



The Influence of Brand Publications on Perceived Creativity, Positive Emotions, and Affective Commitment toward Interaction Intention on Instagram: Evidence from Students at a Private University in Indonesia

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| ARTICLE INFORMATION | ABSTRACT |
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| <p><i>Section</i> Research Results Articles</p> <hr/> <p><i>History of Article</i> Submitted: 08/11/2025 Accepted: 24/11/2025 Available online: 27/11/2025</p> <hr/> <p><i>Keywords</i> creativity positive emotions affective commitment intention interaction SOR theory</p> | <p>This study examines the influence of brand publications on perceived creativity and positive emotions through Instagram, and how these factors drive followers' affective commitment and interaction intentions. A non-probability purposive sampling technique was employed, targeting active students at a private university in Yogyakarta who follow Uniqlo Indonesia's official Instagram account. Data were collected through an online questionnaire, yielding 229 valid responses and 42 pre-test responses. Structural Equation Modeling (SEM) with AMOS was used for data analysis. The results indicate that perceived creativity positively and significantly influences positive emotions and affective commitment. Furthermore, positive emotions significantly affect affective commitment and interaction intention, while affective commitment also demonstrates a significant positive effect on interaction intention.</p> |

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INTRODUCTION

Recent technological developments have significantly transformed daily life, especially in information dissemination. Social media has become an essential platform for companies to engage consumers and build strong relational bonds, aligning with the growing trend of digitally driven interactions (Poetra and Christantyawati, 2017; Silva *et al.*, 2020). In 2020, social media users worldwide reached 3,8 billion, including approximately 160 million users in Indonesia, who spend an average of three hours online daily (Riyanto, 2020). Beyond serving as a communication channel, social media facilitates consumer decision-making and encourages active information exchange, shifting marketing approaches from product-focused



to consumer-oriented strategies (Shen and Bissell, 2013). Among various platforms, Instagram plays a prominent role through image-based content, interactive features like Stories and Live Videos, and high engagement mechanisms that enhance marketing effectiveness (Kim, Seely and Jung, 2017; Choi and Sung, 2018; Kobe, 2018).

Instagram has become a key marketing platform due to its ability to visually showcase products through engaging content (Casaló, Flavián and Ibáñez-Sánchez, 2017). The fashion industry especially benefits, using Instagram to highlight trends and reinforce fashion as a lifestyle and identity expression (Fauzan and Harahap, 2025). In Indonesia, the fashion sector contributed 18.01% to the economy in 2019, equal to IDR 116 trillion (CNBC Indonesia TV, 2019). Instagram enables brands to communicate trends, influence consumers, and build interaction (Suryani and Suwarti, 2014). Prior studies found motivations, originality, and hedonic value shape engagement (Sheldon and Bryant, 2016), while aesthetics and influencers drive attitudes, interaction intentions, and e-WOM (Colliander and Marder, 2018).

Research on creativity in Instagram marketing remains limited in Indonesia, with studies largely emphasizing outcomes such as purchase intention (Indika and Jovita, 2017), e-WOM (Panigoro, Rahayu and Gaffar, 2018), brand equity (Marta and William, 2017; Ratana, 2018), and loyalty (Slack, Singh and Sharma, 2020). Creative, visually driven content evokes positive emotions that enhance user experience, stimulate engagement, and encourage content sharing to broaden brand reach (Huang *et al.*, 2013; Lup, Trub and Rosenthal, 2015). Affective commitment strengthens user-brand ties and predicts retention and repurchase (Morgan and Hunt, 1994; Jones *et al.*, 2010), while effective interaction in online brand communities fosters stronger relationships and supports brand development (Casaló, Flavián and Guinalú, 2010; Serra-Cantalops, Ramon-Cardona and Salvi, 2018).

This study aims to examine how brand publications influence perceived creativity, positive emotions, and affective commitment in shaping interaction intentions on Instagram brand accounts, focusing on Uniqlo Indonesia. Despite Uniqlo's global recognition for high-quality, research-driven products and its extensive social media marketing strategies, research on the impact of brand publications on consumer behavior in Indonesia remains limited. Uniqlo uses Instagram (@uniqloindonesia) to communicate brand values, promote sustainable and eco-friendly products, and engage consumers through collaborations with influencers, emphasizing both online and offline experiences (Talkwalker, 2024). With over one million followers in Indonesia, Uniqlo provides a valuable context to explore how creative and emotionally engaging content fosters affective commitment and drives user interaction. Understanding these relationships offers insights for optimizing social media marketing strategies in the fashion industry and enhancing consumer engagement.

