

## **A Study on the Role of Social Media in H&M's Brand Image in UK**

## Table of Contents

Chapter 1: Introduction.....	5
1.1 Background.....	5
1.2 Company Context.....	5
1.3 Research Problem and Rationale.....	6
1.4 Research Aim and Objectives.....	7
1.6 Research Questions.....	7
1.7 Significance of the study.....	7
1.8 Structure of the Dissertation.....	8
Chapter 2: Literature Review.....	9
2.1 Introduction.....	9
2.2 Social Media Marketing Theory and Evolution.....	9
2.3 Brand Image and Identity Formation in Digital Contexts.....	10
2.4 Consumer Behavior in Social Media Environments.....	11
2.5 Fast Fashion Industry and Digital Marketing Dynamics.....	12
2.6 Influencer Marketing and User-Generated Content.....	13
2.7 Brand Loyalty and Engagement in Digital Environments.....	13
2.8 Consumer Perception and Trust in Social Media Marketing.....	14
2.9 Conceptual Framework.....	15
2.10 Gaps in Current Literature and Research Opportunities.....	16
2.11 Conclusion.....	16
Chapter 3: Research Methodology.....	18
3.1 Introduction.....	18
3.2 Research Philosophy.....	18
3.3 Research Approach.....	18

3.4 Research Design.....	19
3.5 Data Collection Method.....	19
3.6 Questionnaire Structure.....	19
3.7 Sampling Technique.....	20
3.8 Data Collection Procedure.....	20
3.9 Ethical Considerations.....	20
3.10 Data Analysis.....	20
3.11 Reliability and Validity.....	21
3.12 Limitations of the Methodology.....	21
3.13 Justification of Methodology.....	21
3.14 Summary.....	22
Chapter 4: Results and Discussion.....	23
4.1 Findings.....	23
4.1.1 Survey Response Overview.....	23
4.1.2 Correlation Analysis.....	34
4.1.3 Regression Analysis.....	35
4.2 Analysis.....	37
4.2.1 Demographic Profile and Audience Engagement.....	37
4.2.2 Platform Usage and Content Exposure.....	37
4.2.3 Follower Behavior and Content Preferences.....	38
4.2.4 Content Quality, Trust, and Interaction.....	38
4.2.5 Influence on Purchase and Recommendations.....	39
4.2.6 Website Conversion and Shopping Intent.....	39
4.2.7 Brand Image Perception.....	40
4.2.8 Correlation Analysis.....	40

4.2.9	Regression Analysis.....	41
4.2.10	Summary of Analytical Insights.....	41
4.3	Discussion.....	42
4.3.1	Communicating Brand Identity Through Social Media.....	42
4.3.2	Social Media Influence on Loyalty and Buying Behaviour.....	43
4.3.3	Dominant Themes and Strategies in H&M's Content.....	44
4.3.4	Consumer Perception and Engagement.....	45
4.3.5	Conclusion of Discussion.....	46
Chapter 5: Conclusion and Recommendations.....		47
5.1	Conclusion.....	47
5.2	Summary of Key Findings.....	47
5.3	Practical Implications.....	48
5.4	Limitations of the Research.....	49
5.5	Recommendations for Future Research.....	50
5.6	Final Thoughts.....	50
References.....		52
Appendices.....		59
Appendix A: Survey Questionnaire.....		59
Appendix B: Ethical Form.....		64
Appendix C: Figures and Output.....		69

## **Chapter 1: Introduction**

### **1.1 Background**

Business has developed a different way of managing operations, interacting with customers and creating brand using social media. Social media has emerged as a requirement in the present marketing activities and allows brands and consumers to communicate with one another at any given point. Organizations are now able to reach a global population institute via engaging and amusing content thanks to the existence of platforms such as Instagram, Twitter, Facebook and TikTok (Prameswari, 2022). Social media has transformed marketing and people can now engage more in marketing and even make executions in real time. Fashion retail by fast fashion companies employs the use of social media to influence what people think, to engage people and influence their decision to buy (Neha, Joshi and Kumar, 2024).

As a leading fast fashion company, H&M now uses social media well to keep up with its young customers. Because H&M emphasizes affordability and the latest styles, its digital presence highlights products and fits with the interests and morals of those it targets. Digital adoption and social media use are widespread in the UK which helps H&M online branding keep customers loyal and maintain its place in the fast fashion market (Prameswari, 2022). Because of creative campaigns, working with influencers and reacting to customers online, the company is known for using digital tools to build its brand.

Regardless of its big online presence, there isn't a lot of academic focus on how H&Ms use of social media changes their brand image in the UK. Many studies have looked at how social media helps with branding, but not many have studied it solely from the perspective of one brand in a certain country. For this reason, this research will analyze in detail how H&M uses social media in the UK to form a certain brand perception and look at how it influences consumer attitudes (Kalsi, 2022). It matters especially today, as social media remains fast-evolving and people expect the brands they support to serve value and authenticity.

### **1.2 Company Context**

H&M works in a market where retailing is constantly changing and competitive. All around the world, H&M has many stores and a strong digital platform, always counting on new trends and advancements to stay a leader in fast fashion. In the UK, H&M is considered a major shopping

destination, drawing in people who like to stay on trend and care about society. Trends in consumer behaviour in the UK such as social media's impact on buying choices, are used to guide the company's marketing in the UK market (Kalsi, 2022).

Social media plays a major role in how people in the UK go about their everyday lives. Many people today, mainly the younger group, interact with fashion-related content through Instagram and TikTok. Fashion brands on social media can present new looks, offer special deals for a time and partner with engaging people online to reach broader audiences. Using these platforms efficiently has helped H&M develop its brand name, engage its audience and shape who buys its products (Rehman and Al-Ghazali, 2022).

The research covers H&M's place in today's digital and social world, seeking to see which particular steps the brand takes in the UK and how consumers react to them. It examines how people's views of the brand are reflected in the brand's efforts and also looks at the role social media plays in these (Rehman and Al-Ghazali, 2022).

### **1.3 Research Problem and Rationale**

H&M is attributed to have an active online presence and interest in being a socially responsible company, there is still uncertainty as to what exactly its social media is doing to its image in the UK. The social media enables companies to have a chat with consumers and develop long-term relation and present a warmer identity. There is ambiguity on whether these strategies are effective and it has to be checked under varied market conditions (Salem and Salem, 2019).

The contemporary consumers care about what the brand delivers and how it looks, behaves and presents online. The network of the H&M is in process of brand image development through utilization of visual stories, involving influencers and syndication of user-generated content in social networks. It remains unclear how customers perceive advertising messages, whether this attitude influences their emotions regarding the corporation and whether the interactions positively affect the intention to purchase and loyalty to the company (Salem and Salem, 2019).

All of this tells us why H&M's objectives for social media don't always reflect the response from UK consumers. This goal is to describe how H&M's actions on social media affect the opinions of people living in the UK. H&M and others can make better use of social media thanks to this research (Neha, Joshi and Kumar, 2024).

## **1.4 Research Aim and Objectives**

**Aim:** To look at how social media shapes the way people view H&M in the UK and changes their views on whether to buy the brand.

### **Research Objectives**

- To critically examine the strategies employed by H&M in promoting its brand on social media platforms within the UK retail context.
- To evaluate the influence of H&M's social media engagement on consumer loyalty and purchasing frequency among UK customers.
- To identify and analyse the key themes and practical approaches adopted by H&M in leveraging social media for brand development.
- To explore consumer perceptions of H&M's social media content and assess its impact on brand trust and customer engagement.

## **1.6 Research Questions**

1. How does H&M communicate its brand identity through social media platforms in the UK?
2. In what ways does H&M's social media presence influence consumer loyalty and buying behaviour?
3. What are the dominant themes and strategies found in H&M's social media content that shape brand image?
4. How do UK consumers perceive and respond to H&M's social media campaigns in terms of trust and engagement?

## **1.7 Significance of the study**

The significance of this study is that it looks into how social media usage by H&M affects its image in the United Kingdom which relies on digital trends and fast fashion. Looking at how customers view H&M's online activities helps find out how social media affects their loyalty, trust and shopping intentions. The report helps universities as well as businesses by adding to the current research on country-specific digital marketing for brands. It also shows that fashion retailers can improve their brand value and better involve young customers by using social media strategies in tough markets. This study has theoretical significance in adding to the branding and

consumer behavior discipline, especially within the digital marketing and social media engagement. Empirically, it supplies data and evidence-based inferences regarding H&M's tactics for social media in the UK and how they are received by consumers. Practical it provides to the fashion retailers how to build brand loyalty and engagement through targeted marketing strategy – platform by platform.

### **1.8 Structure of the Dissertation**

The dissertation includes six main chapters. After the introduction, a literature review will analyze important studies and concepts connected to social media marketing, branding and consumer behaviour. It will mention the basic theories that can help analyze the gathered data. Following that, the methodology chapter will detail how data was collected through interviews or focus groups, how it was handled and why qualitative methods were chosen (Chowdhury et al., 2024).

The findings chapter shares the results from the research, pointing out similarities among those findings. Following that, the discussion chapter will use the research results to discuss and link them to the questions raised and previous studies. To end, the chapter restates what matters most, discusses why the research finds importance in the industry and provides advice to H&M and fashion brands more generally. References and appendices will be attached in the end to support and explain the research (Chowdhury et al., 2024).

The aim of this dissertation is to describe the current effect of social media on H&M's image in the UK. Because of this, it gives significant help to both study and work done in digital marketing and brand management.



## **Chapter 2: Literature Review**

### **2.1 Introduction**

One of the fast-changing areas in marketing research is at the link between social media marketing and forming a brand image. Since digital channels are greatly changing how consumers interact with brands, it is more important than ever to see how companies like H&M use these platforms to promote their brand image. The main focus of this review is on how various theories influence social media marketing, brand image creation and customers' actions in digital spaces, especially in fast fashion (Prameswari, 2022).

It merges information from different related areas: social media marketing ideas, forming a brand's image with consumers, digital communications with customers, marketing strategies using influencers and the unique traits of fast fashion brands. After this thorough review, the study outlines the necessary theory that explains H&M's social media approaches and their involvement in the UK market (Prameswari, 2022).

### **2.2 Social Media Marketing Theory and Evolution**

Social media marketing has changed the classic marketing model from speaking just to customers to having conversations with them in both directions. Social media marketing is different from conventional marketing because it is based on specific principles. Social media is not like regular advertising because it allows live discussions, creates communities and encourages the making of user-created content (Kalsi, 2022).

People in this field started to see that social media platforms work like ecosystems where various players interact in many ways. Early scholars mostly looked at reach and frequency which are like the main metrics from traditional media. Still, today's models concentrate on making sure the engagement is strong, relationships are built and customers become members of long-lasting brand communities (Kalsi, 2022).

In today's marketing world, being real and upfront in communication matters a lot for brands. Because of this, companies nowadays respond to the increasing preference shared by younger consumers for real and honest brand personalities instead of just polished marketing. According

to the theory, brands that do well on social media create a special tone and are always interacting consistently with their followers at every touchpoint (Rehman and Al-Ghazali, 2022).

The idea of using social media for relationship marketing is getting more popular in academic studies. It holds that social media networks should be valued for helping a business maintain relationships with clients by continually interacting, offering value and assisting in building a community with them (Rehman and Al-Ghazali, 2022). Trust, shared gain and emotional connections play a big role in relationship marketing between companies and buyers.

### **2.3 Brand Image and Identity Formation in Digital Contexts**

The theory related to brand image has seen a lot of change thanks to the digital marketing revolution. Once upon a time, companies relied on broadcast media to spread their brand messages and tightly managed how their brands were viewed by people. The rise of social media has given consumers an opportunity to join in and affect the development of brand messages and stories (Salem and Salem, 2019).

Social media settings make the difference between a brand's identity and its image especially important. The brand identity states the company's goals for the brand and the brand image shows how people view the brand. Using social media platforms makes it easier to connect these two concepts since they enable speedy changes in people's views (Salem and Salem, 2019).

Its process is observably active and based on the cooperation of several disciplines. Before social media, brand messages remained the same, but now they can change at any moment because of interactions, content posted by users and viral trends. As a result, images associated with a brand may shift fast following the responses from consumers to certain events, marketing campaigns or moments in society (Chowdhury et al., 2024).

Digital brand image greatly depends on how well visual communication is used. Because Instagram and TikTok value visual posts, making the brand look the same and telling its story through images is vital for brand image. In particular, fashion brands count on visual elements to show who they are and appeal to their customers (Chowdhury et al., 2024).

Currently, it is also understood that brand image is heavily influenced by brand authenticity online. People now prefer brands that truly follow their values and keep their actions online and

offline similar. Requiring authenticity strongly affects the ways brands design and carry out social media campaigns (Rehman and Zeb, 2022).

## **2.4 Consumer Behavior in Social Media Environments**

When realizing the actions of the consumers on social media, it is necessary to analyze the social and psychological mechanisms of the digital conditions. The social media has a big influence on the decision-making process of consumers and some of the mechanisms through which this influence occurs can be said to be peer influence, social comparison, and the emotional appeals. These elements have also been discussed because scholars redefine classical theories of consumer behavior when talking about digital interactions (Rehman and Zeb, 2022).

### **Social Influence Theory**

The social influence theory would adequately explain the consumer behavior of social media. The constant surrounding of peer feedback, reviews and recommends features, have a great influence on purchasing behavior of individuals. Such influence is not only expressed in the form of direct recommendations but also in the form of implicit prompts in the forms of likes, shares, comments, which constitute the social proof and support consumer decisions (Cayaban, Borres and Janice, 2023).

### **Parasocial Relationship Theory**

Another significant perspective through which online consumer-brand interaction can be viewed is parasocial relationships. These unilateral ties between customers and either brands or an influencer can lead to extreme emotional dependence and higher rates of purchases. These relationships are enabled through the variety of platforms such as Instagram and Tik Tok, which provide more personal content with a feeling of behind-the-scenes and the ability to interact and form the emotional connection between the audience and the brand representative (Cayaban, Borres and Janice, 2023).

### **Engagement and Relationship-Building Behaviours**

The new theories have in the modern days extended the origin of transactional models so as to interpret the phenomenon of non-purchase behaviors as well. Users of the social media often participate in the community, the creation of content and the commenting. Such transactions tend

to support relationship-building even when non-purchases occur, and long-term brand engagement (Shi et al., 2023).

### **Emotion-Driven Consumer Engagement**

The importance of the emotional aspects of the use of social media is increasingly noticed by researchers. The bonds that exist in terms of emotional connection made through social platforms are usually more profound and powerful as compared to the ones made through traditional marketing. That is why the lifestyle and fashion brands, like fast fashion industry ones, are very successful when they utilize engagement-provoking digital content (Shi et al., 2023).

### **2.5 Fast Fashion Industry and Digital Marketing Dynamics**

Because of certain traits, social media marketing works well in the fast fashion industry. Because the industry updates trends, sets low prices and uploads new products regularly, it matches what is expected on visual social media platforms. Studies about fast fashion marketing have updated their theories to include digital aspects (Hazzam, 2021).

Fast fashion brands need their customers to buy new items often, so staying in the age of trends is important. With social media platforms, companies can stay in constant touch by sharing new information, sharing trending news and offering short-term deals. It is important in fast fashion to make consumers feel that new products and trends are essential and worthy of wanting (Hazzam, 2021).

Because of social media, fashion is more accessible to everyone which affects fast fashion brands greatly. Now, people don't rely on old approaches like fashion magazines and runway events to decide on new trends. Instead, those share trend-related information are influencers, consumers and even brands, not just the media. Because of this, fast fashion brands have had to change their marketing tactics to appeal to these new groups of trendsetters (Bandara, 2021).

More emphasis on sustainability is being placed in fast fashion marketing theory nowadays. Because consumers are now more concerned about the environment, fast fashion firms are facing demands to mention sustainability in their promotions. Many people use social media to raise concerns and respond to them in the fast fashion industry (Bandara, 2021).

Because social media is international, fast fashion brands can easily promote themselves around the world. Still, operating around the world calls for noticing various traditions, what people want locally and using the best methods for speaking to them. The main ideas in international fast fashion marketing point out that a balance should be struck between holding a global brand image and adapting to regional markets (Bläse et al., 2023).

