

THE ROLE OF MASSCLUSIVITY CAMPAIGNS IN CONSUMER  
RESPONSE AND PERCEPTIONS: THE ATTITUDE TOWARD  
LUXURY BRANDS

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## Acknowledgements

This Dissertation was the end of my Academic journey at ISCTE Business School, an institution where I learned valuable tools for my future. This journey allowed me not only to learn in the professional level but also helped me grow in a personal level and for that I will would like to express my appreciation to all of those who supported me.

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## Abstract

The present dissertation purposes to understand the impact of the elaboration of Massclusivity campaigns, as a collaboration between a fast fashion brand and a luxury brand, on Brand Love and Brand Dilution of the Luxury Fashion Brand. To better understand the proposed topic, this research involves the analysis of the meaning and perception of the luxury concept with a focus on the fashion luxury market. This study focuses on the analyses of the traditional luxury brands adaptation to the digital era and how the mass customers perceptions of the luxury brands changed their dynamics to adapt into this globalized reality and how this adaptation altered the universal vision of what a luxury brand is.

To better understand these topics, a survey questionnaire was conducted based on a proposed conceptual model. This model proposed that consumer response and perceptions towards a Massclusivity collaboration campaign will influence their attitude towards the ad and the brand. Consequently, to that understanding, customers will either create brand love or brand dilution for the luxury brand associated with the campaign.

Results revealed that Massclusivity collaboration campaigns would create a significant positive impact on consumer perceptions and cognitive response consequently a positive relationship with the attitude towards the brand. Moreover, the attitude towards the brand showed a meaningful relationship with the construct brand love. The overall findings revealed that Massclusivity collaboration campaigns will have none to minimum impact on the Brand Dilution, on the other hand, the luxury brand will have a positive impact on customers Brand Love.

**Keywords:** Luxury Brands, Massclusivity, Brand Dilution, Brand Love, Fashion

**JEL:** M31; M37

## Resumo

Esta dissertação visa compreender o impacto do desenvolvimento de campanhas de luxo para massas no Brand Love e Brand Dilution da marca de luxo. Para melhor apreensão do tema proposto, este estudo envolve a análise do significado e percepção do conceito de luxo focando-se na moda de luxo. Esta análise foca-se na avaliação da adaptação das marcas de luxo tradicionais à era digital e como as percepções dos clientes de marcas de massas alteraram a dinâmica de forma a que se pudessem ajustar à nova realidade globalizada alterando a visão universal do que é uma marca de luxo.

De forma a compreender estes tópicos, foi realizado um questionário de inquérito com base num modelo conceptual proposto. Este modelo propôs que a resposta do consumidor e as percepções perante campanha de colaboração entre uma marca de luxo e uma marca de massas influenciarão a sua atitude em relação ao anúncio e à marca. Consequentemente, para esse entendimento, os clientes irão criar para a marca de luxo associada à campanha ou amor ou diluição da marca.

Os resultados revelaram que as campanhas de massclusividade criariam um impacto significativo na percepção dos consumidores e na resposta cognitiva, consequentemente, uma relação positiva com a atitude em relação à marca. Adicionalmente, a atitude em relação à marca mostrou uma relação significativa com Brand Love. As conclusões globais revelaram que as campanhas de Massclusivity não terão qualquer impacto mínimo na Diluição da Marca, contudo, Brand Love terá um impacto positivo nos clientes da marca de luxo.

**Palavras-chave:** Marcas de Luxo, Massclusividade, Diluição de Marcas, Brand Love, Moda

**JEL:** M31; M37

## [Index](#)

<b>Acknowledgements</b>	<b>I</b>
<b>Abstract</b>	<b>II</b>
<b>Resumo</b>	<b>III</b>
<b>List Of Figures</b>	<b>VI</b>
<b>List Of Tables</b>	<b>VII</b>
<b>1. Introduction</b>	<b>1</b>
<b>2. Literature Review</b>	<b>5</b>
2.1. Luxury Brands	5
2.1.1. Luxury Brand Concept	5
2.1.2. Fashion Luxury Brands	11
2.1.3. Digital In Luxury	14
2.1.4. Social Media In Luxury	18
2.2. Massclusivity	20
2.3. Brand Love	24
2.4. Brand Image And Brand Dilution	27
<b>3. Methodology And Results</b>	<b>31</b>
3.1. Research Objectives	31
3.2. Conceptual Model	32
3.3. Methodology & Data Collection	33
3.3.1. Secondary Data	33
3.3.2. Primary Data	33
3.3.3. Questionnaire Design	34
3.3.4. Data Treatment	37
3.3.5. Sample Design	37

<b>4.</b>	<b>Data Analysis</b>	<b>40</b>
<b>4.1.</b>	<b>Descriptive Statistics</b>	<b>40</b>
4.1.1.	Affective Response	40
4.1.2.	Cognitive Response	41
4.1.3.	Conative Response	42
4.1.4.	Consumer Perceptions	43
4.1.5.	Attitude Towards The Brand	44
4.1.6.	Attitude Towards The Ad	45
4.1.7.	Brand Love	46
4.1.8.	Brand Dilution	47
<b>4.2.</b>	<b>Exploratory Factor Analysis</b>	<b>49</b>
<b>4.3.</b>	<b>Reliability</b>	<b>51</b>
<b>4.4.</b>	<b>Simple And Multiple Regression Analysis</b>	<b>54</b>
4.4.1.	Multiple Regression- Attitude Towards The Brand As Dependent Variable	55
4.4.1.1.	Cognitive Response Dimensions As Independent Variables	55
4.4.1.2.	Consumer Perceptions Dimensions As Independent Variables	57
4.4.2.	Multiple Regression- Brand Love As Dependent Variable	59
4.4.2.1.	Attitude Towards The Brand Dimensions As Independent Variables	59
<b>5.</b>	<b>Conclusions And Implications</b>	<b>62</b>
<b>5.1.</b>	<b>Theoretical Contributions</b>	<b>62</b>
<b>5.2.</b>	<b>Management Implications And Contributions</b>	<b>65</b>
<b>5.3.</b>	<b>Limitations Of The Study</b>	<b>65</b>
<b>5.4.</b>	<b>Future Research</b>	<b>66</b>
<b>6.</b>	<b>References</b>	<b>67</b>
<b>7.</b>	<b>Appendix</b>	<b>74</b>

## List of Figures

Figure 1- Thesis Structure.....	4
Figure 2- Thesis Fluxogram.....	4
Figure 3- Types of Relativity.....	10
Figure 4- Conceptual model.....	19
Figure 5- Proposed Conceptual Model .....	32
Figure 6- Gender Distribution.....	38
Figure 7- Age - Descriptive Statistics .....	38
Figure 8- Residency Country Distribution.....	39
Figure 9- Frequency of purchase of luxury goods .....	40
Figure 10- Gucci Campaign.....	81
Figure 11- Gucci x Disney - Massclusivity Campaign.....	81
Figure 12- Prada Campaign .....	82
Figure 13- Prada x Adidas - Massclusivity Campaign .....	82

## List of Tables

Table 1- Constructs Literature Articles.....	36
Table 2- Campaigns Frequency .....	39
Table 3- Descriptive Statistics- Affective Response .....	41
Table 4- Descriptive Statistics- Cognitive Response.....	42
Table 5- Descriptive Statistics- Conative Response .....	42
Table 6- Descriptive Statistics- Consumer Perceptions.....	43
Table 7- Descriptive Statistics- Attitude Towards the brand.....	44
Table 8- Descriptive Statistics- Attitude Towards the ad .....	45
Table 9- Descriptive Statistics- Brand Love .....	47
Table 10- Descriptive Statistics- Brand Dilution.....	48
Table 11- Kaiser-Meyer-Olkin (KMO) and Bartlett's tests.....	49
Table 12- Total Variance Explained – Independent Variables .....	50
Table 13- Cronbach's Alpha for Construct.....	52
Table 14- Cronbach's Alpha – All Constructs.....	53
Table 15- Model Summary table- Effect of Cognitive Response on Attitude Towards the Brand .....	55
Table 16- Coefficients table- Effect of Cognitive Response on Attitude Towards the Brand	56
Table 17- Model Summary Table- Effect of Consumer Perceptions on Attitude Towards the Brand.....	57
Table 18- Coefficients Table- Effect of Consumer Perceptions on Attitude Towards the Brand .....	58
Table 19- Model Summary Table- Effect of Attitude Towards the Brand on Brand Love.....	59
Table 20- Coefficients Table- Effect of Attitude Towards the Brand on Brand Love .....	60
Table 21- Hypothesis Validation .....	61

## 1. Introduction

Fashion brands are an engine for the world economy, developing new trends in dissimilar areas of the markets. Designers have accompanied society with new fashion models since before 1837. These years marked the appearance of the first fashion houses starting with the Thierry Hermès in Paris 1837 with simple equestrian clothes followed by Louis Vuitton in 1854 and so forth.

Luxury invaded our world since the very beginning when everyone lived in tribes. The luxury consumption and the emergence of luxury brands support the customer-centric paradigm of luxury branding. To appraise this development, it is imperative to observe how factors like culture, social and external trends have influenced luxury consumption (Seo & Buchanan-Oliver, 2015). Fashion and luxury brands have been defining trends through models purposely created for a guest or even through a simple Trench Coat designed to protect the officers against wind and rain during the First World War, as was the case of Burberry. Large fashion houses have faithful followers who develop relationships of proximity to the brand that can even be considered as love.