LITERATURE REVIEW & HYPOTHESIS DEVELOPMENT

The Theory of S-O-R

The Stimulus-Organism-Response (S-O-R) theory, expanded by Mehrabian and Russell (1974), explains how external stimuli trigger internal processes that lead to behavioral responses. A stimulus refers to any factor that shapes an individual's internal state (Eroglu, Machleit and Davis, 2001) by influencing emotional and cognitive reactions, which subsequently determine behavioral outcomes. In marketing, stimuli may appear as text, visuals, sounds, scents, or colors perceived through the senses (Kotler and Keller, 2016). The organism represents affective and cognitive processes, including perception and emotion (Bagozzi, 1986; Eroglu, Machleit and Davis, 2001), while responses reflect approach or avoidance behavior (Eroglu, Machleit and Davis, 2001). This study applies the S-O-R framework to Instagram, where visual brand content acts as the stimulus, followers' emotional and cognitive evaluations serve as the organism, and interaction intention represents the response.

The S-O-R framework, as described by Mehrabian and Russell (1974), posits that the organism component, comprising biological and psychological elements, mediates the relationship between stimuli and responses. In this study, brand publications on Instagram serve as the stimulus, while perceived creativity functions as the organism factor when followers process the information. Original and creative content can evoke positive emotions, such as pleasure and satisfaction, through followers' experiences (Casaló, Flavián and Ibáñez-Sánchez, 2021). Instagram, as a visual-based social media platform, provides features that allow brands to enhance creativity and foster positive emotions among followers (Sheldon and Bryant, 2016). Prior research confirms that creative online content increases positive emotional responses (Jung *et al.*, 2018), and that elements of enjoyment and excitement further enhance these effects (Hampton-Sosa, 2017). Consistently, brand posts have been shown to positively influence followers' positive emotions (Casaló, Flavián and Ibáñez-Sánchez, 2021).

***H₁:** Perceived creativity of uniqlo's brand publications on instagram positively affects the positive emotions experienced by account followers.*

Uploading content on Instagram can influence consumer responses, as prior research shows that brands leveraging creativity in online communication elicit positive affective attitudes (Wu *et al.*, 2015). Similarly, closer consumer-brand ties foster affective commitment through well-crafted content (Belanche, Casaló and Guinalú, 2013), while affective bonds enhance emotional connection and strengthen commitment (Evanschitzky *et al.*, 2006). Perceived creativity in brand publications thus contributes to followers' affective commitment, a finding supported by (Casaló, Flavián and Ibáñez-Sánchez, 2021).

***H₂:** Perceived creativity of uniqlo's brand publications on instagram positively affects followers' affective commitment.*

Creativity also attracts attention and motivates followers to interact, expressing emotions and curiosity (Casaló, Flavián and Guinalú, 2010). Instagram facilitates the exchange of interests, creativity, and hobbies through features such as photos, videos, and Stories, enabling users with shared interests to engage with creative content (Zhu and Chen, 2015). Original content can produce hedonic and satisfying experiences, motivating participation such as liking or commenting (Pralhad and Ramaswamy, 2003). Empirical studies confirm that perceived creativity positively influences user engagement and interaction with brand posts (Hanifawati, Ritonga and Puspitasari, 2019; Casaló, Flavián and Ibáñez-Sánchez, 2021).

***H₃:** Perceived creativity of uniqlo's brand publications on instagram positively affects followers' interaction intentions.*

Positive emotions elicited through Instagram content can strengthen affective commitment and consumer engagement. Emotions play a key role in building long-term relationships (Bagozzi, Gopinath and Nyer, 1999) and have been shown to enhance commitment in online services (Sanchez-Franco and Rondan-Cataluña, 2010). Positive emotions such as happiness positively moderate the relationship between satisfaction and affective commitment, as satisfied consumers tend to be more confident in their evaluative judgments (Belanche, Casaló and Guinalú, 2013). In online communities, positive emotional experiences foster stronger affective commitment (Claffey and Brady, 2014; Wu *et al.*, 2015). Empirical evidence confirms that positive emotions generated by social media content positively influence followers' affective commitment (Casaló, Flavián and Ibáñez-Sánchez, 2021).

