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Master's Degree Program in  
**Data-Driven Marketing**

**EFFECTIVENESS OF SOCIAL MEDIA IN THE SHOPPING CENTRE  
CUSTOMER JOURNEY**

Sonae Sierra Case Study

Rita Gabriel Gonçalves de Sequeiros

Project Work

presented as partial requirement for obtaining a Master's Degree in Data-Driven Marketing

**NOVA Information Management School**  
**Instituto Superior de Estatística e Gestão de Informação**

Universidade Nova de Lisboa



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by

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**Supervised by**

Advisor: Prof. Diego Costa Pinto

Co Advisor: Joana Nunes

July, 2024

## **STATEMENT OF INTEGRITY**

I hereby declare having conducted this academic work with integrity. I confirm that I have not used plagiarism, any form of undue use of information or falsification of results along the process leading to its elaboration. I further declare that I have fully acknowledged the Rules of Conduct and Code of Honor from the NOVA Information Management School.

*[Lisbon, 12 July 2024]*

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Walt Disney –  
*“We keep moving forward, opening new doors, and doing new things, because we're curious and curiosity keeps leading us down new paths.”*

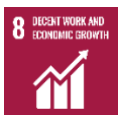
## ABSTRACT

Given the increasing significance of social media in marketing, shopping centre marketing managers need to comprehend its impact on the customer journey. Although some researchers recognise the significance of using social media, only a few comprehend the influence of different content types during the early phase of the consumer journey, ensuring a smooth and seamless journey. Thus, this study aims to investigate the impact of emotional and non-emotional content on social media on brand image and to determine whether customer identification with the content plays a mediating role in this effect. With an experimental lab study (N = 105) relying on a Neuromarketing tool, FaceReader facial expression software, and a following questionnaire, the participants were randomly assigned to one of the experimental conditions (Emotional vs Non-Emotional Content), showing two different social media posts from Colombo Shopping Centre. The study's findings indicate that using emotional and non-emotional content on social media does not significantly affect Brand Image. However, the extent to which customers identify with the content mediates the effect of emotional vs non-emotional content on enhancing Brand Image. These findings indicate that marketing managers must carefully evaluate how different types of content connect with their audience and leverage customer identification to improve brand image. A strong brand image is essential for establishing a seamless customer journey, shaping how customers perceive and engage with the brand at every touchpoint.

## KEYWORDS

Customer Journey; Shopping Centre; Social Media Marketing; Neuromarketing; Social Media Content

### Sustainable Development Goals (SDG):



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## INTRODUCTION

In the contemporary retail era, the effectiveness of social media plays a critical role in shaping the shopping centre customer journey. Although there is an increasing amount of research focused on understanding social media integration into the business marketing strategy (Dolega et al., 2021), little research has provided an overview of how, when, and where social media impacts the shopping centre's customer journey. A consumer journey frequently involves different customer journeys, which may incorporate various activities such as interacting with a social media platform and then visiting a retailer (Hamilton and Price, 2019). This way, in the first phase of the consumer's journey, social media acts as a bridge between the brand and the consumer, providing valuable information and building trust before the visit. This study focuses on Sonae Sierra, a Portuguese real estate company that specialises in transformation and urban innovation (Sonae Sierra, 2024).

Before the pandemic, the shopping mall was an essential destination for consumption, where consumers searched for a variety of values that led to positive experiences and motivated them to return. However, recent research suggests that the measures implemented in the pandemic may have impacted customers' preferences, values, and experiences when visiting a shopping mall (Verhoef et al., 2023). This way, as customers are becoming more value-conscious, it is crucial for managers and researchers to identify changes in customer perceptions of value and experiences. (Mortimer et al., 2024).

Furthermore, the rise of online shopping as an alternative to consumption has created new challenges for shopping malls (Elmashhara and Soares, 2020). This way, organisations are challenged to adapt their marketing strategies to incorporate the importance of social media and focus on building customer engagement (Dolan et al., 2019).

A clear research gap needs to be addressed regarding the effectiveness of social media on the shopping centre customer journey, particularly at the beginning of the journey. Thus, through facial expression analysis (FaceReader), this study aims to analyse how different social media content influences the customer journey. This analysis seeks to evaluate the impact of emotional versus non-emotional content on brand image. Furthermore, the study aims to examine whether the consumer's identification with content can ultimately influence their

perception of a brand, providing insight into the significance of developing authentic and relatable content.

By doing this, the research will provide valuable insights into the changing consumer behaviour in shopping centres, particularly in the digital era. Through a comprehensive analysis of the effectiveness of social media platforms in the consumer journey, particularly in its first stage, this study aims to provide practical recommendations for businesses and marketers to enhance their strategies and how companies must leverage social media to engage with customers and provide personalized shopping experiences. Finally, by gaining insights into how different social media content impacts consumer perceptions and preferences, businesses can tailor their marketing strategies to create a more engaging and impactful social media online presence that resonates with their target audience to maximize their marketing efforts.

The research comprises the context of the dissertation, identifying the research gap and the study's objectives. A comprehensive literature review was undertaken to gather the findings of various authors from different journals regarding the topic and identify the hypotheses and the model to be tested. Afterwards, the methodology used to understand the importance of different social media content (emotional vs non-emotional) impacting the brand image is presented by a neuromarketing study using the Noldus FaceReader and a questionnaire, following its results and findings. Ultimately, the study's main findings and its contributions are presented.

# LITERATURE REVIEW

## 1.1. CUSTOMER JOURNEY IN THE SHOPPING CENTRE

The customer journey has been defined as the entire process of interacting with an organization, including all stages, touchpoints, and the customer experience (Lemon and Verhoef, 2016). Furthermore, consumer journeys may anticipate consumption experiences, such as selecting products, brands, or technologies, engaging in online or offline retail experiences, and consuming products and services (Hamilton and Price, 2019). The customer journey process designed by Lemon and Verhoef (2016) can be observed in [figure 1](#).

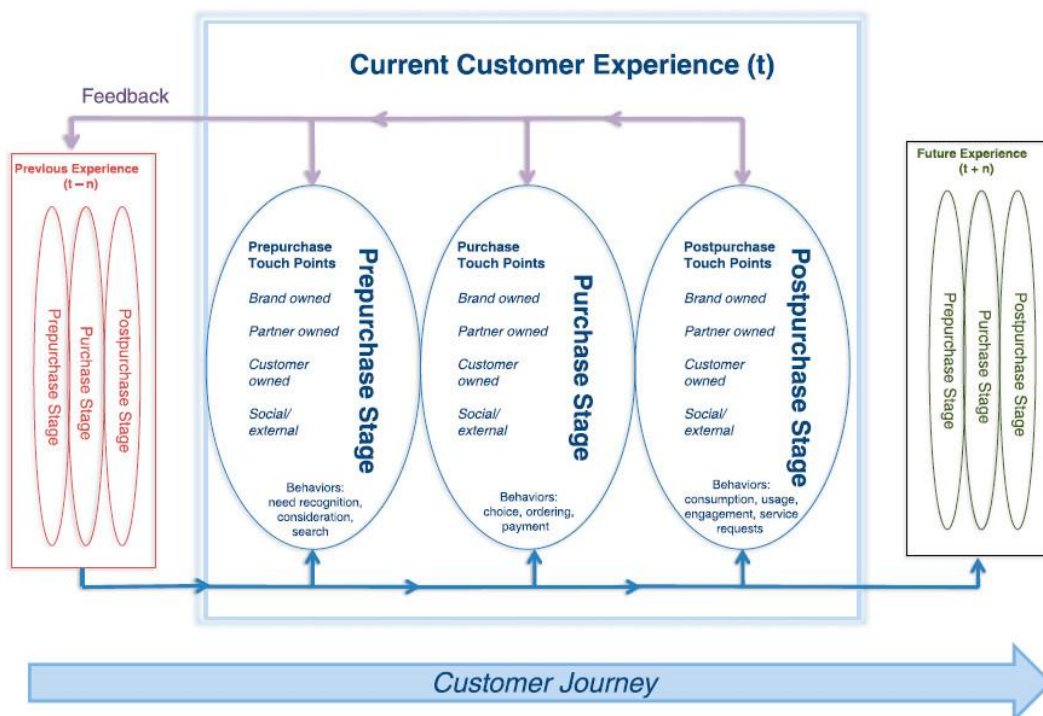


Figure 1 - Process Model for Customer Journey and Experience

Becker and Jaakkola (2020) suggest that customer experience should be defined as "non-deliberate, spontaneous responses and reactions to particular stimuli". Customers' experiences can vary based on their different levels of rational, emotional, sensory, physical, and spiritual involvement. Ultimately, the experience result from the combination of the customer's expectations and experiences with a company's physical and digital aspects (Hamilton and Price, 2019) throughout the customer's purchase journey (Lemon and Verhoef, 2016).

These touchpoints contribute to the overall customer experience, from pre-purchase to post-purchase. The pre-purchase includes all customer interactions with the brand, category, and surroundings before making a purchase. The purchase stage encompasses all customer interactions with the brand and its surroundings during purchase. The post-purchase stage refers to the interactions between the customer and the brand and the surrounding environment that occur after the customer has made a purchase (Lemon and Verhoef, 2016).

This way, Grewal and Roggeveen (2020) explain the impact of distinct retail touchpoints on customers' shopping experience throughout the entire purchase journey. As consumers move through different stages, their cognitive, emotional, or behavioural preferences may vary, influenced by situational factors such as culture, society, politics, and technology. [Figure 2](#) illustrates the framework for comprehending the customer experience and managing the different factors and touchpoints along the journey.

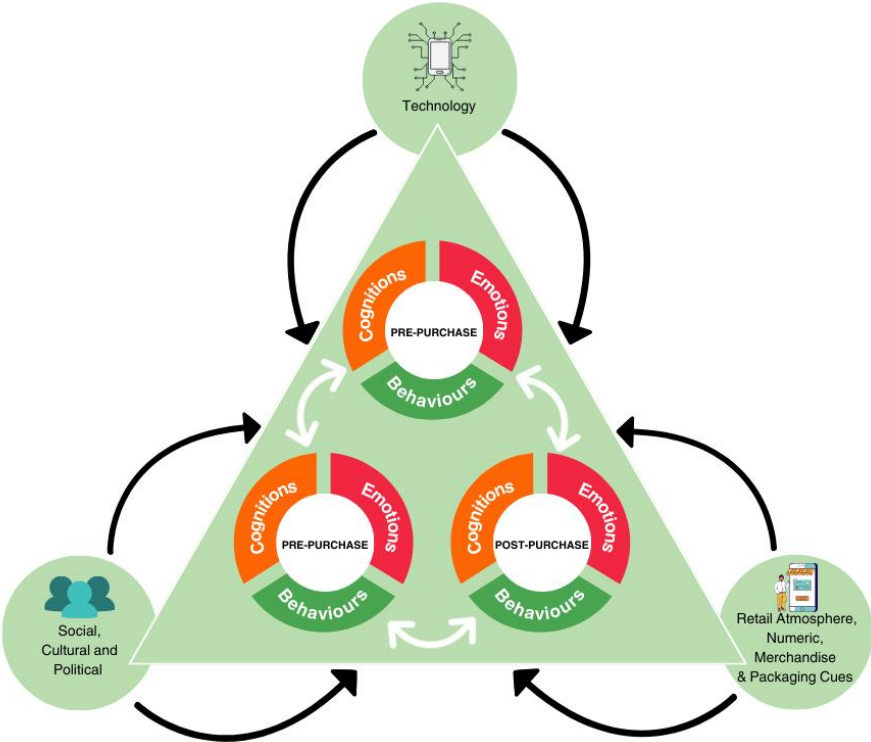


Figure 2 - Retail experience and customer journey management adapted from Grewal and Roggeveen (2020)

The decision stages are demonstrated in a circle to picture the potential nonlinear patterns between stages. “Each decision stage is represented as having cognitive, emotional, and behavioural elements. The different themes: the role of technology, the importance of social, cultural, and political factors, and the role of retail environment, numeric information, merchandise, and packaging are represented as aspects which impact the environment in which the purchase process takes place. The lines on the outside of the triangle indicate that these themes can impact all parts of the purchase process” (Grewal and Roggeveen, 2020).