Luxury, despite the ambiguity of the definition, is the aspiration for something pleasant to have but not essential nor necessary. However, it gives the person the fulfilment of status, the desire for excellence and exclusivity amongst the enormity of society (Ko, Costello, & Taylor, 2017). The consumption of luxury goods had significant growth in the past years, according to Deloitte (2018), contributing to the surge of the luxury brands in the market growing by 4% in 2019 counting with an estimated 1.3€ trillion globally (Bain & Company, 2019).

To survive you must adapt and luxury is no exception as stated in The State of Fashion 2019 report “some of the old rules simply don’t work” (The Business of Fashion & Mckinsey & Company, 2019: 10). To have the mettle to conquest the new generation of customers while maintaining the existing requests, some changes must occur within the brand to satisfy the customer needs. Brands need to adapt to this digital and fast-moving new type of fashion, by taking into consideration the technological evolution and sustainability concerns, in order to provide the best possible individual experience to each customer.

The technological era and the new generation led to significant changes in traditional brands in the luxury fashion business and their adaptation will be dependent on how they create affiliations with their customers to create loyal and brand love amongst them. Alongside the

new technologies, there was also an evolution in marketing increasing the importance of maintaining a close customer relationship. The luxury market concept was renovated throughout the years demanding adaptation from the companies to the market vicissitudes. Competition complexity and premium brands created new types of products and consequently new concepts.

The world is facing a democratization of luxury and the understanding of customers has never been as important as now. Over the centuries, luxury has been envisioned as a privilege that only few people could have access to, the ones that could afford it, and seek for products with high quality, uniqueness and permitted them to transmit a certain social status, power and perceived wealth. The transition to the digital era allowed people to have instant access to an extensive range selection of luxury goods through social platforms and share their experience with others. These lifestyles are the fulfilment of a dream for many people developing cravings and aspirations to access that luxury products amongst them masses. Nevertheless, it was only a few minorities.

In any business is important to understand the customers and Fashion Luxury Brands recognized to enter the mass market as a business opportunity. This entrance in the mass market and the elaboration of fast-fashion collaborations enabled Luxury brands to expand their luxurious customer segment to a diverse clientele. Conversely, how would the inclusion on the exclusiveness of the luxurious fashion segment affect the luxury consumers? The Luxury market distinguishes itself though exclusiveness and prestige. The massive luxurification preserve the attributes that distinguish Luxury Brands however these might dissolve the essence of the luxury brands. This dissertation proposal topic has a general objective to study how customers perceive these massclusivity campaigns and understand how these perceptions might influence the brand relationship and contribute to Brand Dilution and Brand Love.

Once traditional luxury brands enter the mass market they must adapt and reinvent themselves in order to become a necessity for the masses and face the harsher competition while at the same time protect their brand image and relationship with regular customers to prevent brand dilution. If the luxury brand does not maintain a consistent and positive brand associations, the brand management and image might be damaged.

Through the years, the several existing studies only approach the brand dilution effect as a result from an extension of the parent brand, as so this dissertation aims to understand the impact of massclusivity collaborations campaigns on brand dilution and brand love for the luxury fashion brand.



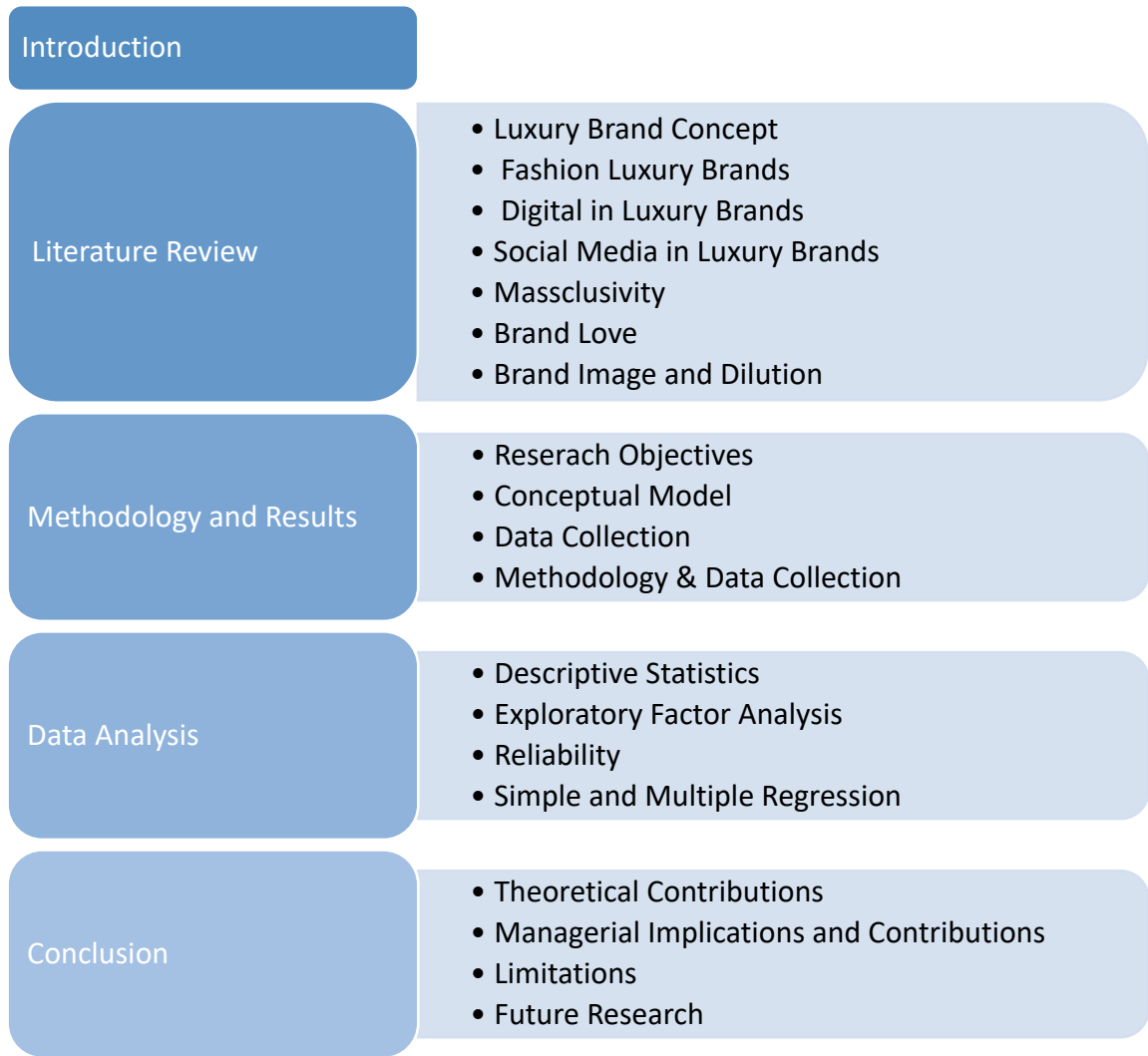
The Role Of Massclusivity Campaigns In Consumer Response And Perceptions:  
The Attitude Toward Luxury Brands

To analyse these topics in a more profound approach, this thesis will take the form of a dissertation. This dissertation will permit a better understanding of the customer perspective of their loved brands and how companies see their most loyal customers. This dissertation will help luxury brands understand their truthful devotees and what are the factors that influence the best possible experience with the brand.

To respond to the questions identified, this dissertation was designed with some objectives:

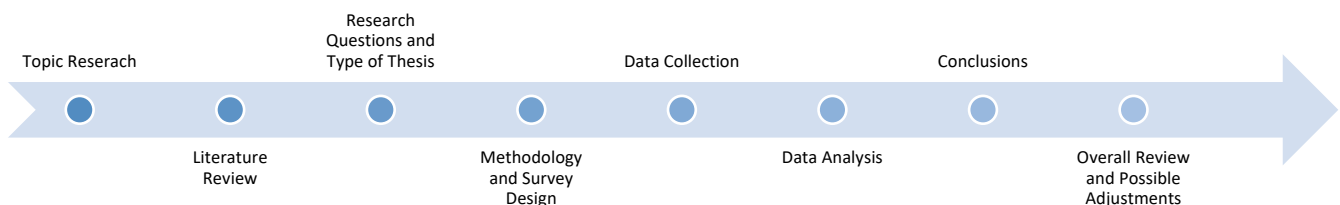
- Understand what are the dimensions of the consumer response and perceptions that have an effect on the Attitude Towards the Brand and the Ad and consequently on Brand Love and Brand Dilution of the Luxury Brand
- To comprehend if Massclusivity campaigns have an effect on the Brand Dilution of the Luxury Brand
- To comprehend if Massclusivity campaigns have an effect on the Brand Love of the Luxury Brand

The Role Of Massclusivity Campaigns In Consumer Response And Perceptions:  
The Attitude Toward Luxury Brands



*Figure 1- Thesis Structure*  
*Source: Own elaboration*

This dissertation started to be developed in September 2019 for the Marketing Investigation Seminar, delivering a part of the Literature Review as part of the final project for the seminar, deciding the type of thesis that would be then elaborated. After the Seminar, the Literature review was developed though the overall thesis development. In April 2020, the research questions and the methodology to shape the survey initiated, being released in May 2020. Subsequently to the conclusion of these steps, and the Data Collection, the analysis of the Data Sample started in June.



