INTERNSHIP REPORT

COVET HOUSE: THE IMPORTANCE OF DIGITAL MARKETING IN THE LUXURY INDUSTRY

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PORTO'S SCHOOL, [JUNE 2023]

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Internship Report presented to IPAM, to fulfill the requirements needed to obtain the master's degree in marketing, developed under the scientific supervision of Ph.D. Professor *Miriam Taís Salomão*.

ACKNOWLEDGMENTS

I would like to express my appreciation and gratefulness to my supervisor Prof.a Dr.a Miriam Taís Salomão for always believing in and helping in the development of this thesis. But mostly for never giving up on me and always helping me believe in myself.

To my parents, I would like to express my gratitude for always believing in me and helping my motivation daily. Thank you for always staying by my side.

To my friends and to my boyfriend, who had the most patience and faith in me, I would like to express my gratitude for always providing emotional support and standing by my side.

To Covet House, I would like to express my gratitude for receiving me and helping me throughout the internship. Most specifically to some people from the Web Marketing Department. To Amanda, Matheus and Bárbara, I would like to express my appreciation for helping me along this journey, and for always making my days in the company brighter.

ABSTRACT

This thesis presents a report based on an internship developed at Covet House. The brand Covet House belongs to Covet Group, and their market is the luxury furniture industry. The internship had a duration of 720 hours and took part in the company's Web Marketing department, having the Asian and Middle East Markets as a responsibility. It started on the 5th of September 2022 and ended on the 31st of January 2023.

The main research objective of this study was to analyze the impact of Instagram posts on customer engagement in the luxury furniture industry, having the Covet House brand under analysis.

Based on a quantitative approach, the main findings of this study are that concluded that when analyzing Instagram posts, the type of publication, the type of post, and the use of a carousel all have a significant impact on the number of likes, comments, saves, and accounts reached; the timeframe of a publication has an impact on the number of likes, saves, and accounts reached. The four independent variables did not register any significant influence on engagement with the other three dependent variables (impressions, accounts with interaction, and profile visits). Besides that, it was also possible to conclude that the post characteristics with higher engagement were brand publication, during the weekend, with no carousel use; and the ones with the least engagement were brand reels, during the week, and without the use of a carousel.

Among the recommendations for the company brand posts are the ones that generate higher engagement, so maybe it is best to publish more brand posts than inspirational ones. The company should also take into consideration that the engagement from the publications (photos, videos) is higher than the engagement from reels, meaning that perhaps the company should focus more on photo/video publications, and not so much on reels. It is still important for the company to continue to use posts with a carousel. Finally, the company could consider scheduling more posts during the weekend, instead of publishing six posts each day, maybe consider posting eight or ten.

Keywords: Customer engagement; social media; Instagram; Post Characteristics

RESUMO

Esta tese apresenta um relatório baseado num estágio desenvolvido na Covet House. A marca Covet House pertence ao Grupo Covet, e o seu mercado é a indústria do mobiliário de luxo. O estágio teve uma duração de 720 horas e decorreu no departamento de Web Marketing da empresa, tendo como responsabilidade os mercados da Ásia e do Médio Oriente. Teve início a 5 de setembro de 2022 e terminou a 31 de janeiro de 2023.

O principal objetivo de investigação deste estudo foi analisar o impacto das publicações no Instagram no *customer engagement* na indústria do mobiliário de luxo, tendo em análise a marca Covet House.

Com base numa abordagem quantitativa, as principais conclusões deste estudo são as seguintes: ao analisar as publicações no Instagram, o *type of publication*, o *type of post* e a utilização de carrossel têm um impacto significativo no número de gostos, comentários, *saves* e contas alcançadas; o *timeframe* de uma publicação tem um impacto no número de gostos, salvamentos e contas alcançadas. As quatro variáveis independentes não registaram qualquer influência significativa no *engagement* das outras três variáveis dependentes (impressões, contas com interação e visitas ao perfil). Além disso, também foi possível concluir que as características de post com maior *engagement* foram as publicações de marca, durante o fim-de-semana, sem uso de carrossel; e as com menor *engagement* foram os *reels* de marca, durante a semana, e sem uso de carrossel.

Entre as recomendações para as publicações da marca da empresa estão as que geram maior *engagement*, pelo que talvez seja mais benéfico realizar mais publicações da marca do que publicações de inspiração. A empresa também deve ter em consideração que o *engagement* das publicações (fotografias, vídeos) é superior ao *engagement* dos *reels*, o que significa que talvez a empresa se deva concentrar mais nas publicações de fotografias/vídeos e não tanto em *reels*. Continua a ser importante para a empresa continuar a utilizar publicações com um carrossel. Por fim, a empresa poderia considerar a possibilidade de agendar mais publicações durante o fim de semana, em vez de publicar seis publicações por dia, talvez devesse considerar publicar oito ou dez.

Palavras-chave: *Costumer Engagement*; redes sociais; Instagram; Características da publicação

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LIST OF ABBREVIATIONS

B2B – Business to Business

AMA – American Marketing Association

POEM – Paid–Owned–Earned Media

IGTV – Instagram TV

CTA – Call-to-Action

CE – Customer Engagement

SPSS – Statistical Package for Social Science

T-Test – Student T-Test

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INTRODUCTION

This document presents a report regarding the internship developed at Covet House.

The brand Covet House is one of the brands belonging to Covet Group, based in Rio Tinto, being their market luxury furniture. The internship had a duration of 720 hours and took part in the Web Marketing department of the company, having the Asian and Middle East Markets as a responsibility. It started on the 5th of September and ended on the 31st of January.

On the other hand, during the internship, the main objective is to analyze the impact of Instagram posts on customer engagement in the luxury furniture industry, with the Covet House brand under analysis.

Concerning the Luxury Industry, a changing global economy coupled with a new generation of young luxury consumers and advances in technology and digital communications led to a notable shift in luxury brands' consumer perceptions and consumption habits (Ko et al., 2016). Nowadays, traditional luxury companies are re-examining the value of brand heritage and are committed to increasingly investing in digital marketing and using social media to engage their customers (Deloitte, 2019; Oliveira & Fernandes, 2022)

According to Deloitte (2017), the luxury market growth continues to be driven by consumers in emerging markets like China, United Arab Emirates, and others. More than 60% of consumers from emerging markets purchase luxury goods while traveling in advanced foreign mature markets, seeing that they do not have access to the same range of products and brands.

Nowadays, consumers are demanding more sustainable products, valuing those products that are made from recycled materials (Deloitte, 2022).

In this case, the study will focus on the luxury furniture market. According to Volpe (2011), the world market for luxury furniture and furnishings is worth approximately USD 157 billion at consumer prices (around USD 70 billion at factory prices). In 2022, the global luxury furniture market size was valued at USD 21.67 billion and is projected to grow from USD 22.78 billion in 2023 to USD 33.31 billion by 2030 (Fortune Business Insights, 2023). With this data, it is possible to understand that this industry is massive.

Another subject that is vital to this study is digital marketing. Digital marketing is communication actions companies can use through digital media tools to advertise and market their products or services, winning new customers and improving their relationship network. Some of these types of channels are social media platforms and e-mail marketing. The term "digital marketing" has progressed from a specific term describing the marketing of products and services using digital channels (Kannan & Li, 2017).