## **2.6 Influencer Marketing and User-Generated Content**

Fashion brands aiming at a young audience have come to rely on influencer marketing greatly in their social media approaches. Initially, people viewed influencer marketing only as endorsements from famous people, but now, the process takes into account many types of influencer relationships and how they can change consumer trends (Bläse et al., 2023).

If influencers are genuine and their partnerships are credible, the outcomes are much better. A study has found that more and more consumers can detect promotions and could react badly to brands that seem overly focused on profit. Thanks to this discovery, theories now highlight that there should be true compatibility between what influencers stand for and what the brand promotes (Busalim, Fox and Lynn, 2022).

More people are paying attention to micro-influencer marketing as brands find the benefits in working with influencers whose followers are more dedicated. The experts suggest that this may lead to more meaningful interactions and higher results than teaming up with celebrities.

User-generated content has proved to be another important change in social media marketing theory. It means using user-generated content instead of brand-provided materials to support brand groups and show products being used honestly (Busalim, Fox and Lynn, 2022). It is believed that user-generated content can increase trust, encourage people to spend more time on a brand and make them loyal customers by enabling users to communicate with each other.

Bringing influencer marketing and user-generated content ideas together has given us innovative models for total social media marketing. It is believed that if different types and sources of information are integrated, the campaigns will be more believable and effective than when only one approach is used (Liu, 2022).

## **2.7 Brand Loyalty and Engagement in Digital Environments**

Traditional brand loyalty theory needed to change a lot to match the different features of digital consumer relationships. Social media opens up more chances for brands to connect with their consumers, but also brings issues such as users' short focus, changes in algorithms and stronger competition (Liu, 2022).

Digital brand loyalty is not the same as the loyalty people often show in stores. A loyal online customer might regularly interact on social media, pass on recommendations to others, participate in groups and come back to buy again. As a result, new tools of loyalty analysis require more complex theory to support various types of relationship with brands.

A rising influence of brand community is being recognized in digital marketing theory. On social media platforms, people can come together to interact and communicate with a brand's representatives. They can encourage people to stay loyal to a brand because they develop relationships with the community, not only with the brand (Yoo, 2023).

Engagement theory in digital space stresses the need to have significant interactions rather than only trying to spread content as widely as possible. For engagement to be good, consumers need to participate in brand activities, participate in sharing content and take part in discussions about the brand. Putting more emphasis on how people engage rather than how many followers a channel has matters for social media strategy formation and monitoring (Yoo, 2023).

The influence of customer service on digital brand loyalty has increased a lot as social media has become more popular. Players expect brands to answer their problems using social channels and not being responsive can go viral very fast. Because of this dynamic, companies now use social media to help loyal customers even more.

## **2.8 Consumer Perception and Trust in Social Media Marketing**

Trust building in the digital world is different from the traditional way and offers both challenges and chances for brands. Because it acts fast, social media needs genuine relationships to be built from the start, unlike gradual trust built up by traditional marketing channels. Digital trust experts say that transparency, the promptness of staff and a steady stream of value make a difference in building it (Hageman et al., 2023).

People are now less likely to trust marketing messages because of the rise in digital and sponsored content. Therefore, companies need to find better strategies for earning credibility and trust via social media platforms. From research, it is found that having real stories, being committed to the community and being open about business activities can help companies win customers' confidence.

The influence of how brands deal with feedback and crises has grown in the world of social media. Unresolved bad feedback online could ruin the way your brand is viewed because digital communication is very fast and reaches a wide audience. Several theories in digital reputation management explain that managers should keep a regular check on what people are saying, answer fast and use real communication in any crisis (Hageman et al., 2023).

How people feel about products on social media is greatly affected by social proof mechanisms. Likes, shares, comments and reviews play a role in improving how other people view the credibility and importance of a brand. It is important to understand social proof when planning social media strategies (Singh and Dagur, 2022).

## 2.9 Conceptual Framework

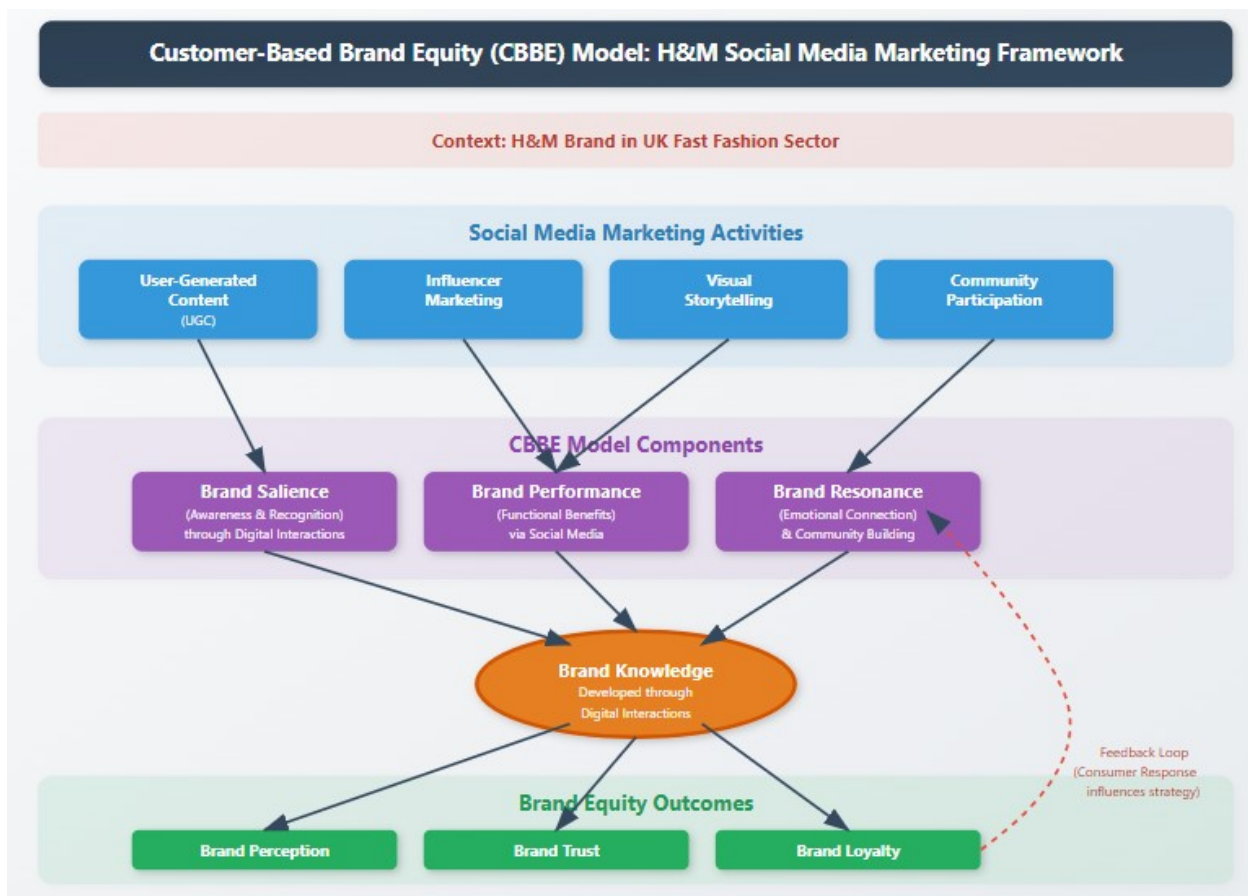


Figure: Customer-Based Brand Equity (CBBE)

Source: (Singh and Dagur, 2022)

In this dissertation, the conceptual framework will be the Customer-Based Brand Equity (CBBE) Model by Keller in a quest to understand how social media marketing by H&M as a brand affects its brand image in the UK fast fashion sector. The CBBE model describes the role that brand knowledge, developed as the results of digital interactions, play in brand perception, brand trust, and brand loyalty. Building on the social media front, brand salience, performance and resonance take the form of user-generated content, influencer marketing, visual storytelling and community participation. The framework is suitable in the analysis of the digital consumer-brand relationship and the identification of how online marketing activities are used in the building the brand strong market.



## **2.10 Gaps in Current Literature and Research Opportunities**

Although 45 studies have explored social media marketing and the image of brands, there are still some open points in the field. There is not much analysis on the exact way social media strategies influence brand image in different countries or cultural environments. 45 studies tend to treat markets as general cases which may miss the details of market fluctuations (Singh and Dagur, 2022).

Not much research has looked into the unique features of the fast fashion industry and their relationship with social media marketing. There is a lot of general research in fashion marketing, yet the details of fast fashion companies and their social media activities should be further explored (Joy et al., 2022).

The fact that these platforms are recent means there is not much information on how they have affected brands. Previously, scientists studied the short-term or immediate outcomes, so questions about long-lasting effects and building a lasting relationship with students were not explored much.

It is necessary to study how social media marketing works for specific groups of people, especially in various cultures. Seeing how various social media strategies affect different consumer groups can help choose more effective marketing methods (Joy et al., 2022).

## **2.11 Conclusion**

The explanations discussed in this review concern the theories that guide social media marketing, brand image creation and consumer habits found in the online world. It is clear that progress has been achieved in understanding elements of social media marketing, even so, approaches that take into account the relationships among branding, consumer responses and market trends are still lacking.

Because of the rapid nature of fast fashion and constantly changing trends on social media, there are certain issues and benefits that require our attention. Analyzing how brands like H&M handle such challenges can give us important lessons both for learning and marketing.

Because these gaps have been found, it is important to study social media marketing's influence in the context of various industries, markets and cultures. Thanks to this study, marketers and

researchers have new details about H&M's social media usage and its effect on the brand image which can help improve both theoretical and practical strategies.

## **Chapter 3: Research Methodology**

### **3.1 Introduction**

This chapter gives the research methodology to follow to inquire about the role of social media in creating the brand image of H&M in the UK. It gives the broad research design, the method of collecting data tools, sampling method, and the method of analyzing the data. The reason that has initiated a quantitative research strategy is also given elaborately (Prameswari, 2022). This chapter gives transparency as well as reproducibility and consistency when addressing the research aim and objectives in the previous chapters since there is a systematic outline presented on how the study has been conducted. The choice of the methodology was deliberate to study the way the social media presence of H&M affects the consumer perception, brand loyalty, and purchasing behavior in UK setting (Prameswari, 2022).

### **3.2 Research Philosophy**

This research is based on the philosophy of positivism. Positivist studies are founded in the supposition that the reality is objective, and can be quantified by observable phenomena (Johansson and Hiltula, 2021). Because of the fact that the study attempts to measure the attitudes and perceptions of consumers towards social media and the content that H&M presents to them, positivist approach is suitable. It enables systematically collecting data and analyzing information, resulting in a generalizable study (Picus, 2022). This is quite consistent with the purpose of the study which is to come up with results that can be measured in terms of how social media can influence the image of H&M in the UK fashion retailer market.

### **3.3 Research Approach**

The research method used in this paper is deductive which would start with the known theories regarding social media marketing, consumer behaviour and brand perception, especially that of customer-based brand equity model of Keller. The exploration is then more limited to the case of H&M in social media approach within the UK fast fashion industry. Although there is no formal description of hypotheses, the research is well defined in terms of objectives and conceptual frameworks based upon extant literature. In this way, the rational correlation is guaranteed between the theoretical grounding and the empirical information accumulated by means of primary data (Picus, 2022).

### **3.4 Research Design**

The study has selected a quantitative research design to address study objectives. Quantitative research It is possible to collect data structurally using well-defined instruments and statistic tools to analyze the results. It endorses utilization of the numerical data to know about patterns, behaviors and relationships (Li et al., 2025). As the objective is to determine the degree to which the consumers feel engaged, trust and loyal to the H&M social media strategies, the most appropriate design will be a survey that will capture the available information in quantitative form.

### **3.5 Data Collection Method**

To gather the primary data, Structured online questionnaire was used. Among its other strengths, the method can guarantee its effectiveness through easy distribution, affordability, and capacity to target a larger demographic in the UK. Microsoft Forms was used to design the questionnaire which was shared through different social media sites. It contained a variety of multiple-choice, Likert scale and ranking questions (Li et al., 2025). The format enabled the respondents to share their opinion on the promo content of the H&M brand, their experience of communication with the brand through Instagram and Tik Tok and the effect of their communication on their trust, loyalty, and buying behavior. The survey construction was convenient and should take only 57min, so the response rate and participation were high (Javed et al., 2024).

### **3.6 Questionnaire Structure**

The questionnaire had a set of 20 structured questions which were broken down into the four sections to correspond with the intended objectives of the research. On the first section, the demographic data including age, gender, and location across UK were taken. In the second part, the patterns of the social media use by the participants were investigated, such as the frequency of presence on social media and the interaction between the participants and fashion brands (Javed et al., 2024). The third section revolved around the areas of how people perceive the social media marketing of H&M where brand awareness, level of engagement between content and attitude towards digital campaigns were measured. The last area explored the behavioural outcomes, such as the degree of trust, loyalty, and the frequency of purchases (Neumann, Martinez and Martinez, 2021), which is consistent and relevant to the research objectives.

### **3.7 Sampling Technique**

The purposeful sampling method allowed the study to find 50 participants actively using social media and having varying forms of contact with the digital content promoted by H&M. Selection criteria were that the participant needed to be located in the UK, at least 18 years old and was either a customer or followed H&M online. It was decided that 50 sample size was good enough to suit the scope of this dissertation since it will enable access to some initial insights initially and it is not so big that it will not be manageable during the manual analysis (Neumann, Martinez and Martinez, 2021). Although the sample is not statistically significant to the whole population in the UK, it gives specific details, which apply directly to the core population of interest to the H&M business- social active fashion wearers.

### **3.8 Data Collection Procedure**

The respondents were identified on social networking groups, fashion forums, and personal contacts. The survey via the Microsoft Forms was shared with a link of invitation, and the study participants were warned of the purport of the study, that the responses were voluntary, and that their responses would remain confidential. No person identifiers were provided so that there could be an anonymity (Tulangow and Kusumawardani, 2020). This was done between one week so as to reduce fatigue of the participants and also ensure prompt responses. Providing the subjects via online recruitment and gathering information online through the digital platform ensured that the study fell within the scope of social media engagement.

### **3.9 Ethical Considerations**

The research was carried on ethical academic research standards. The involvement was on voluntary basis and informed consent obtained at the start of the questionnaire. The participants also had information about the rationale of the study, the use of data and their free will to withdraw at any stage of the study. No personally identifiable, sensitive information was obtained. All the data was safely kept and used only academically (Tulangow and Kusumawardani, 2020). These ethical principles made the study comply with the right and privacy of the respondents during the research process.

### **3.10 Data Analysis**

Data gathered through the questionnaire was also analysed by use of the SPSS software to make the process accurate and efficient in terms of identification of trends and patterns. Descriptive

statistics like frequency distribution, percentage and means have also been generated and displayed in form of bar graphs, pie charts, and tabular form to be able to easily see it. The summarisation of Likert scale responses also became possible through the use of SPSS which made it possible to clearly interpret variables like the trust, the loyalty and brand perception. Also, a Cross tabulation was used to examine relations between consumer behaviour and a number of demographic variables. The application of SPSS improved the procedure of the analysis and its compatibility with the research objectives (Salem and Salem, 2019).

### **3.11 Reliability and Validity**

In a bid to improve reliability, a small sample size of five people fitting the sampling requirements was used to test the questionnaire. Their comments allowed disambiguating the language of questions and making it unambiguous. This precaution was made to reduce the chances of an incorrect interpretation and to enhance homogeneity of responses. The validity was guaranteed due to the fact that the content of the questionnaire corresponded to the objectives of the research and the themes of the literature review (Salem and Salem, 2019). All survey sections were related to certain research questions which consequently strengthened the construct validity of the instrument.

### **3.12 Limitations of the Methodology**

Although the selected methodology is perfectly applicable to the objectives that the current study is designed to support, a number of limitations must be addressed. Although the use of 50 samples is quite adequate in providing an idea of issues, it might not be enough to generalize the study to the UK in general. Purposive sampling has some bias since it is a non-random method of selection though they are unactualized. Moreover, self-reported data are subject to bias in the form of social desirability, or false memory (Johansson and Hiltula, 2021). In spite of such limitations, the methodology offers an effective premise of comprehending the way H&M operates in the context of social media and how it affects brand image within the target audience.

