 7. | Factors of Students' Behavioral Intention to Adopt Artificial Intelligence (AI) Chatbots in Higher Education | Seow Jia Ling | Dr Foo Meow Yee | |
| 8. | The Influence of Green Marketing Strategies on Consumer Purchase Intention for Electric Vehicles | Ng Chang Da | Dr Yeong Wai Mun | |
| 9. | Factors Influencing Job Satisfaction in Malaysia's Hospitality Industry | Janice Tan | Mr Khairul Anuar Bin Rusli | |
| 10. | Factors Influencing Malaysian Consumers' Impulse Buying Behaviour in Live Streaming Commerce | Tan Zhi Wei | Dr Corrinne Lee Mei Jyin | |
| 11. | How Working Abroad Affects Consumer Behaviour: A Study on Factor Influencing Consumers' Purchasing Behaviour When Working Abroad | Li Wen Kee | Mr Khairul Anuar Bin Rusli | |

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Tel: (603) 9086 0288  Fax: (603) 9019 8868
Website: www.utar.edu.my

| No. | Research Title | Student's Name | Supervisor's Name | Approval Validity |
|-----|----------------|----------------|-------------------|-------------------|
| 12. | The Linkage Between Entrepreneurial Motivation Towards Their Business Strategy Choices in Malaysian SMEs | Pua Shue Ling | Dr Mahendra Kumar a/l Chelliah | |
| 13. | Exploring the Motives of Generation Z's Purchase Intention for Branded Sport Shoes | Jeow Bin Hong | Dr Malathi Nair a/p G Narayana Nair | |
| 14. | The Effectiveness of Live-Streaming Commerce in Driving Consumer Engagement and Purchasing Intention | Leong Ze Qi | Dr Fok Kuk Fai | |
| 15. | The Impact of Generative AI on Employee Output | Lim Qi Fei | Dr Corrinne Lee Mei Jyin | |
| 16. | Analyzing The Effects of Workplace Culture on Employee Retention Rate Among SME Companies in Malaysia | Yaw Wei Jian | Mr Khairul Anuar Bin Rusli | |
| 17. | The Perception of Youths on The Board of Directors' Performance towards Sound Governance | Lee Xing Jia | Dr Abdullah Sallehuddin Bin Abdullah Salim | 23 December 2024 – 22 December 2025 |
| 18. | Evaluating the Influence of Monetary and Non-Monetary Rewards in Enhancing Employee Performance | Geetha Kaurr Chandi A/P Stevender Singh | Dr Komathi a/p Munusamy | |
| 19. | Analyzing the Adoption of Mobile Payment Systems Among Malaysian University Students | Samuel Rinaldo | | |
| 20. | The Comparative Influence of Traditional Celebrities and Digital Influencers in Fashion Industry for Generation Z | Lai Pei Xuan | | |
| 21. | Analysing the Effectiveness of Real-time Inventory Technology in Optimising Central Kitchen Operations | Sim Kah Khai | Pn Ezatul Emilia Binti Muhammad Arif | |
| 22. | Analyzing the Key Challenges that Demotivates Women Entrepreneurs to Execute Online Business in Malaysia | Yeo Yee Shen | | |
| 23. | Influencer Marketing Effectiveness: Analyzing the Impact of Influencers in Driving Consumer Purchase Intention Among Generation Z | Foo Yen Thung | Dr Choo Siew Ming | |

The conduct of this research is subject to the following:

(1) The participants' informed consent be obtained prior to the commencement of the research;

(2) Confidentiality of participants' personal data must be maintained; and

(3) Compliance with procedures set out in related policies of UTAR such as the UTAR Research Ethics and Code of Conduct, Code of Practice for Research Involving Humans and other related policies/guidelines.

(4) Written consent be obtained from the institution(s)/company(ies) in which the physical or/and online survey will be carried out, prior to the commencement of the research.

Should the students collect personal data of participants in their studies, please have the participants sign
the attached Personal Data Protection Statement for records.

Thank you.