Concerning the structure of this internship report, the first chapter of the literature review consists of the contextualization Luxury Industry. Where it is presented a contextualization of the industry, then the luxury customers, and the importance of digital marketing in the luxury industry. When talking about Digital Marketing, there is a section about B2B Digital Marketing, Covet House, a B2B business, social media digital channels, and last a specific section dedicated to Instagram. The last section of the literature review concerns customer engagement, an essential aspect of this study. Chapter two is about the qualitative methodology, investigation, and tasks that were done throughout the internship. In chapter three there is a data analysis starting with a descriptive analysis, followed by T-Student Test. Chapter four is composed of a discussion of the results, comparing them to the literature review., At last, the last chapter is the conclusions of the internship report, with the limitations of this study, as well as recommendations for the company.

1.LITERATURE REVIEW

Concerning the activities and concepts applied in this internship, and to better understand the study, it is important to mention and analyze some concepts.

1.1.LUXURY INDUSTRY

Luxury is one of the keywords of our time, driving a multimillion-dollar global industry, and used ubiquitously to describe exclusive objects and aspirational lifestyles (Kovesi, 2015). If luxury is a keyword, it is also one of the most difficult and elusive to define.

Similarly, the term "Luxury" is intrinsically inserted in society, and is usually defined as rarity and exclusivity, which is sought when a status or social position is desired. However, the term "luxury" in a systematized and integrated way is directly linked to exclusivity, desire, dream, and exuberance, particularities that can become overly derogatory and ostentatious (Lourenço et al., 2020).

According to D'Arpizio (2014), the luxury market consists of several diverse categories and is considerably massive in size. This market has experienced massive growth, where the number of customers tripled in the past twenty years (Arpizio & Levato, 2014).

The literature broadly defines luxury brands based on consumer perceptions and/or managerially determined dimensions such as marketing activities and product attributes (Ko et al., 2019). Shahid and Paul (2021) defend that luxury is a constantly changing notion with its meaning evolving with consumers' tastes and liking.

It is expected that a luxury brand is perceived by customers in several aspects. And according to Ko et al. (2019), some of these characteristics are: to be high quality; offer authentic value via desired benefits, whether functional or emotional; have a prestigious image within the market built on qualities such as artisanship, craftsmanship, or service quality; be worthy of commanding a premium price; and be capable of inspiring a deep connection, or resonance, with their consumer.

Prominent luxury brands are embracing social media to increase the credibility of their marketing and foster closer relationships with their customers (Koivisto & Mattila, 2020).

1.1.1. LUXURY CONSUMER, CUSTOMER EXPERIENCE, AND CUSTOMER VALUE

According to a study conducted by Dhaliwal et al. (2020), there are a lot of factors that have a positive influence on luxury purchase behavior. Among these factors are craftsmanship, quality, innovation, social media, and website design.

In addition, consumer experience is also considered a competitive advantage enabling luxury companies to distinguish their offerings and to create or sustain relationships with their consumers (Shahid & Paul, 2021).

Shahid and Paul (2021) say that experience-based luxury consumption focuses on customers' preferences fixed in the sense of consumerism and aims to satisfy both the internal and external needs of luxury consumers. Furthermore, knowing these consumer needs helps marketers deliver a memorable and pleasant experience that will enhance consumers' self, and values mirrored by the brands, which is very important in customer relationships.

New trends in social media make brand lifecycles much shorter (Chu et al., 2013). The continuous growth of young luxury consumers means that luxury brands now face the daunting task of developing innovative and forward-looking strategies to stay relevant in this increasingly volatile industry (Ko et al., 2016).

According to Choo et al. (2012), increasing competition is evident with the emergence of new luxury and mass prestige brands and it is hard to preserve the original image of prestige luxury brands and control them globally.

Smith and Colgate (2007) consider a simpler definition of customer value as what customers get (benefits, quality, worth, utility) from the purchase and use of a product versus what they pay (price, costs, sacrifices), resulting in attitude toward, or an emotional bond with the product. Marketers must be creative about creating customer value enabling them to be more successful in discovering opportunities.

The customer value of a luxury brand is inevitably associated with the basic features of luxury brands, as customer value implies the reason and desire an individual seeks through luxury consumption. Some of those features are excellent quality, high prices, aesthetic beauty, pleasure, exclusivity, or rarity (Choo et al., 2012).

Traditionally, creating symbolic meanings such as prestige value has always been a priority for luxury brand managers. However, consumers started to base their choices more on attributes that they consider that best represent their values. The degree of emotional attachment that consumers feel towards a brand will determine which brand they select. Besides that, as the luxury market and competition among luxury brands increase, nowadays customer relationship management and customer retention have become more important for luxury brands (Choo et al., 2012).

The brand can be a guarantee of luxury, that is, the consumer when looking for a certain brand, unconsciously associates with luxury, adding an identity to the product. On the other hand, consumers can also associate luxury with a particular brand simply by the positioning it occupies in their mind, however, the greater the perceived value of a brand, linked to exclusivity, the greater the preference for that same brand (Lourenço et al., 2020).

1.1.2. LUXURY FURNITURE MARKET

Competing in the luxury market has become a new interest for several companies, new and existing. But as more competitors are entering the market, strategies solely based on marketing campaigns are no longer enough to guarantee success (Caniato et al., 2011)

According to Nueno & Quelch (1998), design and communication management to customer service and channel management are some of the factors that can contribute to success in the luxury industry.

According to Barbaritano et al. (2019) luxury furniture companies, offer products made from various materials such as wood, metal, glass, and leather, that are made from high-quality resources and reputed manufacturing processes.

High-quality furniture design items are becoming more perceived as artworks, being exchanged in art auctions or fairs, purchased by collectors, and even exhibited in galleries or museums (Codignola, 2018).

The luxury furniture industry, and industries like cars, watches, and yachts are less fashion-sensitive products that have aesthetic requirements that do not vary as much over time as in the ''fashionable'' industries (Caniato et al., 2009).

It is worth mentioning, that when it comes to the luxury furniture sector, designers play a crucial role as their creative freedom affects materials and characteristics of final products (Barbaritano et al., 2019).

Overall, the luxury furniture business is an area with a great deal of growth. It was valued at approximately USD 23.05 billion in 2017 and it is expected to generate revenue of approximately USD 30.28 billion by the end of 2023, growing at a CAGR of approximately 4.65% between 2017 and 2023. Europe is dominating the global market due to increasing incomes and rising economic growth (Barbaritano et al., 2019; Zion Market Research, 2018)

1.2.DIGITAL MARKETING

The beginning of digital marketing can be traced to the 1980s when a lot of discoveries were taking place. Digital marketing can be described as using various digital methods and platforms to interact with customers who spend significant time online (Pachbhai et al., 2022). At the same time, Bala and Vermar

(2018) say that digital marketing is using technologies to help marketing activities improve customer knowledge by matching their needs.

Similarly, Fernandes & Vidyasagar (2015) say that digital marketing describes the management and execution of marketing using electronic media such as the web, e-mail, interactive TV, and wireless media in conjunction with digital data about customers' characteristics and behavior. Nowadays it has now been accepted that customers are exposed to 3 screens: 1st Screen: Television, 2nd Screen: Computer Monitor, 3rd Screen: Mobile; being the computer monitor and the mobile the ones that matter in this case study.

At the same time, the American Marketing Association (AMA) defines digital marketing as an activity, institution, and process facilitated by digital technology in creating, communicating, and conveying values to consumers and other parties (AMA, 2017).

Nowadays, companies are more aware of the power of digital marketing and that the Internet is the most powerful tool in any business(Bala & Verma, 2018). If a brand wants to succeed, it must have a presence in the digital community. It has also been proven that online service tolls are much more influential and efficient than traditional methods of communication (Bala & Deepak Verma, 2018).

For many years, marketing campaigns were essentially used on traditional media including TV, and radio ads, or direct mail sustained by public relations. But, in the last years, there have been massive changes in marketing communications. Digital media channels, considered the parallels of traditional media, known are as vital components of most marketing campaigns nowadays (Chaffey & Ellis-Chadwick, 2019).

