

## **Antecedents and Consequences of Customer Inspiration: An Empirical Study in the Context of Electronic Devices**

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### **Resumo**

In the current globalized and technology-based era, companies are developing various strategies to gain new customers and lead the market. The positioning and empowerment of brands is one of these strategies. This option aims to inspire consumers by identifying themselves with a brand. Our study proposes a theoretical model to understand and assess the electronic devices brands as inspirational sources. We focused on leader brands in the global electronics market such as Apple, Samsung and Huawei. Constructs of Psychology and Marketing literature were used to empirically validate the nomological network of inspiration. Finally, theoretical and practical implications are discussed.



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### **Abstract**

In the current globalized and technology-based era, companies are developing various strategies to gain new customers and lead the market. The positioning and empowerment of brands is one of these strategies. This option aims to inspire consumers by identifying themselves with a brand. Our study proposes a theoretical model to understand and assess the electronic devices brands as inspirational sources. We focused on leader brands in the global electronics market such as Apple, Samsung and Huawei. Constructs of Psychology and Marketing literature were used to empirically validate the nomological network of inspiration. Finally, theoretical and practical implications are discussed.

**Keywords:** customer inspiration, brand, electronic device, motivation

### **1. Introduction**

We are living in an era where consumers are exposed to a large variety of brands, some of them having a strong psychological impact on consumers (Fitzsimons, Chartrand, & Fitzsimons, 2008; Park, Eisingerich, & Park, 2013). Indeed, Social Psychology literature suggests that successful role models may inspire goal-oriented behaviors, demonstrating that goal setting may come from aspirational aims (Lockwood & Kunda, 1997). Likewise, brands symbolizing success may represent the desire of personal qualities such as sophistication and power. Hence, successful brands may trigger goal-oriented behaviors due to their aspirational nature (Fitzsimons et al, 2008; Gollwitzer & Moskowitz, 1996).

The electronics market is part of this phenomenon. Although there is a fierce competition among providers, some brands are leading consumer preference in the global market (Interbrand, 2018). Apple, for example, has developed a solid relationship with its customers through its slogan ‘think different’, which aims to highlight characteristics linked to creativity and brand innovation. Through this slogan, Apple delivers an inspirational message to its customers, building an identity that awakes customers’ desire and curiosity.

On one hand, creativity, as a brand-associated characteristic, has been recognized to be a central part of content generation due to its strong relationship to consumption behavior (Böttger, Rudolph, Evanschitzky, & Pfrang, 2017; Fitzsimons et al, 2008). Inspiration, on the other hand, may also play an important role in content generation, suggesting that consumers may be able to be inspired in the context of consumption (Park et al, 2013).

Inspiration, applied to the marketing domain, is defined as a temporary motivational state that facilitates the transition between the reception of a marketing-induced idea and the pursuit of a consumption-related goal (Böttger et al, 2017). This process involves the reception of the induced idea, which aims to trigger a motivational state that leads consumption behavior when it is connected with individual interests. Thrash and Elliot (2003) initially studied inspiration from a psychological perspective, developing the construct’s first scale. The authors conceptualized inspiration based on three common characteristics: evocation, transcendence and motivation.

Based on the work of Thrash and Elliot (2003), Böttger et al (2017) postulated that customer inspiration is made up of two components. The first component refers to the state of activation (inspired by) and the second covers the state of intention (inspired by). The state of activation is related to the reception of a new idea induced by marketing offers (evocation), and the change in the customer’s awareness towards new possibilities (transcendence), stimulating the imagination (motivation). In contrast, the second component is related to the intrinsic

pursuit of a consumption goal, that is, is the stage where consumers present the need to update this new idea (buy and use a product) (Thrash, Moldovan, Oleynick, & Maruskin, 2014). Böttger et al (2017) developed and validated a scale for customer inspiration based on the relationship between these two stages.

Furthermore, Böttger et al (2017) proposed a theoretical model which would contribute to identify new ideas of consumption and experiences, creating value for companies and consumers. This model suggests that customer inspiration is evoked by external sources of inspiration (e.g., advertisements, new range of products, personalized messages) in interaction with the individual characteristics of the consumer. In the context of a global brand market, where brands become inspiration sources, we propose a nomological network for inspiration using brand-related constructs. In the case of the antecedents, we contemplate customer characteristics such as brand experience (Brakus, Schmitt, & Zarantonello, 2009) and openness to experience (Goldberg, 1999). On the other hand, as consequences of inspiration we consider: brand satisfaction (Mano & Oliver, 1993), brand commitment (Sprott, Czellar, & Spangenberg, 2009), brand affection (Chaudhuri & Holbrook, 2001) and word-of-mouth intention (Jung & Seock, 2017; Maxham, 2001). Accordingly, the objective of our research is to assess this theoretical model of customer inspiration, using electronic devices brands (e.g., Apple, Samsung and Huawei) as inspirational sources.