*Figure 2- Thesis Fluxogram*  
*Source: Own Elaboration*

## 2. Literature Review

This dissertation seeks to understand the impact of massclusivity campaigns on the luxury brands relationships with their regular customers and how they perceive the brand after these campaigns. To understand this, some important concepts must be analysed and developed in this literature review: Luxury Brand Concept, Fashion Luxury Brands, Digital in Luxury Brands, Social Media in Luxury Brands, Massclusivity, Brand Love and to conclude Brand Image and Dilution.

### 2.1. Luxury Brands

#### 2.1.1. Luxury Brand Concept

***“The best things in life are free. The second best are very expensive.” Coco Chanel***

Along the years, marketers have been trying to construct a unique explanation to characterize a luxury brand but unfortunately, there is no universal agreement to the definition of what “luxury” or what a “luxurious brand” is (Ko, Costello, & Taylor, 2017). The inaccuracy of luxury and its characteristics has been explored for the past century and many scholars tried to find the most suitable definition for what luxury and luxury brands are, developing a specific set of descriptions. According to the Cambridge Dictionary (Cambridge University, s.d.), luxury is something of “great comfort, especially as provided by expensive and beautiful things”; “something expensive that is pleasant to have but is not necessary” and/or “something that gives you a lot of pleasure but cannot be done often”.

The luxury market is constituted by wide-reaching of notorious brands and the understanding of the meaning of luxury and what makes a brand one has been increasing the investigators interest throughout the years.

The ambiguity of the luxury definition has been debated over the last decades and there is no unanimous definition of what a “luxury brand” is (Ko, Costello, & Taylor, 2017). There have been many attempts to define luxury however an absence of consensus conducts to some different perspectives. Larraufie & Kourdoughli (2014) defend that there are some characteristics essential to consider a product part of the luxurious segment and that concepts, being “codes of luxury” the most consistent across academics along the years. According to the authors, “codes of luxury” are the representations of a lifestyle, social status, quality and

exclusivity of products and/or services and when the case applies the historical heritage of the brand linking its authenticity.

Other authors like Mortelmans (2005: 504) defend that defining “luxury in an absolute way is not possible” because of the relativity attached to the concept. The author defend luxury is everlastingly present regardless of time and culture and its appearance differs in all times. The “luxury” and its meanings transformed through time and some authors defend that “luxury” is related to status and desire of excellence and exclusivity amongst the vastness of society (Ko, Costello, & Taylor, 2017).

According to Ko, Costello, & Taylor (2017) a luxurious brand or product is considered as so if it has high quality, offers authentic value and desired benefits to the customers and have a prestigious image within the market developed on qualities such as artisanship, craftsmanship, or service quality. These qualities will be worthy of imposing a premium price and establish a deep relationship with the consumer.

Academics like Li, Li, & Kambele (2012) agree that luxury is a conceptual and symbolic dimension involving cultural and socioeconomic values influencing their perception. According to the authors, the feeling of belongingness related to these items will be determinant for the identification of luxurious and non-luxurious products and brands.

According to Ko, Costello, & Taylor (2017), there are some conjoint elements and dimensions that characterize a brand as luxury such as high quality, rarity, premium pricing and high level of aesthetics, present in every study developed by other researchers. Despite the commonality of some of these elements, the value accredited to a luxury will depend on the person and their perception of rarity and exclusiveness because “not everyone can or should possess a specific luxury product or brand.” (Kapferer & Valette-Florence, 2018: 39).

The excellence and distinctiveness of the brand will also hang on how the customers perceive it and taking into consideration competition, company history, quality, obtainability, pricing system, values among other characteristics. When talking about a luxury brand, that are some attached connotations to this concept, apart from the previously mentioned, that will become indispensable for defining the luxury concept. When talking about luxury brands it is important to talk about how exclusivity and scarcity of the products and/or experience will define the prestigiousness and high-quality of that brand in the market by emphasizing the brands’ rarity and exclusivity amongst their competition (Vigneron & Johnson, 2004).

The majority of the authors associate this concept to positive and constructive feelings, however there is also a negative approach to the same concept. Some might associate to unnecessary needs, frequently associated with the product's high prices and perceived utility. On the other hand the same luxury is premeditated to display wealth and to be associated with some valuable moments from peoples' life and as a way of self-expression (Brun & Castelli, 2013).

The extravagant lifestyle attached to luxury brands is provided by the products and/or services that exhibit the finest quality creating "value far beyond the satisfaction derived from superior product or service performance or quality" (Kapferer & Valette-Florence, 2016: 121,122). Luxury branding is associated with a lifestyle and customers' ambition. When people buy a product or an experience from a brand, they are completing that breach by fulfilling a dream. The definition of a luxury brand will differ on the consumers' perceptions and evaluation of the brand. Some strategies like premium pricing or superior quality might increase the likelihood of a brand to be considered a luxury, nevertheless, a brand is only considered a luxury if the consumers perceive it as so (Ko, Costello, & Taylor, 2017).

There are three dimensions in the creation of a value perception of a luxury brand: social, uniqueness and quality value perceptions (Park, Im, & Kim, 2018). According to the authors, the social values is a dimension with the aim of creating a positive image within a certain social group. In this dimension, consumers use luxury products to signal wealth and high status. On another perspective uniqueness is regarding the perceived exclusivity and rarity associated with the luxury brands. Uniqueness carries the attached scarcity which is an important aspect for these consumers making them feel unique and special increasing the value attached to the brand. Lastly, quality value perceptions are something subjective and will vary according to the consumer and their experience with the brand. Consumers assume nothing less than a high perceived quality value when it comes to luxury brands, expecting luxury brands to have the high prices linked to quality and want brands to ensure the best possible materials.

Luxury brands are a "bridge between the past and the present; quality is inspired by history" (Kapferer & Valette-Florence, 2016: 125), and with the high range prices they gained their eminence to be inserted in an "economy of prestige" (Ko, Costello, & Taylor, 2017: 2).

Globalization and Web 2.0 forced brands to adapt their way into a new world, and luxury brands are no exception. Luxury brands faced numerous challenges in order to maintain the company's origins and prestige while adapting to this new era. Keller (2009), developed a model to help to outline luxury branding by developing ten defining characteristics of luxury brands:

- (1) “Maintaining a premium image for luxury brands is crucial; controlling that image is thus a priority.” (Keller, 2009: 291). The prestigious image revolves the uniqueness of the product or service that must be continuous to maintain a good quality-price relationship. This image must be cohesive and strong though the times in order to diffuse an emotional image.
- (2) “Luxury branding typically involves the creation of many intangible brand associations and an aspirational image.” (Keller, 2009: 291). The brand heritage and symbolic value are strong aspirational components to build brand associations functioning as a marketing plan for current and potential customers.
- (3) “All aspects of the marketing programme for luxury brands must be aligned to ensure quality products and services, and pleasurable purchase and consumption experiences.” (Keller, 2009: 291). A marketing plan aligned with the brand’s attributes is vital in order to gain value and demonstrate the flawlessness of the brand.
- (4) “Brand elements aside from brand names – logos, symbols, packaging, signage and so on – can be important drivers of brand equity for luxury brands.” (Keller, 2009: 292). All brand attributes, apart from the brand name, might promote brand awareness and prestige amongst customers.
- (5) “Secondary associations from linked personalities, events, countries and other entities can be important drivers of brand equity for luxury brands.” (Keller, 2009: 292). To reinforce the link with the customers, brands can associate with other entities to create their own images and association.
- (6) “Luxury brands must carefully control distribution via a selective channel strategy.” (Keller, 2009: 292). A controlled and selective distribution channel will strengthen the perceived exclusivity of the brand.
- (7) “Luxury brands often employ a premium pricing strategy with strong quality cues and few discounts and markdowns.” (Keller, 2009: 292). All the brand elements are crucial specially price in order to construct a solid brand architecture.
- (8) “Brand architecture for luxury brands must be managed very carefully.” (Keller, 2009: 292). This characteristic must allow the growth and development of the brand in their uniqueness.
- (9) “Competition for luxury brands must be defined broadly, as they often compete with other luxury brands from other categories for discretionary consumer dollars.” (Keller, 2009: 292).

Derived from the fact that they are considered non-essential products, luxury brands compete with not just the brands in the same category but also with brands from other categories.

(10) “Luxury brands must legally protect all trademarks and aggressively combat counterfeits.” (Keller, 2009: 293). To establish their value, luxury brands guard their heritage, status and properties (such as trademarks) due to their vulnerability to illegal activity in the form of counterfeiting, among others.

This perspective developed by Keller (2009) is aligned with other authors although with more specifications.