According to Chaffey and Ellis-Chadwick (2019), digital marketing presents several new opportunities and challenges every year, and innovation is ensured, with the constant introduction of new technologies, new business models, and new communications approaches.

All the authors mentioned above have different perspectives, but at the same time, they all complement each other. Although some aspects can differentiate, the core of digital marketing is to use all the different digital methods and ways to promote marketing activities by meeting their customer's necessities and needs, or even by creating a new need in their customers' lives.

1.2.1. B2B DIGITAL MARKETING

Commerce between companies has been around since organizations' development, meaning that so has Business to Business (B2B) Marketing. But although the study of B2B marketing can be traced back to the 1890s, significant contributions to (B2B) marketing theory have only been made during the last three decades (Hadjikhani & LaPlaca, 2013).

Marketers are increasingly shifting their attention and investments from "traditional advertising" to new "social and digital marketing" forms. Additionally, B2B e-business is outgrowing B2C due to the mobile usage of B2B applications (Vieira et al., 2019).

It is also known that there is an existing gap in B2B marketing literature concerning emerging economies, while in developed economies, focusing on lead segmentation and subscriber engagement, although limited, exists (Vieira et al., 2019).

Social media and digital channels represent an essential part of the digital transformation of any business, therefore in B2B Marketing. This digital transformation refers to the globally accelerated process of technical adaptation by companies and communities because of digitalization (Dwivedi et al., 2021).

Deng et al., (2021) defend that B2B firms are increasingly embracing social media for their marketing activities.

According to Cartwright et al. (2021), B2B social media research is a recent but fast-growing trend, with papers mainly being published in a small set of journals specializing in B2B marketing.

According to a study done by Pulizzi and Handley (2017), 83% of B2B companies use social media, which makes it the most common marketing tactic. Additionally, at least one of the "big 4" social media sites, LinkedIn, Twitter, Facebook, and YouTube are used by more than 70% of B2B companies. Simultaneously, 50% of the companies indicated that social media has enhanced their marketing optimization and customer experience, while 25% also stated that their revenue increased(Dwivedi et al., 2021).

Cartwright et al. (2021) defend that social media are becoming an essential and valuable tool for Business-to-Business (B2B) organizations. The use of social media by B2B organizations helps to maintain complex relations with both internal and external stakeholders, for example, customers, employees, or even competitors (Singaraju et al., 2016; Cartwright et al., 2021).

1.2.2. SOCIAL MEDIA CHANNELS

There are several digital marketing channels from websites to email marketing and social media. It is also important to mention the P.O.E.M (Paid-Owned – Earned Media) Framework. According to Gupta and Davin (2020), paid media includes search ads, social media ads, and paid content; owned media includes the website, landing pages, and blogs; and earned media is word-of-mouth, viral marketing, and engagement in social media sites.

Bottger et al. (2017) concluded that social networks can allow companies to promote their products, inspire customers, building strong relationships with consumers.

Instagram was created to share photos and videos with people around the world to create new and maintain existing friendships, as this is a social media platform. Throughout time people have found ways to make a living from Instagram and are most known as "digital influencers" or "content creators". With these content creators, companies have found opportunities to connect with their consumers (Silva et al., 2020).

There are a lot of opportunities to grow a company on Instagram, such as creating new leads and growing your community and your company's reach.

According to GCF Global (2020), Facebook is a social networking site where you can connect and share your content with family and friends online. Facebook is now the world's largest social network, collecting more than 1 billion users worldwide.

Facebook has helped to open the door for businesses to communicate with millions of people, where they can share details about products or services, helping, at the same time, to open new marketing opportunities in the market (Bala & Verma, 2018).

According to Mangold and Faulds (2009), for new opportunities to happen managers must be fully aware of using communication strategies to engage the customers and enhance their experience (Bala & Verma, 2018).

LinkedIn is an online platform to share and enlighten one's professional accomplishments. An online networking platform one can also use to connect with people in a certain chosen field, potential employers, and target organizations/companies. It is an excellent way to build a professional network community, help to find jobs, and boost and invest in one's career (LinkedIn, 2022).

Since LinkedIn is the platform indicated to connect professionally, it is also a way to create new leads and explore new business opportunities.

According to Phillips, Miller, and McQuarrie (2014), Pinterest is an interactive platform to find, archive, save, and share visual images. Consumers use Pinterest to find new interests and inspirations, enhance self-expression, search for branded content, and stay connected with others (Youn & Jin, 2017).

Companies use and take part in Pinterest as a channel to inspire consumers, increase brand engagement, stimulate the intensification of traffic for website visits, and improve sales (Fulgoni & Lipsman, 2015). Therefore, opening marketing opportunities motivated by users' interactions with brands by pinning or repining their images (Youn & Jin, 2017).

In Table 1, it is possible to see some of the business opportunities that each of the social media described above presents.

Social Media Platform	Business Opportunities
Instagram	Instagram algorithm's new system raises various opportunities for online marketers in developing their business, especially to attract potential customers (Agung & Darma, 2019)
Facebook	Facebook is seen by small companies as the best opportunity to communicate with consumers (83%)(Prenaj, 2016); Facebook has a very safe and well-established system of social media marketing, which enables small-medium enterprises (SMEs) to target their potential consumers effectively (Prenaj, 2016).
LinkedIn	LinkedIn helps to create value for a company by establishing strong relationships with future business partners, offering the opportunity to target other companies or distributors that are relevant to the sales and product strategy of the LinkedIn user (Mihalcea & Săvulescu, 2013);
Pinterest	Seeing social media platforms from a relationship-marketing perspective, organizations can use Pinterest in a variety of ways. Pinterest being extremely popular with individual users highlights an important opportunity to interact with target audiences and facilitate relationship marketing (Hambrick & Kang, 2015);

Table 1 - Social Media Business Opportunities

Source: Own Elaboration

1.2.3.INSTAGRAM

It is important to have a deep and better understanding of Instagram because it helps to gain new insights into social, cultural, and environmental issues concerning people's activities and lives (Hu et al., 2014).

Thomas et al., 2020 say that Instagram is a free, online photo-sharing application and social network platform where users can upload, edit, and customize photos and videos, that are shared on their profile feed with their followers, such as family and friends.

Unless the account owner deletes a determined post, it will remain on that profile forever. The posts that appear in a user's feed are either because it follows that account or when there is a promoted post targeting them (such as paid advertisement) (Thomas et al., 2020).

Another essential and very popular feature is known as 'Instagram stories'. It started by lasting up to 15 seconds, but now it can last 60 seconds. It added features throughout the years, and now users are allowed to add reality-based face filters, stickers, text, drawings, emojis, links, and even geo-tags directly to photos and videos. Distinguishing them from posts, these stories disappear after 24 hours but can be added to the "highlights" section where they will live permanently on the users' profile page (Thomas et al., 2020).

Agung and Darma (2019) state that in 2018, Instagram implemented artificial intelligence and a big data-based system. The new algorithm aims to improve Instagram's work system essentially to avoid cheating by Instagram users such as the use of auto likes, auto follow, auto comments, and auto unfollow. Meaning that is a new way to verify that the engagement is truthful and not manipulated and deceived by bots.

Instagram has now found a way to categorize it as a spam account and to ban any account that used auto followers, likes, and comments. Instagram stories are becoming a huge part of Instagram engagement because the more interactive they are, so will the number of audience and followers of that account increase. To determine which audience will see their content, seeing that online marketers want to reach the right customer, it is essential to use the right and appropriate hashtag (Agung & Darma, 2019).