## **2. Theoretical framework**

### **2.1. Inspiration**

Motivation refers to a psychological force that directs individual actions toward a specific goal (Lewin, 1935). Previous research on motivation has examined how goal types influence motivation and action (Dweck & Molden, 2005), or discuss the motivational consequences of individual expectations about goals (Bandura, 1991). A widely used lens to assess this construct is the Self-Determination Theory (SDT) which assesses motivation at a macro level, integrating topics such as personality development, self-regulation, personal goals and aspirations (Ryan & Deci, 2000).

The SDT postulates that motivation is influenced by individuals' culture and social environment (Ryan & Deci, 2000). In addition, this theory proposes that goal-oriented behaviors may be classified into externally determined or self-determined (extrinsic and intrinsic motivation) (Ryan & Deci, 2008). On one hand, extrinsic motivation refers to the desire to achieve an outcome external to the activity, which may vary according to how internalized the motive is (Eccles & Wigfield, 2002). In contrast, intrinsically motivated behavior is triggered by the inherent satisfaction of the activity itself. Although the SDT model grants a broad understanding of motivation, it might be very general to be adapted to specific domains like marketing (Bhansing, Hitters, & Wijngaarden, 2017). Hence, motivation literature has suggested to focus on more specific motivational mechanisms such as inspiration.

Thrash and Elliot (2003) define inspiration as a specific type of intrinsic motivation that is driven by an external stimulus and leads to the realization of new ideas. These authors proposed a conceptualization of this variable made up of three components: evocation, transcendence and motivation. Evocation refers to the fact that inspiration is spontaneously awakened by an external element and is not triggered by an intrinsic impulse such as willingness (Thrash & Elliot, 2003). Transcendence manifests a feeling of positivity, clarity and self-improvement, because inspiration guides to something better (Thrash & Elliot, 2003). Finally, inspiration is a type of motivation that leads individuals to try to update an existing idea (Thrash & Elliot, 2003).

In addition, Thrash and Elliot (2004) focused on the construct's content, identifying two different states of inspiration: (1) a momentary motivational state that describes the transition from a state of activation (inspired by), and (2) an intention state (inspired to). The concept of 'inspired by' refers to the reception of an evocative object, meaning that individuals apprehend an idea that would normally be outside their comprehension (transcendence), being influenced by a source beyond themselves (evocation). In contrast, the concept of 'inspired to' refers to the motivation to "achieve the qualities exemplified in the evocative object" (Thrash & Elliot, 2004, p.958). In other words, 'inspired to' covers the motivation to pursue and implement the goals apprehended.

Finally, Böttger et al (2017) adapted the inspiration construct to the domain of marketing, after noticing that its conceptualization could be broad to be applied to specific contexts, such as those related to consumption. Accordingly, the authors defined customer inspiration as "a client's temporary motivational state that facilitates the transition from the reception of an idea induced by marketing to the intrinsic pursuit of a consumer objective" (Böttger et al, 2017, p.127). This conceptualization assesses customers as receivers of inspiration (exposed to ideas proposed by marketing efforts) that aims to lead them to pursuit goals such as purchases, donations or increase commitment to the brand.

## 2.2. Related marketing constructs

As discussed in the previous section, customer inspiration is defined as a motivational state composed by an activation (inspired by) and an intention state (inspired to). Böttger et al (2017) suggest that inspiration emerged on the presence of an inspiring source (with inspirational content that invokes imagination and instill motivation) and a recipient that is opened to be inspired. Moreover, the authors propose that customer inspiration lead to behavioral, emotional and attitudinal consequences such as positive affect, transcendent customer experience, and delight. However, in spite of this proposed nomological framework of customer inspiration, there is a lack of empirical validation of this model in a global brand context. Accordingly, in our study we include brand-related constructs as either antecedents to or consequences of customer inspiration to gain insights in the understanding of this construct.