H4: Positive emotions experienced by Uniqlo's Instagram followers due to brand publications positively affect their affective commitment.

Positive emotions also directly influence users' intention to interact on Instagram. Satisfaction and hedonic experiences increase the desire to participate in brand communities (Role, Biswas, & Balaji, 2017; Huang, Backman, Backman, & Moore, 2013; Tsai & Bagozzi, 2014), and are considered critical antecedents of positive interaction behavior (Keiningham, Aksoy, Cooil, & Andreassen, 2017; Serra-Cantalops, Frasset, & Miquel-Romero, 2018). Research shows that positive emotions from brand content enhance interaction intentions, supporting higher engagement levels even if the effect size is modest (Casaló, Flavián and Ibáñez-Sánchez, 2021).

H5: Positive emotions experienced by Uniqlo's Instagram followers due to brand publications positively affect their interaction intentions.

Affective commitment also drives interaction in online brand communities. Emotional attachment increases personal engagement, creating opportunities for consumers to interact and recommend brands (Casaló, Flavián and Guinalú, 2010; Sashi, 2012). Strong affective commitment fosters positive user behaviors, including interactions and brand advocacy (Evanschitzky *et al.*, 2006; Claffey and Brady, 2014). Empirical evidence confirms that higher affective commitment positively influences followers' interaction intentions on brand Instagram accounts (Keiningham *et al.*, 2018; Casaló, Flavián and Ibáñez-Sánchez, 2021).

H6: Affective commitment of Uniqlo's Instagram followers positively affects their interaction intentions.

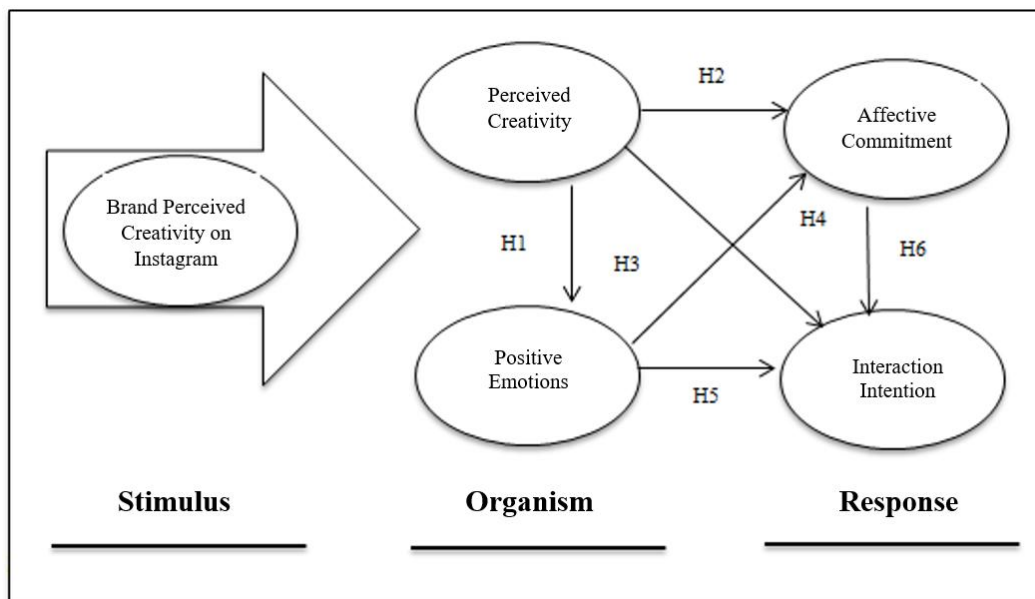


Figure 1. Research Framework

Source: Adapted from Casaló, Flavián and Ibáñez-Sánchez (2021)

RESEARCH METHODS

This study employs a quantitative research approach to analyze the relationships among the examined variables. The population consists of students from a private university in Yogyakarta who follow Uniqlo Indonesia's official Instagram account. A non-probability purposive sampling method was used, allowing selection of respondents based on predefined criteria relevant to the research (Etikan, Musa and Alkassim, 2016). The final sample comprises

students from eight academic faculties who met the inclusion criteria. Primary data were collected through an online questionnaire, with measurement indicators outlined in Table 1. A Likert scale was applied to assess respondents' agreement levels. To ensure data quality, validity and reliability tests were performed. Structural equation modeling (SEM) was utilized to analyze the data, enabling simultaneous examination of multiple relationships and assessment of both direct and indirect effects among variables (Hair *et al.*, 2014).