A term that is essential to take into consideration when talking about Instagram is brand ambassadors. Brand ambassadors are used to affect consumers, and to capture their attention to a determined product/brand (Dewi et al., 2020).

Dewi et al. (2020) also, state that a brand ambassador is a tool that is used by the company to communicate with the public to improve its sales numbers.

It is also noted to mention that according to Izogo & Mpinganjira, (2020), inspirational content and publications employ a positive effect on customer inspiration.

Similarly, Fromm et al. (2015) defend that brands must have share-worthy content that inspires consumers to engage with them.

1.2.4.POST CHARACTERISTICS AND METRICS

When it comes to enhancing interaction with current and potential customers, according to Coelho et al. (2016), companies use virtual social media to accomplish it by post-publishing. Concerning some of the primary metrics that can be analyzed on Instagram posts are comments, likes, and shares (Coelho et al., 2016).

A characteristic that Coelho et al. (2016) consider important to take into consideration is the day of the week, meaning if the post occurred in the middle of the week, or during the weekend, which can be identified as the timeframe of the publication.

Coelho et al. (2016) also defend that publishing during the week or the weekend is statistically the same. Meaning it does not cause significant effects on reviews and likes. Similarly, Devereux et al. (2020) analysis also revealed no significant difference in engagement was verified depending on the day of the week on which posts were made.

On the other hand, Gross & von Wangenheim (2022) says that there is a difference in the timeframe of the publication, which in this case resulted in higher engagement for the posts uploaded during the week.

In the platform, the media formats available are photos, one-minute or fewer videos (short videos), Instagram TV (IGTV), and a carousel. IGTV on Instagram feed can show a video up to 60 minutes long, also known as reels. A carousel is a posting format containing up to ten images or videos (or a combination of both) (Wahid & Gunarto, 2022).

In the beginning, Instagram was only able to support videos up to 15 seconds, but as it kept innovating, the length of the video was extended to allow users to communicate their message to their audiences (Wulandari, 2019).

As mentioned above IGTV mostly known as reel, when talking about marketing on Instagram, helps the brand to highlight the unique features of a brand's product. Liang & Wolfe (2022) defend that using a video can allow potential customers to understand the purpose and appeal of their posts more easily.

According to a study conducted by (Liang & Wolfe, 2022) reels were found to receive the highest average engagement, allowing posts to gain more likes and comments than pictures and videos.

On the other hand, Jones & Lee (2022) study results highlight the importance of using images over other types of media posts on Instagram to increase engagement.

When it comes to post descriptions they represent a plain statement, simply explaining the content brands posted. Usually, descriptions are followed by a Call-to-action (CTA) (Wahid & Gunarto, 2022a)

According to Moran et al. (2020), CTAs are used to drive consumer engagement and whether videos, pictures, or simply plain text are most effective in enticing potential consumers to engage through actions such as liking, sharing, and commenting.

Another essential feature of Instagram is known as a carousel post. It can share a series of up to 10 images/videos as a single carousel post that followers can swipe through (Wulandari, 2019). Still concerning the use of a carousel, Wahid and Gunarto (2022) say that it has a positive impact on engagement, such as likes.

Bazi et al (2023) also defend that carousel posts help to generate curiosity, appeal to an emotional reaction, as well as help to increase engagement.

1.3.CUSTOMER ENGAGEMENT

According to Lim et al. (2022), customer engagement (CE) is a marketing concept that was introduced after the new millennium.

Cuevas-Molano et al. (2021) say that companies use social media to foster current relationships with customers, therefore impacting CE.

Harmeling et al. (2017) state that customer engagement marketing defines a company's deliberate efforts at motivating, empowering, and measuring the customer contribution to its marketing functions.

Companies also believe that customer engagement has significant value, because it directly influences a firm performance, behavioral intention, and word-of-mouth (Santini et al., 2020). They also defend that CE is essentially motivated by satisfaction, positive emotions, and trust.

Pansari & Kumar (2017) suggest that when a relationship between the customer and the company is satisfied and has emotional bonding, it then progresses to the stage of engagement. Simultaneously, also defend that customer engagement is the primary focus of many firms.

With technology evolving, consumers progressively gained access to digital and social media platforms as a new way of communicating their opinions and interacting with companies. Many companies began using digital platforms to directly interact with customers over traditional media (Pansari & Kumar, 2017; Santini et al., 2020).

Overall, Pansari & Kumar, (2017) state that some studies claim that CE is influenced by diverse marketing activities and CE itself can influence firm performance.

In the last 15 years, the term customer engagement has been widely discussed, and the focus has been on several different properties like behaviors, attitudes, and metrics for measuring what motivates customer engagement (Pansari & Kumar, 2017).

Rietveld et al. (2020) also defend likes and comments as a form of customer engagement and consider that these types of metrics are directly associated with the message content.

One aspect that highly impacts customer engagement can be post characteristics (Rietveld et al., 2020). Kanuri et al. (2018) were able to demonstrate that the timing of a post (morning, afternoon, evening, night) can impact the click-through rates.

Santini et al., (2020), also defend that publication type can significantly moderate the impact of customer engagement.

2. METHODOLOGY

This chapter presents the methodology used to analyze the impact of Instagram posts on customer engagement in the luxury furniture industry. It will also describe more in-depth and detail the tasks, activities, and responsibilities throughout the internship.

2.1. INTERNSHIP FRAMEWORK AND RESEARCH OBJECTIVES

This internship occurred in Covet Group, more specifically in the brand Covet House, a luxury furniture brand. Covet Group is a group of design brands, that can range from furniture to lighting, whose products are handcrafted from the finest craftsmanship in Portugal. Born in 2005, Boca do Lobo is the most prominent founding brand. The company created and still manages over 11 brands, such as Covet House, Caffe Latte, and Circu, which are some of the most renowned design brands (Covet Group, 2023).

Covet House claims itself as the most powerful tool to inspire and boost creativity. Offering more than 2000 products from a dozen categories, and over 1300 inspirations to suit any type of project (Covet House, 2022).

In the company, everyone in the marketing department is responsible for at least one account as an ambassador for their responsible market, where they promote the brand by sharing their products and designs. In the account you are managing, you needed to engage with potential customers, make publications, publish stories, essentially promote relationships with consumers and create new opportunities for the company.

When it comes to Instagram, each account needed to make six publications per day, 3 reels plus 3 posts, during the week; and six posts during the weekend. There could be two types of posts: inspirational or brand posts. An inspirational post is a post from a project designed by a professional designer/brand that resembles pieces from Covet House, or even the company's overall environment (darker ambiances, with green and blacks); on the other hand, a brand post is any photo/video that have present any piece from the brand Covet House, or any of the brands from Covet Group.

All the posts are scheduled by Meta Business Suite a tool that provides analytics and more data about the total numbers of followers and engagements with specific posts that can be filtered and compared by specific periods.

As mentioned before, this thesis aims to present an internship report, the tasks done, and the results obtained. The main research objective is to analyze the impact of Instagram posts on customer engagement in the luxury furniture industry, having the Covet House brand under analysis. To reach the main goal, one specific objective was set, which is to understand which type of Instagram post generates the most engagement.

2.2. METHODOLOGICAL APPROACH

Statistically oriented and requires precise measurements of constructs, normally involving statistical analyses to test pre-specified hypotheses is what essentially defines a quantitative methodology. It allows researchers with different backgrounds to confirm a given conclusion. Some examples of this type of methodology include statistical methods that describe patterns and associations and structural, experimental, and quasi-experimental studies that measure causal effects (Murshed & Zhang, 2016; Reiss, 2011).

Simultaneously, Denscombe (2010) also defends that what essentially distinguished quantitative research from qualitative research is the use of numbers as the unit of analysis.