### Antecedents

#### *Brand Experience.*

Customers' experience has mainly been addressed from a product, service or consumption perspective, focusing on utilitarian attributes that does not necessarily reflect consumers' responses towards a brand. In contrast, brand experience is a construct that covers the effects of brand-related stimuli (e.g., colors, logo, slogans, name, shapes) on customers (Brakus et al, 2009). Brand experience is defined as customers' subjective responses (sensations, feelings, cognitions and behavior) provoked by direct or indirect interactions with a brand. This construct is composed by a sensory, an affective, an intellectual and a behavioral dimension (Brakus et al, 2009). Hence, literature has addressed brand experience as a second-order variable forming the first-order variables mentioned before (i.e., sensory, affective, intellectual, behavioral).

Literature suggests that brand experience is conceptually different from motivational and affective concepts such as involvement, brand attachment and customers delight (Brakus et al, 2009). Actually, experiences do not presume neither a motivational state nor emotions (Brakus et al, 2009). However, experiences can lead to develop these both constructs (Thomson, MacInnis, & Park, 2005). Accordingly, we propose that a motivational state triggered by brand-stimuli, such as the activation state of customer inspiration, may be positively related to brand experience.

H1: *Brand Experience* is positively related to '*inspired by*'

#### *Openness to experience.*

Openness to experience is a personality trait referring to a cognitive style that differentiates creative and imaginative people from conventional and practical people (Costa & McCrae, 1997). Individuals that are open to experience tend to be creative, to feel a wide range of emotions, to actively seek new experiences and to be imaginative and intellectually curious (Goldberg, 1999, Ivcevic & Brackett, 2015, Costa & McCrae, 1992). This construct is made up of the following facets: a) Imagination: refers to the tendency to use fantasy to create interesting and rich worlds, rather than to look at the facts, b) artistic interest: reflects the sensitivity, interest and appreciation of natural or artificial beauty, c) emotionality: shows the ease of access and awareness of one's feelings, d) adventure: talks about the willingness to try new activities, travel to foreign places and have new experiences, e) intellect: is a cognitive style that reflects the openness to new and unusual ideas, as well as the inclination to debate intellectual issues, and f) psychological liberalism: describes the willingness to challenge traditional authority, conventions and values (Goldberg, 2006).

Two of the most important facets of openness to experience are intellect and artistic interest, which reflect a willingness to be receptive to external stimuli (Goldberg, 2006). Hence, inspiration would be theoretically related to this personality trait. The rationale is that individuals who tend to seek new ideas have a high probability to be inspired by them (Thrash, 2003). Thrash (2003) found evidence for this theoretical relationship by demonstrating that openness to experience facilitates inspiration. Based on this discussion, it is expected that people who score high on openness to experience will be receptive to the ideas induced by marketing.

H2: *Openness to experience* is positively related to '*inspired by*'

### **Consequences**

#### *Brand Affect.*

Brand affect is defined as "the potential in a brand to elicit a positive emotional response in the average consumer as a result of its use" (Chaudhuri & Holbrook, 2002, p. 37). In the marketing domain, affect is usually studied in the context of brand commitment and loyalty because a positive affect may prevent the exploration of other alternatives in the short run, while an affective entailment will benefit customers in the long run (Chaudhuri & Holbrook, 2001; Gundlach, Achrol, & Mentzer, 1995).

Psychological and Marketing literatures have proved the existence of a relationship between customer inspiration and positive affect (Thrash, Maruskin, Cassidy, Fryer, & Ryan, 2010; Böttger et al, 2017). The rationale is that customer inspiration can elicit affective responses of excitement or delight as part of the motivation feature of its intention state. Hence, we hypothesize:

H3: '*Inspire to*' is positively related to *brand affect*

#### *Customer satisfaction.*

Customer satisfaction refers to an emotional and favorable evaluation people make of the experience associated with consuming behavior (Oliver, 1981; Westbrook, 1980). Satisfaction is a positive reaction to the outcome of a prior consuming experience, which has attitudinal consequences on the brand or product, generating an impact on subsequent purchase or use



intentions (Sahir, Zehir, & Kitapçı, 2011; Jung & Seock, 2017). Satisfaction occurs when the balance between rewards and costs met customer expectations (Maxham, 2001).