These attributes associated with abundance are present since the ancient Greece (Brun & Castelli, 2013), influencing a certain social status, power and perceived wealth, however there are other literature personalities, notwithstanding the general idea around the luxury concept, that evidenced on their studies a distinctive perception. “Luxury is anything that is desirable and more than necessary and ordinary.” (Heine, 2012: 42) something that people can idealize and create positive reinforcements in their life’s. Other authors defend that luxury products and services are also considered a superfluousness (Dubois, Laurent, & Czellar, 2001; Barnier, Rodina, & Valette-Florence, 2006). Some products might be considered a basic need, for example, everyone needs shirts for a daily basis, however, a Versace shirt goes beyond everyone’s necessities and instead of satisfying a utilitarian need it would satisfy a hedonic need instead.

Several authors acknowledged materialism as a way to predict the acquirement intention of luxury fashion goods (Ko, Costello, & Taylor, 2017; Kapferer & Valette-Florence, 2016; Brun & Castelli, 2013). These beliefs are usually refuted by the arguments that surround the luxury’s concept that defend that the brands must remain elitist, unique, limited and rare (Brun & Castelli, 2013).

The desirability of a product is relative and depends on the perspective, as so, (Heine, 2012) defined some factors that would influence the relativity of luxury:

- **Regional:** the classification of resources is merely related to the resource itself and its location. Luxury might adopt different perspectives according to the geographic location. On a globalized world, there are some incongruities, a product or a brand in a developed country might appear as a luxury in a lesser developed country.
- **Temporal:** luxury meaning, and its perception is something that evolved throughout time according to the availability and desirability of the resources. The

perception of luxury changes through the times, in the 20<sup>th</sup> century having a car was a luxury and nowadays a lot of the people has a car. This is a changing concept according to the temporal spectrum and the trends of the era.

- **Economic:** according to the level of income, people have different attitudes about luxury
- **Cultural:** every culture has its own way to percept the world, as so, the luxury concept will be transformed accordingly. Every culture has specific symbols for good taste and luxury. The concept of luxury will vary according to the person and their values and personality that will breed feelings towards the product or brand
- **Situational:** the same resource can be precepted in different ways being classified as: necessary, ordinary or luxurious according to the circumstances. For example, a regular item used on a daily basis can be considered ordinary but if the person cannot find it anymore it might become a luxury when it happens due to the scarcity of the product.

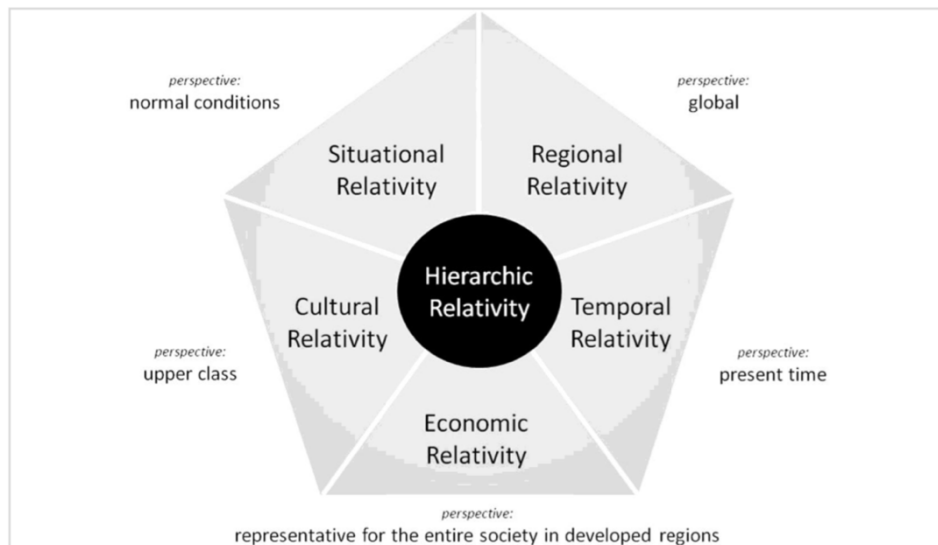


Figure 3- Types of Relativity  
Source: Heine. 2012

According to (Heine, 2012) the level of luxuriousness is defined by the major luxury dimensions and founds one of the main resources of differentiation for luxury brands. According to the author, luxury brands can be divided in four types: Entry-level luxury brands, Medium-level luxury brands, Top-level luxury brands and Elite-level luxury brands.

- **Entry-level luxury brands:** These brands rank beyond the premium segment of the lowest luxury level. Generally, these brands are not even recognized as brands from the luxury segment (ex: Hugo Boss and Mercedes)



- **Medium-level luxury brands:** These brands are extensively recognised as luxury brands; however, they are a step behind the vanguard of luxury (ex: Dolce&Gabbana, Escada and Moschino)
- **Top-level luxury brands:** This segment is categorized by brands that are no doubt acknowledged as primary luxury brands (ex: Armani, Cartier, Louis Vuitton)
- **Elite-level luxury brands:** These brands are the top of the segment, the niche of the luxury brands, and benchmark the segment and its quality and uppermost exclusivity. This group is not just reserved for the ones who have the financial resources but also the cultural knowledge.

### 2.1.2. Fashion Luxury Brands

The luxury industry is reasonably small, however the substantial volume of sales weight these companies in this influencing market (Ko & Megehee, 2012). Characterized by “the best design, the best materials, the best merchandising, and the best packaging occur in the luxury industry” (Ko & Megehee, 2012: 1395), fashion luxury brands collect every possible detail to lead their marketing and brand to the world.

Fashion is the search for something new, fresh and original, and regularly trails the route to beauty, it transforms itself through time and is linked to distinctiveness (Ma, Shi, Chen, & Luo, 2012). Fashion is the pursuit for consistency in the society, something up to date and generally accepted by the consumers, is a product of limitation, class distinction and border-crossing. On one hand, fashion helps people integrate their desired social class, but on the other hand is the same type of fashion that will create a division between social classes. Fashion is adopted independently of the social class and as soon as the purpose of the fashion intake runs from the upper to the lower social class the same is fulfilled, as so it will “initiate a new fashion and cast away the old” (Ma, Shi, Chen, & Luo, 2012: 87).

In our culture, many young women aspire to own some luxury goods and, in some cases, culminating in a savings account to purchase an item from a specific brand. A fashion luxury brand has the main purpose to sell products of desire that provide some type of pleasure (Li, Li, & Kambele, 2012). The prestige is something gained by both brand and customers because for customers is to state a type of lifestyle and belonging in a social group, and for brands prestige will intensify alongside the consumers' perception of the brand.

Luxury brands started “as a niche, limited to the happy few, the only ones who could afford it” (Kapferer & Valette-Florence, 2016: 120) having inherent the prestige quality, the uniqueness of the designs and fabrics (Ko & Megehee, 2012), and the expensive prices of the items. The democratization of the luxury market permitted the growth of the luxury markets and its consumers by permitting the monetary access to the products from the luxury brands. The essence of luxury remains to be understood however their presence is brighter than ever creating a harmonized understanding amongst the customers (Ko, Costello, & Taylor, 2017). According to the authors, this luxurification of society rehabilitated the elitism definition being more an image than a reality culminating at the end of rarity.

Bain & Company (2019) report regarding “Luxury Goods Worldwide Market Study” stated that the luxury market comprises in total nine segments: luxury cars, personal luxury goods, luxury hospitality, fine wines and spirits, gourmet food and fine dining, high-end furniture and housewares, fine art, private jets and yachts, and luxury cruises. On the other hand authors like Fionda & Moore, (2009) acknowledges only four main categories: (1) fashion, (2) perfumes and cosmetics, (3) wines and spirits and (4) watches and jewellery. This market led by luxury cars, luxury hospitality and personal luxury goods, accounting more than 80% of the total market. The luxury market raised by 4% in the last year counting with positive executions across the segments. According to the same authors, the personal luxury goods represent “the “core of the core” in luxury segments” (Bain & Company, 2019: 1). This segment is composed by 4 parts with their own share of global personal luxury goods market: Accessories (34%), Apparel (23%), Hard luxury, including jewellery and watches (22%) and Beauty (21%).

In consonance with the Bain & Company (2019) report , authors like Fionda & Moore, (2009) and Miller & Mills (2012), state that fashion luxury goods can be divided in three categories couture, ready-to-wear and accessories. According to the authors, this segment not only counts with the meaningful portion of luxury sales but also the one a significant growth in the 2019. The fashion luxury market suffered some changes through the years, and “an actively growing sector, targeting an expanded clientele. Luxury stores now flourish in all capital cities of the world” (Kapferer & Valette-Florence, 2016: 120). According to the evidence collected by Deloitte (2019), the top five luxury brands, LVMH Moët Hennessy-Louis Vuitton SE (Italy), The Estée Lauder Companies Inc. (United States), Compagnie Financière Richemont SA (Switzerland), Kering SA (France) and Luxottica Group SpA (Italy). The majority of the luxury brands belong to countries with a great economic power. The countries of origin of these brands within this sector are: China/Hong Kong SAR (9 of 100), France (7 of 100), Germany (5 of

100), Italy ( 24 of 100), Japan (6 of 100), Spain (4 of 100), Switzerland (9 of 100), United Kingdom (10 of 100), United States (14 of 100) and Other countries (12 of 100).