### **3.13 Justification of Methodology**

The way in which the given study was done was formatted in a way that was compatible with its purposes. Quantitative research was chosen to provide the opportunity to measure consumer attitudes and behaviour in a certain way using some order and which promotes the exploration of patterns linked to brand perception and social media effectiveness (Johansson and Hiltula, 2021).

The most important data collecting instrument was specifically selected as a structured questionnaire because it is possible to get consistent in their answers, which can be used as a source of future statistical analysis and also comparisons. Subjective responses like trust and loyalty could be quantified by the use of a likert scale. Data analysis was conducted with the help of SPSS software so that the results could be more accurate, efficient and easier to interpret due to visual reports in the form of graphs and frequency tables. All methodological decisions made help to guarantee the objectivity, scalability, and applicability to the research condition of digital branding of H&M in the UK.

### **3.14 Summary**

In this chapter, the research methodology used in this dissertation has been discussed in details. It contained explanation of the positivist philosophy, deductive method, quantitative design, which forms basis of the study. It also covered usage of structured questionnaires to collect data, purposive sampling on the selection of the participants and manual analysis on the interpretation of the results. Validity and reliability checks, as well as ethics, were as well discussed. Although they admitted that there are some drawbacks to this methodology, it was proved to be appropriate and not bad to study whether social media influence the brand perception of H&M in the UK. The method is going to enable a concise and concise examination of the connection concerning digital marketing approaches and customer perceptions and provides the precondition to the findings that are going to be introduced in the next chapter.

## Chapter 4: Results and Discussion

This chapter reports the results of the study and undertakes a detailed discussion in connection to the research questions. Being based on 50 respondents, the results are organized into three major parts namely, descriptive findings, statistical analysis, and discussion. All these insights touch on the impact of H&M presence on social media to its brand perception, consumer trust, engagement, and purchase in the UK market.

### 4.1 Findings

#### 4.1.1 Survey Response Overview

##### Age Group (Q1)

Mostly respondents are aged 18-24 (44 percent) then 25-34 (32 percent). Less than 18-year olds comprise only 12%, with 35-44 (8%) and 45 and over (4%) populations being negligible. This means that the main listeners of the social media existence and brand participation of H&M would be the younger adults.

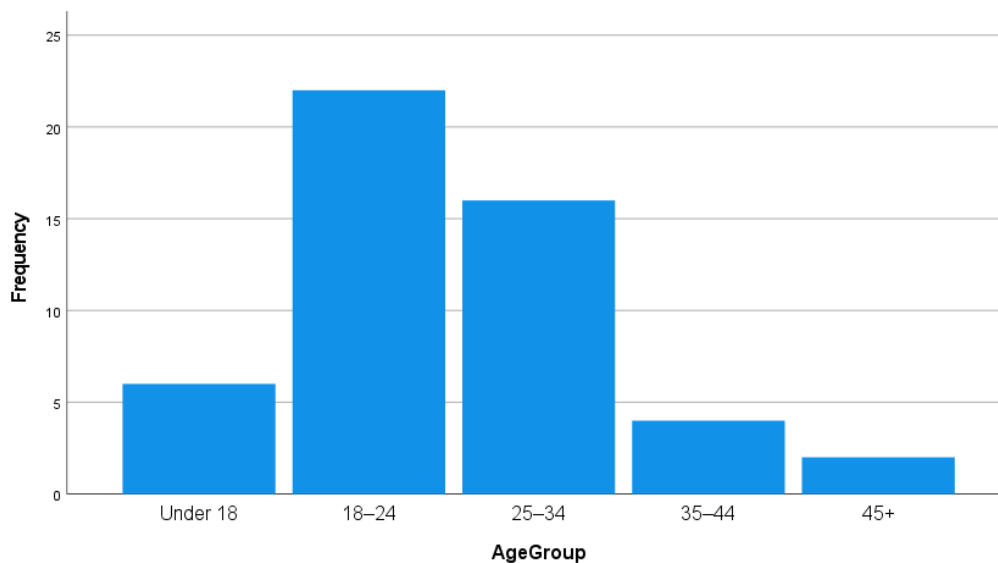


Figure 1: Bar Graph of Age Group

##### Gender (Q2)



More females (52%) than males (30%) are represented in the survey sample. An impressive 16% were non-binary, and 2% did not want to specify the gender. These findings indicate a fairly diverse inclusion of genders and conclude that H&M branding might resonate most with women but also with non-binary customers.

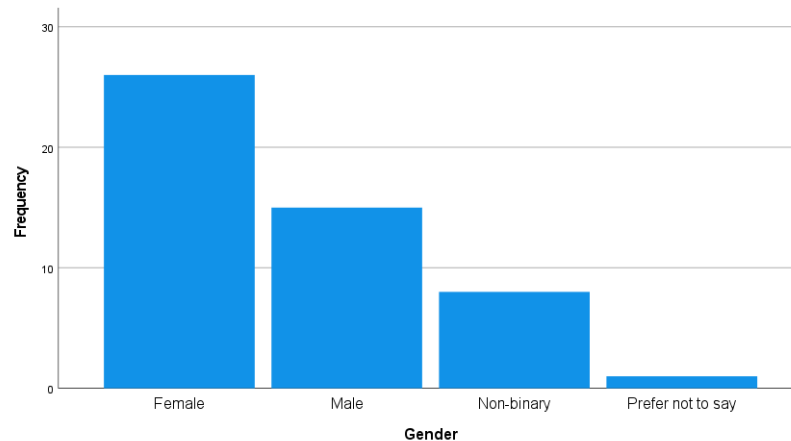


Figure 2: Bar Graph of Gender

### UK Residency (Q3)

84 percent of participants confirmed living in the UK, with the study channelling geographical focus to the brand image of H&M in the UK market. A mere 16 percent were non residents, which means that the results will show mostly what the intended regional audience thinks.

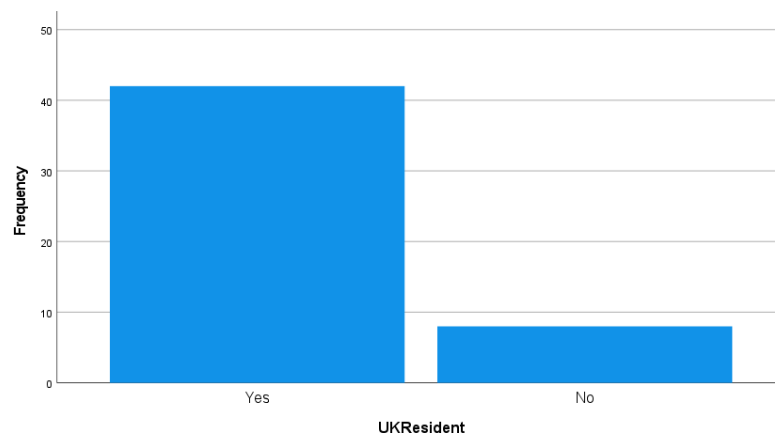


Figure 3: Bar Graph of UK Residency

### Platforms Used Regularly (Q4)

36 percent used Instagram as the most common platform followed by Facebook (20%) and Snapchat (14%). Twitter/X (12%), TikTok (4%), Pinterest (4%) as well as YouTube (10%) were less popular. These results suggest that Instagram is the key social media channel to reach the audience of H&M.

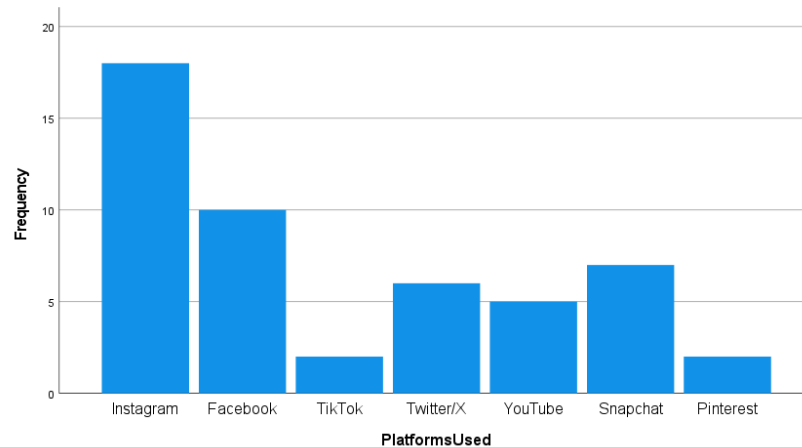


Figure 4: Bar Graph of Platforms Used Regularly

#### Frequency of Seeing H&M Content (Q5)

Almost a half (48%) of the participants said that they witness H&M content on social media often (rating 4), and one-fourth (26%) of the respondents chose to say very frequently (rating 5). This implies effective online presence of the brand. A rather minor percentage (2%) stated that they do not read H&M posts at all, showing wide reaches in platforms.

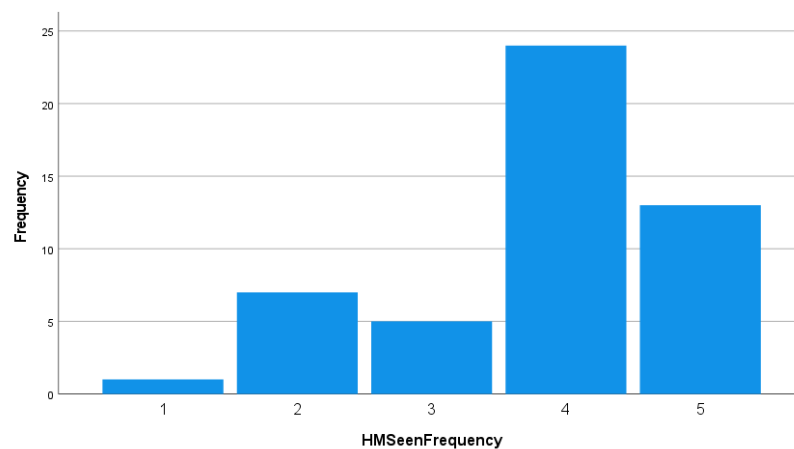


Figure 5: Bar Graph of Frequency of Seeing H&M Content

### Platforms Where H&M Ads Were Seen (Q6)

Instagram turned out to be the most popular place H&M ads are consumed (42 percent), followed by Youtube (22 percent) and Tiktok (16 percent). Facebook had 14 percent reporting and Twitter/X was the least cited (6 percent). These facts strengthen the position of Instagram within the H&M digital marketing plan, and video-based and short-format content platforms play only secondary roles.

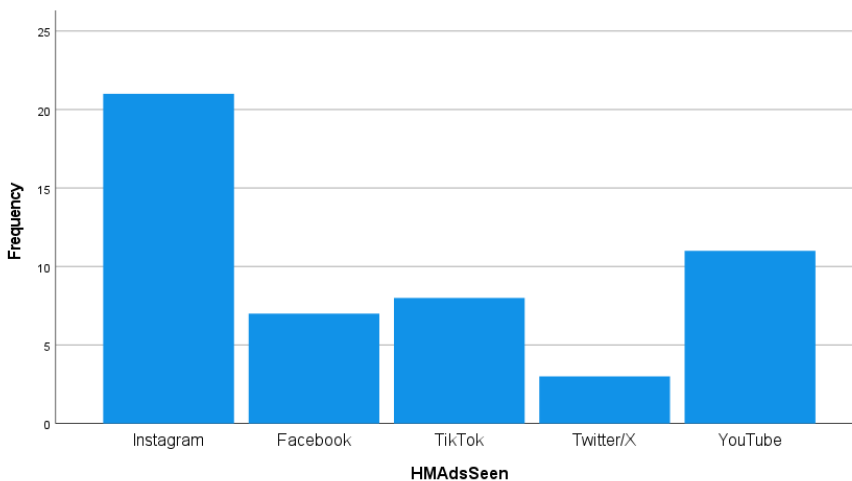


Figure 6: Bar Graph of Platforms Where H&M Ads Were Seen

### Following H&M on Social Media (Q7)

A staggering 84 percent of the respondents said they follow H&M on at least one social media channel, whereas just 16 percent do not. This follower rating is very substantial and shows the high level of brand engagement and that H&M is able to capture the attention of its online audience and maintain it.

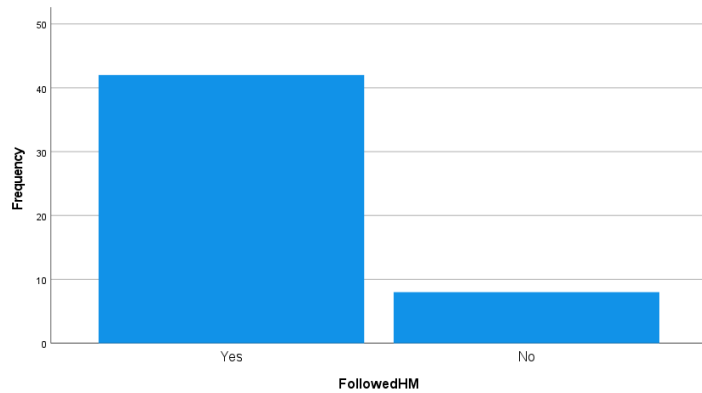


Figure 7: Bar Graph of Following H&M on Social Media

### Content Type Engaged Most (Q8)

The most popular form of H&M content was by discount announcement (34%), and fashion trends (30%). Collaborations with influencers and sustainability initiatives followed one another (16 percent each) whereas behind-the-scenes format was the least engaged (4 percent). These results indicate that H&M guests online are most responsive to promotional messages and fashion centric information.

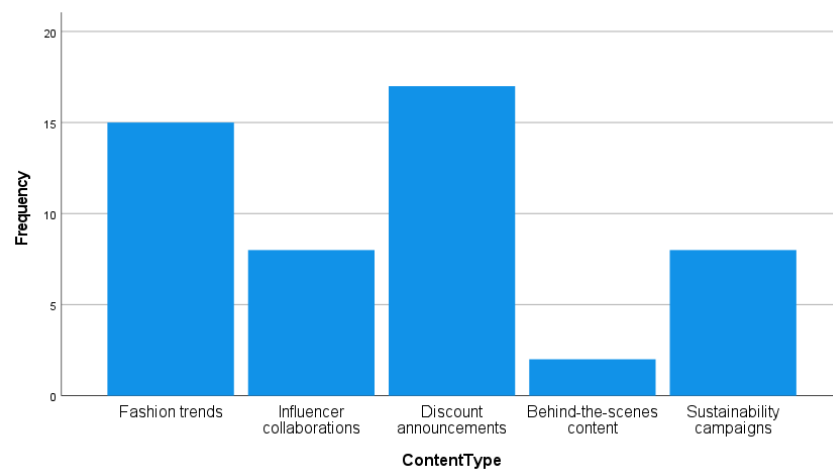


Figure 8: Bar Graph of Content Type Engaged Most

### Perceived Content Quality (Q9)

Almost half of all respondents (48%) assigned a score of 4/5 to the quality of H&M social media content, with 26% awarding a full mark of 5. Fewer (16 percent) gave it lower than 3. This implies that most respondents find that the content of H&M is of good quality and interesting.

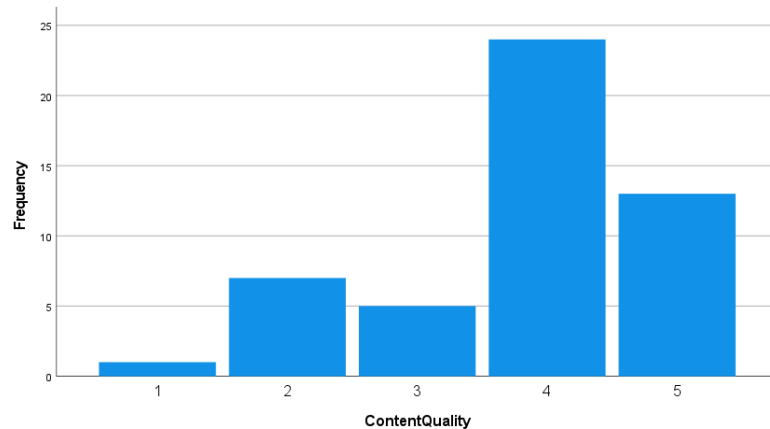


Figure 9: Bar Graph of Perceived Content Quality

#### Frequency of Interaction with H&M Posts (Q10)

The level of interactions was found primarily high as most participants chose 4 (38%) and 5 (28%). The lower scores are less represented, only 6% had never interacted. This trend shows that users are not indifferent to the posts of H&M, which also confirms the success of its social media approach in encouraging user activity.