In a study on brand communities, Clark, Black and Judson (2017) found that their members could access to brand-related information that would inspire them and could positively impact their satisfaction. These results suggest that the ‘inspired to’ state, as the motivational facet of inspiration, could be positively related with the satisfaction experienced after consumption. In addition, customer inspiration is a specific type of intrinsic motivation that implies that personal relevant consuming goals are in place, which in turn could lead to more positive evaluations of the associated outcomes (Yoon & Uysal, 2005). Hence, we propose:

H4: *‘Inspired to’* is positively related to *customer satisfaction*

#### *Word-of-mouth intentions.*

Word-of-mouth (WOM) is defined as any positive or negative statement that a consumer directs to other consumers about the ownership, usage or characteristics of products and services or about their sellers (Hennig-Thurau & Walsh, 2004). The Internet allows people to access others’ opinions about services and goods, which may represent a challenge or a possibility to marketers (Gerdt, Wagner, & Schewe, 2019). The way individuals influence one another is an important subject to the marketing domain due to its effect on firm reputation (Reichheld & Sasser, 1990).

Previous research has studied WOM in association with customer satisfaction (Babin, Lee, Kim, & Griffin, 2005; Gerdt et al, 2019; Young, 2017; Weun, 2004). Actually, people satisfied with services and products tend to engage in positive WOM communications (Jung & Seock, 2017), while individuals left unsatisfied with their consuming experience participate in negative WOM (Collier & Bienstock, 2006). Therefore, we propose the higher the level of customer satisfaction, the greater customer intention to engage in positive WOM. This hypothesis is aligned with prior studies (Babin et al, 2005; Gerdt et al, 2019).

H5: *Customer satisfaction* is positively related with *WOM intentions*

#### *Brand Engagement.*

Customer brand engagement (CBE) is a brand-related motivational state of mind, characterized by specific levels of activity displayed in direct brand interactions (Hollebeek, 2011a). In an intent to explore the connection between consumers and their favorite brands, Sprott et al (2009) propose an approximation to CBE in relation with self-concept, as a manner to assess the individual differences on the tendencies to build self-schemas that include important brands. This approach to CBE focusses on both the subjects and the objects of engagement, and is helpful to understand the intensity of customers’ attachment to the brand.

Previous studies postulated that CBE is positively related to customer satisfaction, flow and brand experience (Hollebeek, 2011a, 2011b). Indeed, this construct may affect brand knowledge, attention, preference, and loyalty (Sprott et al, 2009). As a motivational state that is evoked by the interaction with the brand, CBE is theoretically linked to inspiration. For instance, when related to self-concept, the level of interest and involvement a person puts on a brand should positively impact the inspiration obtained in their interactions. Accordingly, we hypothesize that customer inspiration will be positively related to the brand experience associated to individuals’ self-concept.

H6: *‘Inspired to’* is positively related to *brand engagement*

### **3. Research methodology**

#### **3.1. Measurement instrument**

The first-order variables for brand experience (i.e., sensory, affective, intellectual, behavioral) were measured with three items each one based on the work of Brakus et al, (2009). Openness to experience was measured using twenty items from the scale proposed by Goldberg (2006). In the case of inspiration, each dimension (i.e., ‘inspired by’ and ‘inspired to’) was measured with five items from Thrash and Elliot (2004). As for the consequences of inspiration, these variables were measured as follows: a) brand satisfaction with five items from Westbrook (1980), b) brand affect with three items from Chaudhuri and Holbrook (2001), c) brand engagement with six items from Sprott et al (2009), and d) word-of-mouth with three items from Babin et al (2005). All variables were measured as reflective constructs, including the second-order variable (i.e., brand experience).

#### **3.2. Data collection and analysis**

We used a survey to gather responses from current USA users. Amazon Mechanical Turk, which is a web-based platform, was used for data collection. In this platform, requesters post outsourced tasks for an anonymous network of laborers who receive a compensation for their work (Steelman, Hammer, & Limayem, 2014). We followed Huang, Curran, Keeney, Poposki and DeShon (2012)’s recommendations to detect careless responses as follows: (1) inclusion of one attention check item that have only one correct response embedded in the question, and (2) a warning statement that acknowledge participants that statistical tests will be used to detect effortless responses.

We followed Chin (1998)’s rule-of-thumb to determine the minimum sample size for our research model. This rule establishes that a sample size should be at least 10 times the largest number of independent variables impacting a dependent variable when the model does not have formative items. In our research model the largest number of independent variables affecting a dependent variable is two. Hence, the minimum sample size should be 20 responses.

For data analysis, we used partial least squares (PLS) technique, with SmartPLS as analysis tool (Ringle, Wende, & Becker, 2015).