Yours sincerely,

**Professor Ts Dr Faidz bin Abd Rahman**
Chairman
UTAR Scientific and Ethical Review Committee

c.c     Dean, Faculty of Accountancy and Management
        Director, Institute of Postgraduate Studies and Research

**Appendix 3: SPSS Output**

Pilot test result

Consumer Brand Engagement

## Case Processing Summary

|       |           | N   | %     |
|-------|-----------|-----|-------|
| Cases | Valid     | 35  | 100.0 |
|       | Excluded[a] | 0   | .0    |
|       | Total     | 35  | 100.0 |

a. Listwise deletion based on all variables in the procedure.

## Reliability Statistics

| Cronbach's Alpha | N of Items |
|------------------|------------|
| .718             | 4          |

## Item Statistics

|    | Mean | Std. Deviation | N  |
|----|------|----------------|----|
| C1 | 4.03 | 1.339          | 35 |
| C2 | 3.66 | 1.552          | 35 |
| C3 | 3.60 | 1.499          | 35 |
| C4 | 4.54 | .886           | 35 |

## Item-Total Statistics

|    | Scale Mean if Item Deleted | Scale Variance if Item Deleted | Corrected Item-Total Correlation | Cronbach's Alpha if Item Deleted |
|----|----------------------------|--------------------------------|----------------------------------|----------------------------------|
| C1 | 11.80                      | 9.576                          | .520                             | .648                             |
| C2 | 12.17                      | 7.323                          | .708                             | .512                             |
| C3 | 12.23                      | 9.064                          | .484                             | .675                             |
| C4 | 11.29                      | 12.622                         | .360                             | .734                             |

## Scale Statistics

| Mean  | Variance | Std. Deviation | N of Items |
|-------|----------|----------------|------------|
| 15.83 | 15.676   | 3.959          | 4          |

<u>Entertainment</u>

## Case Processing Summary

|        |                     | N  | %     |
|--------|---------------------|----|-------|
| Cases  | Valid               | 35 | 100.0 |
|        | Excluded[a]         | 0  | .0    |
|        | Total               | 35 | 100.0 |

a. Listwise deletion based on all variables in the procedure.

## Reliability Statistics

| Cronbach's Alpha | N of Items |
|------------------|------------|
| .718             | 3          |

## Item Statistics

|    | Mean | Std. Deviation | N  |
|----|------|----------------|----|
| E1 | 3.74 | 1.067          | 35 |
| E2 | 4.06 | 1.056          | 35 |
| E3 | 4.37 | .910           | 35 |

## Item-Total Statistics

|    | Scale Mean if Item Deleted | Scale Variance if Item Deleted | Corrected Item-Total Correlation | Cronbach's Alpha if Item Deleted |
|----|----------------------------|--------------------------------|----------------------------------|----------------------------------|
| E1 | 8.43                       | 2.899                          | .516                             | .660                             |
| E2 | 8.11                       | 2.810                          | .561                             | .600                             |
| E3 | 7.80                       | 3.282                          | .546                             | .628                             |

## Scale Statistics

| Mean  | Variance | Std. Deviation | N of Items |
|-------|----------|----------------|------------|
| 12.17 | 5.911    | 2.431          | 3          |

Interaction

## Case Processing Summary

|  |  | N | % |
|---|---|---|---|
| Cases | Valid | 35 | 100.0 |
|  | Excluded[a] | 0 | .0 |
|  | Total | 35 | 100.0 |

a. Listwise deletion based on all variables in the procedure.

## Reliability Statistics

| Cronbach's Alpha | N of Items |
|---|---|
| .771 | 4 |

## Item Statistics

|  | Mean | Std. Deviation | N |
|---|---|---|---|
| I1 | 4.40 | 1.006 | 35 |
| I2 | 4.31 | .963 | 35 |
| I3 | 3.80 | 1.132 | 35 |
| I4 | 4.11 | 1.231 | 35 |

## Item-Total Statistics

|  | Scale Mean if Item Deleted | Scale Variance if Item Deleted | Corrected Item-Total Correlation | Cronbach's Alpha if Item Deleted |
|---|---|---|---|---|
| I1 | 12.23 | 7.299 | .539 | .734 |
| I2 | 12.31 | 7.163 | .611 | .702 |
| I3 | 12.83 | 6.734 | .548 | .730 |
| I4 | 12.51 | 6.022 | .613 | .697 |

## Scale Statistics

| Mean | Variance | Std. Deviation | N of Items |
|---|---|---|---|
| 16.63 | 11.240 | 3.353 | 4 |

Electric word-of-mouth (E-WOM)

## Case Processing Summary

| | | N | % |
|---|---|---|---|
| Cases | Valid | 35 | 100.0 |
| | Excluded[a] | 0 | .0 |
| | Total | 35 | 100.0 |

a. Listwise deletion based on all variables in the procedure.