Table 1. Item Measurement

| Variables | Measurement |
|--|--|
| <i>Perceived Creativity on Instagram</i> | PK1 The content on Uniqlo Indonesia's Instagram is very innovative. |
| | PK2 The content published on Uniqlo Indonesia's Instagram is original. |
| | PK3 The content published on Uniqlo Indonesia's Instagram is unusual. |
| <i>Positive Emotions</i> | EP1 I feel happy when viewing content on Uniqlo Indonesia's Instagram. |
| | EP2 I feel joyful when seeing content by Uniqlo Indonesia's Instagram. |
| | EP3 I feel interested when viewing content by Uniqlo Indonesia's Instagram |
| | EP4 I feel satisfied when viewing content by Uniqlo Indonesia's Instagram. |
| <i>Affective Commitment</i> | KA1 I feel that the Uniqlo Indonesia Instagram is very meaningful to me. |
| | KA2 I feel an emotional bond with the Uniqlo Indonesia Instagram account. |
| | KA3 I feel a sense of ownership toward the Uniqlo Indonesia Instagram. |
| | KA4 I feel that the presence of the Uniqlo Indonesia Instagram is important. |
| <i>Interaction Intention</i> | NI1 I intend to interact with the Uniqlo Indonesia Instagram in the future. |
| | NI2 If given the opportunity, I will interact with the Uniqlo Indonesia Instagram account. |
| | NI3 I will engage with every new post by Uniqlo Indonesia on Instagram. |

This study selected the sample using purposive sampling, targeting active students of private university in Yogyakarta, Indonesia who follow the official Instagram account of Uniqlo Indonesia. A total of 229 valid responses were collected and analyzed. The demographic profile and distribution of respondents are summarized in Table 1.

Table 2. Descriptive Analysis of Demographic Variables

| Demographic Variables | | N | % |
|-----------------------|---|------|-------|
| <i>Gender</i> | Male | 89 | 38,9 |
| | Female | 140 | 61,1 |
| <i>Faculty</i> | Faculty of Medicine | 28 | 12.2 |
| | Faculty of Law | 26 | 11.4 |
| | Faculty of Business and Economics | 34 | 14.8 |
| | Faculty of Industrial Engineering | 31 | 13.5 |
| | Faculty of Psychology and Cultural Sciences | 28 | 12.2 |
| | Faculty of Mathematics and Natural Sciences | 27 | 11.8 |
| | Faculty of Civil Engineering and Planning | 29 | 12.7 |
| | Faculty of Islamic Studies | 26 | 12.2 |
| <i>Study Program</i> | Medicine | 28 | 1,1 |
| | Law | 25 | 12,23 |
| | Management | 17 | 10,92 |
| | Industrial Engineering | 14 | 7,42 |
| | Civil Engineering and Akhwal Syakhsiya | 12 | 6,11 |
| Psychology | 10 | 5,24 | |

| Demographic Variables | | N | % |
|-----------------------|----------------------------------|-----|------|
| | International Relations | 10 | 4,37 |
| | Architecture | 10 | 4,37 |
| | Accounting | 9 | 4,37 |
| | Pharmacy | 8 | 3,93 |
| | Informatics | 8 | 3,49 |
| | Islamic Education | 8 | 3,49 |
| | Chemistry | 8 | 3,49 |
| | Chemical Engineering | 8 | 3,49 |
| | Environmental Engineering | 7 | 3,49 |
| | Development Economics | 6 | 3,06 |
| | Islamic Economics | 6 | 2,62 |
| | Statistics | 6 | 2,62 |
| | Communication Studies | 4 | 2,62 |
| | English Education | 4 | 1,75 |
| | Diploma in Chemical Analysis | 3 | 1,75 |
| | Diploma in Banking | 2 | 1,31 |
| | Diploma in Management | 2 | 0,87 |
| | Diploma in Chemistry Education | 2 | 0,87 |
| | Master of Notary Studies | 1 | 0,87 |
| | Master of Industrial Engineering | 1 | 0,44 |
| Monthly Expenditure | Less than IDR 1,000,000 | 51 | 22,3 |
| | IDR 1,000,000 – 2,500,000 | 131 | 57,2 |
| | IDR 2,500,000 – 3,000,000 | 27 | 11,8 |
| | More than IDR 3,000,000 | 20 | 8,7 |