#### **3.3. Sample**

Our sample was composed by 67 respondents, which is larger than the minimum sample size of 20 discussed in the previous section. Table 1 shows the demographics in detail.

### **4. Results**

#### **4.1. Analysis of reliability and validity**

##### **First-order variables**

Reliability and convergent validity were assessed by inspecting: a) reliability of items, b) internal consistency, and c) average variance extracted (AVE). In the first test, Appendix B shows that all item loadings were greater than the recommended value of 0.7 (Barclay, Higgins, & Thompson, 1995). The internal consistency was assessed by examining the values for Cronbach’s alpha and composite reliability (CR) which were greater than the criterion of 0.7

(Table 2) suggested by Nunnally (1978). We also found all AVE values (Table 2) were greater than the recommended value of 0.5 (Hu, Lin, Whinston, & Zhang, 2004).

Table 1  
*Demographics*

Demographic category	N = 67	
	Frequency	Percentage (%)
<b>Gender</b>		
Male	41	61.19%
Female	26	38.81%
<b>Age</b>		
Less than 20	1	1.49%
21-25	11	16.42%
26-30	15	22.39%
31-35	14	20.90%
36-40	9	13.43%
41-45	6	8.96%
46-50	1	1.49%
Older than 50	10	14.93%
<b>Brand</b>		
Samsung	37	55.22%
Apple	24	35.82%
Huawei	2	2.99%
Others	4	5.97%
<b>Preferred electronic device</b>		
Smartphone	56	83.58%
Tablet	1	1.49%
Laptop	5	7.46%
PC	2	2.99%
TV	3	4.48%

To establish discriminant validity, we compared the correlations among the variables with the square root of the AVEs. Adequate discriminant validity occurs when the square root of the AVEs is greater than the correlations among the constructs (Chin 1998). An examination of Table 2 shows that this criterion is met. Also, Gefen, Straub, and Boudreau (2000) suggested the cross-loading difference (i.e., the difference between the loading of each item on its corresponding latent variable and the loading of the item on every other variable) should be higher than 0.1. Appendix B shows our data met this criterion as well.

### Second-order variables

In the case of brand experience, which was operationalized as a reflective second-order variable, we used a repeated indicators approach. The loadings of this construct on its first-order variable were found to be significant and equal to 0.805 for sensory, 0.933 for affective, 0.801 for intellectual, and 0.852 for behavioral. Hence, CR and AVE values were 0.912 and 0.722 respectively. Both values are greater than the recommended values discussed in the above section and thus brand experience is adequate.



Table 2.

*Reliability and validity*

	ALFA	CR	AVE	AFF	BA	BEH	BEN	BS	CIB	CIT	INT	OE	SEN	WOM
AFF	0.88	0.92	0.80	<b>0.895</b>										
BA	0.94	0.96	0.90	0.677	<b>0.947</b>									
BEH	0.80	0.89	0.72	0.734	0.548	<b>0.851</b>								
BEN	0.98	0.99	0.92	0.811	0.587	0.679	<b>0.960</b>							
BS	0.93	0.95	0.79	0.524	0.741	0.389	0.397	<b>0.891</b>						
CIB	0.93	0.95	0.78	0.695	0.673	0.610	0.684	0.447	<b>0.882</b>					
CIT	0.97	0.98	0.89	0.546	0.393	0.567	0.525	0.285	0.597	<b>0.945</b>				
INT	0.83	0.90	0.75	0.641	0.598	0.649	0.609	0.363	0.656	0.523	<b>0.865</b>			
OE	0.89	0.92	0.65	0.507	0.522	0.511	0.383	0.348	0.435	0.279	0.364	<b>0.806</b>		
SEN	0.87	0.92	0.79	0.758	0.635	0.518	0.542	0.527	0.519	0.434	0.454	0.537	<b>0.888</b>	
WOM	0.93	0.95	0.87	0.537	0.695	0.373	0.468	0.841	0.427	0.378	0.335	0.347	0.487	<b>0.934</b>

AFF = affective, BA = brand affect, BEH = behavioral, BEN = brand engagement, BS = brand satisfaction, CIB = inspired by, CIT = inspired to, INT = intellectual, OE = openness to experience, SEN = sensory, WOM = word-of-mouth. In bold the square root of AVE.