## Reliability Statistics

| Cronbach's Alpha | N of Items |
|---|---|
| .714 | 4 |

## Item Statistics

| | Mean | Std. Deviation | N |
|---|---|---|---|
| EW1 | 3.91 | 1.422 | 35 |
| EW2 | 4.37 | 1.239 | 35 |
| EW3 | 4.74 | .741 | 35 |
| EW4 | 4.34 | 1.211 | 35 |

## Item-Total Statistics

| | Scale Mean if Item Deleted | Scale Variance if Item Deleted | Corrected Item-Total Correlation | Cronbach's Alpha if Item Deleted |
|---|---|---|---|---|
| EW1 | 13.46 | 5.432 | .687 | .519 |
| EW2 | 13.00 | 7.294 | .475 | .669 |
| EW3 | 12.63 | 9.358 | .462 | .695 |
| EW4 | 13.03 | 7.499 | .458 | .679 |

## Scale Statistics

| Mean | Variance | Std. Deviation | N of Items |
|---|---|---|---|
| 17.37 | 12.005 | 3.465 | 4 |

Trendiness

## Case Processing Summary

| | | N | % |
|---|---|---:|---:|
| Cases | Valid | 35 | 100.0 |
| | Excluded[a] | 0 | .0 |
| | Total | 35 | 100.0 |

a. Listwise deletion based on all variables in the procedure.

## Reliability Statistics

| Cronbach's Alpha | N of Items |
|---:|---:|
| .705 | 4 |

## Item Statistics

| | Mean | Std. Deviation | N |
|---|---:|---:|---:|
| T1 | 4.09 | 1.358 | 35 |
| T2 | 4.71 | .750 | 35 |
| T3 | 4.51 | 1.040 | 35 |
| T4 | 3.89 | 1.623 | 35 |

## Item-Total Statistics

| | Scale Mean if Item Deleted | Scale Variance if Item Deleted | Corrected Item-Total Correlation | Cronbach's Alpha if Item Deleted |
|---|---:|---:|---:|---:|
| T1 | 13.11 | 6.928 | .589 | .574 |
| T2 | 12.49 | 10.316 | .438 | .692 |
| T3 | 12.69 | 9.222 | .425 | .680 |
| T4 | 13.31 | 5.634 | .613 | .571 |

## Scale Statistics

| Mean | Variance | Std. Deviation | N of Items |
|---:|---:|---:|---:|
| 17.20 | 12.988 | 3.604 | 4 |

<u>Descriptive statistics</u>

<u>Section A: Demographic profile</u>

**Gender**

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|---|---|---|---|---|---|
| Valid | Female | 132 | 69.5 | 69.5 | 69.5 |
| | Male | 58 | 30.5 | 30.5 | 100.0 |
| | Total | 190 | 100.0 | 100.0 | |

**Age**

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|---|---|---|---|---|---|
| Valid | 18 – 24 years old | 79 | 41.6 | 41.6 | 41.6 |
| | 25 – 31 years old | 34 | 17.9 | 17.9 | 59.5 |
| | 32 – 38 years old | 38 | 20.0 | 20.0 | 79.5 |
| | 39 – 45 years old | 39 | 20.5 | 20.5 | 100.0 |
| | Total | 190 | 100.0 | 100.0 | |

**Income level**

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|---|---|---|---|---|---|
| Valid | Above RM6,000 | 45 | 23.7 | 23.7 | 23.7 |
| | Below RM2,000 | 73 | 38.4 | 38.4 | 62.1 |
| | RM2,001 – RM4,000 | 32 | 16.8 | 16.8 | 78.9 |
| | RM4,001 – RM6,000 | 40 | 21.1 | 21.1 | 100.0 |
| | Total | 190 | 100.0 | 100.0 | |