“The Top 10 accounted for nearly half (48.2 percent) of the total luxury goods sales of Top 100 companies in FY2017, an increase of one percentage point over the Top 10 share in last year’s report.” (Deloitte, 2019: 13). As previously said, the empowerment desire and the prestigious lifestyle is something looked-for these days, as so, it is expected, a continuous growth in this sector for the next years as people buy more luxury goods (Truong, McColl, & Kitchen, 2009).

The luxury concept has been evolving through new times and fashions. The concept evolved to a more adaptable theory able to include goods that are now available for the masses and not only for the wealthiest of people (Mundel, Huddleston, & Vodermeier, 2017; Meyers, 2004). The adaptation to this new world influenced the brands adjustment to the market growth also influenced by the wealthy class in developing countries, increasing buying power and lower production costs (Mundel, Huddleston, & Vodermeier, 2017; Truong, McColl, & Kitchen, 2009). The rise of this new era is linked with some major changes such as the rise of new consumers in different segments, new buying behaviours, new geographies and specific markets, new business models that will require cultural changes within the brand and disruptive changes in marketing and selling channels due to the digital technologies (Abtan, et al., 2014).

For over 25 centuries, luxury has been contemplated as a privilege that only a few could have access to (Chandon, Laurent, & Valette-Florence, 2016). According to the authors, when entering a new era, this privilege began to be accessed by more and more people being now accessible to almost everyone. Nowadays, “luxury is rapidly shifting from “having” to “being”” (Abtan, et al., 2014). The authors defend that experiential luxury started to represent a valuable factor in the market accounting 55 percent of global luxury spending. According to Chandon, Laurent, & Valette-Florence (2016), a “modern luxury is positioned to capture the dreams of each consumer, as a medium of self-expression.” (Chandon, Laurent, & Valette-Florence, 2016: 299) contributing to a unique experience with the brand.

Nowadays with the changes happening in the society and its values, customers want luxury goods with a reliable performance, high quality and flawless precision, however, they also wish to be passionately submerged in an unforgettable experience while doing their shopping (Brun & Castelli, 2013), to feel a connection with the brand.

“Experiential marketing is a growing trend worldwide, evident in most sectors of the global economy” (Atwal & Williams, 2009: 341). In order to have an experimental marketing, brands

must take the essence of their products beyond its features, creating something physical and interactive to reinforce the offer and so people could have a memorable experience (Atwal & Williams, 2009; Fionda & Moore, 2009). Brand experiences compromise to fulfil pleasure and meaning leading to positive emotions and improve the overall customer satisfaction towards the brand (Kim & Ko, 2012 ; Kerviler & Rodriguez, 2019), if the feelings towards that experience are good the consumer will wish to repeat it, and create a relationship with the brand (Loureiro, Maximiano, & Panchapakesan, 2018 ). Due to its unique characteristics, luxury brand relationships produce a much more relevant stimuli in the consumers providing an intense experience comparing to low- involvement products, creating a sense of meaning (Kerviler & Rodriguez, 2019). The same authors defend that luxury brand experience, incite a high degree of arousal in affective, sensorial, social, and intellectual dimensions, leading to a state of self-expansion (Kerviler & Rodriguez, 2019: 258).

Millenial consumers are seeking more than just a new product, they are seeking a new experience and the attached status to improve their lives (Mundel, Huddleston, & Vodermeier, 2017). This seek represents the need for fun and enjoyable they pursue for their lives and experiences.

Internet globalization required that “fashion players should focus on clearly understanding how to best use new social media channels and functions, how to optimise their store networks and experience, and how to best deliver industry change toward greater sustainability.” (The Business of Fashion & McKinsey Company, 2020: 11). Luxury customers way to have all the information one click away, as so, these brands can no longer ignore the technology and must adapt their channels in order to correspond to the customers demand, through the diverse platforms, online and offline, to improve the customer journey.

### 2.1.3. Digital in Luxury

“Luxury represents one of the most prominent industries worldwide with increasing economic, social and cultural significance; thus, understanding the marketing opportunities pursued by luxury brands within social media could be beneficial for firms pertaining to other industries” (Arrigo, 2018: 671). The digital era enforced brands to modify their communication with their customers optimizing their presence plus preserving the brand’s prestige. This era allowed customers to sell to other customers without a specialized intermediary and contributed to the convenience of the customers. Nonetheless luxury brands are still reluctant and is still being

explored by these brands (Arrigo, 2018). The digital integration of the luxury brands will create an interrogation of the conventional business model by the traditional brands questioning themselves what social media could do for them to improve their customer experiences and brand perception.

“As an industry that is known for innovation, avant-gardism and creativity, it may not be apparent why luxury brands and digital technology have been perceived as incompatible since the advent of the Internet and digital communications technology.” (Okonkwo, 2009: 303).

The digital reality helps luxury brands “succeed in today’s competitive global market by reaching out to more diverse and broader sort of consumers on a more cost-efficient basis compared to physical stores” (Kim J.-H., 2019: 223). The physical stores allow customers to see the product, so they know exactly what they are buying. On the other hand, on the digital world there is a need for an emotional link. The digital presence will create an opportunity for brands satiate their customers desires by understanding their needs. Brands are creating an emotional link with them before seeing the physical product, which will contribute for the brand’s success.

Bain & Company, Inc. in 2017, accounted with around 75% of physical stores sales. The authors estimated that online purchases would increase up to 25% of the market by 2025. In order to still captivate the clients to the physical stores, companies need to change the way to apprehend the clients according to their needs and expectations by reinventing their concepts. To acquire new customers these days “they will need to transform stores into places that feel like home, delivering distinctive, immersive experiences and engaging in a genuine dialogue with customers.” (Bain & Company, Inc., 2017: 2). These transformations must be made in order to respond to the massive ongoing “millennialization” that is significantly growing in the last few years. According to the authors “Stores will have to pivot from a transactional role to become venues for a broader range of customer interactions.” (Bain & Company, Inc., 2017: 2).

There has been an ceaseless struggle in the market to find the precise equilibrium amongst satisfying the requirements of luxury in the volatile market context and consumer oriented and driven by the internet insurrection (Okonkwo, 2009).

The luxury market is in a generational change with more than 85% of the luxury market development since 2017 driven by generations Y and Z (D’Arpizio, Levato, Kamel, & Montgolfie, 2017). This new ‘millennial state of mind’ requests a new mindset from companies pushing them to redefine their brands and what they deliver to the customers.

The ‘millennialization’ (D’Arpizio, Levato, Kamel, & Montgolfie, 2017) of the luxury brands will request a distinctive kind of proximity with the customers, and in this case, a closer and personalized experience for each customer. Facing this scenario, the internet will help companies create a two-way interaction with the customers instigating some type of dialogue, sharing, entertainment, and engagement with the clients and communities (Baker, Ashill, Amer, & Diab, 2018).

Designed for a “happy few” luxury brands are adjusting their way into digital platforms to streamline the processes with the customers being a critical success factor on the market (Chandon, Laurent, & Valette-Florence, 2016). To have good digital supremacy, luxury brands must have the “ability to fully engage the consumer in a brand experience on the path to purchase” (Chandon, Laurent, & Valette-Florence, 2017: 143) in order overtake two main obstacles in the luxury online purchase that is the physical senses of touch and vision.

Internet has become a source of information and purchase for affluent consumers, as so, luxury firms cannot afford to miss the opportunity to make use of this sales channel but the question as Baker, Ashill, Amer, & Diab (2018) say, there still are some issues regarding the way luxury brands can use the internet to deliver consumers the indispensable information about their brand and experiences maintaining the anticipated luxury customer experience.

On the other hand, luxury brands already comprehended the unavoidability of their existence in the digital platforms acknowledging that these are creating exceptional opportunities for brands to create and manage their omni-channels connections considering the rise of the physical stores rentals (Arrigo, 2018). The author defends that by optimizing these interactions of the offline and the online world there will be a higher brand improvement.

E-commerce does not permit physical contact with the products but instead it offers a wider variety of possibilities. The problem remains, how can luxury brands invest on digital resources and with which type of strategies in order to become prosperous in the market.

According to (Dubois D. , 2017) there are three main factors that slow down the integration of the digital implements in the luxury brands:

- the multiplicity and complexity of digital channels;
- the confusion between separate and interactive effects and platforms; and
- the perception that luxury and digital are quite inharmonious

These factors influence the luxury brand approach towards the digital and social media platforms. Brands believe that by adhering to these platforms they are disqualifying their brand

in terms of perceived quality and prestige associated to the brand creating an image of fewer scarceness of the product.

In some cases, brands lose their sense of exclusiveness by being used by everyone else besides the ones that should use it in the first place. Nevertheless, one small piece can change the game for every company and the combination of the luxury brands' heritage showing the exclusiveness of the brand alongside with a good strategy to promote it can progressively recover the brand status in the market (Dubois D. , 2017).

According to the authors point of view, digital channels can influence the Luxury Brand's success or failure by accelerating WOM by becoming arbiters of high status of what has or lack status. The effectiveness of the digital platforms is the WOM and its spreading of the new trends. This spreading is done via text, image or video but always in real time communication becoming an online dialogue between customers and the brands in order to fully understand the customers' point of view and improve their experience with the brand.