## 4.2. Multicollinearity and common method bias (CMB)

We checked the absence of multicollinearity among variables and common method bias. The former was performed by examining that variance inflation factor (VIF) values are less than five (Hair, Ringle, & Sarstedt, 2011). As for the latter, we checked that no single factor accounts for the majority of the variance by performing the Harman's single-factor test. In our data, the highest VIF value was 1.467, whereas the unrotated solution of the exploratory factor analysis conducted for all the items shows a value of 36.31% (below the threshold of 50% recommended by Kanzler, 2010). Hence, there is no evidence of problems associated neither to multicollinearity nor to CMB.

## 4.3. Structural model

To assess the structural model, we analyzed the path coefficients between variables. All path coefficients, with exception of the effect of openness to experience on 'inspired by,' were found to be significant (Figure 1). Hence, the only unsupported hypothesis was Hypothesis 2. Figure 1 also shows the  $R^2$  values in our research model.

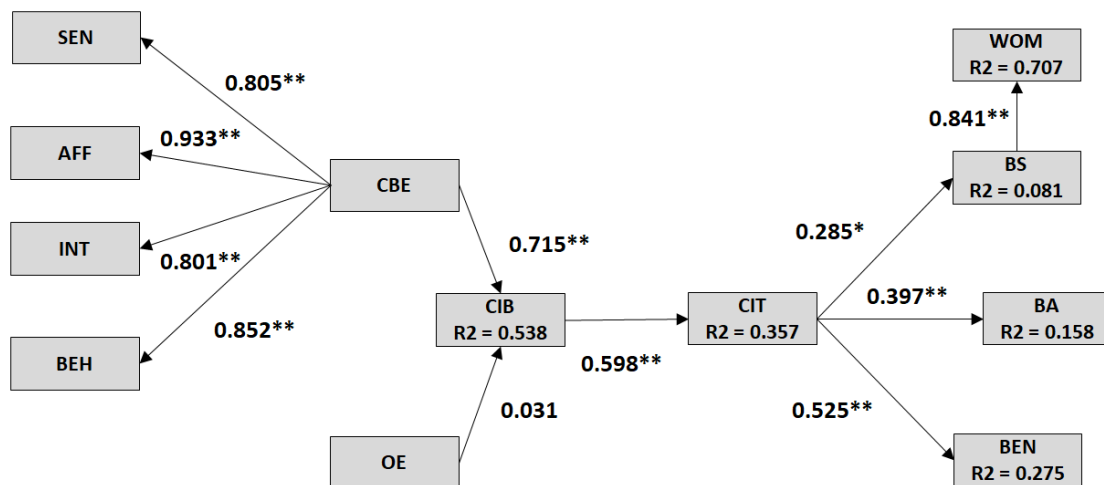


Figure 1. Structural model assessment. AFF = affective, CBE = brand experience, BA = brand affect, BEH = behavioral, BEN = brand engagement, BS = brand satisfaction, CIB = inspired by, CIT = inspired to, INT = intellectual, OE = openness to experience, SEN = sensory, WOM = word-of-mouth. \*p-value < 0.01, \*\*p-value < 0.001.

## 5. Discussion

The main objective of our research was to assess the theoretical model of customer inspiration, using electronic devices brands (e.g., Apple, Samsung and Huawei) as inspirational sources. Reliability and convergent and discriminant validity showed the robustness of our proposed model.

It was demonstrated that the two states of the inspiration of the client ('inspired by' and 'inspired to') played different roles when evaluating the use of electronic dispersive marks as triggers of inspiration (Park, Eisingerich, and Park 2013). Results suggest that both states are necessary to generate an inspiration event (Thrash et al., 2014). 'Inspired by' state, demonstrates that new ideas come from the use of brand experience (evocation), whereas this situation could generate a stimulation of the imagination to perform new activities using brands of electronic

devices (transcendence). However, the relationship of openness to experience with inspired by did not yield statistically significant results.

On the other hand, 'inspired to' state would be a motivational approach; that is, the clients seek to update an idea. For example, they could buy products or services through their electronic devices (M-commerce), where a particular brand could generate different consumption goals (e.g., use of applications that influence our lives as consumers). The consumption goals would have a direct implication on brand satisfaction, brand affect and brand engagement. And indirectly, the impact would be manifested in a strong intention to communicate the results of the new idea of consumption through WOM. Scholars have given relatively little attention to the processes through which creative ideas are transformed into creative products (Böttger et al, 2017). However, inspiration research helps to fill this gap in the literature (Oleynick et al., 2014, p. 2).