Source: Processed Primary Data (2020)

DATA ANALYSIS RESULTS & DISCUSSION

Confirmatory Factor Analysis (CFA)

Table 3. Data Validity and Reliability

| Indicator | Validity Testing | | | Reliability Testing | | |
|-----------|------------------|---------|-------|---------------------|---------|----------|
| | Loading factor | Cut off | Note | CR | Cut off | Note |
| PK1 | 0,781 | 0,5 | Valid | 0,832 | 0,73 | Reliable |
| PK2 | 0,562 | 0,5 | Valid | | | |
| PK3 | 0,763 | 0,5 | Valid | | | |
| EP1 | 0,846 | 0,5 | Valid | | | |
| EP2 | 0,835 | 0,5 | Valid | 0,911 | 0,7 | Reliable |
| EP3 | 0,648 | 0,5 | Valid | | | |
| EP4 | 0,752 | 0,5 | Valid | | | |
| KA1 | 0,780 | 0,5 | Valid | | | |
| KA2 | 0,812 | 0,5 | Valid | 0,894 | 0,7 | Reliable |
| KA3 | 0,769 | 0,5 | Valid | | | |
| KA4 | 0,603 | 0,5 | Valid | | | |
| NI1 | 0,896 | 0,5 | Valid | | | |
| NI2 | 0,630 | 0,5 | Valid | 0,846 | 0,7 | Reliable |

| Indicator | Validity Testing | | | Reliability Testing | | |
|-----------|------------------|---------|-------|---------------------|---------|------|
| | Loading factor | Cut off | Note | CR | Cut off | Note |
| NI3 | 0,632 | 0,5 | Valid | | | |

Source: Processed Primary Data (2020)

Table 3 shows that all items have factor loadings above 0,50 and construct reliability values above 0,70. According to Hair *et al.* (2014), these thresholds indicate acceptable validity and reliability. Thus, all measurement items meet the required criteria and can be considered valid and reliable for use in further analysis.

Structural Equation Model

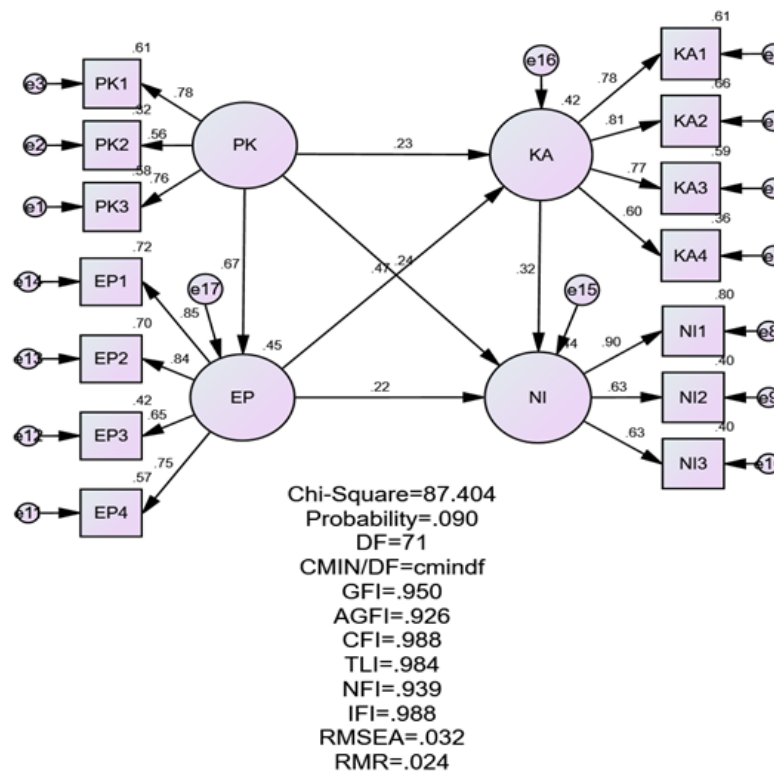


Figure 1. Structural Model Equation

Source: Processed Primary Data (2020)