Despite the numerous points in support of the digital engagement and adherence for the luxury brands there are still some "questions remain about the ways in which luxury firms can use the Internet to provide consumers with information about their brand, products, and experiences while maintaining a luxurious and rarefied customer experience." (Baker, Ashill, Amer, & Diab, 2018: 38)

#### 2.1.4. Social Media in Luxury

The Web 2.0 and the beginning of the digital age dictated the turn of an era. Since the very start of the internet, several researchers have been debating of what was part of this era and what was its connotation. Kaplan & Haenlein (2010), based on previous researches and ideologies, came up with a definition for social media “ a group of Internet-based applications that build on the ideological and technological foundations of Web 2.0, and that allow the creation and exchange of User Generated Content” (Kaplan & Haenlein, 2010: 61).

Social media platforms have transformed people’s lifestyles and the way information is spread, becoming indispensable in people’s daily lives (Ma, Liu, & Chi, 2018). Social platforms created an entirely new atmosphere developing new means for brands to have an immediate, interactive and low-cost communication platform with their customers (Godey, et al. (2016), Kim & Ko (2010) and Arrigo (2018)). According to the authors, social media is a way to reach consumers in a more personal approach founding a closer relationship with them. These platforms are a rapid and effective way for brands to monitor and understand how their customers preferences diverge over time and by developing an efficient strategy they can better understand how to maximize the return of their social media channels (Arrigo, 2018). To develop an unrepeatable strategy, companies must take advantage of the real power of digital platforms and engage the customers to the fullest in their brand customer journey (Chandon, Laurent, & Valette-Florence, 2017).

These platforms and networks have become a part of peoples' life’s emerging as an alternative communication tool to support the existing relationships and activities, enriching the consumers' experience with the brand (Kim & Ko, 2010). According to the same authors in 2012, social media obliterated the existing barrier between brands and customers starting a two-way relationship without boundaries or restrictions of time or place. Luxury shoppers have devotedly hugged the digital lifestyle and the majority of the consumers have smartphones, in comparison with 65% of the general population (McKinsey &Company, 2018) . Consumers are now able to bond and interrelate with the brands and share it with their friends, transforming them into active influencers of the brands (Bazi, Filieri, & Gorton, 2020).

According to McKinsey &Company (2018) the online sales of personal luxury goods represent 8% of the €254 billion global luxury market, meaning that by 2025 nearly one-fifth of personal luxury sales will take place online. The technology expansion entices customers to interact with the brands resulting in the increasement of their desire for luxury products (Kim & Ko, 2012). According to the authors, the social media usage made it conceivable for brands to perform an



integrated marketing activity with reduced effort and cost to cherish the brands and consequently influencing the consumers' purchase decisions.

Like the rest of the world, high-class millennials are spending their cash on experiences, lesser than in tangible products, opting for paying extra to have a personalized experience and a customized treatment. This elite society is using social media to create new trends and status symbols (Hoffower, 2019). Platforms like Instagram are taken over by these millennials to show their favourite brands exposing them and consequently creating positive effects of luxury brands' social media marketing on customer relationships and purchase intention (Kim & Ko, 2010). The transition to the digital era permitted that people could have instant access to a wide-ranging selection of luxury goods on the internet and social media and then share their brand experience with other customers or potential customers (Brogi, et al., 2013).

The "millennialization" of the luxury brands demands a higher quality and taste that will be further perceived by the target customers (Kim J.-H. , 2019). According to the author (2019), despite the small quota of the overall market sales, e-commerce is significantly increasing in the past few years in comparison to the offline sales progression.

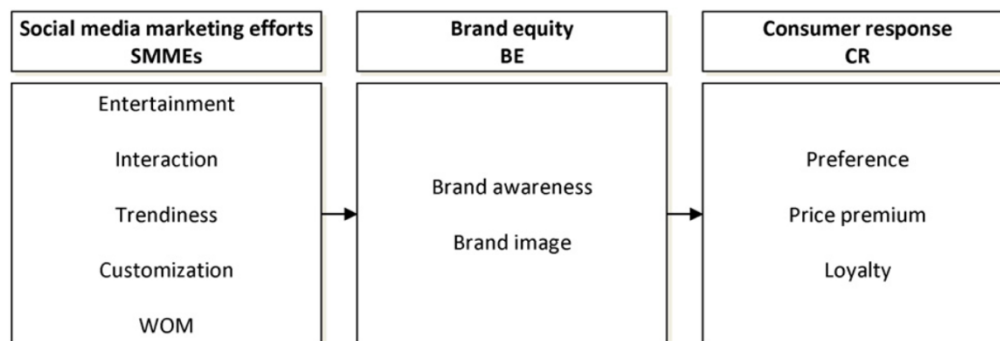


Figure 4- Conceptual model  
Source: Godey, et al., 2016

Social media platforms involves five dimensions: entertainment, interaction, trendiness, customization, and word of mouth (WOM) ( (Godey, et al., 2016), (Kim & Ko, 2012)). The good development of these dimensions will create positive brand awareness and image that will subsequently create a price premium, loyalty and preference from the consumer response, as we can see on the diagram presented below. To create the desired customer response, luxury brands must create a unique store ambience and experience that captivates their customers from the first moment, and its absence it's a motive for brands to hesitate to go online (Kim J.-H. , 2019).

The social media enlargement changed the luxury brand customers' preferences noticeably (Kim J.-H. , 2019). The luxury brands social media platforms are designed to fulfil everybody's preferences and desires when it comes to providing information regardless of the customers weath.

Research by Bazi, Filieri, & Gorton (2020) has provided evidence that customer engagement with luxury brands is encouraged by 13 motivations grouped into macro-dimensions: perceived content relevancy (brand news, post quality, and celebrity endorsement), brand- customer relationship (brand love, and brand ethereality), aesthetics motives (design appeal), hedonic motives (entertainment), socio- psychological motives (actual self-congruency, status signalling, and enhance and maintain face), brand equity (perceived brand quality), and technology factors (ease of use and convenience)" (Bazi, Filieri, & Gorton, 2020: 227, 228). According to the authors, Luxury Brands, contradictory to the mass market, have the power to generate emotional reactions and social media facilitating a relationship and the establishment of an emotional bond.

Luxury brands have positively used the social media for the intensification of the engagement in the two-way communication strategies with consumers (Kim & Ko, 2012) however not everything is optimistic in this areas. The brand's presence in the social media must be evaluated according to what the company needs in that specific time demanding an evaluation of the importance to the creation and communication of the luxury products (Dubois D. , 2017). Social media is related to inclusiveness and accessibility and on the other extreme the Luxury Brands are associated with exclusiveness. The social media adherence might deface the meaning of exclusivity associated to the luxury brands by extending their products and communication to the masses. (Park, Im, & Kim, 2018). According to the authors due to that social media platforms accessibility, customers might start portraying luxury brands as something handy and reachable which subsequently emasculates perceptions of the brands.

## 2.2. Massclusivity

Notwithstanding the numerous studies, Luxury's concept never reached a consensus amongst its researchers, as so, it keeps changing throughout the years. The Luxury Brands started as something for a niche who could afford the exclusive prices associated with the prestige quality and exclusivity (Kapferer & Valette-Florence, 2016).

The democratization of the luxury market was something later defined by Kapferer & Bastien (2009) that alleged that " 'democratic luxury': a luxury item that extraordinary people would

consider ordinary is at the same time an extraordinary item to ordinary people” (Kapferer & Bastien, 2009: 314). This democratization allowed an active growth of the sector and permitted luxury brands to target and expand the luxurious customer segment to a diverse clientele. (Kapferer & Valette-Florence, 2016: 120).

The Massclusivity concept is the junction of Masses and Exclusivity and aims to deliver the luxury goods to the masses. Encouraged by the craving and aspiration to amaze others, with the capacity to provision the prices, luxury acquisition’s primary concern is the desire to aspire ostentations demonstrations of prosperity (Atwal & Williams, 2009).

The inclusion of the masses in luxury exclusive market originated a new type of luxury goods, that contrasting to the old ones, generate great volumes of sales despite their elevated prices. The companies that created this new luxury goods, according to Silverstein & Fiske (2003) there are three types of fashion brands: Accessible Super Premium, Old-Luxury Brand Extensions, and Mass Prestige or “Masstige”. The democratization of the luxury brands created this type of fashion brands with high prices despite being near the top of their category, middle class can still afford to purchase these items, ‘Accessible Super Premium’, and in some circumstances by everyone in the mass market for example with *limited editions* from a mass-market brand with a high couture designer, ‘Masstige’. In other cases, there is the lower-cost versions of traditional luxury products affordable by the rich, and companies sell them these more affordable products alongside their traditional ones, ‘Old-Luxury Brand Extensions’.

Research by Truong, McColl, & Kitchen (2009) revealed that this new type of luxury is regarded as a combination of the successful prestigious position of the brand in the market with a wide-ranging demand, however with a petite or no brand dilution.

The democratization of the luxury made the inaccessible more accessible and owning the unnecessary became a necessity (Hanslin & Rindell, 2014). Brands started to refashion their own game in the seek for expansion beyond the common privileged and powerful target customers, in order to grow and fulfil the new necessity for luxurious items. This insurrection obliterated the rarity concept for many luxury brands creating spots for new concepts that would embrace a wider range of people. Within these concepts, brands focused, until these days, in some to diversify by producing “artificial rarity tactics (limited editions, capsule collections)” (Kapferer & Valette-Florence, 2016: 121) or creating “mass premium brands, second lines and designer collaborations” (Hanslin & Rindell, 2014: 145).