Finally, this study has provided a wide network of brand-related constructs that may be useful for understanding inspiration within the marketing domain. Nevertheless, the sample size used compromise the study's ability to predict causality in the proposed relations. Future research will use this model validation to confirm statistical causality.

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## Appendix A – Item list

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### **Brand experience**

This brand makes a strong impression on my visual sense or other senses.  
I find this brand interesting in a sensory way.  
This brand does not appeal to my senses (r).  
This brand induces feelings and sentiments.  
I do not have strong emotions for this brand (r).  
This brand is an emotional brand.  
I engage in physical actions and behaviors when I use this brand.  
This brand results in bodily experiences.  
This brand is not action oriented (r).  
I engage in a lot of thinking when I encounter this brand.  
This brand does not make me think (r).  
This brand stimulates my curiosity and problem solving.

### **Openness to experience**

Believe in the importance of art.  
Have a vivid imagination.  
Enjoy hearing new ideas.  
Enjoy thinking about things.  
Am not interested in abstract ideas (r).  
Do not like art (r).

### **Brand affect**

I feel good when I use this brand.  
This brand makes me happy.  
This brand gives me pleasure.

### **Inspiration by (Five items) / Inspiration to (Five items)**

My imagination was stimulated.  
I was intrigued by a new idea.  
I unexpectedly and spontaneously got new ideas.  
My horizon was broadened.  
I discovered something new.  
I was inspired to buy something.  
I felt a desire to buy something.  
My interest to buy something was increased.  
I was motivated to buy something.  
I felt an urge to buy something.

### **Brand satisfaction**

This is one of the best brands I could have bought.  
My choice to buy this brand was a wise one.  
I have truly enjoyed this brand.  
Owning this brand has been a good experience.  
I'm sure it was the right thing to buy this brand.

### **Brand engagement**

I consider my favorite brand to be a part of myself.  
I often feel a personal connection between my favorite brand and me.  
Part of me is defined by my favorite brand.  
I feel as if I have a close personal connection with my favorite brand.  
There are links between my favorite brand and how I view myself.  
My favorite brand is an important indication of who I am.

### **Word-of-mouth**

How likely are you to spread a positive word-of-mouth about this brand?  
I would recommend this brand to my friends.  
If my friends were looking for a new electronic device, I would tell them to try my favorite brand's online or offline stores.

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Appendix B – Item distribution