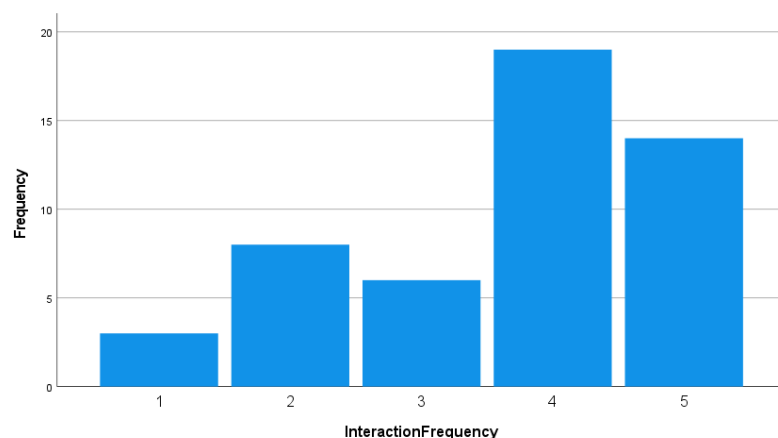


Figure 10: Bar Graph of Frequency of Interaction with H&M Posts

#### Style Match (Q11)

Amazingly 84 percent of those surveyed think that the H&M social media fits their own style or personality and just 16 per cent do not. Such an intensity of the consistency indicates that the brand content is able to resonate with its target audience personally and aesthetically.

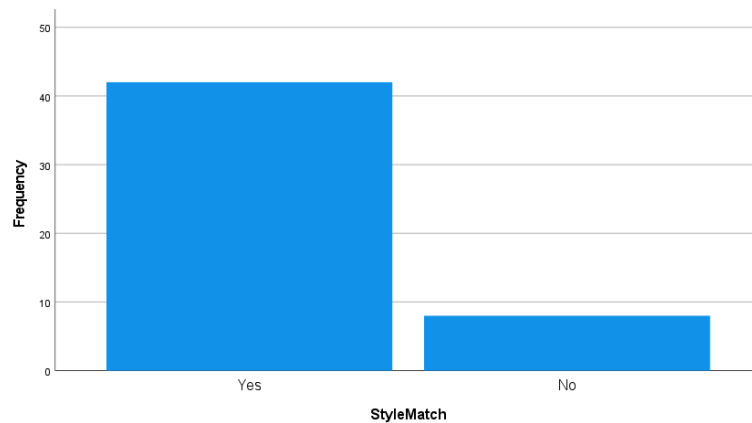


Figure 11: Bar Graph of Style Match

### Trust in Brand via Social Media (Q12)

Most people (54%) graded their level of trust in H&M brand as 4, and 28 percent were the highest rank (5). Only 18 percent chose levels of trust between 1-3. This implies that the social media positively influences consumer confidence in the H&M brand image.

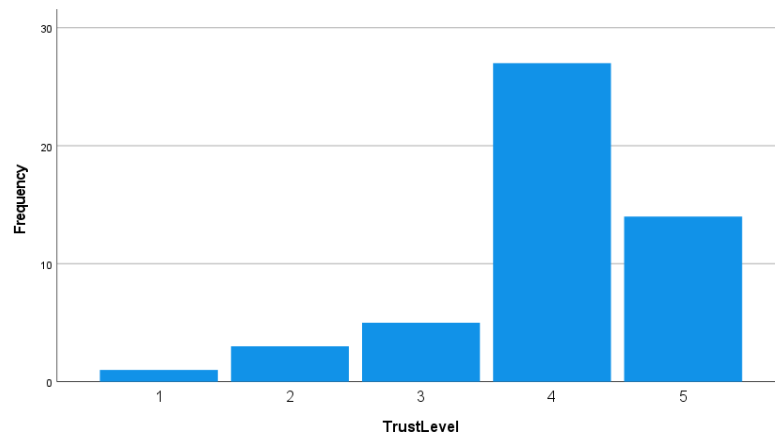


Figure 12: Bar Graph of Trust in Brand via Social Media

### Influence of Social Media on Purchase (Q13)

Seventy two percent of the respondents admitted that they were influenced by social media in deciding to shop at H&M. Only 16 percent answered no, and 12 percent failed to answer. It indicates a strong connection between the social media campaign of H&M and consumer purchase tendencies.

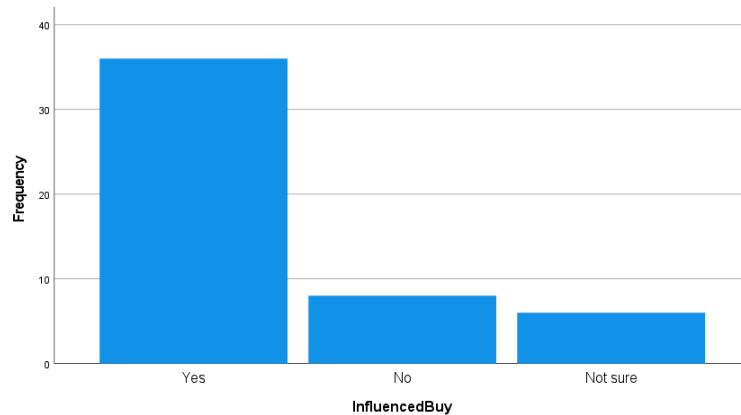


Figure 13: Bar Graph of Influence of Social Media on Purchase

#### **Likelihood to Recommend H&M Based on Social Media (Q14)**

The percentage share of those who rated their probability to recommend H&M as 4, or 5 was close to the half of the respondents (48 and 30%, respectively). Just 10 percent rated it at the low end (12). These findings imply that a majority of users will most be likely to refer the brand because of their favorable social media impressions.

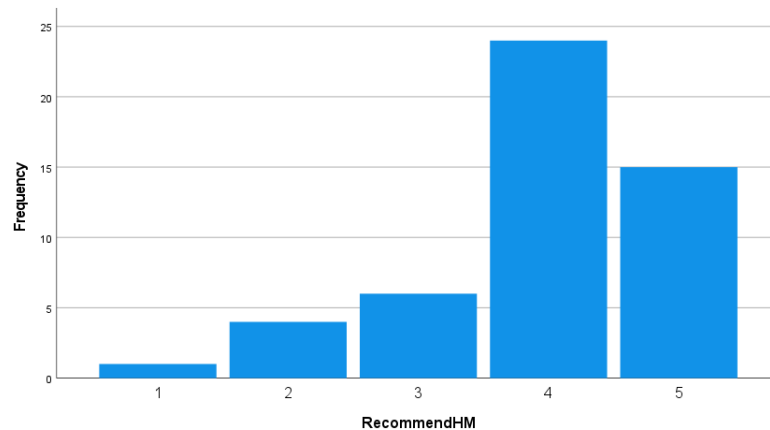


Figure 14: Bar Graph of Likelihood to Recommend H&M Based on Social Media

### Perceived Effectiveness of Influencers (Q15)

Sixty eight percent of those surveyed thought that H&M employs influencers successfully, whereas 16 percent did not know and 16 percent were in disagreement. This indicates that the collaboration with influencers is considered rather successful in brand promotion and reaching the target audience.

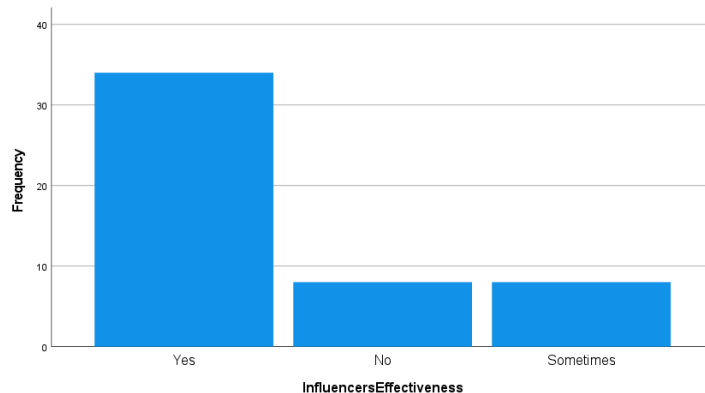


Figure 15: Bar Graph of Perceived Effectiveness of Influencers

### Most Appealing Aspect of H&M's Social Media (Q16)

Thirty-six percent of respondents noted representation and inclusivity as the most appealing factor, right on the heels of 34 percent who noted promotions and discounts. Visual quality (12%) and sustainable fashion (10%) were moderate in their appeal and lastly product variety (8%). This indicates a great consumer interest in such promotional materials and social inclusiveness messages.

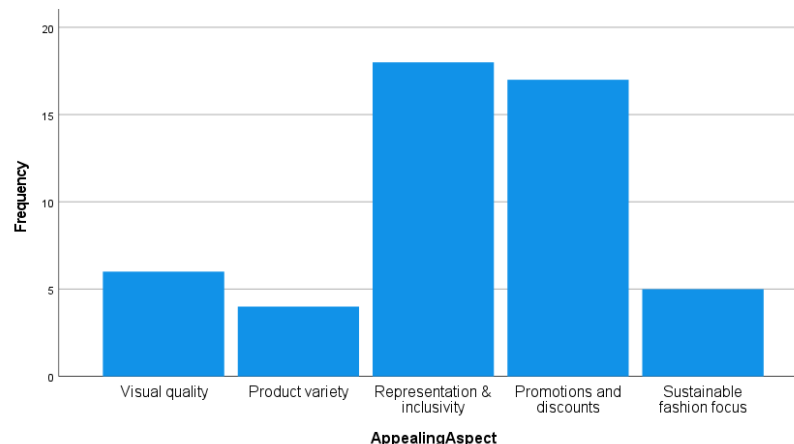




Figure 16: Bar Graph of Most Appealing Aspect of H&M's Social Media

### Frequency of Purchasing from H&M (Q17)

Among the participants, 50 percent purchased in H&M once a month, and 28 percent every few months. Only four percent shop weekly and six percent never do. That denote the majority of customers interact intensely and somewhat regularly with H&M, which implies that the brand has a steady buying connection with online consumers.

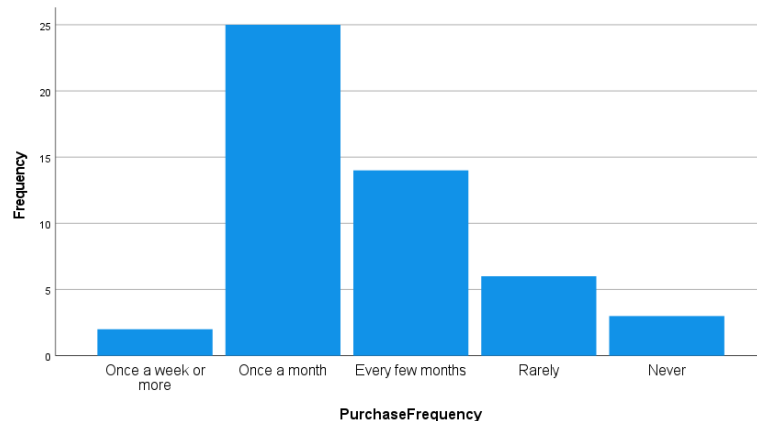


Figure 17: Bar Graph of Frequency of Purchasing from H&M

### Visited H&M Website/App via Social Media Link (Q18)

An impressive 84% of respondents claimed that they tipped more on the H&M site or application via a direct social media link. This large sales conversion rate indicates that H&M best practices in digital call-to-action to help it redirect traffic, or platforms such as Instagram or YouTube, to its e-shop or store.

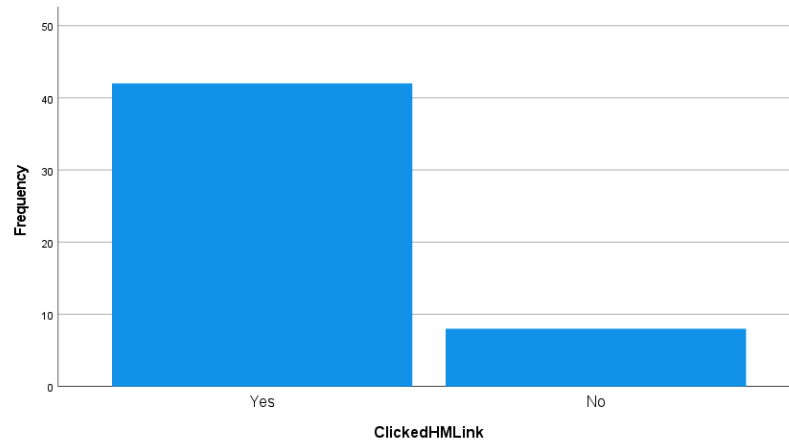


Figure 18: Bar Graph of Visited H&M Website/App via Social Media Link

### Likelihood to Continue Shopping Due to Social Media (Q19)

Almost a half (46%) of the respondents opted to score 4, and 24 percent chose 5, which shows they have high chances of re-visiting H&M owing to the social media campaigns. Just 12 percent recorded low scores (1-2), implying that H&M social media activities have a positive impact on the long-term customer loyalty.

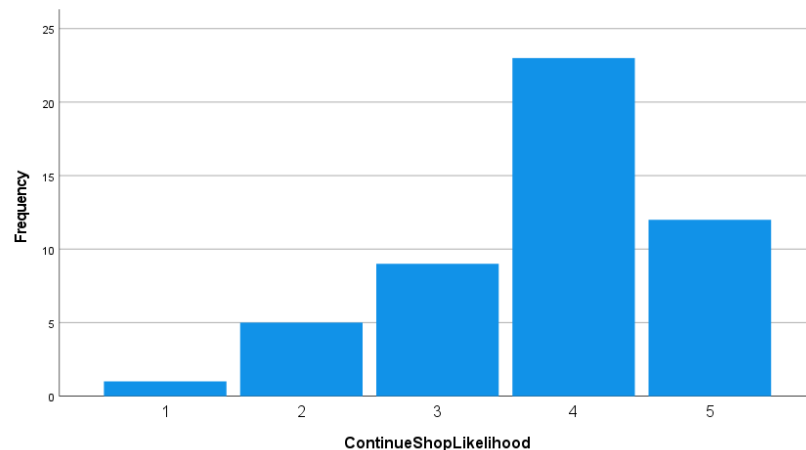


Figure 19: Bar Graph of Likelihood to Continue Shopping Due to Social Media

### Overall Perception of H&M's Brand Image (Q20)

The brand image of H&M on a scale of 1-5 were scored by 50 percent to 4 and 28 percent scored it as 5. Very few gave it low ratings (10% chose 1 or 2). These findings justify that H&M social media plan has been effective in bringing about positive brand overall perception.

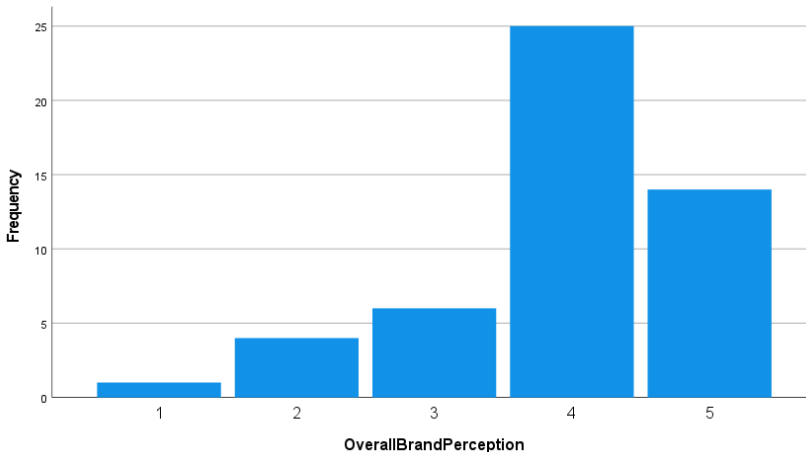


Figure 20: Bar Graph of Overall Perception of H&M's Brand Image

#### 4.1.2 Correlation Analysis

The reason why Spearman rank correlation was used over Pearson correlation was related to the fact that the data was dealing with ordinal variables (e.g. level of trust, exposure to any type of content, brand perception). Such variables do not satisfy the assumption of normal distribution and they are said to be non-parametric. In such circumstances, spearman is the right procedure since it can measure a monotonic relationship without necessarily assuming the normal distribution of data.