Nowadays, luxury brands are no longer exclusively for a specific segment, as so, these brands are trying to reach a diverse segment to have their products available to an ampler range of customers (Mundel, Huddleston, & Vodermeier, 2017). This new target customers search for a low-priced products versions of luxury brand products (Brun & Castelli, 2013). These new types of luxury are characterized for being a low-priced and lower quality version of the traditional products (Kapferer & Valette-Florence, 2018; Mundel, Huddleston, & Vodermeier, 2017), and “tend to be more accessible to middle-class or lower-class consumers because they are sold at reasonable price premiums” (Truong, McColl, & Kitchen, 2009: 376). Despite being sold at a lower price, these massclusivity products still have the luxury brands’ prestige differentiating them from the other products in the same price range (Truong, McColl, & Kitchen, 2009).

Massclusivity aims to deliver luxury to the masses, as so, a typical strategy is the collaboration between fast fashion brands and high-end luxury brands. The “designer collaborations” (Hanslin & Rindell, 2014: 145) are a typical way to provide the luxury to the masses being a collaboration between the luxury brands and the fast fashion brands. The most successful case are the limited designer collections by H&M. “Fashion retailers now hire high-end designers to create limited edition collections for their stores (e.g., Karl Lagerfeld for H&M), drawing masses of value-conscious shoppers to the stores time after time” (Willems, et al., 2012: 1488). In every Fashion Collaborations design there’s a synergy that will promote both companies to evidence their own strengths and find new and differentiated competitiveness in the market (Yang, et al., 2012). These co-branding projects are usually sold-out in a short period of time after its launch due to limited supply. The successful case of H&M showed that they are a fast fashion brand that knows the “unique formula of selecting an appropriate luxury fashion partner and co-branding cooperation is beneficial to both involved brands” (Shen, Choi, & Chow, 2017: 173).

Limited editions for the mass market brands are usually charged with higher prices, comparing to the prices charged by the fast-fashion brand, due to the rarity of items in the collection and its limited time in the stores, including e-commerce, appealing to “large audiences, attracted by the elitist connotations of luxury.” (Kastanakis & Balabanis, 2012:1399). These prices are also greater due to the recognised quality and prestige of the luxury partner aligned with the fast-fashion brand.

According to Shen, Choi, & Chow (2017) a massclusivity collaborations between fast fashion and designer fashion brands might enlarge customers' brand loyalties and expand their

consumer base with revenue growth. According to the authors, a “collaboration with limited availability in the fast fashion co-branding protects the brand from dilution or cannibalization of sales for the partner brand and generates consumers' interest in a new market through the mass-market retailer.” (Shen, Choi, & Chow, 2017: 175).

The massification of the luxury brands are allowing the new luxuries to effortlessly become necessities due to how the same products are adjusted in order to start integrating the masses necessities. With the continuous growth of the markets and its brands, there is a crucial need for companies to adapt and reinvent themselves to face the harsher competition. Nowadays customers are informed and aware of their needs and desires redefining the focus of the brands into the customer's experience (Kapferer & Valette-Florence, 2016). Brands are now aware that customers pursue beyond a simple product, they seek an engagement with the brand and hope to feel connected with-it giving preference to a complete engagement process (ex: customised services or products). We can outline Massclusivity as an experience where lower-end brands allow people to conquer their luxury dream.

“Luxury goods are no longer seen as the privilege of the wealthy, and the phenomenal democratization of luxury has raised its head worldwide (...) To express one's own status to others through luxury products and status consumption has generally become a necessity” (Hanslin & Rindell, 2014: 145). According to Hanslin & Rindell (2014), and other authors like Kapferer & Valette-Florence (2016) and Ma, Shi, Chen, & Luo (2012), the seek for status and prestige is now accessible to everyone who craves so, defending that luxury's evolution through the years radically changed its essence marking their position alongside the massive luxurification.

Authors like Kapferer & Valette-Florence (2016), defend that unlike mass brands, luxury purposes is to deliver ideals and dreams, as so, by being allied to a mass brand the exclusive distribution will no longer exist, so, luxury brands will fail in order to meet the mass market distribution standards and requirements to deliver satisfactions to their clients.

It is essential to find a balance between both brands in order to achieve the desired results, “luxury firms try to balance two seemingly incompatible goals: (1) maintaining their perceived exclusivity, while (2) increasing brand awareness and growing their revenues or market share.” (Kastanakis & Balabanis, 2012: 1399).

### 2.3. Brand Love

The meaning of love is something essential and explored for thousands of years by philosophers, poets, writers, and mere mortals (Sternberg & Grajek, 1984). What are the factors that make love endure through time? The complexity of the question and the emotions involved in love, makes us think about some familiar types of love such as romantic love, parental love or in this case brand love (Batra, Ahuvia, & Bagozzi, 2012). Notwithstanding the uniqueness of this concept, Brand Love, there are significant studies developed over the years suggesting a vast curiosity from the researchers of the relational field.

The brand conceptualization is something that involves the totality of feelings and perceptions towards the brand attributes, and from this judgement will form a “like-dislike” attitude concerning the brand (Batra, Ahuvia, & Bagozzi, 2012). According to the authors, across the years there has been a common interest amongst practitioners and academics regarding consumers “love” for brands. Brand love has received intensifying consideration due to the potential to enrich customer engagement, brand advocacy, commitment and loyalty (Palusuk, Koles, & Hasan, 2019). Carroll & Ahuvia (2006), defined brand love as “the degree of passionate emotional attachment a satisfied consumer has for a particular trade name” (Carroll & Ahuvia, 2006: 81). To complement this definition, Batra, Ahuvia, & Bagozzi (2012) expounded that consumers only love a minor fragment of the total brands they acquire.

In interpersonal relationships, culture influences the conceptuality and the dimensions of love playing a significant role in the consumers' perceptions, reactions and subsequently behaviour. The concept of love was tested in several types of societies and it was noticed that love and the expression of love are culturally based influencing the consumers' reactions towards the brand (Batra, Ahuvia, & Bagozzi, 2012; Albert, Merunka, & Valette-Florence, 2008)

To construct a well-founded brand love connection several factors will influence the relationship between brands and their customers. Scholars like Carroll & Ahuvia (2006) and Albert, Merunka, & Valette-Florence (2008) defend the importance of several dimensions of conceptualization to create a feeling of love between a brand and the customer to distinguish and segment customers into groups In order to comprehend brand love, it is important to recognize the customer perspective towards a brand. It is crucial to apprehend what are the emotions and the type of love and relationship being developed by the customers regarding a brand or product.

Brand love is associated with various aspects discovered along the years, factors that influence how brand associates with their current or potential clients, such as positive word of mouth and brand loyalty (Carroll & Ahuvia, 2006 ; Fournier, 1998), increased willingness to pay a price premium (WTP) and specially when there is a true brand love relationship, forgiveness of brand failures (Bauer, Heinrich, & Albrecht, 2009; Batra, Ahuvia, & Bagozzi, 2012).

The numerous definitions of brand love suggest one to eleven dimensions of different conceptualizations. According to Batra, Ahuvia, & Bagozzi (2012), the majority of the “studies have omitted the exploratory work needed in the early stages of the research to establish boundaries and contents” (Batra, Ahuvia, & Bagozzi, 2012: 1).

Some authors defend that “affection, attachment, intimacy, caring, intense longing, passion, and so on,” (Batra, Ahuvia, & Bagozzi, 2012: 1) will define a new specific type of love. Brand love must be built according to the consumer experience and its understanding of the same. According to the authors, these experiences will provide the consumers a set of emotions, behaviours and multiple cognitions to consolidate their interpersonal love for the brand. This relationship might endure for decades since the brand is providing something that the person wants, need or like. Another way to percept the brand love concept is through a unidirectional relationship (Palusuk, Koles, & Hasan, 2019). This type of relationship suggests that while establishing their relationship with the brand, consumers would not be expected to reciprocate the relationship, so they are concerned about what the brand can do for them but not what they can do or offer to the brand.

Unique people will create a unique journey and the conception of brand love diverges across individuals. According to Langner, Bruns, Fischer, & Rossiter (2016) there are five different paths towards brand love: slow development, liking becomes love, love all the way, bumpy road and turnabout. Slow development consists in a beginning of a neutral love feeling, in the first contact with the brand, that will slowly increase; liking becomes love comprises a merely like for the brand to actually love it; love all the way refers to when love occurs in the first contacts with the brand and remains constant through the trajectory; bumpy road describes fluctuating feelings towards the brand. Finally, a turnabout consists in an initial feeling of dislike for the brand and is optimistically upgraded along time.

Consumers tend to “imbue the real or imagined behaviour of non-human agents with human-like characteristics, motivations, intentions, or emotions” (Rauschnabel & Ahuvia, 2014: 375), anthropomorphizing the brands and consequently prefer brands that have a congruent brand personality, within the market.