<u>Section B: General information</u>

<u>Q1: Do you purchase fashion branded jewellery through social media recommendation?</u>

## Statistics

Do you purchase fashion branded jewellery through social media recommendation?

| N | Valid | 190 |
|---|---|---|
| | Missing | 0 |

## Do you purchase fashion branded jewellery through social media recommendation?

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|---|---|---|---|---|---|
| Valid | Yes | 190 | 100.0 | 100.0 | 100.0 |

<u>Q2: Which of the below social media platforms did you frequently visit? (More than one option may be chosen)</u>

## Case Summary

| | Cases | | | | | |
|---|---|---|---|---|---|---|
| | Valid | | Missing | | Total | |
| | N | Percent | N | Percent | N | Percent |
| $MostFrequentlyUse dSocialMediaPlatfor ms[a] | 190 | 100.0% | 0 | 0.0% | 190 | 100.0% |

a. Dichotomy group tabulated at value 1.

## Which of the below social media platforms did you frequently visit? (More than one answer may be chosen)

| | | Responses | | Percent of Cases |
|---|---|---|---|---|
| | | N | Percent | |
| Which of the below social media platforms did you frequently visit? (More than one answer may be chosen) | Facebook | 104 | 25.8% | 54.7% |
| | Twitter | 51 | 12.7% | 26.8% |
| | Instagram | 155 | 38.5% | 81.6% |
| | Tiktok | 93 | 23.1% | 48.9% |
| Total | | 403 | 100.0% | 212.1% |

a. Dichotomy group tabulated at value 1.

Q3: Kindly select from the options below why you access social media platform. (More than one option may be chosen)

## Case Summary

| | Cases | | | | | |
|---|---|---|---|---|---|---|
| | Valid | | Missing | | Total | |
| | N | Percent | N | Percent | N | Percent |
| $ReasonsforUsingSocialMedia[a] | 189 | 99.5% | 1 | 0.5% | 190 | 100.0% |

a. Dichotomy group tabulated at value 1.

## Kindly select from the options below why you access social media platform. (More than one option may be chosen)

| | | Responses | | Percent of Cases |
|---|---|---|---|---|
| | | N | Percent | |
| $ReasonsforUsingSocialMedia[a] | Interact with friends | 56 | 18.4% | 29.6% |
| | Source for information | 60 | 19.7% | 31.7% |
| | Network with other online users (not necessarily friends) | 67 | 22.0% | 35.4% |
| | Learn about new products and offers | 57 | 18.8% | 30.2% |
| | All of the above | 64 | 21.1% | 33.9% |
| Total | | 304 | 100.0% | 160.8% |

a. Dichotomy group tabulated at value 1.

Q4: How frequently do you access the internet?

Q5: Which fashion branded jewellery is the most preferred one?

Q6: In average, how much do you spend on fashion branded jewellery?

## Statistics

| | | How frequently do you access the internet? | Which fashion branded jewellery is the most preferred one? | In average, how much do you spend on fashion branded jewellery? |
|---|---|---|---|---|
| N | Valid | 190 | 190 | 190 |
| | Missing | 0 | 0 | 0 |

## How frequently do you access the internet?

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|---|---|---|---|---|---|
| Valid | Hourly basis | 143 | 75.3 | 75.3 | 75.3 |
| | In the evenings/after work | 4 | 2.1 | 2.1 | 77.4 |
| | Once a week | 1 | .5 | .5 | 77.9 |
| | Work break times | 42 | 22.1 | 22.1 | 100.0 |
| | Total | 190 | 100.0 | 100.0 | |

## Which fashion branded jewellery is the most preferred one?

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|---|---|---|---|---|---|
| Valid | Celovis | 27 | 14.2 | 14.2 | 14.2 |
| | Fendi | 36 | 18.9 | 18.9 | 33.2 |
| | Pandora | 61 | 32.1 | 32.1 | 65.3 |
| | Swarovski | 46 | 24.2 | 24.2 | 89.5 |
| | Tiffany & Co | 20 | 10.5 | 10.5 | 100.0 |
| | Total | 190 | 100.0 | 100.0 | |