Thus, understanding the detailed emotional and sensory experiences that consumers go through with the assistance of brands, technologies, products, and services is essential, along with comprehending the interactions between providers and consumers (Hamilton and Price, 2019). When firms handle touchpoints that they have designed, managed, and controlled, they must remember that the objective is to deliver a successful customer experience. Therefore, the success of this journey demands the efficient fusion of the company's physical and digital platforms and strong consistency in communication (Palazón et al., 2022).

As service providers frequently leverage the physical environment to develop engaging experiences for customers (Johns et al., 2023), shopping malls are unique retail environments that offer personalised consumption experiences within a holistic retail ecosystem (Krey et al., 2022), which involves a mixture of social, recreational, entertainment, and consumption activities (Gomes and Paula, 2017). Additionally, it increases the possibility of a multipurpose shopping trip and the fulfilment of multiple customer interactions in a single place (Krey et al., 2022).

Shopping malls provide multiple touchpoints, which refer to moments of customer interaction and engagement with a company through various channels (Lemon and Verhoef, 2016). The overall consumer experience in a mall is influenced by the individual experiences provided by each store or activity and the experiences offered by the shopping mall (Chebat et al., 2010). Breugelmans et al. (2023) define the physical store as a physical environment that consumers visit that directly or indirectly helps customers progress through the shopping journey by offering them advantages.

Furthermore, retailers' strategic emphasis on customer-centric approaches highlights the importance of customer journey mapping (Rudkowski et al., 2020), a technique for evoking emotional responses to products, goods, and services that are used to comprehend all the different stages in a journey that a person may undertake (Crosier and Handford, 2012). This way, a well-designed customer journey will effectively connect in-store shopping experiences, seamlessly merging all activities, interactions, and offerings to create a distinctive, holistic, and emotionally engaging customer experience (Terblanche and Kidd, 2021).

Therefore, shopping malls are becoming more focused on providing a tailored experience to their customers by designing favourable atmospheres for memorable experiences (Flacandji and Krey, 2020).

## **1.2. WHEN DIGITAL MEETS THE PHYSICAL**

In the current competitive market, customers expect seamless and consistent experiences across multiple channels, forcing retailers to invest significantly (Hu et al., 2023). This landscape is driven by the growth of different channels, customer preferences, and managers' efforts to establish a cohesive and comprehensive omnichannel customer experience across all channels (Valentini, 2020).

This way, the omnichannel strategy refers to the synergetic management of multiple channels and customer touchpoints to enhance the experience and performance across channels (Verhoef et al., 2015) into a unified and holistic experience (Mishra et al., 2021).

Omnichannel is more than the traditional multichannel marketing system that focuses on physical channels, websites, and catalogues, as it integrates all the company's touchpoints (Verhoef et al., 2015). On top of that, the critical difference focuses on channel integration (Beck and Rygl, 2015), which refers to the retailer's ability to combine various channels, allowing customers to have a seamless experience throughout their shopping journey (Hossain et al., 2019).

Seamlessness refers to the effortless transition consumers can make across different touchpoints throughout their journey, reducing any encountered obstacles. It highlights how service providers have improved the transition among different touchpoints, enabling customers to navigate effortlessly (Zheng and Li, 2024). According to Cocco

and Demoulin (2022), customers who perceive the seamless shopping experience exhibit higher engagement levels, are more likely to buy more, and are less likely to switch to a different retailer.

Thus, the traditional distinction between online and offline stores is becoming blurred (Akter et al., 2021). In this context, Melero et al. (2016) highlighted many critical issues that firms must consider when developing an effective marketing strategy for omnichannel retailing. These factors include integration of all essential channels, unifying touchpoints across different channels, and providing personalised customer experiences. This way, the omnichannel strategy fosters customer trust by ensuring consistency across all channels. In the long run, it helps create a long-term customer relationship (Akter et al., 2021).

### **1.3. SOCIAL MEDIA**

Due to the significant transformation in the media industry in recent years, companies have adopted social media to interact and engage with their customers (Kumar et al., 2016). Dwivedi et al. (2021) argue that integrating digital, physical, and social aspects in consumers' lives allows them to seamlessly engage with brands across various devices.

Appel et al. (2020) define social media as a technology-centric ecosystem that involves a wide range of behaviours, interactions, and exchanges among interconnected actors such as individuals, firms, organisations, and institutions. In addition, the interactive features of social media have changed consumers from passive observers to engaged participants who generate significant amounts of content through their online conversations, interactions, and behaviours (Malthouse et al., 2013).

The rise of social media and its influence on consumer behaviour and marketing strategies has primarily been driven by the platforms themselves (Appel et al., 2020). Moreover, it offers firms with a new way to engage with their target and achieve higher levels of consumer-brand engagement (Gkikas et al., 2022).

Santos et al. (2022) define consumer brand engagement as the interaction with brand communities on social media that helps to build brand trust and brand loyalty (Bianchi and Andrews, 2018) and increases a company's performance (Kumar and Reinartz, 2016). To this

extent, consumers' interactions with brand-generated content are a crucial measure to evaluate the effectiveness and performance of social media efforts (Lee et al., 2018).

Li et al. (2021) proposed a framework for developing a social media marketing strategy, illustrated in Figure 3. The framework consists of four main components: drivers, inputs, throughputs, and outputs. Drivers refer to the firm's social media marketing objectives and the motivations behind customers' use of social media. The inputs include the company's social media engagement initiatives and the customers' social media behaviours. Throughputs are the company's strategies to establish connections and engage with customers to exchange resources and fulfil their needs. Outputs correspond to the outcome of customer interactions.

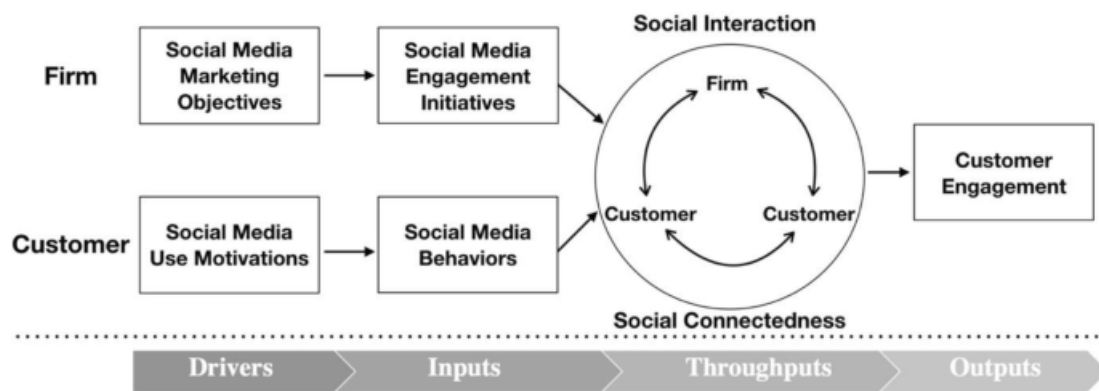


Figure 3 - Developmental process of social media marketing strategy

Companies implement strategies that motivate and engage customers to encourage them to make voluntary contributions in exchange (Pansari and Kumar, 2017). Consumers can interact with these posts by "liking" or "favouriting" them, leaving comments or by sharing them with others (Liadeli et al., 2023), which has the potential to increase positive brand evaluations (Kumar et al., 2016). These metrics have significant differences: liking a message is intuitive and requires less effort, while commenting on a message requires a highly involved cognitive process, as commenting takes more time than liking a post (Swani et al., 2017).

Thus, customers who actively engage by liking, sharing, and commenting throughout the customer journey are a crucial source of competitive advantage (Beckers et al., 2018). Social media data can be valuable for analysing customer behaviour and conducting market research. Utilising and leveraging social media data can be seen as the development of a new strategic asset that has the potential to improve results (Gnizy et al., 2019). Therefore, it is crucial to understand the reasons behind customer engagement and the interactive features

of social media to generate meaningful content and enable customer interactions that encourage content sharing among customers (Malthouse et al., 2013).

From a marketing perspective, the current environment's "omni-social" nature suggests that social media can influence almost every aspect of a consumer's decision-making process (Appel et al., 2020). Indeed, the success of the customer journey depends on effectively integrating touchpoints, which include both channels and communication, that can only be achieved if there is effective integration at both levels simultaneously. For instance, a company's page on social media must align with its corporate website and physical stores. Thus, companies should prioritise consumers when designing their communication strategy (Palazón et al., 2022).

### **1.3.1. SOCIAL MEDIA IN PORTUGAL**

Regarding the relevance of this paper, it is relevant to analyse the relevance and usage of social media in Portugal. According to the Digital Data Report (2024), Portugal had 7.43 million social media users in January 2024, equating to 72.6% of the total population. In addition, in January 2024, 84.0% of Portugal's internet user base (regardless of age) used at least one social media platform. The Digital Data Report (2024) states that 48.5% of Internet users between 16 and 64 use each social media channel to find information about brands and products.

According to Statista (2023), WhatsApp emerged as the leading social media platform in 2022, chosen by 90.3% of internet users, closely followed by Instagram (85.2%) and Facebook (82.2%). Thus, this study will focus on Instagram and Facebook as the data aligns with the company's strategic presence on these platforms. In addition, since Sonae Sierra's social media content is often cross-published on both platforms, users within the scope of this study may come across similar content on Instagram and Facebook.

Regarding Facebook data in the Digital Data Report (2024), Meta reported a user count of 5.95 million Facebook users in Portugal in early 2024. At the beginning of 2023, Facebook's ad reach in Portugal was 58.1 % of the total population, with a potential ad reach of 5.95 million. However, Facebook restricts the use of its platform to people aged 13 and above, so 65.3 % of the "eligible" audience in Portugal used Facebook in 2024.

Regarding Instagram data in the Digital Data Report (2024), Meta registered 5.80 million Instagram users in Portugal in early 2024. However, Instagram restricts the use of its platform to people aged 13 and above, so they can conclude that 63.7 % of the "eligible" audience in Portugal used Instagram in 2023. Moreover, the total potential reach of ads on Instagram was 5.80 million.

OOSGA (2022) identifies several key drivers for consumers in Portugal to engage with social media. For companies like Sonae Sierra, the most significant drivers include looking for things to do or buy, finding content, sharing opinions, finding products to purchase, and discovering content from brands.

#### **1.4. SOCIAL MEDIA CONTENT AND BRAND IMAGE**

In recent years, there has been a shift in social media platforms from text-centric to visual-oriented experience, influenced by the changing habits of social media users, attributed to the worldwide use of smartphones and enhanced mobile internet experience (Li and Xie, 2020).

Marketers frequently adopt strategies to promote their brand content to foster customer interaction (Swani et al., 2014). Thus, an essential task in marketing is to generate and communicate value to customers to enhance their satisfaction, loyalty, and profitability (Kumar & Reinartz, 2016). By utilising social media, companies can integrate it into their strategies to effectively retain existing customers and maintain continuous relationships with them (Malthouse et al., 2013).

For social media strategies to be effective, firms must understand how social media engagement differs among various customer segments (Kumar et al., 2016). Furthermore, it is crucial to acknowledge that different brands require distinct strategies, as the practical approaches for hedonic brands may not apply to utilitarian brands, and the strategies that work for products may not apply to services (Liadeli et al., 2023). An issue that arises when evaluating the effectiveness of firms' social media content marketing is the possibility of a misfit between the content produced and the preferences of social media users, suggesting that firms should create engaging content that aligns with the preferences and interests of their target audience (Zhang et al., 2017).