The Spearman correlation findings show that there are significant positive correlations of some key variables.

## Nonparametric Correlations

		Correlations				
			HMSeenFrequency	TrustLevel	ContinueShopLikelihood	OverallBrandPerception
Spearman's rho	HMSeenFrequency	Correlation Coefficient	1.000	.551**	.389**	.419**
		Sig. (2-tailed)	.	<.001	.005	.002
		N	50	50	50	50
	TrustLevel	Correlation Coefficient	.551**	1.000	.382**	.401**
		Sig. (2-tailed)	<.001	.	.006	.004
		N	50	50	50	50
	ContinueShopLikelihood	Correlation Coefficient	.389**	.382**	1.000	.684**
		Sig. (2-tailed)	.005	.006	.	<.001
		N	50	50	50	50
	OverallBrandPerception	Correlation Coefficient	.419**	.401**	.684**	1.000
		Sig. (2-tailed)	.002	.004	<.001	.
		N	50	50	50	50

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

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

Figure 21: Correlation Results

There is a significant relationship ( $\rho = 0.551$ ,  $p < 0.01$ ) between HMSeenFrequency and TrustLevel showing that higher the content entitled H&M is seen, the more the users tend to trust the brand.

HMSeenFrequency and OverallBrandPerception also have a correlation coefficient of 0.419 ( $p < 0.01$ ), which indicates that frequent exposure enhances the brand image perception.

ContinueShopLikelihood is the factor which correlates the best with OverallBrandPerception ( $\rho = 0.684$ ,  $p < 0.01$ ) and therefore a positive brand perception is a strong indication as to whether one is likely to purchase it in the future.

Every correlation record was significant at 0.01 level which showed replicable associations between social media exposure, trust, brand perception and buying inclination.

### 4.1.3 Regression Analysis

Multiple linear regression was taken to determine whether three predictors: HMSeenFrequency, ContentQuality, and TrustLevel, have significant effect on OverallBrandPerception.

As the results imply, none of the variables (exposure, quality of the content, trust) is strong enough to independently explain brand perception, yet the combination effect indicates highly significant results. This supports the fact that brand perception is complex- informed by multiple and intersecting factors in the mind of the consumer. All the coefficients moving in the positive

direction confirm the following hypothesis, that stronger exposure, more positive content and better trust are related to more favourable brand perception.

### Suggested Regression Model:

$$\text{OverallBrandPerception} = \beta_0 + \beta_1(\text{HMSeenFrequency}) + \beta_2(\text{ContentQuality}) + \beta_3(\text{TrustLevel}) + \epsilon$$

Where:

$\beta_0$  = Intercept

$\beta_1, \beta_2, \beta_3$  = Coefficients of the predictors

$\epsilon$  = Error term

Model Summary

Model

R

R Square

Adjusted R Square

Std. Error of the Estimate

1

.552<sup>a</sup>

.305

.260

.823

a. Predictors: (Constant), TrustLevel, ContentQuality, HMSeenFrequency

ANOVA<sup>a</sup>

Model

Sum of Squares

df

Mean Square

F

Sig.

1

Regression

13.672

3

4.557

6.730

<.001<sup>b</sup>

Residual

31.148

46

.677

Total

44.820

49

a. Dependent Variable: OverallBrandPerception

b. Predictors: (Constant), TrustLevel, ContentQuality, HMSeenFrequency

Coefficients<sup>a</sup>

Model

Unstandardized Coefficients

Standardized Coefficients

t

Sig.

95.0% Confidence Interval for B

Collinearity Statistics

1

(Constant)

1.552

.565

2.747

.009

.415

2.689

HMSeenFrequency

.144

.176

.157

.817

.418

-.211

.499

.407

2.455

ContentQuality

.247

.170

.270

1.453

.153

-.095

.590

.437

2.286

TrustLevel

.223

.164

.211

1.363

.179

-.106

.552

.632

1.582

a. Dependent Variable: OverallBrandPerception

Figure 22: Regression Results

**Model Summary:**  $R = 0.552$ ,  $R^2 = 0.305$ , which implies close to 30.5 percent of the difference in brand perception is explained by the three predictors. Adjusted  $R^2$  is 0.260, as that value can correct on the size of the sample and amount of predictors.

**ANOVA Table:** Overall, the model proves to be statistically significant:  $F(3,46) = 6.73$ ,  $p = 0.001$ . This supports that the regression model fits well in the data.

**Coefficients Table:** Individual predictors were found to be not significant at  $p < 0.05$ :

HMSeenFrequency:  $\beta = 0.157$ ,  $p = 0.418$

ContentQuality:  $\beta = 0.270$ ,  $p = 0.153$

TrustLevel:  $\beta = 0.211$ ,  $p = 0.179$

None of the predictors is statistically significant; nevertheless, the coefficients of all of them are positive, which implies that they have a positive impact on brand perception.

Collinearity Diagnostics <sup>a</sup>							
Model	Dimension	Eigenvalue	Condition Index	Variance Proportions			
				(Constant)	HMSeenFrequency	ContentQuality	TrustLevel
1	1	3.918	1.000	.00	.00	.00	.00
	2	.042	9.684	.51	.14	.17	.04
	3	.022	13.234	.44	.00	.18	.84
	4	.017	15.005	.05	.85	.65	.12

a. Dependent Variable: OverallBrandPerception

Figure 23: Collinearity Diagnostics Results

**Multicollinearity Check:** All the VIF scores are less than 2.5 suggesting there is no issue of multicollinearity.

These findings mean that although the collective impact of these variables was of strong influence on brand perception, in this model, each variable is not so powerful to predict that on its own.

## 4.2 Analysis

### 4.2.1 Demographic Profile and Audience Engagement

Demographic analysis showed that most of H&M social media followers are between the age of 18-24 (44%) and 25-34 (32%). This result corroborates with the literature because these are the most active age groups using platforms such as Instagram and Tik Tok, which are the two themes of the social media marketing strategy at H&M. Gender distribution was higher in female respondents (52%), then male respondents (30%), and non-binary respondents (16%). This is representative of the broad demographic of H&M and justifies the brand to take review steps to gender-neutral and inclusive marketing campaigns (Lemel, 2021).

The percentage of respondents who clarified they were residents of the UK was also a valuable 84%. This will make the data to represent the perceptions of the brand in the targeted region

serve the purpose of enhancing validity of the inferences based on the sample (Drivas et al., 2022).

#### **4.2.2 Platform Usage and Content Exposure**

Instagram was the most popular platform among the respondent (36%) followed by Facebook (20%), Snapchat (14%), and Twitter/X (12%). The lowest usage was confined to TikTok and Pinterest at 4% each. Such results place Instagram as the mainstream channel through which H&M conducts digital marketing, which is consistent with previous study identifying Instagram as strong visual branding tool among fashion retailers. In response to the question of the frequency of seeing H&M content on social media, 74 percent of respondents provided a rating of 4 or 5 which represents frequent encounter with H&M on social media.

Moreover, Instagram was the most mentioned app where users could find H&M adverts (42%), and YouTube (22%) and TikTok (16%), were next. This establishes the efficiency of H&M visual content strategy especially in platforms that heavily feature multimedia oriented platforms. The extensive visibility of the ads indicate that particular algorithmic targeting will be implemented to distribute the content to users who already consume fashion-related articles (Ferreira, Zambaldi and Guerra, 2020).

#### **4.2.3 Follower Behavior and Content Preferences**

The number of respondents who claim to be following H&M on social media is quite large (84%) demonstrating that brand is well embraced and liked. Discount announcements (34%) and fashion trends (30%) were seen to be the most popular among the different kind of content. Collaborations with influencers and sustainability campaigns were generated with equal success (16%), and breadcrumbs took third place (4%). These preferences indicate that, value-oriented content and style inspiration are the driving factors of those consumers, which confirms the efficiency of style-based promotion by sales and seasonal trend content (Cuevas-Molano, Matosas-López and Bernal-Bravo, 2021).

It also means that the value of H&M investing in influencer marketing and sustainability practices as a brand positioning strategy is crucial, but such content types might need further creative boost or exposure to connect with users as well as promotional content can (Dzyabura and Peres, 2021).

#### **4.2.4 Content Quality, Trust, and Interaction**

Overall, 74% of participants ranked the quality of H&M social media content at 4 to 5, which adds to the statement that H&M provides well-designed intriguing images and messages via platforms. Such high evaluations speak well of their consistency and professionalism in the digital communication of the brand (Ozuem and Ranfagni, 2021).

Concerning interaction, 66 percent of respondents reported have interacted with the posts of H&M frequently (ratings of 4 or 5). The engagement of consumers in this active process proves that H&M has succeeded in its content improvement that motivates people to click, comment, and share (Jaitly and Gautam, 2021).

Another remarkable 84% concurred that on social media, H&M captures their style or personality. This great fit shows how well the market and customization strategies of H&M work. Tailoring the content that appeals to the identity of users has been reported to enhance the loyalty and maintenance of customers towards brands.

Regarding trust, more than 80 percent of respondents gave the trustworthiness of H&M as 4 or 5, which implies that social media a legitimate means of building trust. The trust in branding, which is mostly applicable in fashion, is a direct element of purchase intentions and therefore the effectiveness of H&M digital promotion campaigns (Muniesa and Giménez, 2020).

#### **4.2.5 Influence on Purchase and Recommendations**

Evaluating the effect of social media on shopping behavior, 72 percent of the respondents admitted that their purchases were made as a result of online activity of H&M. This proves earlier results that social media is an important point of contact when it comes to consumer decision making at least in the world of fashion (Mao et al., 2024).

Also, 78 percent scored 4 or 5 when they were asked whether they would recommend H&M based on what they saw on social media. This implies that H&M content does not only inspire knowledge, but also encourages advocacy, which is vital in creation of Community-based marketing through sharing, mentions and peer-to-peer recommendations.

Most of the participants, 68 per cent, also believed H&M does a good job with influence. Considering the recent trend in influencer-based marketing, this reaction backs the idea that



H&M collaborations with content creators are generally appealing to its target audience (Chowdhury et al., 2024).

#### **4.2.6 Website Conversion and Shopping Intent**

There was an encouraging 84 percent share of those who clicked on a social media link to access the H&M site or app, showing that call to action was implemented in evidence. It is a good sign of conversion potential and reveals that H&M is using its social media not only to create awareness, but also to direct traffic to its online stores.

In future shopping intent, 70 percent of the respondents reported either a 4 or 5 likelihood of shopping at H&M because of its social media campaigns. This reiterates the fact that there is a sustained effect of the digital content in keeping the consumer interest and behavior (Ferreira, Zambaldi and Guerra, 2020).

#### **4.2.7 Brand Image Perception**

The respondents were asked to carry out a general assessment of H&M brand with respect to social media content. Most of them (78 percent) assessed highly (4 or 5), suggesting that social media campaigns used by H&M constructively influence its brand image. Only 10 percent rated it poorly, so there seems to be little brand dissonance or dissatisfaction in the sample.

This finding brings into perspective the belief that properly executed digital branding plays an important role in establishing consumer perception and appreciation of a fashion brand (Dzyabura and Peres, 2021).

#### **4.2.8 Correlation Analysis**

Spearman correlation analysis showed that there is a significant association among all the important variables. In particular, the following were moderately or highly positively correlated: HMSeenFrequency and TrustLevel ( $\rho = 0.551$ ), HMSeenFrequency and OverallBrandPerception ( $\rho = 0.419$ ), TrustLevel and OverallBrandPerception ( $\rho = 0.401$ ), and ContinueShopLikelihood and OverallBrandPerception ( $\rho = 0.684$ )

These findings suggest that consumer trust and brand image enhance when exposed to H&M contents, and this alters shopping behavior. The highest association of ContinueShopLikelihood with Brand Perception gives a hint that the positive perception of H&M online presence is very decisive to the current customer loyalty.

These relationships are also supported by statistically significant p-values ( $p < 0.01$  of each). These p-values determine that the values have a small and unlikely chance of being a product of chance. Altogether, the correlation findings justify the research hypothesis that social media exposure, trust, and brand engagement are linked and supportive of one another (Muniesa and Giménez, 2020).

#### **4.2.9 Regression Analysis**

OverallBrandPerception was the dependent variable in the regression model and the predictors were HMSeenFrequency, ContentQuality and TrustLevel. The model was found to be significant ( $F = 6.73$ ,  $p = 0.001$ ) and  $R^2$  value of 0.305 implies that the three independent variables explain 30.5 percent of the variation in brand perception.

Nevertheless, the individual predictors did not measure up to the 0.05 level of significance, as the results say that HMSeenFrequency ( $p = 0.418$ ), ContentQuality ( $p = 0.153$ ), and TrustLevel ( $p = 0.179$ ). Although all these variables are positively correlated to brand perception, the negative individual significance indicates the multifactorial impact i.e. no one factor can contribute to perception alone but the combination of exposure, content value perceptions and trust (Lemel, 2021).

This can also indicate the possible indirect effect structure, with some variables affecting the perception via mediators, e.g., the trust or the shopping intent. Alternatively, the statistical power might be affected by a small sample size ( $n = 50$ ) making it more difficult to observe individual effects whereas the overall significance is obvious.

The issue of multicollinearity was not found as being of concern ( $VIF < 2.5$ ) and the variables were not seen to have too much overlapping explanatory power.

#### **4.2.10 Summary of Analytical Insights**

The overall analysis has established that social media is central in influencing the brand image of H&M in the UK. The positive perception of a brand along with the tendency to buy it is defined by high visibility, the regular involvement, high perceived quality of the material, and the trust. Even though regression analysis has not provided dominating predictors separately, the statistical significance and explanatory power of the model validate that the overall impact of social media activity is quite large.

The above insights agree with the literature, which highlights the relevance of integration of social media strategies in the modern management of brands. It seems that H&M digital marketing can effectively reach its main audience and involve them in the brand to strengthen its relevance, interest, and customer preference online (Ozuem and Ranfagni, 2021).

### **4.3 Discussion**

This section assesses the quantitative results of the research according to four research questions and accompanying objectives. Every point of discussion incorporates literature, data interpretation, and textual consistency to emphasize the impact of social media on H&M brand image in the UK.

#### **4.3.1 Communicating Brand Identity Through Social Media**

**(Research Question 1: How does H&M communicate its brand identity through social media platforms in the UK?)**

The application of social media made by H&M in the United Kingdom represents a well-designed approach towards the brand name, especially that strives at appealing to the younger population. According to the survey data, the most popular platform with the users was Instagram, the next place is followed by Facebook, Snapchat, and Twitter/X. This observation concurs with the recent findings in the industry that have placed Instagram as a superior fashion branding platform since it offers visual features. The choice to focus on such platforms as Instagram and YouTube where the focus is made on visuals and narrative creates the impression that H&M is interested in depicting oneself as one that is modern, approachable, and fashionable.

An overwhelming majority of respondents (84%) expressed the opinion that they are H&M followers in social media, which implies that the brand does not only have a strong online presence but that it also creates a favorable enough impression to be respected as followers of their own initiative. In addition, more than 80% of the respondents added that the content produced by H&M can identify with their own character and style, which signifies that the brand identity of the company is consistent with the self-image held by the company customers. The brand identity prism developed by Kapferer emphasizes both self-image and reflection as the key process in the brand identity development (Berke et al., 2022). These dimensions seem to be well satisfied by H&M, as it has the tendency to share the content that the consumers can identify with and identify in line with their personal fashion choices.