Table 4. Computation of Degrees Freedom (Default model)

| | |
|--|-----|
| Number of distinct sample moments: | 105 |
| Number of distinct parameters to be estimated: | 34 |
| Degrees of freedom (276 - 54): | 71 |

Source: Processed Primary Data (2020)

Table 4 shows that the model has 71 degrees of freedom. Since the model yields a positive df value, it is classified as over-identified. Therefore, the analysis can be continued to the subsequent stages.

Table 5. Goodness-of-Fit Index

| Goodness of Fit Index | Cut-off Value | Research Model | Conclusion |
|--------------------------------|---------------|----------------|------------|
| Chi-square | Small | 87,404 | Good Fit |
| <i>Significant Probability</i> | $\geq 0,05$ | 0,090 | Good Fit |
| RMSEA | $\leq 0,08$ | 0,032 | Good Fit |
| GFI | $\geq 0,90$ | 0,950 | Good Fit |
| AGFI | $\geq 0,90$ | 0,926 | Good Fit |
| CMIN/DF | $\leq 2,0$ | 0,000 | Good Fit |
| TLI | $\geq 0,90$ | 0,984 | Good Fit |
| CFI | $\geq 0,90$ | 0,988 | Good Fit |

Source: Processed Primary Data (2020)

Table 5 indicates that the structural model meets all recommended goodness-of-fit criteria, with a Chi-Square value of 87,404 and significance level of 0,090 ($\geq 0,05$). Fit indices including RMSEA (0,032); GFI (0,950); AGFI (0,926); CMIN/DF (0,000); TLI (0,984); and CFI (0,988) fall within acceptable thresholds. Thus, the model demonstrates strong overall fit and is appropriate for hypothesis testing (Hair *et al.*, 2014).

Table 6. Hypothesis Test Results

| | | Estimate | S.E. | C.R. | P | Label |
|---------|----|----------|-------|-------|-------|-----------|
| PK → EP | H1 | 0,625 | 0.084 | 7,488 | *** | Supported |
| PK → KA | H2 | 0,245 | 0.112 | 2,192 | 0.028 | Supported |
| PK → NI | H3 | 0,287 | 0.128 | 2,234 | 0,025 | Supported |
| EP → KA | H4 | 0,527 | 0.118 | 4,480 | *** | Supported |
| EP → NI | H5 | 0,280 | 0.141 | 1,988 | 0,047 | Supported |
| KA → NI | H6 | 0,369 | 0.110 | 3,364 | *** | Supported |

Source: Processed Primary Data (2020)

Table 6 presents the hypothesis testing results. The analysis was conducted using AMOS 22, with significance determined based on C.R. values exceeding 1,96 and p-values below 0,05 (Ghozali, 2018). All hypotheses were supported. Overall, these findings confirm that perceived creativity plays a critical role in driving emotional responses, strengthening affective ties, and encouraging interaction intentions toward Uniqlo Indonesia's Instagram content.

Discussion

Effect of Perceived Creativity on Positive Emotions

The findings indicate that perceived creativity in Uniqlo Indonesia's Instagram content has a positive and significant effect on followers' positive emotions, supporting H1. It suggests that higher levels of creativity in brand communication, such as innovative visual presentation, unique narrative style, and distinctive content execution, enhance emotional responses among audiences. Consistent with Jung *et al.* (2018), creative content on digital platforms effectively stimulates positive emotions and strengthens the emotional value of brand and consumer interactions. Within the fashion retail context, visually appealing and original social media content appears to foster feelings of excitement, enjoyment, and satisfaction among followers. Therefore, creative publication strategies on Instagram play an essential role in shaping positive emotional engagement and potentially supporting long term consumer attachment to the brand.