Essentially, the goal of quantitative approaches can be summarized as generating data that is numerical by transforming what is observed, reported, or recorded into quantifiable units (Denscombe, 2010).

Unlike primary data, Davis-Kean & Jager (2017) explain that secondary data are data designed and collected by another researcher or research organization.

Similarly, Smith (2008) says that secondary analysis can include data that was generated due to systematic reviews, documentary analysis, and large-scale datasets, mentioning that it can also be numeric or non-numeric. It is important to mention that it is also pointed out that there is a huge potential for the analysis of numeric data.

It is also stated by Kurniawan, Kittynanda et al. (2021) that secondary data can be obtained by collecting data from journals, theoretical books, websites, the internet, and social media.

Notably, it is said that normally data that can be found in social media channels are mainly archival material, therefore considered secondary data (Kamila, 2020).

After considering this information, this analysis follows a quantitative approach consisting of the analysis of 100 posts from an account as a Covet House ambassador.

2.3.POPULATION VS SAMPLE

Since this study aims to investigate the influence on engagement depending on the type of post, the population of this study is all posts posted on Instagram by an ambassador at Covet House, throughout the internship. Part of those posts, more specifically 100, were retrieved and analyzed from the Instagram account to be used as the sample.

The collected posts were published between December 1st and January 31st stating that during this time three hundred and nine posts were published. Of the three hundred and nine posts, the one hundred that were collected were chosen to make the sample as equal as possible, meaning that when the posts were retrieved the sample tried to be the most balanced (same number of reels and photo publications; the same number of inspirational and brand, and others). This was also the period chosen because it was the last months of the internship when the post had more quality, as well as the number of followers, grew exponentially. The sample was retrieved after one month (starting on the 1st of March and finishing on the 14th of March) because according to Sabate et al (2014), a post is not expected to receive new engagement, such as likes and comments, after one month. This investigation supported that one month is a sufficient interval between the time of posting and the time of collecting the data.

This means that, although some of the data collected was retrieved after sixty, or ninety days because it had already been a month after the publication, no new and significant engagement was received.

2.4.DATA AND METHOD OF COLLECTION

. The account that was analyzed is the one that was managed throughout the internship. All the data was first organized in an Excel sheet and then transferred to SPSS to be analyzed.

In this research, as in Kurniawan, Caesar, et al. (2021) study, analytic tools were used to find data about social media, in this case, Instagram, such as engagement, and post characteristics.

On one hand, to evaluate post characteristics (meaning the independent variables), drivers such as post type, timeframe, interactivity, and carousel use were analyzed, as shown in Table 2. On the other hand, engagement was measured through likes, comments, saves, accounts reached, impressions, accounts with interaction, and profile visits (used as dependent variables) as presented in Table 3.

Variable	Definition
Publication Type	The posts can be either an image or a reel.
Post Type	The post can be labelled as: a brand post or an inspirational post.
Timeframe	Whether the post was published either on a weekday or throughout the weekend.
Use of a carousel	With or without the use of a carousel.

Table 2 - Post characteristics used as explanatory variables.

Source: Own Elaboration

Likes	The number of likes a post receives.
Comments	The number of comments a post receives.
Saves	The number of times your post was saved.
Accounts Reached	The number of accounts reached indicates the number of users that viewed your publication.
Impressions	The number of times your post was shown to users
Accounts with Interaction	The total number of users that interacted with your post, either by liking, commenting, sharing, or saving your post.
Profile Visits	The number of visits to the account reached by the post

Table 3 - Engagement measures used as response variables.

Source: Own Elaboration

2.5. DATA ANALYSIS PROCESS

The data analysis process is composed of two steps. The first step consists of the descriptive statistics of each post in terms of post characteristics (publication type, post type, timeframe, and carousel), and regarding the engagement measures (likes, comments, saves, accounts reached, impressions, accounts with interactions, and profile visits). The second step is the comparison of all the data collected by cross-referencing numbers and analyzing data such as the medium, maximum vs minimum, and range of each post characteristic and engagement measures. Followed by concluding if there is an influence of consumer engagement by post type.

Having an Instagram business account, it is possible to analyze and access analytics, which makes it easier to understand if Instagram metrics influence consumer engagement.

3. DATA ANALYSIS

In this chapter, it will be covered: Initially, a descriptive analysis of the posts, followed by performing t-tests for independent samples, to compare the groups established by the independent variables, with the use of Statistical Package for Social Science, mostly known as SPSS.

3.1. DESCRIPTIVE ANALYSIS

A descriptive analysis consists of the examination of data like minimum, maximum, mean, standard deviation, and others. The analysis was divided by post characteristics variables and engagement measures.

Post Characteristics Variables

The analysis of the post characteristics variables consists of the deduction of frequency, as well as percentage, to determine which, one is more predominant. Table 4 presents the frequency distribution for all variables regarding post characteristics.

Concerning the type of publication, although there was a slight balance, the inspirational type was more prevalent (53 %) rather than the brand type of posts (47%).

When observing the post type, a massive percentage of the posts were publications (which means that it was a photo or a carousel of photos) with a percentage of 71%, versus 29%, which is related to reels.

Concerning the timeframe of the publications, a vast majority were published during a weekday (Monday-Friday) with 67%, while the publications made during the weekend only represented 33% of the whole sample.

Finally, about the last post characteristic, it was evident that the use of a carousel in publications was much more common, with 62%, rather than publications without its use (38%).

Post Characteristics Variables		Percentage
Publication Type	Inspirational	53%
	Brand	47%
Post Type	Publication	71%
	Reels	29%
Timeframe	Weekday	67%
	Weekend	33%
Carousel Use	Yes	38%
	No	62%
TOTAL		100%

Table 4 - Post Characteristics Variables

Source: Own Elaboration, using SPSS

Engagement Variables

The descriptive analysis of the dependent variables consists of understanding data such as minimum, maximum, mean, and standard deviation. In this case, the variables are likes, comments, saves, accounts reached, impressions, accounts with interaction, and profile visits. The results can be observed in Table 5.

Concerning the first variable, with a total of 22600 likes across the 100 posts, the mean is 226 likes per post, while the minimum was 15 likes, versus a maximum of 1819 likes. It is also important to mention that the median is 140 likes.

Over the 100 posts, there was a sum of 310 comments where the mean was 3 comments per post, where the minimum was 0 and the maximum number of comments was 18. Similarly, the median was 2 comments.

With 15965 saves, the mean was 159 saves, knowing that the minimum was 1 save, and the maximum was 1527 saves. The median was much lower than the mean with a result of 72,50 saves, because some posts have many saves, it makes the mean/average much higher than the median.

When talking about accounts reached, the mean is 4591.3 per post, and the minimum is 585 while the maximum is 32978 accounts. The median is slightly higher with 5262.7 accounts per post.

Concerning the Impressions, it is worth mentioning that 29 posts did not have this variable analyzed, because it corresponds to the number of reels published, and this data was not available in this type of post. The mean of impressions per post is 6326,69 per post. The minimum is 1011 impressions, and the maximum is 3349 impressions. The median is also lower than the mean, at 4503 impressions, because some posts have many impressions, it makes the mean/average much higher than the median.

Similarly, to impressions, when observing the accounts with interaction it is possible to note that 29 posts did not have this variable analyzed because it corresponds to the number of reels published, and this data was not available in this type of post. The mean of accounts with interaction per post was 489,99, with a minimum of 23 accounts and a maximum of 3072. It is worth noting that the median is 314.

Finally, the last effect variable is profile visits, where it is also observed that 29 posts did not have this variable analyzed because it corresponds to the number of reels published, and this data was not available in this type of post. The mean was 158,06 visits per post, where the minimum was 3 visits, and the maximum was 1552 profile visits in one post. The median was 74 profile visits per post.