Engaging with potential and current customers allows companies to communicate positive brand images (Seo and Park, 2018). Each customer interaction with a brand involves exposure to visual stimuli, including logos, colours, styles, and other elements that shape the brand's image (McQuarrie and Phillips, 2008). By measuring and evaluating brand image elements, decision-makers can determine the strength of the brand image by evaluating the extent to which these dimensions are effective and positive in the minds of consumers (Wijaya, 2013). Thus, integrating distinct design elements establishes a unique selling proposition, enhances a brand's image, and fosters customer loyalty (Magrath and McCormick, 2013).

According to Cretu and Brodie (2007), brand image refers to brand perceptions formed through the associations stored in individuals' minds. As a customer-centric concept, brand image can be better comprehended by examining the attributes, functional outcomes, and personal experiences that customers link with a specific product or service (Padgett and Allen, 1997). The brand image is formed by the characteristics of a product's attributes, which can be divided into two types: the physical attributes directly related to the product and the non-product-related attributes such as experiential benefits, emotions, feelings, associations, and consumer expectations (Hoeffler and Keller, 2003). Thus, both product characteristics influence consumers' preferences and convictions towards a specific brand (Hsieh, 2004).

Furthermore, several studies have shown that brand image is developed and improved when consumers are exposed to marketing communications, such as advertising and promotional content (Buil et al., 2013). Once individuals have formed a positive brand image and emotional attachment to a brand, they begin to associate emotional value with the goods and services provided by that brand (Malär et al., 2011). To this extent, social media serves as virtual platforms where brand image and affiliation are established, sustained, and fostered (Song and Yoo, 2016), strengthening the emotional connection to a brand (Barreda et al., 2020).

## MODEL AND HYPOTHESES DEVELOPMENT

Social media platforms are effective for firms' branding and communicating directly with customers (Li et al., 2023). De Vries et al. (2017) explore using social media as a "communication and branding channel, which has a role in creating, delivering, and spreading content on social media platforms to communicate with customers and attain a positive brand image". Several key motivations likely encourage people to share content (Berger, 2014), such as the need to share information, uniqueness, expertise, feelings, emotions, and excitement (Swani et al., 2017).

Given the significance of emotions in shaping human behaviour and responses, it is essential to emphasise their relevance, particularly in the context of this study, which aims to evaluate the effectiveness of social media. This way, it is crucial to understand the distinct impact of emotional and non-emotional content, where these two content categories have different impacts on how consumers perceive, behave, and make decisions, ultimately shaping the overall customer experience. Marketers can explore these psychological motivations by creating messages that incorporate the right brand cues, message appeals, selling strategies, and level of information (Lovett et al., 2013) that can amplify the likelihood of consumers identifying and sharing content.

This way, a model and corresponding hypothesis were developed after an in-depth review of the relevant literature and a clear understanding of the research goals (Figure 4). The proposed model enhances the understanding of how emotional and non-emotional content in social media posts affects the brand image. Additionally, it is relevant to determine if consumers' identification with social media content results in higher attention and a stronger brand image. This understanding is fundamental during the initial stage of the consumer journey because brands can enhance their online presence and create a better journey from the beginning.

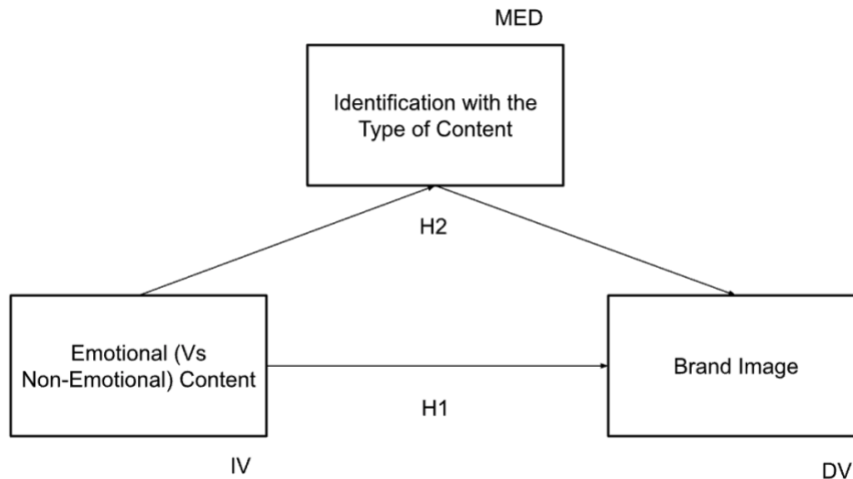


Figure 4 - Conceptual Model

### 1.5. EMOTIONAL VS NON-EMOTIONAL CONTENT

Online platforms allow firms to foster emotional connections and build strong customer relationships (Hudson et al., 2016). Therefore, content marketing can be achieved when there is an emotional connection between the company and its customers, triggering customers' brand identity and emotional resonance (Tuskej et al., 2013).

According to Liadeli et al. (2023), their study results emphasise that “different objectives (i.e., enhance social media engagement or lift sales) require different content (i.e., emotional content for social media engagement and informational content for sales)”. Moreover, emotional content is more likely to be shared than informational content (Akpınar and Berger, 2017).

On one hand, emotional appeal refers to how emotional reactions are stimulated based on how relevant the message is to individuals' motivations (Lee and Hong, 2016). According to Liadeli et al. (2023), to create engagement, content needs to focus on the customer's emotional needs and avoid providing only sales-related content, which is the least effective. Furthermore, including affection and nostalgia (Panda and Mishra, 2013) or humour, joy, emotions, holiday mood, entertainment, excitement, and emotions (Keshari and Jain, 2014) in social media messages elicits positive emotional responses. Beyond that, the connection between emotions and attention explains why emotional content is more captivating on social

media (Steinert, 2021). Therefore, when consumers interact with emotional content, they can express their emotions, enhance their self-enhancement, and satisfy their desire to share information (Swani et al., 2017).

On the other hand, rational/informational content focuses on consumers' practical and functional needs for a product or service, as well as the key features, advantages, or reasons for choosing a particular brand or product. Advertisers often use rational content to persuade consumers that their product or service includes specific features or offers benefits that meet their needs (Grigaliunaite and Pilepiene, 2016).

**H1:** Exposure to emotional vs. non-emotional content in social media enhances Brand Image.

## **1.6. THE MEDIATION ROLE OF IDENTIFICATION WITH THE TYPE OF CONTENT**

Firms generate content through social media efforts to engage actively with consumers (Li et al., 2021). However, its effect depends on the message's sentiment, customers' reaction to it, and their intrinsic affinity towards social media (Kumar et al., 2016).

Marketers aim to create social media posts that encourage interaction and sharing among their network, especially their target customers (Leek et al., 2016). Consequently, a key question is how to achieve valuable virality, which is widely shared and advantageous to the brand (Akpınar and Berger., 2017).

User engagement in social media can differ based on the format and content of the message (Leunget al., 2017). For instance, prior research examined the impact of different post formats, such as images, videos, and links, on user engagement in social media platforms (Dhaoui & Webster, 2021). In addition, Li and Xie (2020) identified four specific characteristics of images that can affect social media user engagement: colourfulness, the presence of the human face and emotional state, the image source, and image quality.

Shahbaznezhad et al. (2021) argue that social media posts containing videos are more impactful and effective than those with photos, as they have a higher content richness. Therefore, these posts are likely to encourage behaviours that demonstrate higher levels of engagement, such as active engagement behaviour. Online rich media, such as video, audio, and animation, utilises various interactive and motion-based techniques to engage multiple

senses. In contrast, content with lower richness, such as photos or images, only stimulates a limited number of basic senses (Rosenkrans, 2009).

Hence, designing content to generate value for customers is essential, fostering a higher level of engagement (Malthouse et al., 2013). Furthermore, popular brand content will likely provide differential advantages to brands over competitors (Swani et al., 2017). To this extent, the brand must provide the best possible content and engage the consumers to foster the consumers' sense of identification with the brand (Confente and Kucharska, 2021).

**H2:** The extent to which individuals identify with the type of content published on social media will mediate the effect of the type of emotional vs. non-emotional content, influencing Brand Image.

## THE IMPACT OF SHOPPING CENTRES IN PORTUGAL

In Portugal, the retail sector significantly impacts the real estate market, particularly in shopping centres and retail parks. These properties are highly popular since they can attract customers and generate sales for their retail tenants. Despite the significant effects experienced during and after the pandemic, the retail industry in Portugal showed a positive sales trend in 2023 compared to 2022, highlighting the fact that the performance in 2022 was already 8.4% higher than the levels seen in 2019 (APCC, 2024).

According to data compiled by Associação Portuguesa de Centros Comerciais (2024), Portugal has 173 shopping centres, which collectively encompass a gross lettable area exceeding 3.8 million m<sup>2</sup>. Currently, there are fourteen upcoming shopping centres, four of which are currently being constructed, as well as four expansions. Furthermore, shopping centres contributed to 38% of retail sales in 2022, confirming their significant presence in the industry.

Moreover, the study data also show that most consumers prefer shopping in traditional retail shops over the online channels. According to Euromonitor data, in 2022, traditional retail in Portugal totalled 47.3 billion euros in sales (92% of the total), while online retail registered 4.17 billion euros (only 8% of the total).

### 1.7. SONAE SIERRA CASE STUDY

Sonae Sierra, a Portuguese property company established in 1989, operates across Europe, South America, Africa, and Asia. The company is known for providing, developing, and managing investment services in assets in the retail sector. Sonae Sierra operates in the property sector with an integrated approach, presenting itself with the motto "Open Mind Greater Value" (Sonae Sierra, 2024).

Sonae Sierra has implemented a strategy to leverage the strong performance of its shopping centres and the opportunities arising from the omnichannel (Sierra, 2020). As Paulo Gomes, Colombo's Director, said in an interview, "The customer experience is undoubtedly fundamental to our business. All the touchpoints along the customer journey must enhance the feeling of a good visit experience" (Tavares, 2019). Therefore, the future of shopping centres will be a space where the lines between the physical world, the virtual world and e-

commerce merge. Thus, there is a need for a seamless consumer journey while enhancing the e-commerce experience inside the shopping centre. (Sierra,2020).

In addition, according to Sonae Sierra's Case Study (2020), the company has developed a new communication strategy. This strategy integrates offline and online communication channels through dynamic sites, digital mupis, influencers, social media, and search functions. Implementing newsletter, video, and messaging strategies aims to deliver an omnichannel experience. Moreover, reinforcing leisure and entertainment ensures that shoppers continue to prefer spending on experiences at the expense of physical shopping.

Sonae Sierra's current social media strategy focuses on enhancing content dynamism and creativity by increasing the frequency of video posts, corresponding to the platforms' evolution. Furthermore, identification with the content is increasingly relevant, as content is strategically crafted to resonate with consumers, which enhances their level of involvement and willingness to share, potentially resulting in viral content creation. Furthermore, there is significant emphasis on humanisation, where more content is created with people from the teams and shopping centres. Consequently, this fosters a sense of authenticity, improving the perception of the shopping centre's experience through enhanced engagement. This allows the company to share content aligned with users' interests, making them part of the communities as they share experiences while inspiring, entertaining, and sparking new conversations.

### **1.7.1. SONAE SIERRA'S CUSTOMER JOURNEY**

In recent years, researchers have suggested that the pandemic may have impacted the preferences and experiences that customers desire when shopping in retail (Mortimer et al., 2024).

The evolving consumer landscape has experienced a significant rise in the preference for online shopping. Consumers have traditionally made purchase decisions at the shopping mall itself, allowing retailers to learn about consumers' behaviours and preferences. With the rise of e-commerce, mobile shopping, and recent smart technologies, new competitors threaten this long-standing supremacy (Reinartz et al., 2019). E-commerce platforms are attracting more customers due to their accessibility and convenience, which is consistent with a general trend of increased digital involvement in consumers' shopping behaviours.