## In average, how much do you spend on fashion branded jewellery?

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|---|---|---|---|---|---|
| Valid | Above RM2,000 | 71 | 37.4 | 37.4 | 37.4 |
| | Below RM500 | 61 | 32.1 | 32.1 | 69.5 |
| | RM1,001 – RM2,000 | 13 | 6.8 | 6.8 | 76.3 |
| | RM501 – RM1,000 | 45 | 23.7 | 23.7 | 100.0 |
| | Total | 190 | 100.0 | 100.0 | |

Reliability test

Consumer Brand Engagement

## Case Processing Summary

| | | N | % |
|---|---|---|---|
| Cases | Valid | 190 | 100.0 |
| | Excluded[a] | 0 | .0 |
| | Total | 190 | 100.0 |

a. Listwise deletion based on all variables in the procedure.

## Reliability Statistics

| Cronbach's Alpha | N of Items |
|---|---|
| .791 | 4 |

## Item Statistics

| | Mean | Std. Deviation | N |
|---|---|---|---|
| C1 | 3.67 | 1.140 | 190 |
| C2 | 3.94 | 1.082 | 190 |
| C3 | 3.86 | 1.025 | 190 |
| C4 | 3.42 | 1.261 | 190 |

## Item-Total Statistics

|  | Scale Mean if Item Deleted | Scale Variance if Item Deleted | Corrected Item-Total Correlation | Cronbach's Alpha if Item Deleted |
|---|---|---|---|---|
| C1 | 11.22 | 7.686 | .565 | .757 |
| C2 | 10.96 | 8.199 | .515 | .779 |
| C3 | 11.03 | 7.671 | .676 | .706 |
| C4 | 11.47 | 6.674 | .660 | .709 |

## Scale Statistics

| Mean | Variance | Std. Deviation | N of Items |
|---|---|---|---|
| 14.89 | 12.560 | 3.544 | 4 |

Entertainment

## Case Processing Summary

|  |  | N | % |
|---|---|---|---|
| Cases | Valid | 190 | 100.0 |
|  | Excluded[a] | 0 | .0 |
|  | Total | 190 | 100.0 |

a. Listwise deletion based on all variables in the procedure.

## Reliability Statistics

| Cronbach's Alpha | N of Items |
|---|---|
| .727 | 3 |

## Item Statistics

|  | Mean | Std. Deviation | N |
|---|---|---|---|
| E1 | 3.73 | 1.159 | 190 |
| E2 | 3.66 | 1.231 | 190 |
| E3 | 3.82 | 1.236 | 190 |

## Item-Total Statistics

| | Scale Mean if Item Deleted | Scale Variance if Item Deleted | Corrected Item-Total Correlation | Cronbach's Alpha if Item Deleted |
|---|---|---|---|---|
| E1 | 7.48 | 4.113 | .650 | .521 |
| E2 | 7.54 | 4.694 | .432 | .777 |
| E3 | 7.39 | 4.091 | .579 | .603 |

## Scale Statistics

| Mean | Variance | Std. Deviation | N of Items |
|---|---|---|---|
| 11.21 | 8.513 | 2.918 | 3 |

Interaction

## Case Processing Summary

| | | N | % |
|---|---|---|---|
| Cases | Valid | 190 | 100.0 |
| | Excluded[a] | 0 | .0 |
| | Total | 190 | 100.0 |

a. Listwise deletion based on all variables in the procedure.