Additional evidence to successful brand communications are the above average brand communication ratings in the content quality, mostly rated 4 or 5 by the respondents. That implies that H&M has a visual consistence, clarity of promotional materials and brand tone, which is seen as professional and engaging. According to Ianenko, Stepanov and Mironova (2020), the brand equity in the fashion industry is highly determined by aesthetic quality on social media. Therefore, the brand identity of H&M is transmitted via selective, high-quality images, diverse symbolic representations, and the proportions between promotional and lifestyle contents, which have a close connection to the target audience of Great Britain.

#### **4.3.2 Social Media Influence on Loyalty and Buying Behaviour**

**(Research Question 2: In what ways does H&M's social media presence influence consumer loyalty and buying behaviour?)**

The analysis shows that there is a notable association between the social media engagement of H&M and loyalty metrics to consumers as measured by the level of trust, desire to buy its products, and frequent customer patronage. Approximately, the most obvious of these pieces of evidence is that 72 percent of respondents acknowledged that social media affected their choice of buying goods in H&M. In addition, 70 percent of them said they would surely repeat shopping in H&M owing to its social media campaigns. These findings confirm the impact of digital marketing on the process of decision-making, especially at the awareness and evaluation stages (Leung et al., 2022).

The fact that 84 percent of the respondents clicked on H&M site or even on the H&M app through the social media shows that the brand is able to generate measurable traffic and conversions. This is consistent with the evidence provided by Pan et al. (2024) who argue that intriguing social media materials prompt more clicks and direct shopping. The high promotion, influencer campaigns, and product feature used by H&M can be one of the reasons behind such behavior, as indicated in the preference data which represents a high level of interest in discount news and fashion trends.

According to loyalty perspective, the correlation table showed a significant relationship ( $\rho = 0.684$ ,  $p < 0.01$ ) between the variables ContinueShopLikelihood and OverallBrandPerception, there is thus a positive correlation implying that a positive brand image, built through social media, is related to repeat buying behaviour. Regression analysis also demonstrated that all the

variables including trust, content quality, and exposure combine to explain the variance in brand perception by 30.5 percent. This indicates that an individual variable may not be dominant; however, a collective one has a significant influence on the development of loyalty (Farivar and Wang, 2022).

So, branding is not the only purpose of the social media platforms of H&M, it also operates to become a strong determining aspect of promoting loyalty and consumer retention. They are particularly influential among the younger audience of consumers who are most open to the visually attractive and frequently rotated information (Jarrar, Awobamise and Aderibigbe, 2020).

#### **4.3.3 Dominant Themes and Strategies in H&M's Content**

**(Research Question 3: What are the dominant themes and strategies found in H&M's social media content that shape brand image?)**

The survey results revealed some of the thematic aspects that take pre-eminence on the H&M social media content. 83 of these came in the form of discount promotions (34%) and fashion trends (30%). Another point that made it up to the top of appealing qualities (36%) is related to representation and inclusivity an element that H&M remains loyal to as an ethically driven brand. This trend of strategic thinking is consistent with what we now expect in consumer awareness in the contemporary retail scenario: users find value in the messages that brands present, and are also conscious of social responsibility (Wong, 2023).

Interestingly, the behind-the-scenes and sustainability campaigns did not receive as much interaction, despite the fact that they are becoming an important priority issue of fashion brands across the globe. This can be an indication that H&M does contain such themes in its content strategy, but it might not be so prominently included in the content, and could not be so appealingly presented, as other kinds of content. Alternatively, impressionable users might want to be able to utilize what they read on the spot, like promotions and fashion styling ideas, rather than brand storytelling or corporate social responsibility (CSR) messages (Bakator et al., 2020).

The excellent grades in regard to the content quality (where 74 percent scored it on 4 or 5 points) prove that H&M is doing a good job in implementation of its content strategy in both the aspects of design and visual communication. Also, 68% of the respondents were of the opinion that H&M makes effective use of influencers, a indicator of effective incorporation of use of

influencer marketing in its strategies. The relationship with the influencer provides an image of authenticity and relevance, particularly to the younger audiences, and is one of the most surefire ways to ensure brand reach and brand credibility (Santos, Coelho and Rita, 2021).

Moreover, this insight is also validated by the regression model, which demonstrates that both factors, both of the content quality and HMSeenFrequency will positively influence brand perception, although the significance of each of them was not high because of the sample size used. Together, however, these factors have a significant impact and, therefore, it can be confirmed that thematic consistency and strategic promotion of prices, diversification-related messaging, influencer collaborations contribute to the digital brand image of H&M in a positive way (Duffett, 2020).

#### **4.3.4 Consumer Perception and Engagement**

**(Research Question 4: How do UK consumers perceive and respond to H&M's social media campaigns in terms of trust and engagement?)**

The findings indicate that the UK buyers hold a favorable attitude towards the H&M brand-image as portrayed by its social media initiatives. When they were asked to enter a general opinion about their perception about the brand on the basis of social media, 78 percent of them gave it a positive rating (between 4 or 5). This indicates a high concordance between the branding work in an H&M chain and the expectations of its customers. This perception plays an essential role in the fashion sector, where consumers are greatly influenced in their purchase decisions by emotional involvement and the brand image (Zhou, Liu and Luo, 2022).

One of the main themes that came out was trust, where more than 80 percent gave a high level of trust in H&M (going by its online presence). Spearman rho was revealing a significant relationship between TrustLevel and Brand Perception ( $\rho = 0.401$ ,  $p < 0.01$ ) and with ContinueShopLikelihood ( $\rho = 0.382$ ,  $p < 0.01$ ). This sustains that consumer loyalty is one of the drivers of trust that has been created by constant quality publications and clarity in communication (Paul and Barari, 2022).

In addition, 66 percent of replies regarding posting H&M had good interactions (likes, comments, shares), which means that the posts are not only visible, they are also responded to. This form of reach is a good pointer to the effectiveness of the campaign. The correlation

between HMSeenFrequency and TrustLevel is also great ( $p = 0.551$ ,  $p < 0.01$ ), which confirms the assumption of creating a sense of familiarity and trust through repeated and meaningful exposure, which can be explained by the mere-exposure effect of consumer psychology.

Although the variables are not significant on their own, they have significant explanatory power when combined (exposure, trust and content quality). Their aggregate effect shows us that brand perception is a whole product, and is formed by a multi-faceted user experience (Jarrar, Awobamise and Aderibigbe, 2020).

Finally, H&M has achieved success in its inclusion, visual image, and promotion message. Findings in the engagement indicate that the target audience of H&M is not only watching and believing the content, but, is taking action; clicking onto sites, buying, and referring the brand to others.

#### **4.3.5 Conclusion of Discussion**

Generally, the results provide ample evidence to the idea that H&M social media effort in the UK is effective in developing a robust, credible, and interesting brand image. The focus on the Instagram, the focus of the content on the discounts and trendy, as well as the quality of the content will help in the creation of positive perceptions about consumers. Moreover, social media plays a central role in stimulating trust, repeat purchase attitude, and recommendation interest.

All the four research questions are answered with significant empirical evidence that provides a broad conception on how the social media presence of H&M determines brand identity and customer associations. These implications are that strategic and multi-dimensional social media consumption is paramount among fashion companies that are interested in succeeding in competitive, or, rather, digital landscapes.

## **Chapter 5: Conclusion and Recommendations**

### **5.1 Conclusion**

This research examined the influence of social media in the development of H&M brand image in the UK covering more directly consumer engagement, trust, and content perception, and purchase behavior. The study solicited the views of 50 respondents via a structured questionnaire and quantitative data analysis using the SPSS tool to assess how H&M builds its brand identity and appeals to its audiences online.

The results indicated a consistent strategic success of H&M social media. Instagram became the leading platform and the majority of the respondents said that they have been exposed to H&M frequently. There were high rates of engagement, trust, and brand perception rates. Social media did not only enhance the brand visibility, but also affected the buying process and brand loyalty. Correlation between content exposure, trust and likelihood to shop were found statistically significant, yet regression predictors were not found to be significant individually, indicating a multifactorial effect on brand perception.

Overall, the digital retail strategy of H&M in the UK seems to be more than appropriately aligned with consumer habits in the country, at least among younger customers who focus more on inclusiveness, aesthetics, and advertising aspects. Social media is also a key part of the brand communication plan, and it determines the brand perception and its communication with target market.

### **5.2 Summary of Key Findings**

The key outcomes of the study can be outlined as follows:

**Demographics and Platform Use:** H&M social media target market is mainly ages between 18 to 34 years which comprised of 76 percent of the respondents. The sample reflected various gender representation as females and non-binary people constituted a considerable percentage. The platform with the most utilization (36%) was Instagram, and this is confirmation that H&M tried to focus on visual and trend-centered channels. These demographics are of great importance in content creation and campaign strategy adjusting (Kalsi, 2022).



**Brand Visibility and Follower Engagement:** 84 percent of respondents also follow H&M on social media, and most of them also saw brand content frequently. Moreover, 84 percent had access the website/app of H&M via social media, which proves the effectiveness of its call-to-action. This indicates that the brand has great visibility; its clients are active and receptive.

**Content Preferences and Quality:** The preference of consumers was greatly inclined to discount announcement and fashion trend promotional content. Inclusivity was also highly appreciated, and the content like sustainability campaigns or backstage footage attracted less attention (Rehman and Al-Ghazali, 2022). The majority (74%) assessed content quality as high, and most said H&M social media represented their personal style, which confirms that the brand shares consumer values.

**Consumer Trust and Brand Perception:** Social media presence in H&M brand was rated highly by 82 percent of the respondents; maintain the trust in brand. Brand perception and intent to shop at H&M again were both highly correlated with trust. The overall perception was also very favourable, with 78 percent of the respondents giving the brand a 4 or 5 (five-point scale).

**Influence on Purchasing and Loyalty:** 72 percent have admitted they were impacted by social media to make purchase decisions. 70 percent would feel most likely to carry on shopping at H&M due to social media campaigns. These insights show the impact of social media on the overall consumer journey i.e. awareness to advocacy (Chowdhury et al., 2024).

**Correlation and Regression Insights:** Statistical Correlations indicated that exposure and trust were relationally powerful, and brand perception. Although the regression model identified the overall model as significant ( $p = 0.001$ ) and capable of explaining 30.5 percent of the variation in the perception of the brands, no independent variable dominated. This implies that brand perception is not predetermined by an important influencer but by a combination of some factors (Chowdhury et al., 2024).

### **5.3 Practical Implications**

The study gives some practical recommendations that can guide H&M and other fashion companies in improving their approaches to social media. Emphasize Instagram and Mobile Platforms. As it was the most popular and efficient platform among respondents, H&M should not discard investing in Instagram-based campaigns. The Stories, Reels, and shoppable posts

feature give direct routes to the brands discovery to purchase. Responsive call-to-actions and mobile-optimised content will only enhance users engagement as well as conversions (Nguyen and Mogaji, 2022).

**Focus on Promotional and Trend-Based Content.** Announcement of discounts and fashion trends were considered to be the most compelling content. This implies that consumers are more receptive towards instant value and style innovation. H&M ought to consistently provide a flow of new promotion but combine it with seasonal and new product appearances, which can be done by visualizing highly-facing visuals and short videos (Naeem and Ozuem, 2021).

**Strengthen Influencer Collaborations.** 68 percent of participants ranked the influencer use of H&M as effective. Using the established effectiveness of influencer marketing in establishing trustworthiness and believability, the brand ought to further diversify working with influencers, especially, micro-influencers with fan bases in fashion, sustainability, or inclusivity (Naeem and Ozuem, 2021). Such collaborations are applicable in highlighting less involved content themes such as sustainability in a more relational context.

**Leverage Inclusivity and Representation.** Inclusivity and representation were included on the list of the most attractive content components. H&M must stay and increase actions to present diversity based on gender, race, body type, and style. This does not only concur with the social values but builds trust and loyalty in a broad group of spectators.

**Improve Engagement with Ethical and Sustainability Content.** Although sustainable fashion is becoming a global trend, the sustainability campaigns at H&M had comparatively low involvement in this survey. The brand might be required to repackage these topics in more identifiable, clear, and narrative forms. The gap between corporate sustainability and consumer interest may be filled by using influencers or customers to prove the real-life impact of sustainability (Nguyen and Mogaji, 2022).

#### **5.4 Limitations of the Research**

In spite of the contribution, the study has limitations. The sample size of 50 is a constraint to the generalizability of the findings. The sample was too small and varied, which could have contributed to the stronger statistical power, specifically the regression analysis (Adu and D. Anthony Miles, 2023).

Survey responses used as self-reported responses have the potential of inserting some kind of bias, whether in the form of social desirability, or incorrect remembrance. Although action was undertaken to anonymize responses and to format Likert scales in a structured fashion, the dangers of subjective interpretation exist.

Although Instagram turned out to be the leading social media, the results might not scale to the other social networks such as TikTok or LinkedIn, which have been developing fast and having new impacts on fashion branding in interesting manners.

The study utilised a quantitative design which restricted the investigation of the more qualitative consumer understanding. The addition of interviews, or focus groups may help expand the knowledge of emotional and psychological motivators of engaging (Bell, Harley and Bryman, 2022).

### **5.5 Recommendations for Future Research**

According to the limitations and findings, the following must be considered in the future studies. Future studies should consider a higher sample using stratification by age, gender, and geographic location to have greater representativeness and statistical significance in the inferential analysis (Bashar et al., 2024).

A longitudinal study should aid in the monitoring of the alterations in the consumer consideration and involvement over time, particularly in reaction to emerging social media attempts or financial markets (Rust, 2020). Qualitative approaches such as interviews or the thematic analysis of comments posted by users in H&M posts would provide deeper insight into consumer feelings, expectations or experiences (Appel et al., 2020)

The performance of H&M on social media compared to that of its rivals (e.g., Zara, Uniqlo, ASOS) may place its advantages and disadvantages in perspective and determine best practices in the field. A future research job might examine and test the results of selected influences campaign using experimental or assess studies, and measure their influence of quantitative indicators, such as curiosity rate, conversion, and opinion evaluation (Maitri et al., 2023).

### **5.6 Final Thoughts**

Social media is not merely a promotion instrument but an active domain through which consumer perception and brand identity as well as loyalty to the brand are conceived within a

competitive and digitally powered fashion industry. This study has revealed that H&M strategic deployment of social media in UK appeals to consumers and has led to trust, engagement, and purchase intention. Due to the ever-changing nature of social media, H&M will need to change its strategies to stay relevant and have a positive reputation, combining innovation with unification, personalization with inclusivity.

Coming to terms with what makes content resonate and what inspires trust, brands such as H&M may evolve the emerging trend of remaining visible to establishing a permanent value and loyalty. The present study provides a stepping stone towards going that direction and continues to invite studies exploring the relationship between social media and consumer-brand relationships.

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## **Appendices**

### **Appendix A: Survey Questionnaire**

Q1 - What is your age group?

- Under 18
- 18–24
- 25–34
- 35–44
- 45+

Q2 - What is your gender?

- Male
- Female
- Non-binary
- Prefer not to say

Q3 - Do you live in the UK?

- Yes
- No

Q4 - Which of the following social media platforms do you use regularly?

- Instagram
- Facebook
- TikTok
- Twitter/X
- YouTube
- Snapchat
- Pinterest

Q5 - How often do you come across H&M content on social media? (Never -1, 5- Very frequently)

- 1
- 2
- 3
- 4
- 5

Q6 - On which platforms have you seen H&M advertisements or brand content?

- Instagram
- Facebook
- TikTok
- Twitter/X
- YouTube

Q7 - Have you ever followed H&M on social media?

- Yes
- No

Q8 - What type of H&M content do you engage with the most?

- Fashion trends
- Influencer collaborations
- Discount announcements
- Behind-the-scenes content
- Sustainability campaigns

Q9 - How would you rate the quality of H&M's social media content? (1 - Poor , Excellent - 5)

- 1
- 2
- 3
- 4
- 5

Q10 - How often do you interact with H&M posts (like, comment, share)? (1 - Never, 5 - Always)

- 1
- 2
- 3
- 4
- 5

Q11 - Do you feel H&M's social media reflects your style or personality?