According to a study conducted by IPSOS for Sonae Sierra, 32% of individuals indicated a decrease in their frequency of visits to shopping centres compared to pre-pandemic times. Of the participants, 44% mentioned a decrease in their overall consumption, 43% expressed a preference for online shopping, and 42% indicated a desire to avoid crowded indoor areas. Nevertheless, 7% of consumers reported an increase in their frequency of visits. Furthermore, a significant proportion of the respondents (62%) reported that their visitation habits remained unchanged.

This data highlights an evident change in consumer behaviour, with individuals visiting shopping centres less frequently. This has created a new landscape for retailers, requiring them to understand and adapt to their customers' evolving needs and expectations.

There are several ways to divide the consumer journey into different phases, such as pre-purchase, purchase, and post-purchase. Once the journey has been identified, companies should strive to understand the purchase journey from both the firm's and consumer's perspectives, while identifying key aspects in each stage. Second, firms should identify the touchpoints that occur throughout the journey. Third, firms should identify specific trigger points that influence customers to proceed or discontinue their purchase journey (Lemon and Verhoef, 2016).

Nevertheless, this traditional linear path has evolved into a complex network of touchpoints, including online research, in-store interactions, and social media engagements. Providing a digital-first approach to the shopping experience is essential to ensuring a seamless and immersive customer journey. Thus, the experience of the customers' shopping visit journey was defined by Sonae Sierra as shown in [Figure 5](#):

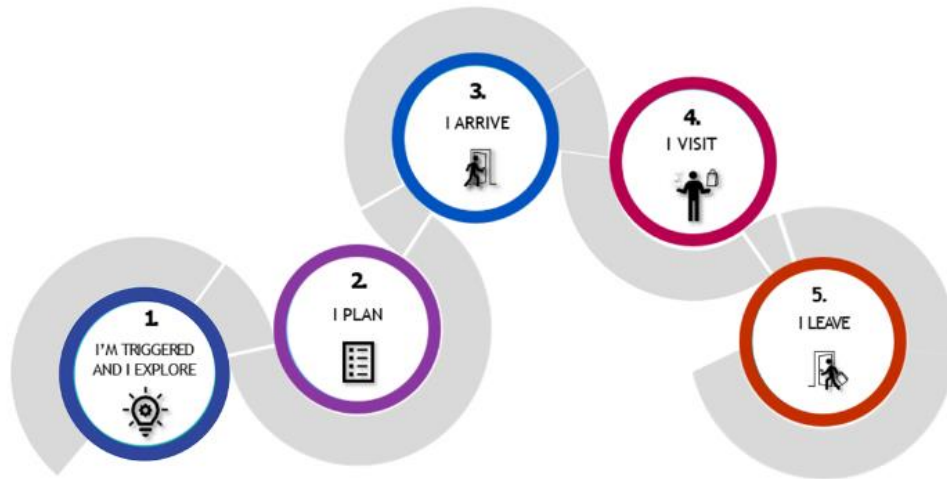


Figure 5 - Sonae Sierra's Customer Journey

Given the significance of this study, it is crucial to explore the initial phase, considering it is the stage where social media holds the utmost relevance as the consumer begins to create an image of the Shopping Centre through their memory. The initial phase of the consumer journey is essential, as it sets the foundation for further engagement and conversion. During this phase, consumers become aware of a particular product, service, or shopping centre. External stimuli, such as advertisements, social media posts, or recommendations, significantly trigger consumer interest. Social media platforms act as catalysts for consumer engagement, allowing brands to create personalized and interactive experiences, showcase their offerings and engage with potential customers.

Based on an IPSOS study (2022) on customer experience, it has been determined that the pre-visit phase is the second most significant out of the five defined phases. The visit itself has a 35% impact on shopping centres' Net Promoter Score (NPS), while the pre-visit phase has a 28% impact.

Thus, it is becoming more evident that consumers have a journey that starts on a digital channel and ends in a physical shop, without consumers differentiating between online and offline retail. In this manner, physical retail shops remain a vital part of the consumer journey, especially if they are integrated into omnichannel strategies (APCC, 2024).

## METHODOLOGY

### 1.8. OVERVIEW OF THE STUDY

This study explores the relationship between social media engagement and consumer emotions. The research uses a quantitative approach to investigate the emotional reactions of individuals from different social media posts from Colombo, located in Lisbon. In addition, it is crucial to comprehend the correlation between the influence of the content and the impact on the consumers' brand image of this shopping centre.

The data was collected through facial expression analysis using the FaceReader software, and a Qualtrics questionnaire was used to assess the relationship between the influence generated by the content and its association with the shopping centre's brand image.

### 1.9. FACEREADER SOFTWARE

Neuromarketing is the field of study that investigates neural signals to understand consumer behaviour, with the aim of enhancing marketing strategies (Kajla et al., 2024). For this research, a FaceReader software was used. Noldus FaceReader is the main commercial software used for facial coding in research and corporate environments. It has been used to test various data sets, with a success rate between 80% to 90% (Skiendziel et al., 2019).

Facial expressions provide a rich source of data regarding human emotions. Contrary to surveys or interviews, which depend on individuals' capacity to express their emotions, facial expressions may reveal instantaneous and involuntary emotional responses (Hendriks, 2024). Moreover, when participants make recordings on-site in a laboratory setting, they have better control over the video recording quality (Jones and Hamby, 2023).

The FaceReader can automatically analyse facial expressions regarding seven emotional states: happiness, sadness, anger, surprise, scared, disgust, and neutral (absence of any significant emotion and contempt), whereas contempt can only be classified depending on the context (Yu and Ko, 2017), as presented in [Figure 6](#) and [Figure 7](#).



Figure 6 - Examples of Expression Intensity on Basic Emotions

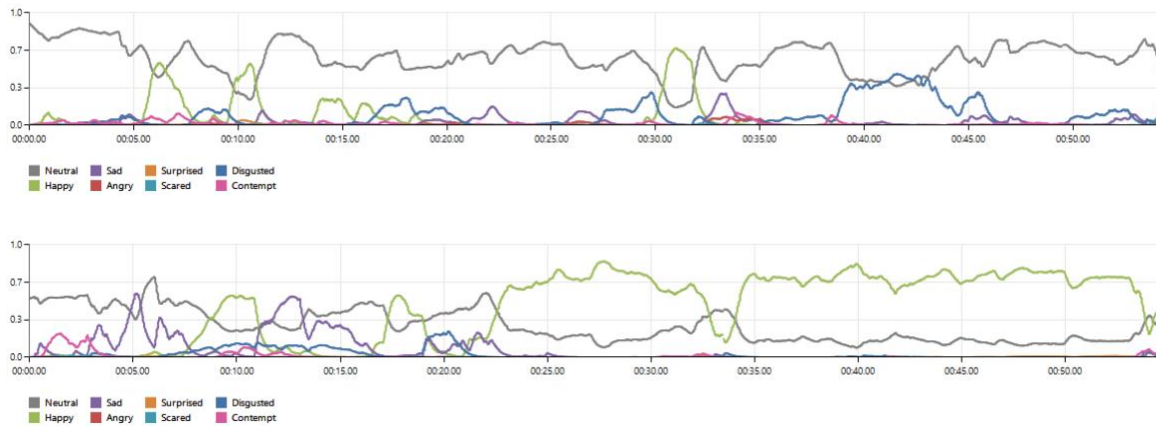


Figure 7 - Examples of Expressions Line Chart

Landmann (2023) states that facial feature tracking tools like Noldus's FaceReader essentially identify faces and then localize changes to the neutral facial state, such as mouth movements and the corners of the eyes. The FaceReader software provides the values for the emotional states (ranging from 0 to 1, adding up to 1) as well as arousal (a separate value ranging from 0 to 1) and valence (range from -1 to 1) (Borges et al., 2019). Arousal corresponds to the intensity of an emotional state, while valence refers to whether the emotional state is positive or negative (Caruelle et al., 2024). This allows moment-to-moment measurements (Landmaan, 2023).

Furthermore, classifying action units can provide valuable data for analysing facial expressions. The Action Units are described in the Facial Action Coding System (FACS), referring to specific muscle groups in the face that play a crucial role in generating facial expressions (Loijens & Krips, 2021), as shown in [Table 1](#).

Table 1 - Facial Action Units (Noldus Website)

Action Unit	Description
<b>AU 1. Inner Brow Raiser</b>	Contributes to the emotions sadness, surprise, and fear, and to the affective attitude interest.
<b>AU 2. Outer Brow Raiser</b>	Contributes to the emotions surprise and fear, and to the affective attitude interest.
<b>AU 4. Brow Lowerer</b>	Contributes to sadness, fear, and anger, and to confusion.
<b>AU 5. Upper Lid Raiser</b>	Contributes to surprise, fear, and anger, and to interest.
<b>AU 6. Cheek Raiser</b>	Contributes to the emotion happiness.
<b>AU 7. Lid Tightener</b>	Contributes to the emotions fear and anger, and to confusion.
<b>AU 9. Nose Wrinkler</b>	Contributes to the emotion disgust.
<b>AU 10. Upper Lip Raiser</b>	N/A
<b>AU 12. Lip Corner Puller</b>	Contributes to the emotion happiness and contempt when the action appears unilaterally.
<b>AU 14. Dimpler</b>	Contributes to the emotion contempt when the action appears unilaterally, and to boredom.
<b>AU 15. Lip Corner Depressor</b>	Contributes to the emotions sadness and disgust, and to confusion.
<b>AU 17. Chin Raiser</b>	Contributes to the affective attitudes interest and confusion.
<b>AU 18. Lip Pucker</b>	N/A
<b>AU 20. Lip Stretcher</b>	Contributes to the emotion fear.
<b>AU 23. Lip Tightener</b>	Contributes to the emotion anger, and to the affective attitudes confusion and boredom.
<b>AU 24. Lip Pressor</b>	This Action Unit contributes to the affective attitude boredom.
<b>AU 25. Lips Part</b>	N/A
<b>AU 26. Jaw Drop</b>	Contributes to the emotions surprise and fear.
<b>AU 27. Mouth Stretch</b>	N/A
<b>AU 43. Eyes Closed</b>	Contributes to the affective attitude boredom.

Researchers frequently rely on the Facial Action Coding System when exploring the complexities of human emotion. By utilising these Action Units, alongside other measurements, it is feasible to generate personalised facial expressions related to the research purposes. Neuromarketing researchers may use custom expressions to explore consumers' subconscious responses (Hendriks, 2024). This study relied on personalized expressions such as Attention, Interest, Laughing, Smiling and Spontaneous Laughter to identify behaviours that are not always captured by basic emotions, as evidenced in [Table 2](#) and [Figure 8](#).

Table 2 - Custom Expressions from the FaceReader

Custom Expression	Description	Input
<b>Attention</b>	Indicates whether a person is centrally focused (based on head pose and with attentiveness)	<ul style="list-style-type: none"> <li>- Pitch</li> <li>- Yaw</li> <li>- Depth Position</li> </ul>
<b>Interest</b>	Affective Attitude Interest	<ul style="list-style-type: none"> <li>- AU01- Inner Brow Raiser</li> <li>- AU02- Outer Brow Raiser</li> <li>- AU05- Upper Lid Raiser</li> <li>- AU17- Chin Raiser</li> <li>- AU20- Lip Stretcher</li> <li>- AU26- Jaw Drop</li> </ul>
<b>Laughing</b>	Laughing with mouth open	<ul style="list-style-type: none"> <li>- AU12- Lip Corner Puller</li> <li>- AU06- Cheek Raiser</li> <li>- AU26- Jaw Drop</li> <li>- AU25- Lips Part</li> </ul>
<b>Smiling</b>	Smiling (AU6 + AU12) with mouth closed	<ul style="list-style-type: none"> <li>- AU12- Lip Corner Puller</li> <li>- AU06- Cheek Raiser</li> <li>- AU26- Jaw Drop</li> <li>- AU25- Lips Part</li> </ul>

<b>Spontaneous Laughter</b>	Laughing out loud	- AU26- Jaw Drop
		- AU25- Lips Part
		- AU12- Lip Corner Puller
		- AU06- Cheek Raiser



Figure 8 - Examples of Custom Expressions Line Chart

Skienziel et al. (2019) observed that implementing a standardized procedure for data extraction is advantageous. In this case, data acquisition refers to both the execution of the experiment and the associated video recording, which is necessary to analyse different emotions. Finally, Noldus FaceReader provides detailed logs for further use, where the detailed version provides frame-by-frame information on the respective emotion intensity.