Effect of Perceived Brand Creativity on Affective Commitment

The findings indicate that perceived creativity in Uniqlo Indonesia's Instagram content exerts a positive and significant influence on followers' affective commitment, supporting H2. This suggests that higher perceptions of originality, innovation, and creative expression in brand posts strengthen emotional attachment and sense of belonging among followers. When users perceive content to be engaging and creatively executed, they are more likely to develop a deeper emotional bond with the brand. This result aligns with Casaló, Flavián and Ibáñez-Sánchez (2021), who demonstrated that creative brand communication on social media enhances affective commitment, fostering greater emotional closeness between users and brands.

Effect of Perceived Brand Creativity on Interaction Intention

The results also show that perceived creativity significantly increases followers' intention to interact with Uniqlo Indonesia's Instagram account, thereby confirming H3. This implies that creative and visually appealing content encourages users to participate actively through likes, comments, shares, or other forms of interaction. Creative campaigns can enhance user curiosity and interest, prompting greater engagement behaviors. These findings are consistent with Hanifawati, Ritonga and Puspitasari (2019), who found that creatively designed brand content positively drives interactive engagement on social media platforms.

Effect of Positive Emotions on Affective Commitment

The finding demonstrates that positive emotions elicited by Uniqlo's Instagram content significantly enhance followers' affective commitment, supporting H4. It suggests that emotional responses such as joy, excitement, and satisfaction generated by brand posts contribute to stronger emotional attachment. When users feel positively toward content, they are more inclined to develop sustained emotional loyalty to the brand. It aligns with Casaló, Flavián and Ibáñez-Sánchez (2021), which found that positive emotional experiences in social media environments lead to increased affective commitment toward brands.

Effect of Positive Emotions on Interaction Intention

The results confirm that positive emotions significantly promote followers' intention to interact with Uniqlo Indonesia's Instagram account, supporting H5. Enjoyment and enthusiasm serve as motivational drivers for users to engage through actions such as liking, commenting, or sharing posts. These findings support Wu, Lin and Hsu (2024), who finds affirm a substantial impact of affordances on emotional attachment to platforms, while also redefining the role of social influence, which contrasts with its conventional moderating role in user engagement literature.

Effect of Affective Commitment on Interaction Intention

The results indicate that affective commitment significantly increases followers' intention to interact with the brand's Instagram account, thus supporting H6. Users who feel emotionally attached to a brand are more likely to demonstrate consistent interaction behaviors and remain engaged with brand content. This finding aligns with Casaló, Flavián and Ibáñez-Sánchez (2021), who emphasized that emotional commitment enhances users' intentions to participate actively in brand-related interactions on social media.

CONCLUSION

Based on data from 229 respondents at a private university in Yogyakarta, this study finds that perceived creativity in Uniqlo Indonesia's Instagram content significantly shapes followers' psychological and behavioral responses. Perceived creativity positively influences positive emotions, affective commitment, and interaction intention, supporting H1, H2, and H3. Positive emotions also significantly strengthen affective commitment and interaction intention, confirming H4 and H5. Additionally, affective commitment emerges as a key determinant of interaction intention, validating H6. Overall, the findings indicate that creative social media content is a strategic driver of emotional engagement and consumer interaction, underscoring its role in building emotional bonds and fostering active participation among young audiences.

This study advances social media marketing research by showing that creative brand content on Instagram significantly enhances followers' positive emotions, affective commitment, and interaction intentions, offering important empirical evidence within the Indonesian digital market. Managerially, the findings emphasize the need for brands to produce creative, relevant, and emotionally resonant content that strengthens emotional bonds and drives active engagement. Brands are encouraged to consistently share visually appealing and meaningful posts that build affective commitment and motivate followers to interact, share feedback, and contribute experiences. It helps brands gain direct consumer insights, foster long-term engagement, and cultivate stronger loyalty without third-party intermediaries.

This study has several limitations. The sample was taken from one private university in Yogyakarta with uneven faculty distribution due to online data collection, limiting generalizability. Two positive emotion indicators were removed for cultural relevance, raising potential measurement bias, and the model focused solely on the fashion sector, which may not represent other industries. Future research should adopt quota sampling and involve Uniqlo Indonesia followers across broader regions to enhance representativeness, refine measurement items to suit Indonesian cultural context, and examine additional industry categories. These efforts will strengthen validity, broaden applicability, and enrich understanding of how creative brand communication drives Instagram engagement.

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