- Yes
- No

Q12 - How much do you trust the H&M brand based on their social media presence? (1 - Not at all, 5 - completely)

- 1
- 2
- 3
- 4
- 5

Q13 - Has social media influenced your decision to purchase from H&M?

- Yes
- No
- Not sure

Q14 - How likely are you to recommend H&M to a friend based on what you've seen on social media?

- 1
- 2
- 3

- 4
- 5

Q15 - Do you believe H&M uses influencers effectively to promote their brand?

- Yes
- No
- Sometimes

Q16 - What aspects of H&M's social media do you find most appealing?

- Visual quality
- Product variety
- Representation & inclusivity
- Promotions and discounts
- Sustainable fashion focus

Q17 - How frequently do you purchase from H&M?

- Once a week or more
- Once a month
- Every few months
- Rarely
- Never

Q18 - Have you ever visited H&M's website or app directly from a social media link?

- Yes
- No

Q19 - How likely are you to continue shopping at H&M because of their social media campaigns? (1 - Very unlikely, 5 - Very likely)

- 1
- 2
- 3



- 4
- 5

Q20 - How would you rate your overall perception of H&M's brand image based on their social media content?

- 1
- 2
- 3
- 4
- 5

## Appendix B: Ethical Form

**Note:** *All researchers* must complete this brief checklist to identify any ethical issues associated with their research. Before completing, please refer to the *Ravensbourne Research Ethics Code of Practice*, which can be found [here](#). Project Supervisors can advise on appropriate judgment in this review. **Sections 1-5 must be completed by the researcher and Section 6 by the Project Supervisor prior to the commencement of any research.** Approved ethics checklists may be stored for audit purposes. Students should also retain a copy for inclusion in their dissertation, which will be checked to ensure that it complies with any ethical constraints identified on the ethics checklist.

1. RESEARCHER DETAILS	
Name	ZAIN AMJID
Email	98100724@rave.ac.uk
Course and Level	MBA LEVEL ;7

2. PROJECT DETAILS	
Project Title	The Role of social media in H&M's Brand Image in UK
Project Summary  <i>Please include detail on methodology, sample, outcomes, any</i>	This study aims to investigate how social media shapes the way people view H&M in the UK and changes their views on whether to buy the brand. The research objectives are to investigate how H&M promotion of its brand is presented to customers in the UK on social platforms; to assess whether H&M's involvement on social media seems to have an impact on customer loyalty and frequency of sales; to examine the themes and practical approaches H&M applies on social media to build its brand; to examine how customers perceive H&M's social media content and the effects these have on their trust and involvement with the brand.

<i>risk issues etc</i>	The research is quantitative in nature and will utilise online structured questionnaires to be distributed through social media, targeting 30-50 customers of H&M. The sample is thus, purposively selected to achieve the research objectives.
<b>Proposed Start &amp; End Dates</b>	Start Date: May 2025 End Date: August 2025
<b>Project Supervisor</b>	

### 3. ETHICS REVIEW CHECKLIST

	Does the research involve or include: - Those involving vulnerable groups OR - Those who lack capacity (Mental Health Act 2005)	<input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No
	Will the research include topics which maybe objectively considered as 'sensitive'? (eg. of a sexual nature, illegal or political behaviour, research into ethics, race, abuse or violence.)	<input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No
	Does the research include the use of administrative or secure data?	<input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No
	Does the research involve groups where the permission of a gatekeeper is required?	<input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No
	Will there be research data collected through covert means or that is carried out without participants full and informed consent?	<input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No
	Will the research require access to records of personal or sensitive confidential information?	<input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No
	Will any activities within the scope of research undertaken cause any person psychological stress, anxiety or humiliation?	<input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No
	Does the research involve intrusive interventions or data collection?	<input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No

	As the researcher may your safety be called into question at any point?	<input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No
	Will any general members of the public be used in a research capacity?	<input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No
	Will any of the research be undertaken outside the United Kingdom?	<input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No
	Will research be collected from any respondents via the internet?	<input checked="" type="checkbox"/> Yes	<input type="checkbox"/> No
	Do the research methods involve visual / vocal means?	<input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No
	Does the research project involve the sharing of confidential information beyond that which was already given?	<input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No
	Will financial incentives be offered?	<input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No
	Is approval from an external Research Ethics Committee (e.g. Local Research Ethics Committee (REC), NHS REC) required/sought?	<input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No

Please give a summary of any ethical issues identified by answering 'yes' to any of the above and the proposed action to address the issues. For example, particular confidentiality processes, additional information or permission forms which will be required, additional safety instructions to protect research project participants or researchers etc.

Note: If you have multiple issues please number ethical issues and actions in the same manner.

Ethical Issue:	Action:
<b>Ethical Issue 1:</b> Use of publicly available internet data (e.g., social media content)	<b>Action 1:</b> Ensure all data used is from public sources. No private accounts, messages, or identifiable personal data will be accessed or reported. All

**Ethical Issue 2:** Thematic analysis of potentially user-generated content

sources will be properly cited.

**Action 2:** Only content already publicly accessible will be analyzed. No engagement with or identification of individual users will occur. No personal data will be stored or published.

#### 4. RESEARCHERS STATEMENT

I confirm that I have read and understood the Ravensbourne Research Ethics Code of Practice. I also confirm that the preparation for my project has included assessing any health and safety and confidentiality implications for project participants or researchers, that any data collected and stored will comply with the Data Protection Act and with requirements to protect participants and/or other confidential sources of data. The methods used have been discussed with either the Project Supervisor or the Academic Development Manager: Research. By submitting this form I am confirming the information is accurate to my knowledge.

Signed:

Zain Amjid

Date:

10/06/2025

#### 5. AFFIRMATION BY PROJECT SUPERVISOR

*Where there is a potential conflict of interest seek advice from the Academic Development Manager: Research*

**I believe the appropriate action is:**

The research project proceeds in its present form

☒ **Yes**

☐ **No**

The research project proposal needs further assessment under Ravensbourne's Ethics procedure

☐ **Yes**

☒ **No**

The research project needs to be returned to the applicant for

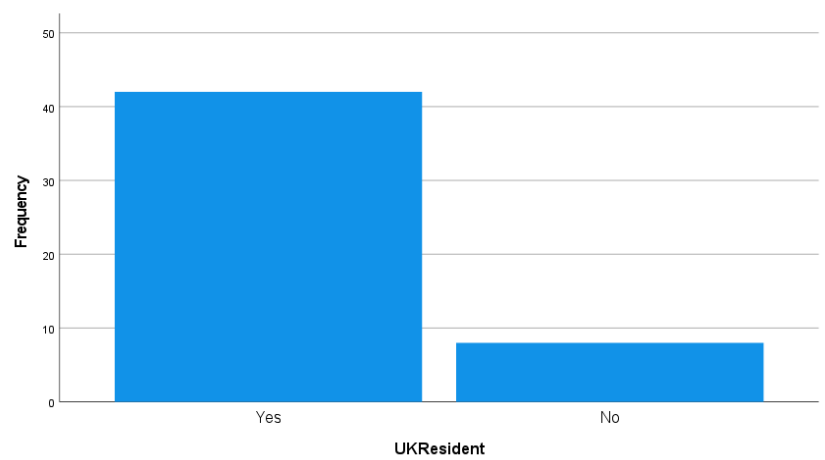
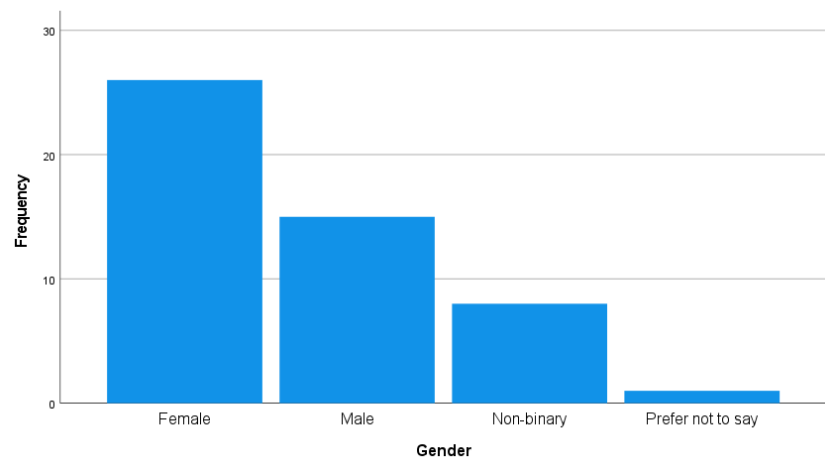
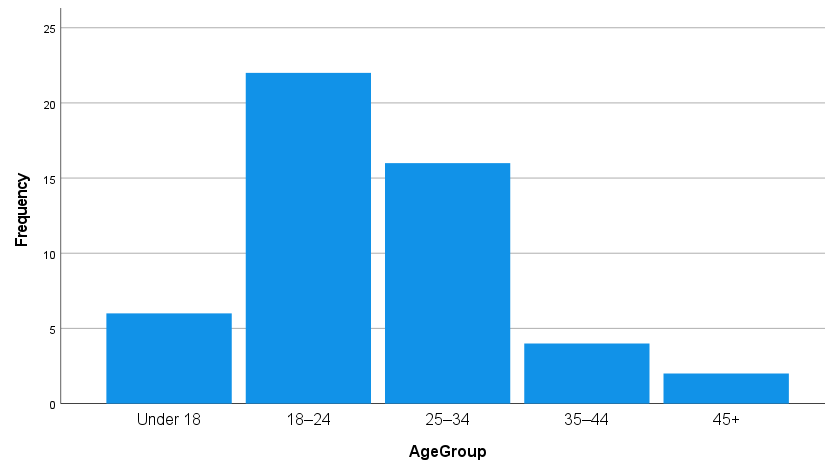
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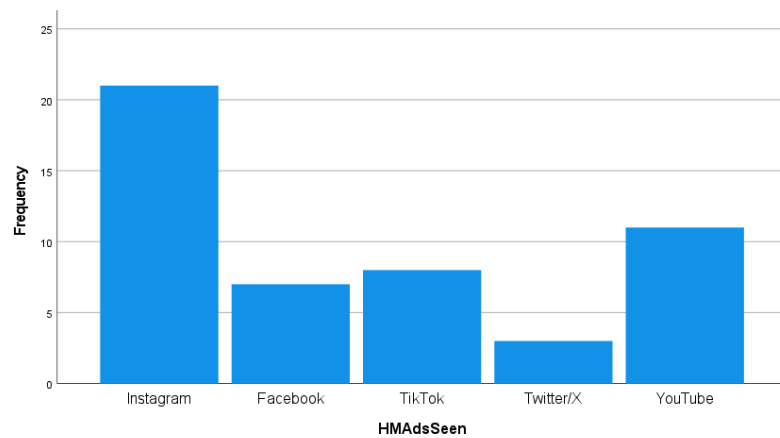
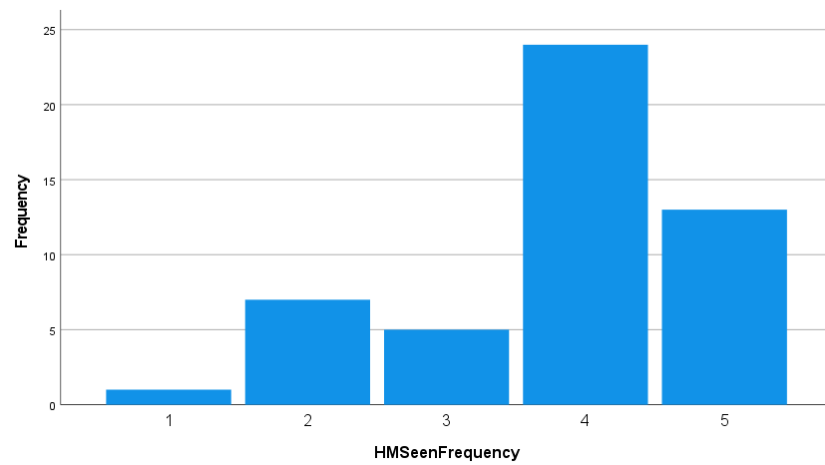
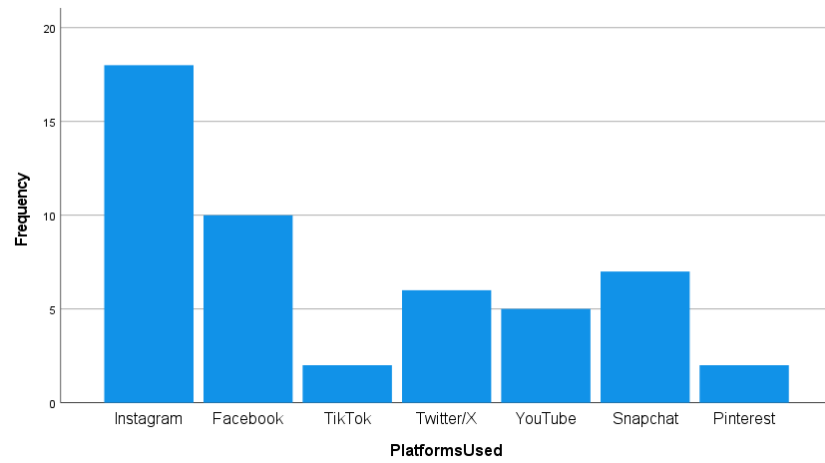
☒ **No**

modification prior to further action			
<b>Reviewer Signature</b>	<b>Dr Obby Phiri</b>	<b>Date</b>	<b>10/06/2025</b>

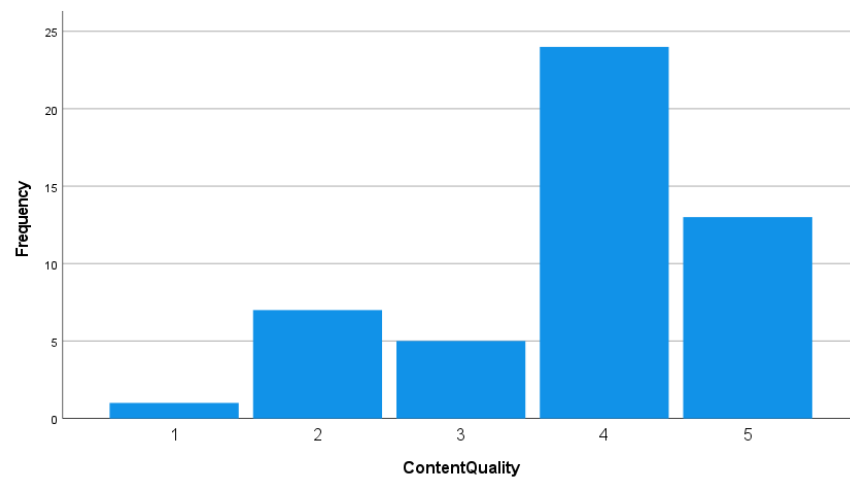
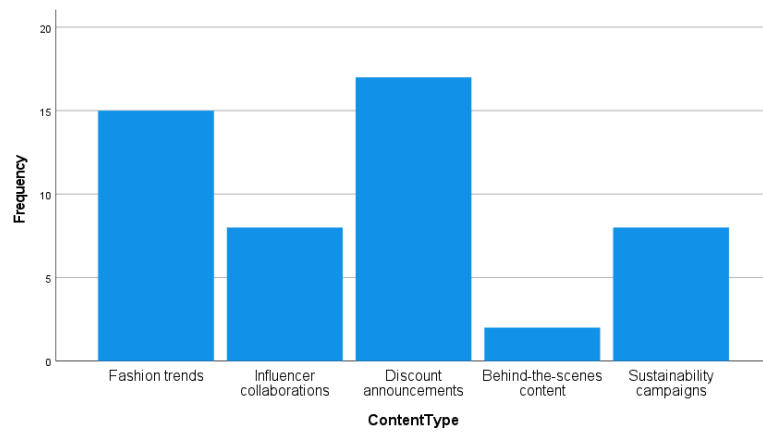
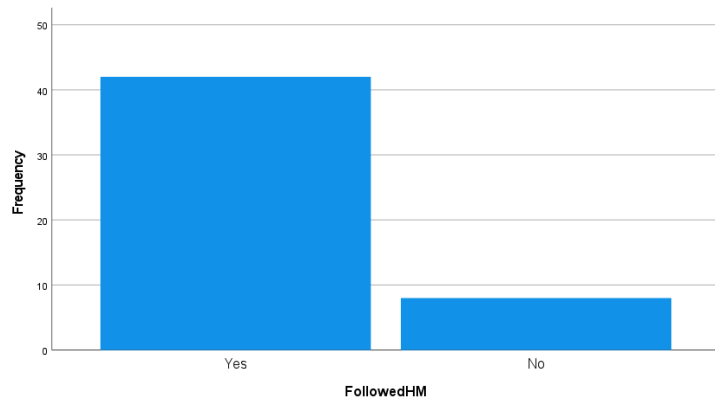
**Additional comments:** No significant ethical issues are expected to arise.