This way, these emotional effects can influence consumers' recognition and feelings (Yu and Ko, 2017). Thus, emotion analysis is crucial for understanding social media posts' interactions, engagement levels, and user connection.

### 1.10. QUESTIONNAIRE

Questionnaires are frequently used in quantitative marketing research. A questionnaire is a series of questions asked to individuals to obtain statistically useful information about a given topic (Roopa and Rani, 2012). As in this study, research informed by previous theory and

research is described as deductive. In deductive research, the theory is crucial to shape the research questions (Rowley, 2014).

Prior to conducting the study, an introduction should be prepared that covers critical points such as the purpose of the study while guaranteeing the respondents' confidentiality and outlining the methodology for using the collected data (Taherdoost, 2022). This paragraph should introduce the purpose of the questionnaire and the researcher's contact information, and it should thank respondents for completing the questionnaire (Rowley, 2014).

For this study, a structured questionnaire was used. A predefined and clear pattern is employed through the use of sequential inquiries. These are commonly employed in most data collection procedures and have numerous advantages, as they are easy to administer and have fewer discrepancies. In addition, the answers are more consistent, which simplifies data management (Taherdoost, 2022). Regarding the questions asked, closed questions are quick for respondents, potentially leading to a higher response rate. Additionally, the responses to closed questions are easier to code and analyse (Rowley, 2014).

Regarding the scale, the Likert scale is simple to construct and likely to produce a highly reliable scale. In addition, participants find it is easy to read and complete (Taherdoost, 2022). In their study, Preston and Colman (2000) examined the criterion validity and convergent validity of scales with varying numbers of response categories and, according to their findings, the 9-point scale demonstrated the highest level of criterion validity. Furthermore, they analysed the reliability coefficients for test-retest reliability and alpha coefficients for the internal consistency reliability and the highest reliability is for 7 to 10 response scales, and the lowest is for 3-point.

### **1.11. SOCIAL MEDIA CONTENT SELECTION**

For the evaluation of this study, two publications were selected, where the Christmas season was consciously selected due to its significant importance for shopping centres. Social media posts during this period are crafted to create a welcoming, stimulating, and emotional experience for the consumer. As Joana Moura e Castro, Marketing Director Iberia at Sonae Sierra, said in an interview for Briefing (2023), "Christmas is the highlight of the year, both in commercial terms and in terms of visitor numbers (...) At Sonae Sierra, we try to use the size of our centres to work this season on several fronts, and social relevance is one of them".

In the context of social media platforms, most studies use behavioural metrics such as Likes, comments, and shares to evaluate consumer engagement (Vries et al., 2012). For this study, these metrics were carefully evaluated for the selection of the social media posts to align with the company's strategic objectives for comprehensive result assessment. These metrics serve as key performance indicators (KPIs) tailored to measure and analyse the effectiveness of various social media posts. Table 3 provides detailed definitions for each metric outlined by the company.

Table 3 - Sonae Sierra’s social media KPI’s

<b>Metric</b>	<b>Description</b>
<b>Objective</b>	The objective reflecting the goal you want to achieve with your advertising.
<b>Impressions</b>	The number of times your ads were on screen.
<b>Reach</b>	The number of Accounts Centre accounts that saw your ads at least once. Reach is different from impressions, which may include multiple views of your ads by the same Accounts Centre accounts. This metric is estimated.
<b>Post reactions</b>	The number of reactions on your ads. The reactions button on an ad allows people to share different reactions to its content: Like, Love, Care, Haha, Wow, Sad or Angry.
<b>Post comments</b>	The number of comments on your ads.
<b>Post shares</b>	The number of shares of your ads. People can share your ads or posts on their own or friends' Timelines, in groups and on their own Pages.
<b>Post saves</b>	The total number of times your ad has been saved. This metric is in development.
<b>3-second video plays</b>	The number of times your video played for at least 3 seconds, or for nearly its total length if it's shorter than 3 seconds. For each impression of a video, video plays are counted separately and exclude any time spent replaying the video.
<b>ThruPlays</b>	The number of times your video was played to completion, or for at least 15 seconds.

### 1.11.1. SOCIAL MEDIA POSTS

For this study, a video was chosen with the intention of evoking nostalgia and emotion, by encouraging them to remember their Christmas memories, as illustrated in [Figure 9](#) ([https://youtube.com/shorts/3yRdLAy7\\_RY?feature=share](https://youtube.com/shorts/3yRdLAy7_RY?feature=share)). Following that, a video was chosen that highlighted the variety of products offered in some of Colombo's stores, with a particular emphasis on Christmas gift suggestions for home decoration enthusiasts, as illustrated in [Figure 10](#) (<https://youtube.com/shorts/ooOfI-AzLaE?feature=share>).

As for Instagram, the emotional post received 460 likes, 12 comments, and 23 saves. It garnered 54,671 impressions and reached 43,462 accounts that saw the video at least once. Regarding ThruPlays, the video received 8,890 views, while 23,159 watched for at least 3 seconds.

As for Facebook, the emotional post received 247 likes, 20 comments, and 3 saves. It garnered 98,012 impressions and reached 67,070 accounts that saw the video at least once. Moreover, this post garnered a total of 24 shares. Regarding ThruPlays, the video received 13,738 views, while 43,606 watched for at least 3 seconds.



Figure 9 - Emotional Social Media Content

The non-emotional Instagram post received 736 likes, 3 comments, and 9 saves. It reached a broad audience, accumulating 50,746 impressions and achieving a reach of 47,562 accounts that saw the video at least once. Regarding ThruPlays, the video received 10,396 views, while 25,034 watched for at least 3 seconds.

The non-emotional Facebook post received 336 likes, 0 comments, and 2 saves. It reached a broad audience, accumulating 63,045 impressions and achieving a reach of 50,334 accounts that saw the video at least once. In addition, this post garnered a total of 7 shares. Regarding ThruPlays, the video received 10,829 views, while 29,244 watched for at least 3 seconds.



Figure 10 - Non-Emotional Social Media Content

Regarding metrics, the videos were chosen based on their high view count. Although the non-emotional content received the highest number of likes, the emotional content was chosen due to its more significant number of saves, as the frequency of users saving the post suggests that they perceived the content as valuable or worthy of revisiting in the future. Furthermore, the emotional post received more comments, suggesting a higher level of interactivity and engagement for viewers.

Additionally, in the context of Facebook, both posts were shared in some user's feeds, with emotional content being shared more frequently than the non-emotional content. Thus, this led to a stronger reaction, as individuals either connect personally with the content or desire their followers to relate to the video. However, it is also essential to consider that combining emotional and non-emotional content can appeal to a broader audience.

### **1.12. PARTICIPANTS AND DESIGN**

The study occurred at the NOVA Marketing Analytics Lab at NOVA Information Management School, equipped with the instruments necessary for the study during post-labour hours and weekends. The data was collected in a 10-minute individual session in a university laboratory room. The inclusion criteria were individuals aged 18 and above proficient in speaking Portuguese, as Sonae Sierra's social media content is in Portuguese.

This study was carried out on a total of 108 randomly exposed participants to a video, in which three participants had to be withdrawn because they did not answer the manipulation check on the questionnaire correctly. To this extent, 53 saw the emotional content, and 52 people saw the non-emotional content (59.0% female,  $M = 29.59$ ,  $SD = 13.33$ ).

Moreover, as this study aimed to investigate whether there were variations in reactions to emotional and non-emotional content, a between-subjects study was conducted in which different individuals were assigned to each condition, ensuring that each person was exposed to only one stimulus (Budiu, 2022).

Individuals were assured that their responses would remain anonymous and would be used solely for academic research purposes. For this study, the questionnaire was approved by the NOVA IMS Ethics Committee (DDMKT2024-2-211182) to ensure adherence to ethical research standards and enhance the study's validity and reliability (see [Appendix A - Ethics Committee Approval](#)).

Both social media posts were approximately 40 to 50 seconds, where the emotional video had to be adapted, considering its total length of one and a half minutes. Furthermore, considering the findings from the FaceReader, the duration of the video recording directly correlates with the duration of the analysis process. Thus, having a fixed time has the advantage of enhancing the comparability of the measurements (Landmann, 2023).

### **1.13. PROCEDURE AND MEASURE**

For this Neuromarketing study, every participant was provided with one stimulus. The study was divided into three stages: an initial phase for explaining the study and its objective, followed by observing the social media content and concluding with a questionnaire to gather

comprehensive results. In this study, all the questions will be measured using a nine-point Likert Scale, ranging from Strongly Disagree (1) to Strongly Agree (9).

In order to validate the conceptual model being studied, a quantitative approach was employed using an online survey conducted through Qualtrics (see [Appendix B – Survey](#) for a detailed view of the survey structure). The items measuring brand image (6 items) were adapted from Nyadzayo and Khajehzadeh (2016) and Seo and Park (2018), and the scale for identification with the type of content (8 items) was adapted from Jahn and Kunz (2012), as shown in [Table 4](#).

Table 4 - Questionnaire Measurement Items

<b>Construct</b>	<b>Measurement Scales</b>	<b>Source</b>
<b>Brand Image (BI)</b>	BI1. Colombo has personality and is interesting	Adapted from Nyadzayo and Khajehzadeh (2016)
	BI2. Colombo is different from competing shopping centres	
	BI3. Colombo offers good value for the money	
<b>Brand Image (BI)</b>	BI4. Colombo is a leader in the industry	Adapted from Seo and park (2018)
	BI5. I have an impressive memory regarding Colombo	
	BI6. Colombo is customer-centered	
<b>Identification with the type of content (ITC)</b>	ITC1. Colombo's content is funny	Adapted from Jahn and Kunz (2012)
	ITC2. Colombo's content is exciting	
	ITC3. Colombo's content is pleasant	
	ITC4. Colombo's content is entertaining	
	ITC5. Colombo's content is helpful for me	
	ITC6. Colombo's content is useful for me	
	ITC7. Colombo's content is functional for me	
	ITC8. Colombo's content is practical for me	

## RESULTS AND DISCUSSION

### 1.14. RESULTS

An independent sample T-Test was conducted, as it is a widely used statistical technique to determine if there is a significant difference in the means of two groups (Mirsha et al., 2019). In general, the confidence level is established at 95%, meaning there is a 95% level of confidence that the truth lies within the range. Due to the 95% confidence level, there is a 5% chance that we could be incorrect, meaning there is a 5% probability that the actual value could be either lower or higher than the two confidence limits (Gupta, 2012). For this study, according to the literature, a two-sided p-value was used as it is the best for understanding the significance levels of a variable (Ludbrook,2013). This analysis examined variables with a significance level (p-value) below 0.05, indicating statistically significant differences. It also considered variables with a slightly higher significance level, which are considered marginally significant.

Regarding this study, the quality of the video recordings goes from 0 to 1. In the case of the emotional video,  $M = 0.78$  while in the non-emotional video  $M = 0.79$ .

During the data analysis, several variables were found to be statistically significant using the independent t-test. These significant variables include Valence, Happy, AU12 Lip Corner Pull, and AU26 Jaw Drop, as detailed in [Table 5](#).