Engagement Variables	Valid	Mean	Median	Standard Deviation	Minimum	Maximum
Likes	100	226	140.5	226.4	15	1819
Comments	100	3.1	2	3.2	0	18
Saves	100	159.7	72.5	228.6	1	1527
Accounts Reached	100	4591.3	2540.5	5262.7	585	32978
Impressions	71	6326.7	4503	5935.1	1011	33439
Account With Interactions	71	490	314	484.3	23	3072
Profile Visits	71	158.1	74	222.3	3	1552

Table 5 - Engagement Effects Variable.

Source: Own Elaboration, using SPSS

3.2. T-STUDENT TESTS

According to Horne, (1998), the student's *t*-test is used when two independent groups are compared. It is also mentioned that this method is parametric and assumes normality of the data and equality of variances across comparison groups. It is used to compare the means of the groups.

In total 28 t-tests were conducted, analyzing the four post characteristics (type of publication, type of post, timeframe, and use of carousel) against the seven effects variables (likes, comments, saves, accounts reached, impressions, accounts with interaction, and profile visits).

It is important to mention that for each t-test, Levene's test for equality of variances was performed, and the p-value presented considers the result of this test. To consider if there was a significant difference in the data, the number that was looked was the p-value. On one hand, if that value was < 0.05 it was a significant difference; on the other hand, if the value was > 0.05 it was considered that there was not a significant difference. According to Wasserstein & Lazar (2016) the "$p < 0.05$" is when it is considered to be a statistical significance, and when the "$p > 0.05$" it is not verified a significant difference. Browne (2010) also says that these statistics can help express t -test results in terms of differences.

Regarding the first seven t-tests, as can be observed in Table 6, the independent variable is the type of publication against the seven effects variable. In this case, it was concluded that the number of likes, comments, saves, and accounts reached were influenced by publication type, depending on being an inspirational or brand type of post. Concerning impressions, accounts with interaction, and profile visits it was determined that the publication type did not influence these engagement metrics.

Independent Variable	Dependent Variables	Average		Difference	T	P-Value	Conclusion
		Inspirational	Brand				
Publication Type	# Likes	315.91	124.62	191.29	3.99	<0.001	Significant Difference
	# Comments	4.17	1.89	2.28	3.74	<0.001	Significant Difference
	# Saves	228.91	81.55	147.35	3.38	<0.001	Significant Difference
	# Accounts Reached	6262.40	2706.89	3555.50	3.57	<0.001	Significant Difference
	# Impressions	6690.70	5254.89	1435.81	0.88	0.240	No Significant Difference
	# Account With Interaction	512.85	422.67	90.18	0.68	0.309	No Significant Difference
	# Profile Visits	157.04	161.06	4.02	0.07	0.482	No Significant Difference

Table 6 - Publication Type vs Dependent Variables.

Source: SPSS + Own Elaboration

When observing Table 7, one can see post type, publication, or reels, as an independent variable, versus the dependent variables. In this case, like the table about publication type, the number of likes, comments, saves, and accounts reached are influenced by the type of post, whether it is a publication or a reel. When seeing the last three dependent variables, impressions, accounts with interaction, and profile visits, it can be observed that there are no data presented.

These dependent variables were not available when it came to reels, meaning that it was not possible to compare the data between publication and reels on these engagement variables.

Independent Variable	Dependent Variables	Average		Difference	T	P-Value	Conclusion
		Publication	Reels				
Post Type	# Likes	301.96	40.03	261.92	5.061	< 0.001	Significant Difference
	# Comments	3.82	1.54	2.47	3.68	< 0.001	Significant Difference
	# Saves	219.37	13.45	205.91	4.46	< 0.001	Significant Difference
	# Accounts Reached	5950.59	1263.41	4687.18	4.40	< 0.001	Significant Difference
	# Impressions	- x -	- x -	- x -	- x -	- x -	- x -
	# Account With Interaction	- x -	- x -	- x -	- x -	- x -	- x -
	# Profile Visits	- x -	- x -	- x -	- x -	- x -	- x -

Table 7 - Post Type vs Dependent Variables.

Source: SPSS + Own Elaboration

Moving on, in Table 8 it is possible to conclude that when comparing the timeframe, with the dependent variables, the number of likes, saves, and accounts reached are influenced by the time of the publication. On the other hand, comments, impressions, accounts with interaction, and profile visits do not suffer any significant influence depending on the time of publication, meaning that in these cases, it does not have a significant impact if the publication is posted during the week, or on the weekend.

Independent Variable	Dependent Variables	Average		Difference	T	P-Value	Conclusion
		Weekday	Weekend				
Timeframe	# Likes	186.73	305.73	118.99	2.17	0.032	Significant Difference
	# Comments	2.76	3.79	1.03	1.50	0.136	No Significant Difference
	# Saves	127.36	225.21	97.86	2.05	0.044	Significant Difference
	# Accounts Reached	3866.81	6062.27	2195.47	1.99	0.048	Significant Difference
	# Impressions	6120.85	6577.56	456.72	0.32	0.379	No Significant Difference
	# Account With Interaction	470.90	513.25	42.35	0.36	0.365	No Significant Difference
	# Profile Visits	152.05	165.38	13.32	0.25	0.407	No Significant Difference

Table 8 - Timeframe vs Dependent Variables.

Source: SPSS + Own Elaboration

Finally, the last t-tests that were conducted concerned the use of a carousel, versus the dependent values. In this case, it is observed that the number of likes, comments, saves, and accounts reached are influenced by whether a post is or is not a carousel. At the same time, impressions, accounts with interactions, and profile visits do not suffer a significant influence depending on the use of a carousel, as one can observe in Table 9.

Independent Variable	Dependent Variables	Average		Difference	T	P-Value	Conclusion
		No	Yes				
Use of Carousel	# Likes	160.89	336.92	176.03	3.38	< 0.001	Significant Difference
	# Comments	2.42	4.22	1.79	2.75	0.003	Significant Difference
	# Saves	101.74	258.65	156.91	3.47	< 0.001	Significant Difference
	# Accounts Reached	3337.32	6747.59	3410.27	3.25	< 0.001	Significant Difference
	# Impressions	5260.82	7427.50	2166.68	1.53	0.6661	No Significant Difference
	# Account With Interaction	408.88	573.64	164.76	1.43	0.082	No Significant Difference
	# Profile Visits	158.82	160.36	1.53	0.03	0.489	No Significant Difference

Table 9 - Use of a Carousel vs Dependent Variables.

Source: SPSS + Own Elaboration

In table 10 it is possible to analyze what the results of the t-test were in a more simplified way. In the color green, are the hypotheses that became verified, and in the color red are the ones that did not result positively.

Of the seven dependent variables, it shows that the publication type, post type, and the use of a carousel can influence four variables: the number of likes, number of comments, number of saves, and number of accounts reached.

Concerning the use of a timeframe it is possible to observe that it can influence three variables: the number of likes, number of saves, and number of accounts reached.

	Number of Likes	Number of Comments	Number of Saves	Number of Accounts Reached	Number of Impressions	Number of Accounts with Interaction	Number of Profile Visits
Publication Type	yes	yes	yes	yes	no	no	no
Post Type	yes	yes	yes	yes			
Timeframe	yes	no	yes	yes	no	no	no
Use of a Carousel	yes	yes	yes	yes	no	no	no

Table 10 - T-Test Results

Source: Own Elaboration

4.RESULTS DISCUSSION

In this section, the results of the findings concluded in the last chapter will be discussed, and how they compare to the existing literature will be understood.