## Reliability Statistics

| Cronbach's Alpha | N of Items |
|---|---|
| .751 | 4 |

## Item Statistics

| | Mean | Std. Deviation | N |
|---|---|---|---|
| I1 | 3.87 | 1.078 | 190 |
| I2 | 3.77 | 1.176 | 190 |
| I3 | 3.87 | 1.129 | 190 |
| I4 | 4.08 | 1.028 | 190 |

## Item-Total Statistics

| | Scale Mean if Item Deleted | Scale Variance if Item Deleted | Corrected Item-Total Correlation | Cronbach's Alpha if Item Deleted |
|---|---|---|---|---|
| I1 | 11.73 | 7.142 | .496 | .720 |
| I2 | 11.82 | 6.613 | .524 | .707 |
| I3 | 11.72 | 6.731 | .539 | .697 |
| I4 | 11.52 | 6.717 | .636 | .647 |

## Scale Statistics

| Mean | Variance | Std. Deviation | N of Items |
|---|---|---|---|
| 15.59 | 11.163 | 3.341 | 4 |

Electric word-of-mouth (E-WOM)

## Case Processing Summary

| | | N | % |
|---|---|---|---|
| Cases | Valid | 190 | 100.0 |
| | Excluded[a] | 0 | .0 |
| | Total | 190 | 100.0 |

a. Listwise deletion based on all variables in the procedure.

## Reliability Statistics

| Cronbach's Alpha | N of Items |
|---|---|
| .720 | 4 |

## Item Statistics

| | Mean | Std. Deviation | N |
|---|---|---|---|
| EW1 | 3.73 | 1.203 | 190 |
| EW2 | 3.98 | 1.098 | 190 |
| EW3 | 3.82 | 1.123 | 190 |
| EW4 | 3.62 | 1.165 | 190 |

## Item-Total Statistics

|  | Scale Mean if Item Deleted | Scale Variance if Item Deleted | Corrected Item-Total Correlation | Cronbach's Alpha if Item Deleted |
|---|---|---|---|---|
| EW1 | 11.42 | 6.646 | .545 | .636 |
| EW2 | 11.17 | 7.707 | .419 | .709 |
| EW3 | 11.33 | 6.604 | .624 | .589 |
| EW4 | 11.53 | 7.256 | .455 | .691 |

## Scale Statistics

| Mean | Variance | Std. Deviation | N of Items |
|---|---|---|---|
| 15.15 | 11.470 | 3.387 | 4 |

Trendiness

## Case Processing Summary

|  |  | N | % |
|---|---|---|---|
| Cases | Valid | 190 | 100.0 |
|  | Excluded[a] | 0 | .0 |
|  | Total | 190 | 100.0 |

a. Listwise deletion based on all variables in the procedure.

## Reliability Statistics

| Cronbach's Alpha | N of Items |
|---|---|
| .739 | 4 |

## Item Statistics

|  | Mean | Std. Deviation | N |
|---|---|---|---|
| T1 | 3.81 | 1.162 | 190 |
| T2 | 3.81 | 1.083 | 190 |
| T3 | 3.61 | 1.148 | 190 |
| T4 | 3.62 | 1.165 | 190 |

## Item-Total Statistics

| | Scale Mean if Item Deleted | Scale Variance if Item Deleted | Corrected Item-Total Correlation | Cronbach's Alpha if Item Deleted |
|---|---|---|---|---|
| T1 | 11.04 | 7.549 | .433 | .735 |
| T2 | 11.04 | 6.993 | .611 | .636 |
| T3 | 11.24 | 7.007 | .549 | .669 |
| T4 | 11.23 | 6.980 | .540 | .674 |

## Scale Statistics

| Mean | Variance | Std. Deviation | N of Items |
|---|---|---|---|
| 14.85 | 11.664 | 3.415 | 4 |

Pearson Correlation result

## Correlations

| | | CBE | E | I | EWOM | T |
|---|---|---|---|---|---|---|
| CBE | Pearson Correlation | 1 | .562** | .251** | .309** | .695** |
| | Sig. (2-tailed) | | <.001 | <.001 | <.001 | <.001 |
| | N | 190 | 190 | 190 | 190 | 190 |
| E | Pearson Correlation | .562** | 1 | .232** | .364** | .565** |
| | Sig. (2-tailed) | <.001 | | .001 | <.001 | <.001 |
| | N | 190 | 190 | 190 | 190 | 190 |
| I | Pearson Correlation | .251** | .232** | 1 | .208** | .189** |
| | Sig. (2-tailed) | <.001 | .001 | | .004 | .009 |
| | N | 190 | 190 | 190 | 190 | 190 |
| EWOM | Pearson Correlation | .309** | .364** | .208** | 1 | .444** |
| | Sig. (2-tailed) | <.001 | <.001 | .004 | | <.001 |
| | N | 190 | 190 | 190 | 190 | 190 |
| T | Pearson Correlation | .695** | .565** | .189** | .444** | 1 |
| | Sig. (2-tailed) | <.001 | <.001 | .009 | <.001 | |
| | N | 190 | 190 | 190 | 190 | 190 |