Table 5 - Significant variables

		Mean	Standard Deviation	T-Value	P-Value
<b>Valence</b>	Emotional	0.00	0.11	2.76	0.01
	Non-Emotional	-0.04	0.06		
<b>Happy</b>	Emotional	0.12	0.17	3.15	0.00
	Non-Emotional	0.02	0.13		
<b>AU12 Lip Corner Pull</b>	Emotional	0.10	0.09	2.18	0.03
	Non-Emotional	0.07	0.05		
<b>AU26 Jaw Drop</b>	Emotional	0.08	0.01	-2.34	0.02
	Non-Emotional	0.09	0.02		

In addition, a few variables were found to be marginally significant, as presented in [Table 6](#). These include Contempt, Pitch, and AU04 Brow Lowerer. Although the variables did not show statistical significance, they can impact the study findings.

Table 6 - Marginally significant variables

		Mean	Standard Deviation	T-Value	P-Value
<b>Contempt</b>	Emotional	0.01	0.17	1.86	0.07
	Non-Emotional	0.01	0.13		
<b>Pitch</b>	Emotional	0.77	4.77	-1.83	0.07
	Non-Emotional	2.62	5.55		
<b>AU04</b>	Emotional	0.10	0.05	-1.90	0.06
<b>Brow Lowerer</b>	Non-Emotional	0.12	0.07		

According to the literature, specific variables were anticipated to exhibit statistical significance in this study, as shown in [Table 7](#) (Caruelle, 2024; Kemp et al., 2012; Mai & Schöller, 2009; Palermo & Rhodes, 2007; Panda & Mishra, 2013). Although these variables are not considered significant, they will be analysed based on their relevance to the study.

Table 7 - Variables that should be significant

		Mean	Standard Deviation	T-Value	P-Value
<b>Arousal</b>	Emotional	0.30	0.04	0.28	0.78
	Non-Emotional	0.29	0.05		
<b>Attention</b>	Emotional	0.97	0.03	1.18	0.24
	Non-Emotional	0.96	0.04		
<b>Interest</b>	Emotional	0.01	0.03	-1.07	0.29
	Non-Emotional	0.01	0.04		

Regarding the questionnaire, the first step of the data analysis consisted of evaluating the reliability of each scale used, as presented in Table 8. Cronbach's alpha is a statistical measure commonly employed to assess the internal consistency of a scale. It is used to evaluate the reliability and precision of the scale's items, specifically to determine if they are all measuring the same construct. When there is a correlation between the items in a test, the alpha value is raised (Tavakol & Dennick, 2011). After analysing Cronbach's alpha for each scale, it can be concluded that all scales, Brand Image ( $\alpha = 0.71$ ) and Identification with the type of content ( $\alpha = 0.87$ ), demonstrated acceptable and good level of internal consistency, as George and Mallery (2003) provide the following rules of thumb:  $\alpha > 0.9$  (Excellent),  $> 0.8$  (Good),  $> 0.7$  (Acceptable),  $> 0.6$  (Questionable),  $> 0.5$  (Poor), and  $< 0.5$  (Unacceptable).

Table 8 - Reliability of the Scales

Variable	M	SD	Cronbach's $\alpha$
Brand Image	6.23	5.92	.71
Identification with the type of content	6.33	8.60	.87

For this analysis, Emotional vs. Non-Emotional is considered the independent variable, Brand Image as the dependent variable and the Identification with the Type of Content as a mediator.

To investigate the model proposed, Hayes' Macro Process Model 4 (2013) was used. A Process Macro in SPSS is utilised for conducting a Mediation analysis, which is a statistical method employed to test hypotheses regarding how a causal antecedent variable X transmits its impact on a consequent variable Y. A simple mediation model, as represented in this study, refers to a causal system where there is at least one causal antecedent X variable that is believed to influence an outcome Y by using a single intervening variable M. The direct effect of X on Y is a pathway that bypasses M. The indirect effect refers to the influence of X on Y through a causal sequence in which X affects M, which subsequently affects Y. The PROCESS software automatically generates bootstrap confidence intervals at the 95% percentile for all indirect effects in any model that incorporates a mediation component, as models 4 and above (Hayes,2017).

Table 9 displays the total, direct, and indirect effects of the mediation of Emotional vs Non-Emotional on Brand Image via Identification with the type of content. The analysis revealed findings indicating that Brand Image exhibited indirect effects of mediation, except for the total and direct impact that was not seen. This leads to the conclusion that there is mediation between Emotional vs Non-Emotional on Brand Image (total effect  $c = -.034$ , 95% CI [-.418, .350], direct effect  $c' = -.211$ , 95% CI [-.562, .140] and indirect effect  $ab = .177$ , 95% CI [.005, .391]).

Table 9 - Mediation of Identification with the Type of Content

				95% CI	
				LL	UL
Coefficient	SE	t			
Mediator variable model: Identification with the type of content					
Constant	5.7044*	.326	17.5043	5.0581	6.3507
Emotional VS Non-Emotional	.418*	.207	2.0233	.008	.828
Dependent variable model: Brand Image					
Constant	3.8735*	.5454	7.1025	2.7918	4.9553
Emotional VS Non-Emotional	-.211	.177	-1.1904	-.562	.140
Identification with the type of content	.423*	.083	5.1180	.259	.587
Effect of Emotional VS Non-Emotional on Brand Image					
				95% CI	
Effect	Effect	se			
				LLCI	ULCI
Total	-.034	.194	-.418	.350	
Direct	-.211	.177	-.562	.140	
Indirect	.177*	.100	.005	.391	

Note: CI = confidence interval; LL = lower limit; UL = upper limit; \* =  $p < 0.001$

The observed results indicate that there is not enough evidence to support the first hypothesis, which postulate respectively “Exposure to emotional vs. non-emotional content in social media enhances Brand Image”. However, the results support the second hypothesis “The extent to which individuals identify the type of content published on social media will mediate the effect of the type of emotional vs. non-emotional content, influencing Brand Image”.

### **1.15. DISCUSSION**

After finishing the questionnaire, participants were given an opportunity to provide details about the study and, more specifically, the social media content they were exposed to, leading to multiple responses.

In the case of the emotional video, the video features Colombo's logo, which is crucial because it ensures that if this content appears in someone's feed, there are numerous references to the brand. However, it was also mentioned that the logo was not visible on certain occasions. Regarding the video, it was noted that the quality and the music selection were excellent, resulting in the viewer's desire to watch the entire content. Regarding the video's topic, a participant expressed a strong sense of identification with the story being told by the people in the video, leading to a recall of personal Christmas stories. However, it was also suggested that they present an example of a consumer with a Christmas story associated with the shopping centre to establish an emotional connection with the experience of visiting the centre. Furthermore, it was suggested to focus on the shopping centre while highlighting individual experiences. For instance, capturing footage from different locations would indicate that the video was filmed in Colombo.

Concerning the non-emotional video, it was noticed that there is an extended absence of any mention of the word "Christmas", which can influence the memory throughout the video. Indeed, the term "Christmas" is only spoken at the start and end of the video, implying that if one fails to focus during the initial moments, the topic of the video remains unclear. Furthermore, the absence of Christmas colours in the suggested products could affect their recall of what the shops can offer. Regarding the shops shown in the video, since they are commonly found in other shopping centres, it does not encourage people to select Colombo as their destination for purchasing the products showcased in the video.

Consequently, when creating videos centred around products in stores, the marketing team should choose distinctive shops or ones that are not easily accessible in that specific geographic region. Furthermore, including recurring videos is unnecessary, as individuals who watch the entire video are already seeking additional product recommendations.

**1.15.1. SIGNIFICANT VARIABLES – FACEREADER**

The results obtained from the FaceReader study enabled us to confirm differences in the participants' valence in both scenarios. The valence indicates whether the subject's emotional state is positive or negative. The variable presented a mean of  $M = 0.00$ ,  $SD = 0.11$ , for the participants who viewed the emotional video while for the participants who viewed the non-emotional video it was  $M = -.04$ ,  $SD = .06$ ,  $t(103) = 2.76$ ,  $p = .007$ , indicating a significant difference in valence ratings between the groups being compared (see examples in Figure 11 and Figure 12). According to Kumar et al. (2016), three essential attributes of content created by companies—namely, valence, receptivity, and customer susceptibility—have a positive impact on customer spending, cross-buying, and profitability. Notably, receptivity was found to have the greatest influence. In this study, the difference observed in the average valence scores between the groups suggests that emotional videos can elicit a more favourable emotional response compared to non-emotional videos.

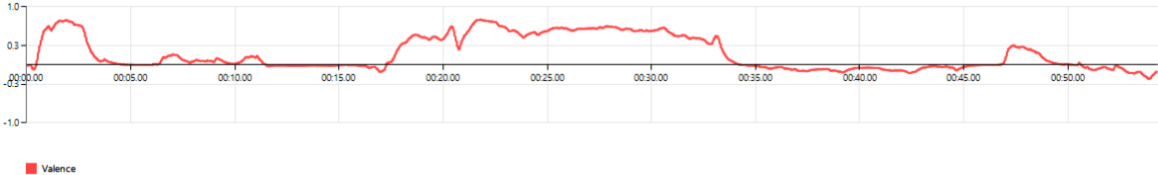


Figure 11 - Example of an Emotional Valence Line Chart

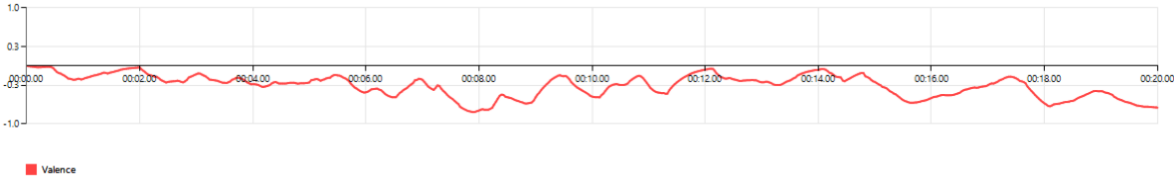


Figure 12 - Example of a Non-Emotional Valence Line Chart

The second variable that presents significant values is Happy, where participants who viewed the emotional content ( $M = 0.12, SD = 0.17$ ) had a higher mean compared to the participants who saw the non-emotional content ( $M = 0.02, SD = 0.13, t(103) = 3.15 p = .002$ ) (see examples in Figure 13 and Figure 14). During this study, the emotional videos elicited feelings of happiness that were linked to nostalgia and the Christmas season. As a result, there were more occurrences of happiness compared to the non-emotional video, as expected. Positive emotions such as cheerfulness, happiness, interest, and absence of irritation are consistently linked with stronger marketing and brand recognition while having the capacity to improve favourable perceptions of the brand (Panda and Mishra, 2013).

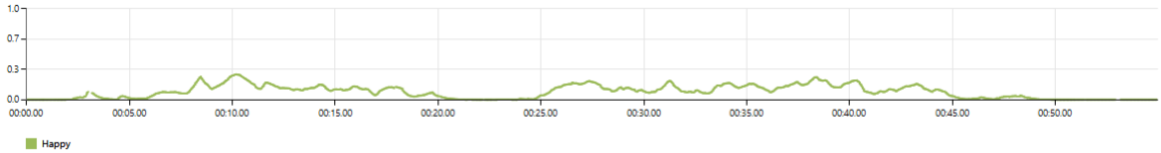


Figure 13 - Example of an Emotional Line Chart – Happy

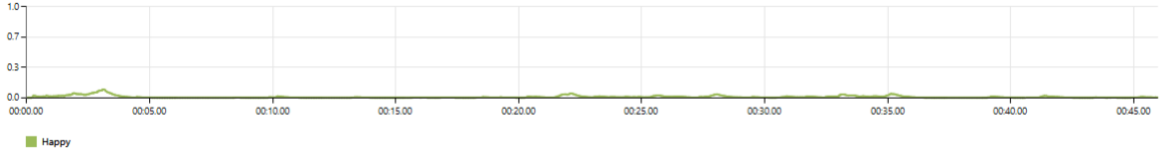


Figure 14 - Example of a Non-Emotional Line Chart - Happy

Regarding AU12 – Lip Corner Pull, the participants who saw the emotional content exhibited a mean of  $M = 0.10, SD = 0.09$ . On the other hand, the participants who viewed the non-emotional video showed a mean of  $M = 0.07, SD = 0.07, t(103) = 2.18 p = .032$ , indicating a significant difference between the groups being compared. Since this action unit contributes to the emotion "Happiness", it is expected to be more apparent when reacting to emotional stimulus.