The main goal of this study was to analyze the impact of Instagram posts on customer engagement in the luxury furniture industry, with the Covet House brand under analysis.

In the first analysis, the independent variable that was taken into consideration was publication type. The findings obtained concluded that the number of likes, comments, saves, and accounts reached are influenced by the type of post. In the sample collected, most of the posts were of the inspirational type, rather than the brand type. These findings are supported by Fromm et al. (2015) and Izogo & Mpinganjira (2020), that defend that posts must play an inspirational role for customers, and brands must offer inspirational content to receive better engagement.

In the second analysis, the independent variable that was taken into consideration was post type. In this case, the two types that were taken into consideration were if the post were a post-publication (photo) or a reel. It is worth mentioning that three dependent variables were not possible to analyze because the data concerning impressions, accounts with interaction, and profile visits were not available on the reel's statistics. But the conclusion was that the other four dependent variables (likes, comments, saves, and accounts reached) were influenced by the type of post. As mentioned in the literature review both Jones & Lee (2022) and Liang & Wolfe (2022) sustain that posts and reels are essential and increase engagement, respectively, such as likes and comments.

In the third analysis, the independent variable that was taken into consideration was the timeframe, analyzing whether posting during the week or the weekend has an influence on post engagement. The findings of this study concluded that of the seven dependent variables, the timeframe can influence three variables (likes, saves, and accounts reached). It is worth mentioning that it was the first and only independent variable that did not influence the number of comments. As Gross & Von Wangenheim (2022) defended that there was an influence on the engagement depending on the timeframe of the publication, as this study verified in four variables. The remaining three variables, which did not find there to be an influence due to timeframe, were also sustained by Coelho et al. (2016) and Devereux et al. (2020) that defended that their studies did not find any significant differences between posting during the week, or the weekend.

In the fourth and last analysis, the independent variable that was taken into consideration was the use of a carousel. The findings of this study concluded that the number of likes, comments, saves, and accounts reached are influenced using a carousel post. Bazi et al. (2023) and Wahid & Gunarto (2022) support these findings by defending that carousel post increase engagement, for example by increasing the number of likes. At the same time, Wahid & Gunarto (2022) concluded in their study that the number of comments is not affected by the use of a carousel, contrary to what was concluded in this study.

These findings also allowed the elaboration of a table [Table 11], that was created after analyzing the statistics of the minimum and maximum of the dependent variables (likes, comments, saves, and accounts reached) that were verified to be influenced by the independent variables (publication type, post type, timeframe, use of a carousel). After observation, it was possible to conclude that the 'best' post characteristics, considering the maximums were: brand publications, during the weekend, and without the use of a carousel. On the other hand, the less recommended post characteristics, considering the minimums were: brand reels, during the weekday, and without the use of a carousel. In the case of the publication against reels, Jones & Lee (2022) also verified that publications (photos) generated better engagement; on the other hand, Liang & Wolfe (2022) verified that the use of reels increased engagement, despite this study verifying that reels generated the least engagement in most of the dependent variables. Surprisingly, authors like Gross & Von Wangenheim (2022) defended the engagement as higher and better when posting during the week, instead of posting on the weekend, a fact that was not confirmed in the findings of this study.

		Minimum	Maximum
Publication Type	Likes	Brand	Brand
	Comments	Brand	Brand
	Saves	Brand	Brand
	Accounts Reached	Brand	Brand
Post Type	Likes	Publication	Publication
	Comments	Publication/Reels	Publication
	Saves	Reels	Publication
	Accounts Reached	Reels	Publication
Timeframe	Likes	Weekend	Weekend
	Saves	Weekday	Weekend
	Accounts Reached	Weekday	Weekend
Use of a Carousel	Likes	No	No
	Comments	No	No
	Saves	No	No
	Accounts Reached	No	No

Table 11 - Maximum vs Minimum Statistics.

Source: Own Elaboration

Although Table 11 states that the best characteristics for each engagement variable considered that the most beneficial was not using a carousel when comparing the mean between the use of a carousel or not, in this case, likes, the mean for the use (332,237) is much higher than the mean from not using a carousel (177,429). Overall, this still means that it is beneficial to use a carousel in posts.

5. CONCLUSION

This chapter will be the conclusion of this thesis where the main findings are summarized, as well as the limitations of this study, followed by recommendations for the company.

The main research objective of this study was to analyze the impact of Instagram posts on customer engagement in the luxury furniture industry, having the Covet House brand under analysis. To reach the main goal, one specific objective was set, which is to understand which type of Instagram post generates the most engagement. Therefore, to access this objective this study adopted a quantitative approach using a descriptive analysis, followed by T-Student Tests.

The results concluded that, on Instagram posts, the type of publication, the type of post, and the use of a carousel all have a significant impact on the number of likes, comments, saves, and accounts reached; the timeframe of a publication has an impact on the number of likes, saves, and accounts reached. The other three variables (impressions, accounts with interaction, and profile visits) did not register any significant influence on engagement on any of the four independent variables.

Regarding more findings, it was also possible to conclude which Instagram post characteristics were the most and less beneficial for the company, meaning that after analysing the best and worst posts and its statistics, there was a conclusion of which characteristics could be better for the company. The conclusion was that the best post concerning engagement for the company was a brand publication during the weekend without the use of a carousel. The post that was least beneficial for the company was a brand reels during the week without the use of a carousel.

Concerning the company, and how the company should apply the findings of the study, several aspects can now be taken into consideration. Starting, it became clear that brand posts, meaning posts that inspire but what defines them is having a product from the company, are the ones that generate higher engagement. Another aspect the company should take into consideration is that the engagement from the publications (photos, videos) is much higher than the engagement from reels, meaning that perhaps the company should focus more on publishing photo/video publications, and not so much on the reels. The fact that the company is publishing three reels per day can reveal to be more prejudicial than beneficial, and that is one of the first aspects that must suffer alterations. Although the results of the characteristics of the best post did not consider the use of a carousel, the findings concluded that it has a huge impact on customer engagement, and it is still important for engagement to use posts with a carousel. Another essential aspect that the company must take into consideration is that publishing during the weekend is highly more beneficial than during the week. In this case, the company could consider scheduling more posts during the weekend, instead of publishing six posts each day, maybe consider posting eight or ten.

This thesis, such as any study, also encountered limitations, and these can provide suggestions for future research. One of the first limitations found was the size of the sample collected. Considering the sample of this study, one-hundred posts were collected. This means that it could be selected a bigger sample, and the study could also be bigger eventually leading to new findings. This limitation can also turn out to be a recommendation for future research, where it can be expanded for a larger sample, with five hundred or even maybe one-thousand posts.

Another limitation this study also found was the fact that for example in the case of reels, three of the dependent variables (impressions, accounts with interaction, and profile visits) did not present data for comparison. So, when talking about post type, publication versus reels, from the seven dependent variables, three were not able to be studied and analyzed. A third limitation that occurred through this thesis concerned the literature review, meaning that this study was limited in terms of the previous analysis of some variables under study, more specifically the accounts reached, impressions, and profile visits. In this case, a suggestion for future research could be to take these variables and analyze them on a larger scale to have a better understanding of them and the effects that they can have on engagement.

Another possible future research is the analysis of the study on other luxury industries. There are a variety of luxury industries to take into consideration, such as cars, fashion, watches, and cosmetics, and afterward conduct a comparison between all the industries, seeing and understanding if they suffer any alterations or if they are affected in different ways.