**. Correlation is significant at the 0.01 level (2-tailed).

Multiple linear regression result

## Descriptive Statistics

| | Mean | Std. Deviation | N |
|---|---|---|---|
| CBE | 3.7237 | .88601 | 190 |
| E | 3.7351 | .97258 | 190 |
| I | 3.8987 | .83527 | 190 |
| EWOM | 3.7868 | .84669 | 190 |
| T | 3.7118 | .85383 | 190 |

## Correlations

| | | CBE | E | I | EWOM | T |
|---|---|---|---|---|---|---|
| Pearson Correlation | CBE | 1.000 | .562 | .251 | .309 | .695 |
| | E | .562 | 1.000 | .232 | .364 | .565 |
| | I | .251 | .232 | 1.000 | .208 | .189 |
| | EWOM | .309 | .364 | .208 | 1.000 | .444 |
| | T | .695 | .565 | .189 | .444 | 1.000 |
| Sig. (1-tailed) | CBE | . | <.001 | <.001 | <.001 | <.001 |
| | E | .000 | . | .001 | .000 | .000 |
| | I | .000 | .001 | . | .002 | .004 |
| | EWOM | .000 | .000 | .002 | . | .000 |
| | T | .000 | .000 | .004 | .000 | . |
| N | CBE | 190 | 190 | 190 | 190 | 190 |
| | E | 190 | 190 | 190 | 190 | 190 |
| | I | 190 | 190 | 190 | 190 | 190 |
| | EWOM | 190 | 190 | 190 | 190 | 190 |
| | T | 190 | 190 | 190 | 190 | 190 |

## Variables Entered/Removed[a]

| Model | Variables Entered | Variables Removed | Method |
|---|---|---|---|
| 1 | T, I, EWOM, E[b] | . | Enter |

a. Dependent Variable: CBE
b. All requested variables entered.

## Model Summary[b]

| Model | R | R Square | Adjusted R Square | Std. Error of the Estimate | Change Statistics R Square Change | F Change | df1 | df2 | Sig. F Change |
|---|---|---|---|---|---|---|---|---|---|
| 1 | .731[a] | .535 | .525 | .61094 | .535 | 53.128 | 4 | 185 | <.001 |

a. Predictors: (Constant), T, I, EWOM, E
b. Dependent Variable: CBE

## ANOVA[a]

| Model | | Sum of Squares | df | Mean Square | F | Sig. |
|---|---|---|---|---|---|---|
| 1 | Regression | 79.318 | 4 | 19.830 | 53.128 | <.001[b] |
| | Residual | 69.050 | 185 | .373 | | |
| | Total | 148.368 | 189 | | | |

a. Dependent Variable: CBE
b. Predictors: (Constant), T, I, EWOM, E

## Coefficients[a]

| Model | | Unstandardized Coefficients | | Standardized Coefficients | t | Sig. | 95.0% Confidence Interval for B | | Collinearity Statistics | |
|---|---|---|---|---|---|---|---|---|---|---|
| | | B | Std. Error | Beta | | | Lower Bound | Upper Bound | Tolerance | VIF |
| 1 | (Constant) | .526 | .285 | | 1.844 | .067 | -.037 | 1.088 | | |
| | E | .217 | .057 | .239 | 3.845 | <.001 | .106 | .329 | .653 | 1.532 |
| | I | .105 | .055 | .099 | 1.897 | .059 | -.004 | .214 | .928 | 1.078 |
| | EWOM | -.050 | .060 | -.047 | -.830 | .407 | -.167 | .068 | .773 | 1.294 |
| | T | .583 | .066 | .562 | 8.786 | <.001 | .452 | .714 | .615 | 1.627 |

a. Dependent Variable: CBE