Finally, AU26– Jaw Drop revealed significant differences between the groups being compared. In this case, participants exposed to the emotional content revealed a mean of  $M = 0.08 SD = 0.01$ , while the participants who were exposed to the non-emotional video showed a mean of  $M = 0.09, SD = 0.02, t(103) = -2.34 p = .022$ .

### 1.15.2. MARGINAL SIGNIFICANT VARIABLES - FACEREADER

This analysis examined variables with a significance level ( $p$ -value) lower than 0.05. In addition, it incorporated variables with a slightly elevated significance level (up to 0.1), which are considered marginally significant.

The first variable that can be considered as marginally significant is Contempt, where participants exposed to the emotional content revealed a mean of  $M = 0.01$   $SD = 0.17$ , while the participants who were exposed to the non-emotional video showed a mean of  $M = 0.01$ ,  $SD = 0.13$ ,  $t(103) = 1.86$   $p = .065$  (see examples in [Figure 15](#) and [Figure 16](#)).

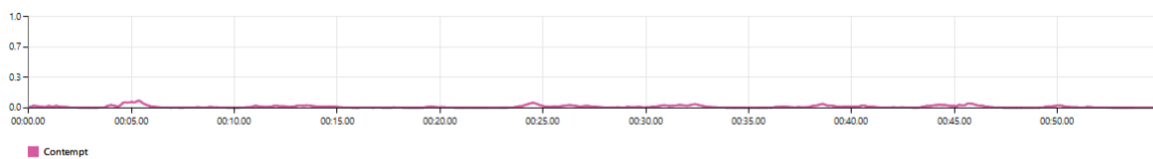


Figure 15 - Example of an Emotional Line Chart – Contempt

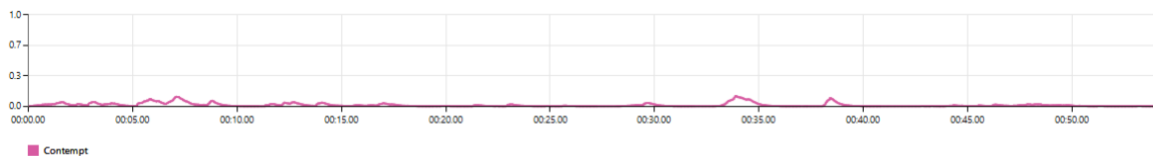


Figure 16 - Example of a Non-Emotional Line Chart - Contempt

Regarding Pitch, which is the rotation around the vertical pitch axis of the head, we can conclude that there was a marginal level of significance. The participants who saw the emotional content exhibited a mean of  $M = 0.77$ ,  $SD = 4.77$ . On the other hand, the participants who viewed the non-emotional video showed a mean of  $M = 2.62$ ,  $SD = 5.55$ ,  $t(103) = -1.83$   $p = .070$  (see examples in [Figure 17](#) and [Figure 18](#)). As both content contained subtitles, this variable was expected to be significant because, according to Liao et al. (2020), the research indicates that including subtitles in videos can improve understanding and potentially enhance the overall viewing experience. However, this requires individuals to adjust their usual eye movement patterns when reading stationary texts, such as prioritising the reading of subtitles over watching the video content. The higher mean of the non-emotional video can be explained by the positioning of the subtitles. In contrast to the emotional video, where the subtitles were placed at the bottom, the subtitles of the non-emotional video were centrally located.

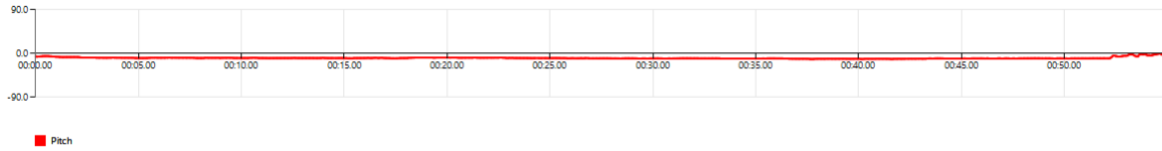


Figure 17 - Example of an Emotional Head Orientation Line Chart

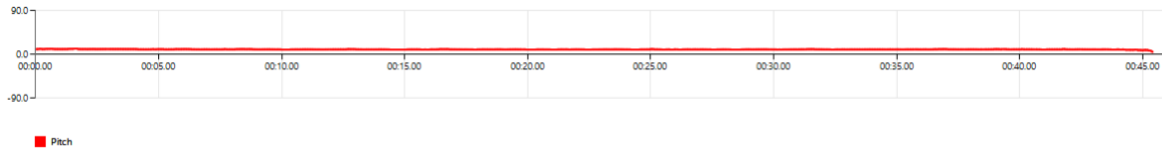


Figure 18 - Example of a Non-Emotional Head Orientation Line Chart

The last variable that presents marginally significant values is AU04 – Brow Lowerer, where participants who viewed the emotional content ( $M = 0.10, SD = 0.05$ ) had a slightly lower mean compared to the participants who saw the non-emotional content ( $M = 0.12, SD = 0.07, t(103) = -1.90, p = .060$ ).

### 1.15.3. VARIABLES THAT SHOULD BE SIGNIFICANT – FACEREADER

According to the literature, some variables were expected to be significant.

Regarding Arousal, the variable presented a mean of  $M = 0.30, SD = 0.04$  for the participants exposed to the emotional video. In contrast, the participants exposed to the non-emotional video presented a mean of  $M = 0.29, SD = .05, t(103) = 0.28, p = .782$  (see examples in [Figure 19](#) and [Figure 20](#)). According to Caruelle (2024), when customers experience the highest level of Arousal during an encounter, it benefits their approach response. Given that the moment associated with the highest level of Arousal reflects the extent to which an experience can be emotionally captivating, it is logical to expect that it would enhance the customer approach response.

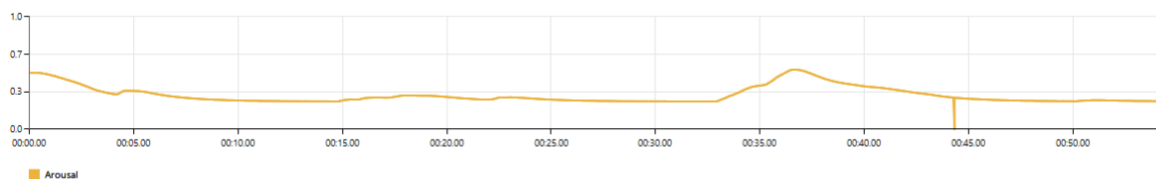


Figure 19 - Example of an Emotional Arousal Line Chart

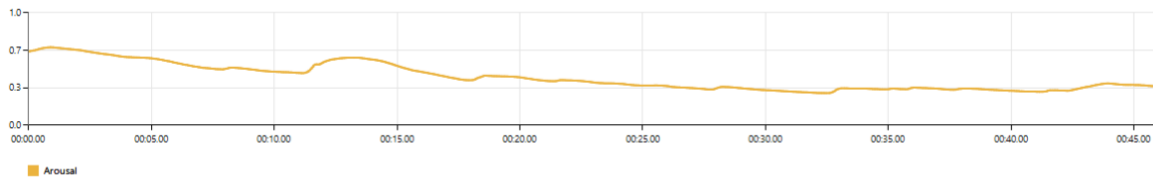


Figure 20 - Example of a Non-Emotional Arousal Line Chart

According to the literature, the presence of emotional elements enhances the effectiveness of communication (Kemp et al., 2012) by capturing more attention towards the communication instrument and the product (Mai & Schöller, 2009). Moreover, according to Palermo and Rhodes (2007), the human face captures more visual attention than almost any other stimulus, especially when expressing emotions. In this study, one video focuses on individuals and their emotions, while the other video involves someone presenting information about various products while holding them. However, the independent T-test revealed a contrast situation where there was no statistically significant difference observed among the participants who saw the emotional content ( $M= 0.97, SD = 0.03$ ) and the ones who saw the non-emotional content ( $M= 0.96, SD = 0.05, t (103) = 1.18, p =.237$ ).

Finally, the variable Interest did not show any significant difference between the groups compared, even though it was expected to. According to Panda and Mishra (2013), non-emotional marketing messages produce the least favourable affective reactions. Additionally, exposure to these messages makes consumers feel less interested, insulted, and irritated. In this case, participants exposed to the emotional content revealed a mean of  $M = 0.01 SD = 0.03$ , while the participants who were exposed to the non-emotional video showed a mean of  $M = 0.01, SD= 0.04, t (103) = -1.07 p =.288$  (see examples in [Figure 21](#) and [Figure 22](#)).

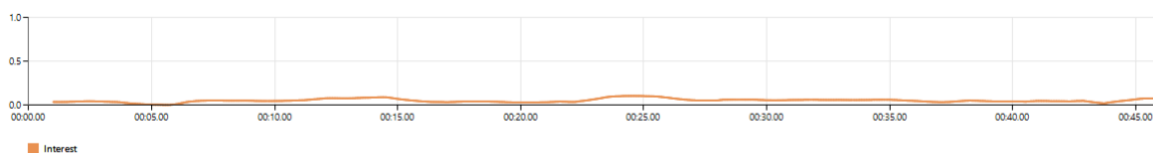


Figure 21 - Example of an Emotional Custom Expressions Line Chart - Interest

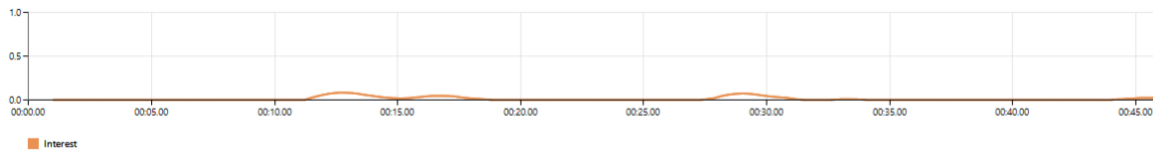


Figure 22 - Example of a Non-Emotional Custom Expressions Line Chart - Interest

#### 1.15.4. QUESTIONNAIRE ANALYSIS

This study aimed to investigate a mediator that influences the relationship between emotional and non-emotional content and Brand Image. The findings indicated that the level of identification with the content type serves as a mediator in the relationship between Emotional vs Non-Emotional Content and Brand Image.

Based on the first hypothesis (H1), it was predicted that there was an expected correlation between Emotional vs. Non-Emotional Content and Brand Image. According to the literature, after consumers have a specific experience and directly interact with the brand, they develop new meanings and emotions towards the brand, enhancing its image (Wijaya, 2013). In social media, content marketing is accomplished by establishing an emotional bond between the company and its customers, which stimulates customers' brand identity and emotional response (Tuskej et al., 2013). This way, brand image includes the overall impressions and perceptions that consumers retain in their minds regarding various aspects of a brand, such as the physical appearance of the product, its functional benefits, the type of users associated with the product, symbolic meanings, and emotions (Wijaya, 2013).

However, the results did not provide support for this hypothesis. One possible reason could be the specific content elements that could not effectively foster consumers' connection with the brand's content or values. Furthermore, it is crucial to consider that different consumer segments might respond differently to emotional versus non-emotional content, which could impact the overall results. Ultimately, it is essential to consider whether the Christmas-themed content chosen for this study is aligned with the audience's preferences, which could impact its effectiveness.