Items	AFF	BA	BEH	BEN	BS	CIB	CIT	INT	OE	SEN	WOM
AFF1	<b>0.943</b>	0.600	0.764	0.800	0.526	0.678	0.556	0.631	0.493	0.683	0.504
AFF2	<b>0.910</b>	0.630	0.651	0.736	0.484	0.636	0.520	0.626	0.406	0.698	0.500
AFF3	<b>0.830</b>	0.593	0.544	0.633	0.388	0.545	0.375	0.449	0.465	0.659	0.434
BA1	0.631	<b>0.927</b>	0.459	0.512	0.685	0.598	0.305	0.506	0.509	0.575	0.660
BA2	0.645	<b>0.959</b>	0.527	0.588	0.688	0.637	0.396	0.580	0.408	0.599	0.648
BA3	0.649	<b>0.955</b>	0.565	0.566	0.729	0.674	0.412	0.607	0.563	0.628	0.666
BEH1	0.689	0.512	<b>0.917</b>	0.606	0.373	0.525	0.522	0.562	0.481	0.496	0.359
BEH2	0.663	0.372	<b>0.899</b>	0.613	0.210	0.579	0.508	0.582	0.430	0.474	0.189
BEH3	0.509	0.535	<b>0.724</b>	0.511	0.435	0.446	0.411	0.512	0.392	0.340	0.433
BEN1	0.834	0.582	0.662	<b>0.969</b>	0.385	0.672	0.474	0.573	0.386	0.549	0.486
BEN2	0.795	0.608	0.634	<b>0.959</b>	0.425	0.700	0.547	0.621	0.361	0.556	0.477
BEN3	0.769	0.536	0.625	<b>0.960</b>	0.348	0.649	0.509	0.565	0.377	0.516	0.418
BEN4	0.807	0.625	0.652	<b>0.968</b>	0.474	0.704	0.527	0.607	0.403	0.549	0.534
BEN5	0.731	0.491	0.668	<b>0.954</b>	0.283	0.614	0.493	0.575	0.321	0.496	0.349
BEN6	0.734	0.528	0.673	<b>0.950</b>	0.358	0.587	0.460	0.558	0.353	0.446	0.418
BS1	0.523	0.661	0.393	0.402	<b>0.908</b>	0.478	0.299	0.370	0.401	0.496	0.812
BS2	0.457	0.677	0.299	0.318	<b>0.900</b>	0.358	0.290	0.340	0.240	0.529	0.736
BS3	0.212	0.444	0.187	0.142	<b>0.757</b>	0.160	0.100	0.137	0.248	0.257	0.580
BS4	0.496	0.674	0.384	0.378	<b>0.950</b>	0.437	0.214	0.335	0.292	0.453	0.777
BS5	0.578	0.794	0.425	0.467	<b>0.928</b>	0.490	0.323	0.384	0.350	0.561	0.810
CIB1	0.571	0.627	0.404	0.498	0.358	<b>0.842</b>	0.436	0.486	0.377	0.488	0.323
CIB2	0.587	0.607	0.613	0.610	0.397	<b>0.922</b>	0.657	0.565	0.410	0.456	0.376
CIB3	0.582	0.532	0.509	0.613	0.279	<b>0.859</b>	0.422	0.610	0.307	0.406	0.283
CIB4	0.698	0.613	0.628	0.677	0.406	<b>0.918</b>	0.615	0.625	0.465	0.471	0.433
CIB5	0.621	0.590	0.506	0.606	0.525	<b>0.865</b>	0.461	0.607	0.338	0.472	0.454
CIT1	0.518	0.407	0.538	0.501	0.222	0.623	<b>0.931</b>	0.515	0.276	0.379	0.340
CIT2	0.436	0.360	0.516	0.453	0.217	0.593	<b>0.941</b>	0.489	0.166	0.300	0.270
CIT3	0.568	0.396	0.565	0.530	0.315	0.555	<b>0.966</b>	0.487	0.352	0.494	0.435
CIT4	0.572	0.367	0.588	0.549	0.295	0.559	<b>0.965</b>	0.507	0.292	0.459	0.386
CIT5	0.474	0.321	0.462	0.435	0.298	0.480	<b>0.919</b>	0.471	0.220	0.411	0.346
INT1	0.579	0.552	0.615	0.544	0.366	0.602	0.460	<b>0.939</b>	0.301	0.358	0.301
INT2	0.347	0.343	0.327	0.326	0.250	0.488	0.405	<b>0.754</b>	0.039	0.279	0.210
INT3	0.676	0.607	0.673	0.650	0.314	0.601	0.488	<b>0.892</b>	0.506	0.505	0.337
OE1	0.304	0.487	0.342	0.283	0.277	0.377	0.242	0.335	<b>0.776</b>	0.384	0.267
OE2	0.293	0.293	0.320	0.156	0.168	0.243	0.139	0.237	<b>0.760</b>	0.303	0.096
OE3	0.454	0.432	0.317	0.292	0.294	0.207	0.247	0.233	<b>0.744</b>	0.625	0.403
OE4	0.556	0.484	0.578	0.487	0.279	0.416	0.208	0.444	<b>0.836</b>	0.530	0.282
OE5	0.410	0.405	0.411	0.269	0.346	0.444	0.286	0.215	<b>0.843</b>	0.363	0.339
OE6	0.414	0.386	0.432	0.299	0.284	0.286	0.201	0.248	<b>0.869</b>	0.457	0.283
SEN1	0.751	0.610	0.575	0.555	0.518	0.518	0.479	0.474	0.549	<b>0.955</b>	0.496
SEN2	0.768	0.635	0.513	0.546	0.491	0.543	0.392	0.491	0.495	<b>0.952</b>	0.415
SEN3	0.430	0.409	0.205	0.281	0.383	0.258	0.243	0.157	0.361	<b>0.739</b>	0.392
WOM1	0.588	0.701	0.462	0.480	0.789	0.453	0.395	0.359	0.420	0.529	<b>0.924</b>
WOM2	0.485	0.641	0.289	0.391	0.772	0.367	0.326	0.308	0.338	0.465	<b>0.951</b>
WOM3	0.430	0.604	0.294	0.438	0.794	0.375	0.337	0.272	0.215	0.371	<b>0.927</b>

AFF = affective, BA = brand affect, BEH = behavioral, BEN = brand engagement, BS = brand satisfaction, CIB = inspired by, CIT = inspired to, INT = intellectual, OE = openness to experience, SEN = sensory, WOM = word-of-mouth