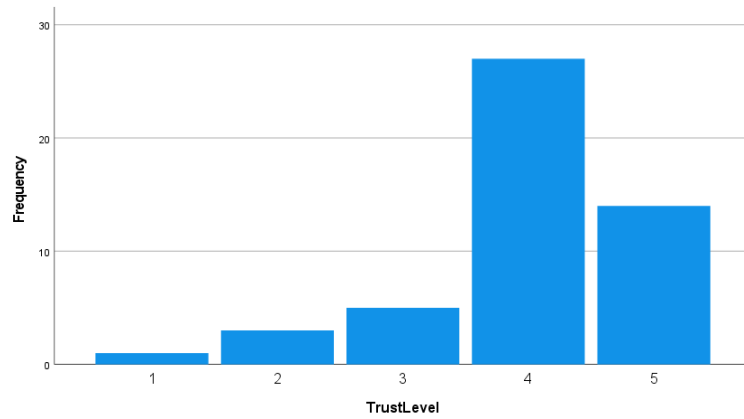
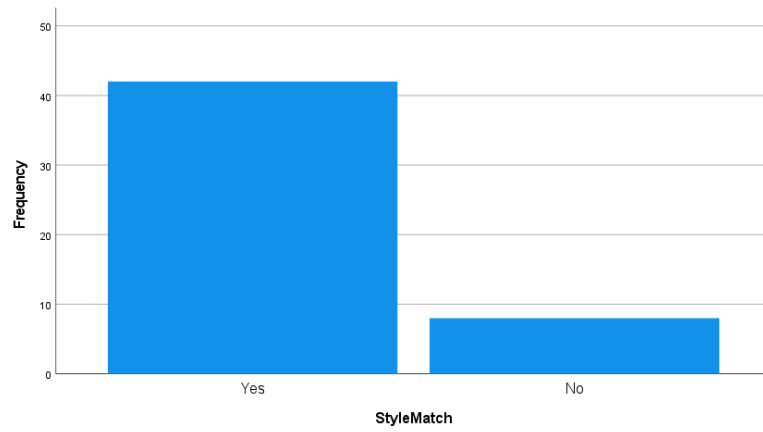
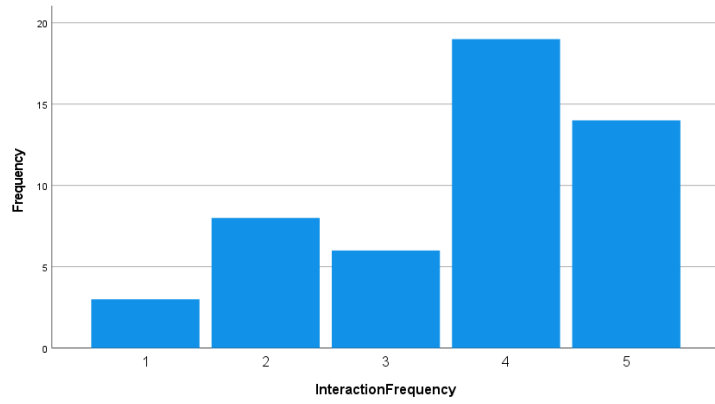
## Appendix C: Figures and Output

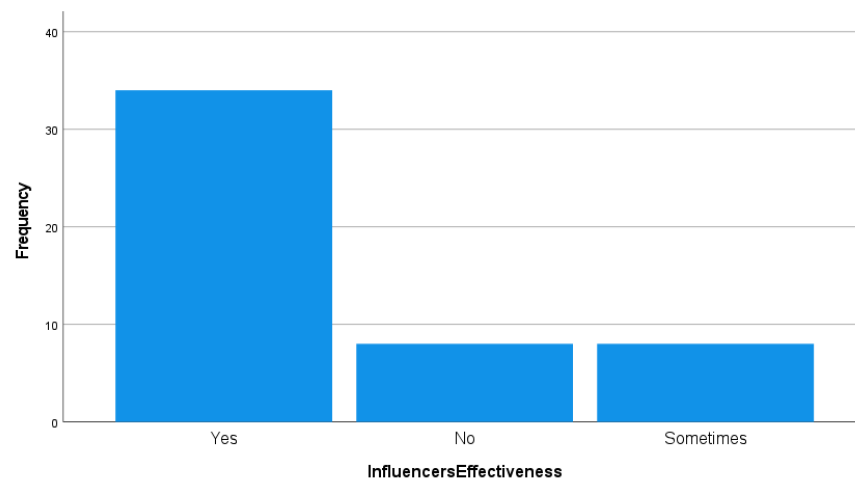
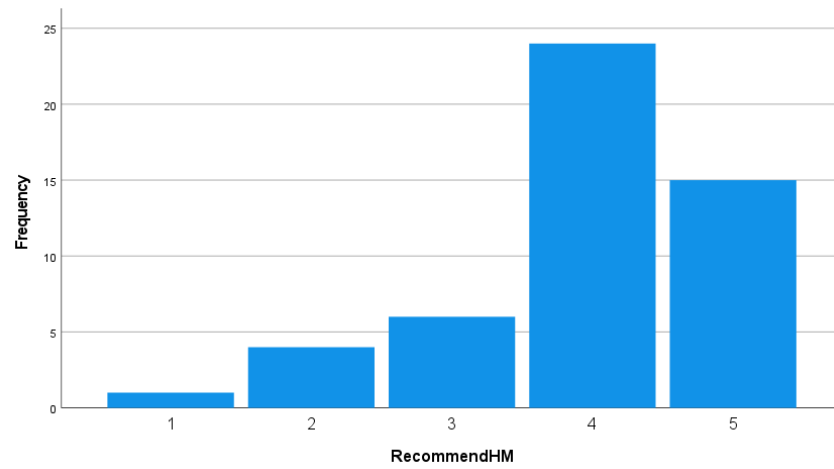
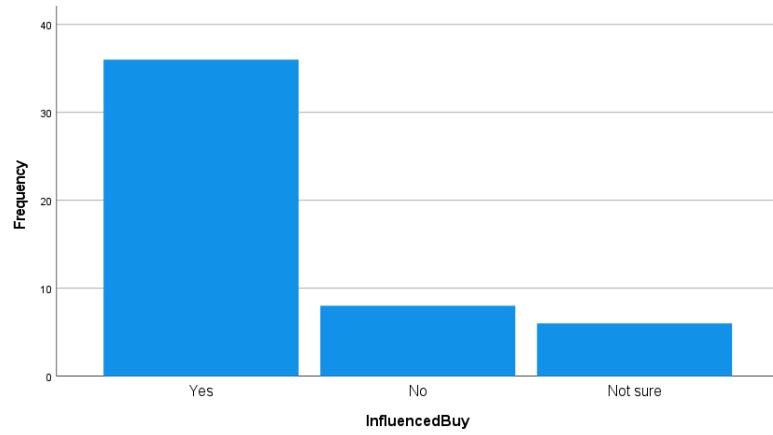


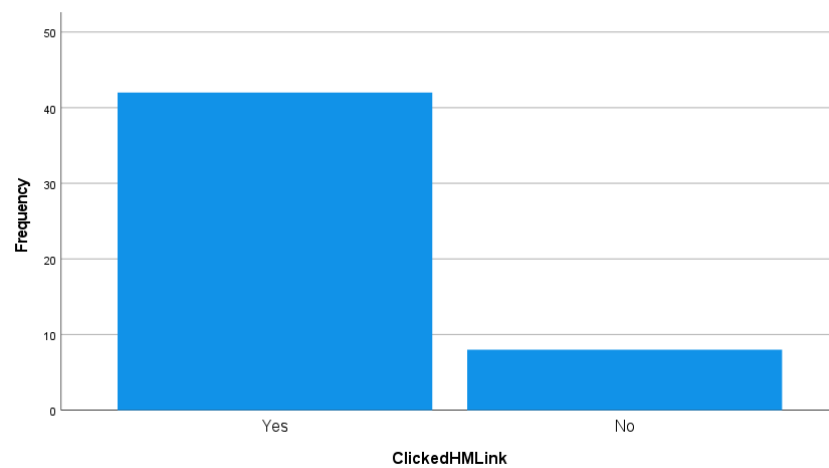
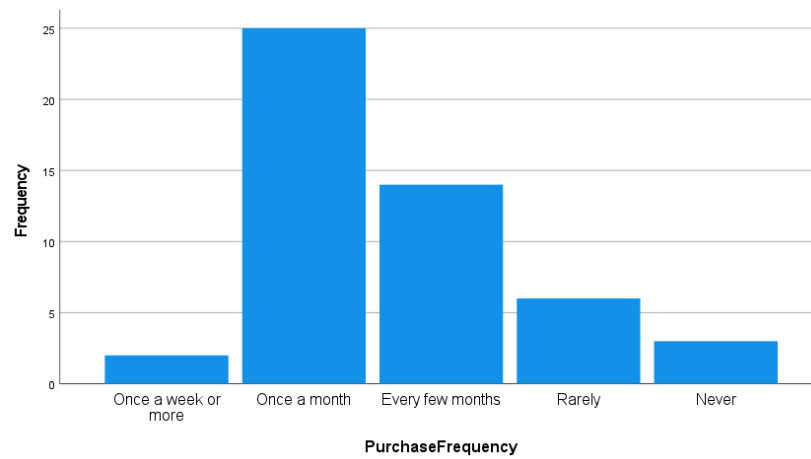
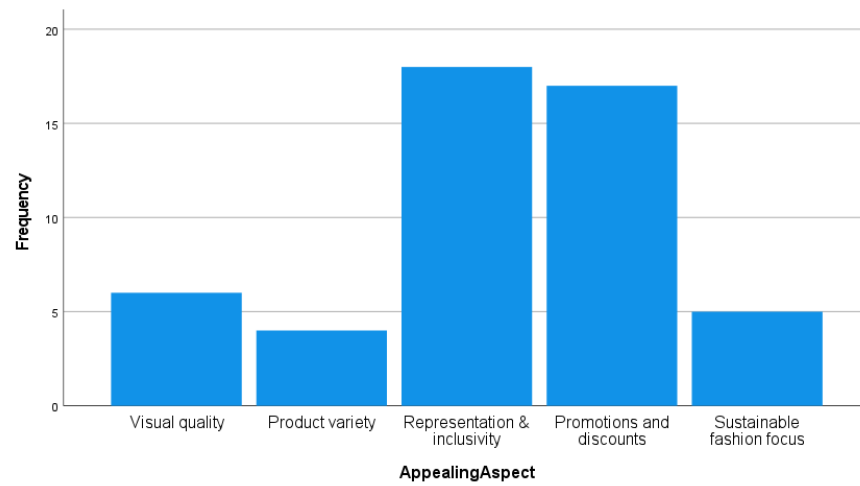


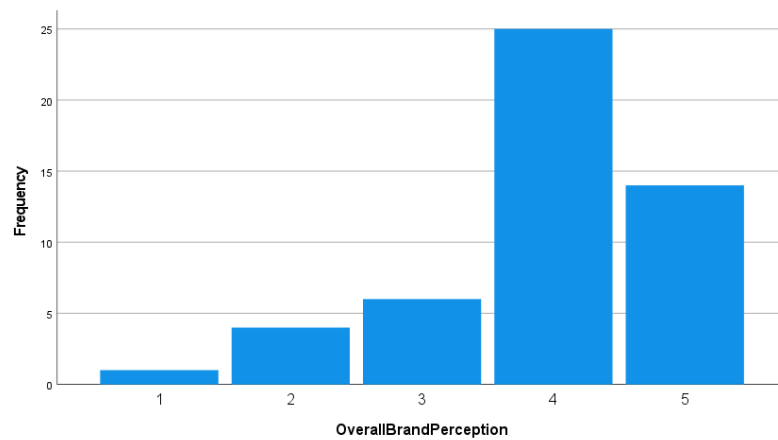
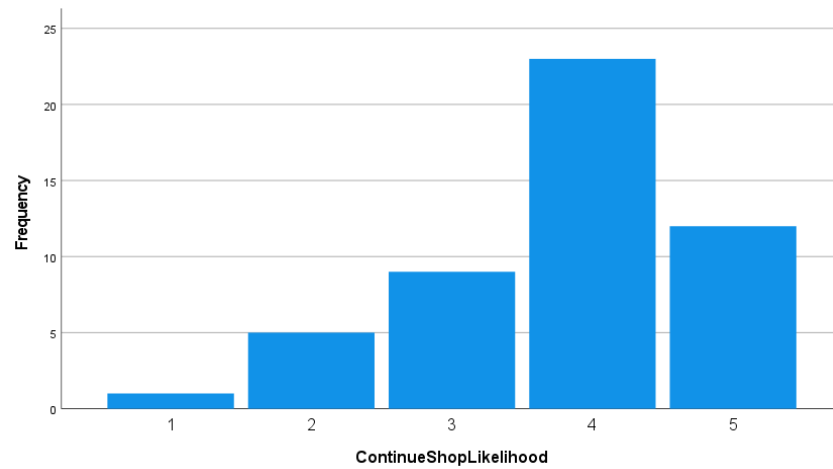












#### Nonparametric Correlations

##### Correlations

			HMSeenFrequency	TrustLevel	ContinueShopLikelihood	OverallBrandPerception
Spearman's rho	HMSeenFrequency	Correlation Coefficient	1.000	.551**	.389**	.419**
		Sig. (2-tailed)		<.001	.005	.002
		N	50	50	50	50
	TrustLevel	Correlation Coefficient	.551**	1.000	.382**	.401**
		Sig. (2-tailed)	<.001		.006	.004
		N	50	50	50	50
	ContinueShopLikelihood	Correlation Coefficient	.389**	.382**	1.000	.684**
		Sig. (2-tailed)	.005	.006		<.001
		N	50	50	50	50
	OverallBrandPerception	Correlation Coefficient	.419**	.401**	.684**	1.000
		Sig. (2-tailed)	.002	.004	<.001	
		N	50	50	50	50

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

### Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.552 <sup>a</sup>	.305	.260	.823

a. Predictors: (Constant), TrustLevel, ContentQuality, HMSeenFrequency

### ANOVA<sup>a</sup>

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	13.672	3	4.557	6.730	<.001 <sup>b</sup>
	Residual	31.148	46	.677		
	Total	44.820	49			

a. Dependent Variable: OverallBrandPerception

b. Predictors: (Constant), TrustLevel, ContentQuality, HMSeenFrequency

### Coefficients<sup>a</sup>

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.	95.0% Confidence Interval for B		Collinearity Statistics	
		B	Std. Error	Beta			Lower Bound	Upper Bound	Tolerance	VIF
1	(Constant)	1.552	.565		2.747	.009	.415	2.689		
	HMSeenFrequency	.144	.176	.157	.817	.418	-.211	.499	.407	2.455
	ContentQuality	.247	.170	.270	1.453	.153	-.095	.590	.437	2.286
	TrustLevel	.223	.164	.211	1.363	.179	-.106	.552	.632	1.582

a. Dependent Variable: OverallBrandPerception

### Collinearity Diagnostics<sup>a</sup>

Model	Dimension	Eigenvalue	Condition Index	Variance Proportions			
				(Constant)	HMSeenFrequency	ContentQuality	TrustLevel
1	1	3.918	1.000	.00	.00	.00	.00
	2	.042	9.684	.51	.14	.17	.04
	3	.022	13.234	.44	.00	.18	.84
	4	.017	15.005	.05	.85	.65	.12

a. Dependent Variable: OverallBrandPerception