Regarding the second hypothesis (H2), the results provided statistically significant values to support this hypothesis, in line with the findings of Confente and Kucharska (2021), that stated that the brand must provide the best content and to engage the consumers to foster the consumers' sense of identification. This suggests that identification with the type of content serves as a mediator. Zhao et al. (2010) characterize three types of mediation, and, in the case of this study, we have an indirect-only mediation. The initial step was to investigate the importance of the indirect impact ( $p1 \cdot p2$ ) through the mediator construct. This study focuses on investigating the significance of emotional versus non-emotional content with identification with the type of content ( $p1$ ) and, subsequently, brand image ( $p2$ ). Based on the previous conclusion regarding H1, we can now determine that there is a full mediation, as the direct effect ( $p3$ ) is not found to be significant.

## CONCLUSIONS AND FUTURE RESEARCH

Upon identifying the study's gaps and objectives, several findings were made, and different conclusions were reached, enhancing the understanding of the concepts explored in this study. There was an expected correlation between Emotional vs. Non-Emotional Content and Brand Image. However, this relationship was not confirmed by this study. Nevertheless, the findings indicate that identification with the type of content acts as a mediator in the connection between Emotional vs Non-Emotional Content and Brand Image.

### 1.16. THEORETICAL IMPLICATION

From a theoretical perspective, this research provides insights into the effectiveness of social media in marketing, focusing on the influence of emotional and non-emotional content on brand image.

This research enhances the understanding of a seamless customer journey, emphasizing the relevance of consistently satisfying or exceeding customer expectations at every interaction point. Lemon and Verhoef (2016) discovered that in an omnichannel shopping environment, customers engage with retailers through different touchpoints across multiple channels and social media platforms. The researchers also observed that customers' use of social media has become increasingly common, becoming more social in nature.

Building on this understanding, the importance of social media in modern marketing strategies cannot be underestimated. Social media platforms, such as Instagram and Facebook, are essential touchpoints where customers interact with brands, share experiences, and form perceptions (Liadeli et al., 2023). Social media includes almost anything, such as content, information, people, organizations, and institutions, that exist in a connected, interactive digital environment (Appel et al., 2020).

Furthermore, the mediation analysis highlights the importance of the type of content shared on social media platforms, as it becomes evident that different audience segments resonate more effectively with different types of content. Brands should acknowledge that what attracts one segment may not necessarily attract another. Therefore, they should create a variety of content that caters to each segment's specific preferences and emotional triggers

because popular brand content will likely provide differential advantages to brands over competitors (Swani et al., 2017).

In addition to its primary focus, this study significantly advances marketing research by applying neuromarketing studies. Neuromarketing is frequently used in marketing to analyse its influence on the behaviour, motivations, preferences, and decisions of the target customers (Kajla et al., 2024). Thus, neuromarketing insights can help marketers develop effective and emotionally impactful campaigns, improving overall marketing performance and strategy.

Thus, we understand that social media platforms play a significant role in the consumer's journey, as the engagement with brands on social media extends beyond just interacting with the brand itself, it encompasses a broader process that includes the brand, its products, the company, and other consumers (Santos et al., 2022). Evaluating the influence of content strategies on brand image is essential, as the customer's journey should begin with a good impression. Social media platforms offer a new opportunity to acquire customer information and enhance the efficiency of the initial interaction with customers (Rodriguez et al., 2012). Thus, an advantageous initial interaction can establish a positive tone for the journey, resulting in increased satisfaction and an enhanced brand image.

### **1.17. PRACTICAL IMPLICATIONS**

According to the study's results, marketing managers can apply different strategies to understand their target audience's content preferences, ensuring a positive social media experience. Social media platforms enable brands to communicate their message and receive valuable customer insights. This direct line of communication empowers companies to customize their marketing strategies according to valuable customer insights. Consequently, brands can build stronger customer experiences, provide more personalized experiences, foster loyalty and enhance brand image. Furthermore, during the study, the participants made noteworthy comments regarding their feedback on the videos they viewed, which should be considered in content strategies going forward.

Marketing managers can develop targeted questionnaires to identify the types of content their audience finds most engaging and relatable. Moreover, by distinguishing between emotional and non-emotional content, they can determine which type resonates more effectively with different audience segments. These insights allow managers to customize content more effectively, tailoring it to reflect the values and experiences of their audience, thereby increasing engagement and connection.

In addition to collecting data on content preferences, marketing managers can monitor the engagement levels of their audience with different types of posts. They can refine their social media strategies by analysing the number of likes, comments, and shares on emotional and non-emotional content. This strategy allows firms to enhance their reach and improve customer engagement by monitoring specific activity outcomes (Chahal and Rani, 2017), cultivating a stronger connection with customers and driving more meaningful interactions.

Implementing A/B testing can enhance the optimisation of these strategies. Managers can evaluate and compare the effectiveness of different versions of content that emphasize the same product or event but vary in their emotional appeal. This iterative process enables ongoing enhancement, ensuring the content strategy remains flexible and effective.

Furthermore, businesses must anticipate and prepare for significant periods throughout the year. By adopting a continuous content strategy, companies can guarantee that visitors consistently find the content they expect, fostering loyalty and satisfaction. In Sonae Sierra's case, as the company prioritises its communication efforts during the Christmas season, the planned content should enhance the uniqueness of this time of year and motivate people to visit the shopping centre even more. This way, the experience provided at the shopping centre aims to create a lasting impression on the customer.

Ultimately, it is imperative to consistently implement these strategies to achieve ongoing success in engaging and connecting with the intended audience. Marketing managers must acknowledge that comprehending audience preferences is a continuous effort, requiring frequent evaluation and adjustment.

## **1.18. LIMITATIONS AND FUTURE RESEARCH**

Although this study has provided valuable insights, it may still leave specific questions unanswered.

First, although this method provides accurate information regarding facial expressions and emotions, the simulated setting of a laboratory may not accurately represent real-life situations where participants are exposed to social media content on their own devices in a more relaxed and natural setting. In addition, recording individuals to extract essential data using a FaceReader may have caused participants to perceive a potential risk to their privacy, potentially influencing the responses they provided. Thus, future research should explore conducting studies in more naturalistic environments to capture genuine user responses.

Second, the study's questionnaire and neuromarketing research were limited to a particular geographical region and were exclusively conducted in Portuguese. This limitation impacts the ability to apply the findings to a wider audience, as the sample may not represent the company's broader target audience. To obtain a more comprehensive understanding of customer preferences and behaviours, future researchers should consider offering the questionnaire in multiple languages and include participants from different geographic areas. Additionally, it is imperative to extend this study to encompass various consumer categories, including loyal customers and new customers, to obtain comprehensive insights into the behavioural patterns of different groups.

Third, this study focused only on two specific videos published during Christmas from Colombo's social media and, although this seasonal emphasis is essential for the company, it may not appeal to all audience segments. According to Confente and Kucharska (2021), stronger connections between users with a common brand focus significantly impact community identification. Thus, the following studies should investigate an additional range of content covering different seasons or events, including content from other shopping centres, including various customer responses.

Fourth, according to Shahbaznezhad et al. (2021), prior research on social media content has mainly focused on determining the influence of specific content types within a single platform or format, thereby restricting the comprehension of the different ways in which content can be featured to users on social media. This way, other social media platforms like TikTok should

be integrated, as it is the fastest growing social media platform following the pandemic (Barta et al., 2023). According to Haenlein et al. (2020), TikTok is mainly intended for entertainment and leisure, while Facebook strongly emphasises on providing information, news, and facilitating connections with acquaintances and relatives. Additionally, Instagram and TikTok have demonstrated that a picture is worth a thousand words, and a video likely holds an even greater significance. Inclusion of this social media platform into the analysis can give a more comprehensive understanding of consumer engagement across various online platforms, as different platforms feature unique features and user behaviours.

Lastly, future studies must investigate the role of influencers as a moderator, which affects the strength and direction of the relationship between the independent and dependent variables in shaping customer identification with the content. Influencers can have a crucial impact on expanding a brand's audience and enhancing its reputation. According to Leung et al. (2022), companies may enrich their brand with unique characteristics by collaborating with a group of influencers with distinct positioning. Consumers perceive influencers as trustworthy due to their more communal relationships with followers, unlike their relationships with brands. Moreover, influencers' persuasive power mainly stems from their identification with their followers (Ki et al., 2020). Gaining insight into these interactions can assist brands in customising their strategies to foster deeper connections with their audience.

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# APPENDIX A

## Appendix A – Ethics Committee Approval

Dear Rita de Sequeiros,

Dear Professor Diego Costa Pinto and Professor Joana Nunes,

Thank you for filling in the Research Ethics Checklist. After reviewing your request, you can proceed with the study we do not foresee any major ethical concerns with the project. As such, please find below the approval from the Ethics Committee.

Project No.: **DDMKT2024-2-211182**

Project Title: **Effectiveness of Online Communication in the Shopping Centre Customer Journey**

Principal Researcher: **Rita Gabriel Gonçalves de Sequeiros**

according to the regulations of the Ethics Committee of NOVA IMS and MagIC Research Center this project was considered to meet the requirements of the NOVA IMS Internal Review Board, being considered **APPROVED** on 29/02/2024.

It is the Principal Researcher's responsibility to ensure that all researchers and stakeholders associated with this project are aware of the conditions of approval and which documents have been approved.

The Principal Researcher is required to notify the Ethics Committee, via amendment or progress report, of

- Any significant change to the project and the reason for that change;
- Any unforeseen events or unexpected developments that merit notification;
- The inability of the Principal Researcher to continue in that role or any other change in research personnel involved in the project.

Lisbon, 29/02/2024

NOVA IMS Ethics Committee  
[ethicscommittee@novaims.unl.pt](mailto:ethicscommittee@novaims.unl.pt)

## Appendix B - Survey

### Informed Consent Form:

Está convidado/a a participar num estudo de investigação. Este estudo tem como objetivo compreender as reações emocionais no contexto da comunicação digital de um centro comercial. Este estudo tem uma duração aproximada de 7 a 10 minutos e é composto por duas partes. Primeiro, vai assistir a um pequeno vídeo em que o software FaceReader registará as suas expressões faciais e, em seguida, vai responder a um questionário. Deve responder a todas as perguntas e ler atentamente as instruções. A sua participação neste estudo é inteiramente voluntária, as suas respostas e a gravação serão mantidas confidenciais e utilizadas apenas para fins académicos. Ao prosseguir com este estudo, indica que leu e compreendeu as informações fornecidas neste formulário de consentimento, que concorda voluntariamente em participar no estudo e que tem mais de 18 anos de idade.

- Concordo
- Não Concordo

Questionnaire:

Caro participante, depois de ver uma publicação específica do Instagram do Colombo, este questionário tem como objetivo recolher as suas ideias sobre a influência das redes sociais no percurso do consumidor nos centros comerciais e na imagem da marca.

Q1: Em que medida concorda com as seguintes afirmações:

	1. Discordo Totalmente	2.	3.	4.	5. Neutro	6.	7.	8.	9. Concordo Totalmente
O Colombo tem personalidade e é interessante	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
O Colombo é diferente dos centros comerciais concorrentes	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
O conteúdo do Colombo é agradável	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
O Colombo tem uma boa relação qualidade/preço	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tenho uma memória impressionante relativamente ao Colombo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
O Colombo tem foco no cliente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q2: Em que medida concorda com as seguintes afirmações relativamente ao conteúdo das redes sociais:

	1. Discordo Totalmente	2.	3.	4.	5. Neutro	6.	7.	8.	9. Concordo Totalmente
O conteúdo do Colombo é engraçado	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
O conteúdo do Colombo é excitante	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
O conteúdo do Colombo é agradável	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
O conteúdo do Colombo é divertido	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
O conteúdo do Colombo é útil para mim	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
O conteúdo do Colombo é funcional para mim	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
O conteúdo do Colombo é prático para mim	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
O conteúdo do Colombo é prestável para mim	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q3: A publicação que acabou de ver era sobre:

- Carnaval (1)
- Páscoa (2)
- Halloween (3)
- Natal (4)

Q4: Qual é o seu género

- Feminino (1)
- Masculino (2)
- Não-Binário (3)
- Prefiro não responder (4)

Q5: Indique a sua idade (só o número)

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