In conclusion, this thesis analyzes the importance of Instagram posts on customer engagement, and at the same time which engagement variables (number of likes, comments, saves, accounts reached, impressions, accounts with interaction, and profile visits) are influenced by post characteristics (publication type, post type, timeframe, and use of a carousel). More specifically, this study responds to social media customer engagement research carried out in the context of Instagram. It is also important to state that this thesis contributes to the development of academic literature in the areas of under-researched social media and Instagram post characteristics.

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APPENDICES

Post_ID	Publication_Type	Post_Type	Timeframe	Use_of _a_carousel	Likes	Comments	Saves	Accounts_Reached	Impressions	Accounts_with_Interaction	Profile_Visits
Post 1	0	0	0	1	629	9	769	13 368	14 188	1314	439
Post 2	1	1	0	0	27	1	8	1 154			
Post 3	1	1	0	0	40	2	6	1 333			
Post 4	1	0	1	0	232	1	41	2 212	2 212	150	34
Post 5	0	0	1	1	299	8	262	8 082	8 570	518	298
Post 6	0	0	1	0	89	0	96	2 307	2 458	179	85
Post 7	1	0	1	0	159	6	67	2 803	2 926	216	65
Post 8	0	0	1	1	446	6	410	9 438	10 207	798	283
Post 9	0	0	1	1	792	9	729	24 359	25 054	1462	503
Post 10	1	0	1	0	74	1	26	2 135	2 148	96	22
Post 11	0	0	1	1	47	2	13	1 657	1 865	58	4
Post 12	1	0	1	0	54	2	37	1 623	1 773	85	12
Post 13	1	0	1	0	30	0	15	1 251	1 351	41	6
Post 14	0	0	1	0	70	2	34	1 485	1 641	97	12
Post 15	1	0	1	0	59	1	25	2 027	2 179	83	12
Post 16	0	0	0	1	282	5	202	6 287	6 815	459	162
Post 17	0	0	0	1	159	4	87	2 556	2 937	236	49
Post 18	0	0	0	1	793	9	608	18 772	20 775	1 299	368
Post 19	0	0	0	1	270	5	259	4 902	5 321	478	121
Post 20	1	1	0	0	34	1	19	1 366			
Post 21	0	0	0	0	834	11	645	18 307	19 363	1 398	634
Post 22	1	1	0	0	76	8	17	1 815			
Post 23	0	0	0	0	226	5	101	3 555	3 674	307	54
Post 24	1	1	0	0	31	1	6	1 254			
Post 25	1	1	0	0	33	2	7	1 119			
Post 26	1	1	0	0	37	0	8	1 175			
Post 27	0	0	1	1	760	9	413	15 072	15 825	1 140	312
Post 28	0	0	1	1	457	10	438	7 087	8 047	825	204
Post 29	1	0	0	1	409	4	392	7 238	8 158	759	217
Post 30	0	0	0	0	727	13	475	11 194	11 940	1 126	536
Post 31	1	0	0	0	351	4	219	4 795	4 976	527	188
Post 32	1	1	0	0	45	1	24	1 355			
Post 33	1	1	0	0	86	4	35	2 765			
Post 34	1	0	1	0	1 819	18	1 527	32 978	33 439	3 072	1 552
Post 35	0	0	0	1	545	8	342	13 261	13 845	832	245
Post 36	1	1	0	0	60	3	24	1 775			
Post 37	0	0	0	1	452	4	373	8 409	9 002	770	264
Post 38	1	1	0	0	49	0	24	1 580			
Post 39	0	0	1	1	671	7	566	10 591	11 388	1 150	278
Post 40	1	1	1	0	34	1	8	1 251			
Post 41	0	0	1	1	563	2	417	9 072	10 066	917	235
Post 42	0	0	1	1	685	9	585	10 724	11 655	1 173	326
Post 43	1	0	0	1	201	4	93	3 099	3487	269	54
Post 44	1	1	0	0	30	1	7	1 031			
Post 45	1	1	0	0	28	1	11	1 105			
Post 46	0	0	0	1	140	4	95	2 525	2769	220	35
Post 47	1	1	0	0	35	1	6	1 232			
Post 48	1	1	0	0	43	0	13	1 164			
Post 49	1	0	0	0	642	3	643	16 394	16916	1212	531
Post 50	0	0	1	1	268	2	121	4 188	4673	377	62
Post 51	0	0	1	0	272	0	161	5 550	5646	408	127
Post 52	1	0	0	0	15	1	6	929	1011	23	3
Post 53	0	0	0	0	208	3	82	4 560	5004	286	67
Post 54	0	0	0	0	201	5	71	3 178	3416	257	58
Post 55	0	0	0	0	317	1	153	6 641	6949	461	144
Post 56	0	0	0	1	307	1	226	6 113	6636	504	110
Post 57	0	0	1	1	316	8	285	6 411	7005	599	188
Post 58	1	1	0	0	24	1	10	1 150			
Post 59	0	0	0	1	160	1	114	3 279	3569	260	47
Post 60	1	1	0	0	28	1	7	1 019			
Post 61	0	0	0	0	260	1	184	5 334	5504	422	187
Post 62	1	0	0	1	95	0	51	2 276	2499	139	26
Post 63	0	0	0	1	268	4	224	6 323	6991	456	153
Post 64	1	1	0	0	48	1	24	1 337			
Post 65	0	0	0	0	113	1	43	1 779	1929	145	26
Post 66	1	1	0	0	56	1	22	1 512			
Post 67	0	0	1	1	102	1	70	2 577	2690	164	31
Post 68	0	0	1	0	141	1	100	3 211	3429	229	83
Post 69	0	0	1	1	168	1	116	3 334	3746	281	81
Post 70	0	0	1	1	266	2	173	4 219	4503	408	68
Post 71	0	0	1	1	207	1	84	4 469	4939	256	43
Post 72	0	0	0	1	304	3	240	5 261	5479	497	103
Post 73	0	0	0	0	288	6	197	6 077	6199	465	136
Post 74	0	0	0	0	422	4	342	8 413	8717	699	407
Post 75	1	1	0	0	49	1	33	1 374			
Post 76	1	1	0	0	15	1	1	781			
Post 77	0	0	0	0	105	4	36	1 768	1817	137	46
Post 78	1	0	0	1	131	1	74	2 325	2522	200	33
Post 79	0	0	0	0	224	2	118	3 745	3909	314	89
Post 80	1	1	0	1	52	1	14	1 337			
Post 81	0	0	0	0	91	5	31	1 476	1557	123	24
Post 82	1	1	0	0	17	1	1	585			
Post 83	1	1	0	0	33	1	6	708			
Post 84	1	0	0	0	83	0	38	1 390	1460	119	32
Post 85	1	1	0	0	35	0	13	985			
Post 86	1	1	0	0	29	0	10	879			
Post 87	0	0	1	1	267	3	125	3 566	3909	378	74
Post 88	0	0	1	0	185	3	92	3 216	3308	258	42
Post 89	0	0	1	0	87	2	38	1 808	1882	119	17
Post 90	1	0	1	1	133	1	48	2 504	2677	177	37
Post 91	0	0	1	1	122	2	68	2 207	2398	183	24
Post 92	0	0	1	1	326	4	242	6 641	6873	527	172
Post 93	1	0	0	0	178	2	85	2 573	2734	255	44
Post 94	0	0	0	0	146	2	91	2 444	2605	223	52
Post 95	1	0	0	0	142	1	56	2 033	2120	185	31
Post 96	0	0	0	0	133	1	57	2 421	2676	185	42
Post 97	0	0	0	1	264	3	176	4 469	4714	408	109
Post 98	1	1	0	0	62	1	17	1 454			
Post 99	1	1	0	0	25	2	9	1 044			
Post 100	0	0	0	1	269	3	153	4 219	4530	396	64

Appendice A - Database 1