Batra, Ahuvia, & Bagozzi (2012) yielded ten order major components to be converted into brand lovers around time: high quality, linkages to strongly held values, beliefs that the brand provided intrinsic rather than extrinsic rewards, use of the loved brand to express both current and desired self-identity, positive affect, a sense of rightness and a feeling of passion, an emotional bond, investments of time and money, frequent thought and use, and length of use. In further researches, Albert & Merunka (2013) “six first-order dimensions (idealisation, intimacy, dream, pleasure, memories and unicity) and two second-order components (passion and affection)” (Albert & Merunka, 2013: 261).

Brand love can be an emotion or a relationship. When seen as an emotion, brand love is representing a short-term relationship, defined as a specific feeling towards a brand. In comparison, the love relationship is seen as a friendship with the brand, something that endures for eras involving affective, cognitive and behavioural experiences with the brand.

The digital era revolutionized how customers conceptualize their relationships with the brands beginning to value the social media usage and the brand position on the digital market. To establish a connection, a relationship, customers must feel part of the brand and relate to their history and values.

Brand love cannot be taken for granted by the brands and if they do not maintain their outstanding product quality and customer satisfaction high, negative consequences may occur, due to the greatness of the brand love for the brand (Palusuk, Koles, & Hasan, 2019). When this phenomenon occurs brand love might turn into brand hate. According to Bryson & Atwal (2019) this feeling is originated by “intense negative emotions and detachment toward brands that perform and give consumers bad and painful experiences on both individual and social levels” (Bryson & Atwal, 2019: 174).

With the development of this closer relationships with customers, companies started to face problems like brand hate. Authors such as Zarantonello, Romani, Grappi, & Bagozzi (2016) defined some strategies for brands including: avoidance-like strategies, in response to patronage reduction/cessation; attack-like strategies in response to negative word-of-mouth; and approach-like strategies in response to complaining and protest. (Zarantonello, Romani, Grappi, & Bagozzi, 2016: 14). As previously mentioned, when there is a true brand love relationship, forgiveness of brand failures, as so brands must attempt to establish a long term relationship with their customers and warrant the brand satisfaction and quality through time (Palusuk, Koles, & Hasan, 2019).



With the technology evolution and the new generations, there's a new demanding when it comes to the product and in-store experience. People expect to have more than just a product but a presence that can deliver an experience, as so, brands must engage with consumers by creating novel and exciting experiences or other sensory stimulation creating a memorable experience for the customer(Okonkwo, 2009).

## 2.4. Brand Image and Brand Dilution

To be well established in the market, brands must have a robust brand image. Aaker (1996) defines brand image as “how customers and others perceive the brand” (Aaker, 1996: 69), in order to demonstrate the brand value and its concept in the best possible way. According to the author, a brand image illustrates the soul and vision of the brand creating a personality and sometimes anthropomorphising the brand in order to encourage the relationship with the clients.

“The term of ‘collaboration’ in fashion industry is used as to create high value added and sharing the image and awareness of consumers with business partners.” (Kim K., Ko, Lee, Mattila, & Kim, 2014: 352). The Fashion Collaborations design differentiates from the others due to the created synergy that will promote both companies to evidence their own strengths to find new and differentiated competitiveness in the market (Yang, et al., 2012).

According to Kim K., Ko, Lee, Mattila, & Kim (2014), there are two types of fashion collaboration: within-business and inter-business. A within-business collaboration in the fashion industry can be considered a collaboration between fashion brands or fashion brands and designers. An inter-business collaboration, on the other hand, is a collaboration between a fashion brand with either an artist or celebrity.

In brand management is crucial to maintain consistence and positive brand associations in brand communication (Keller, 1993). Consumers concept an image of the brand and when the parent brand unexpectedly creates an extension brand or line there might be a dilution of the brand, that will be influenced by the customer experience with it the new one. A dilution effect result when consumers have a personal poor experience with a brand extension (Keller & Sood, 2003). Sometimes the consumer will misrepresent their experience with the brand in order to stay in line and coherent with their previous experiences and beliefs of a beloved brand resulting in a minor dilution effect on the parent brand (Loken & John, 1993). Extensions and collaborations carry risks to the brand being dilution one amongst others. In order not to fail

the main or parent brand, extensions must be consistent with the brand image and personality to meet the customer's expectations.

Prior studies demonstrated that brand extension dilutes the brand's image, shifting the beliefs and associations in consumers' minds (Martinez & Chernatony, 2004). According to the authors, the dilution effect is greater on product brand image than on general brand image (Martinez & Chernatony, 2004: 47).

In order to experience brand dilution, the consumer must have a very strong experience with the brand extension that will renovate their feelings about the parent brand (Keller & Sood, 2003). The authors proposed that parent brand dilution occurs under three factors:

1.     **Strength:** Merely an appropriately strong extension experience could trigger brand dilution, the others may be disregarded. The strong experiences are salient (attention-getting) and unambiguous (objectively interpretable).
2.     **Diagnosticity:** An extension experience is only associated with the parent brand to the level that consumers believe this extension is relevant for the brand. The experience with the extension will only affect the consumer's perceptions of the parent brand if the consumer associated the extension with the parent.
3.     **Inconsistency:** The extension experience will be dependent on the customers image of the parent brand as so, is less likely to convert the consumer's impression. Nevertheless, if the experience is not consistent with the expectations creates a potential for revolution.

To establish a relationship with the customers, brands usually create a brand image in order to have personality, i.e., a brand as if it was a person. With the development of feelings and certain types of relationships with the customers, the brand will start to create new types of bonds and connections with them. Customers will demonstrate desire in connecting with the brands that present personalities that they are comfortable as if they were founding a bond with someone they like (Aaker, 1996). Following an established relationship, customers start to have their own experiences with the brands and subsequently its extensions.

Some authors such as John, Loken, & Joiner (1998) define dilution as something negative that changes the consumer behaviour after former experience with the brand name that will then be diluted. According to the authors, this will occur "especially in the case of extension that are inconsistent with the brand's image or fail to meet consumer expectations in other ways" (John, Loken, & Joiner, 1998: 19).

Preceding studies mention that dilution of the brand only occurs once the customer has a undesirable experience with the extension brand, usually on same category based family branded extension (Sood & Keller, 2012) creating some confusion on the beliefs and associations hold by the customers until then (Lau & Phau, 2007). A ““market failure” brand extensions, those that fail because they are inadequately distributed or do not achieve sufficient awareness among consumers.” (Keller & Sood, 2003: 15)

According to John, Loken, & Joiner (1998), “beliefs about a brand name can be diluted by brand extension information, particularly when the brand extension is perceived as moderately inconsistent with consumers' expectations for the brand” (John, Loken, & Joiner, 1998: 29). The brand dilution will have a great impact on the brand’s image because it will influence the attributes and feelings associated to the brand. The dilution effect will have a vaster impact on brand image when associated with emotional perspective, the feelings involved in the relationship because the links and associations to the brand will no longer be unique for them (Low & Lamb Jr, 2000).

Luxury brands and in this case luxury fashion brands must endure their exclusive channels in order to maintain their integrity and image. Luxury goods manufacturers are recommended not to sell their products online because by doing that the brand integrity and image might be injured culminating in a brand dilution (Kort, Caulkins, Hartl, & Feichtinger, 2006). To assume that a brand has truly diluted, it entails that the brand value decreased significantly alongside the number of users, so we have a consumption externality that can be negative (Kort, Caulkins, Hartl, & Feichtinger, 2006).

The management of a luxury brand must be balanced in order to maintain its unique characteristics and challenging pressures to satiate the selective clientele, preserving the exclusiveness and rarity of the brand in the inserted market (Kapferer J.-N. , 2014). Although there’s no specific strategy to respond to brand dilution, on the other hand many researchers started to investigate the role of Limited Editions in brand dilution. “Previous research on scarcity has often indicated that such a strategy has a positive impact on the consumer evaluation of and attitudes toward the brand” (Shin, Eastman, & Mothersbaugh, 2017: 60).

The product scarcity can have several forms such as: purchase limit, a purchase precondition, a time limit or a product limit (Shin, Eastman, & Mothersbaugh, 2017). The authors developed a study to understand the possible implications of extending a luxury brand and how to restore a brand when damaged or nearly diluted. The authors conceptualize luxury Limited Editions as

having four dimensions: scarcity, uniqueness, high price, and high quality. The introduction of these Limited Editions “enhances consumers’ brand attitude in terms of satisfaction with, repurchase intention, and positive WOM intention toward a brand more for a luxury brand with a dilution problem than for a luxury brand with no dilution problem” (Shin, Eastman, & Mothersbaugh, 2017: 66). They concluded this study by complementing previous ones defending that brands who use of Limited Editions, with former high-end image and uniqueness perception, are enhanced by this strategy increasing sales and profits. Adding these prior findings, the authors defend that this Limited Editions will also work as a way to overcome a dilution problem and renovate a progressive brand perception as the Limited Editions product will set apart from others.

Throughout the analysis of this research of the accomplished studies concerning Brand Dilution and Brand Image, it came to a conclusion that there was a literature gap when it comes to brand dilution of fashion luxury brands when the luxury brand does a collaboration with a massclusivity brand instead of the characteristic brand extension.

### 3. Methodology and Results

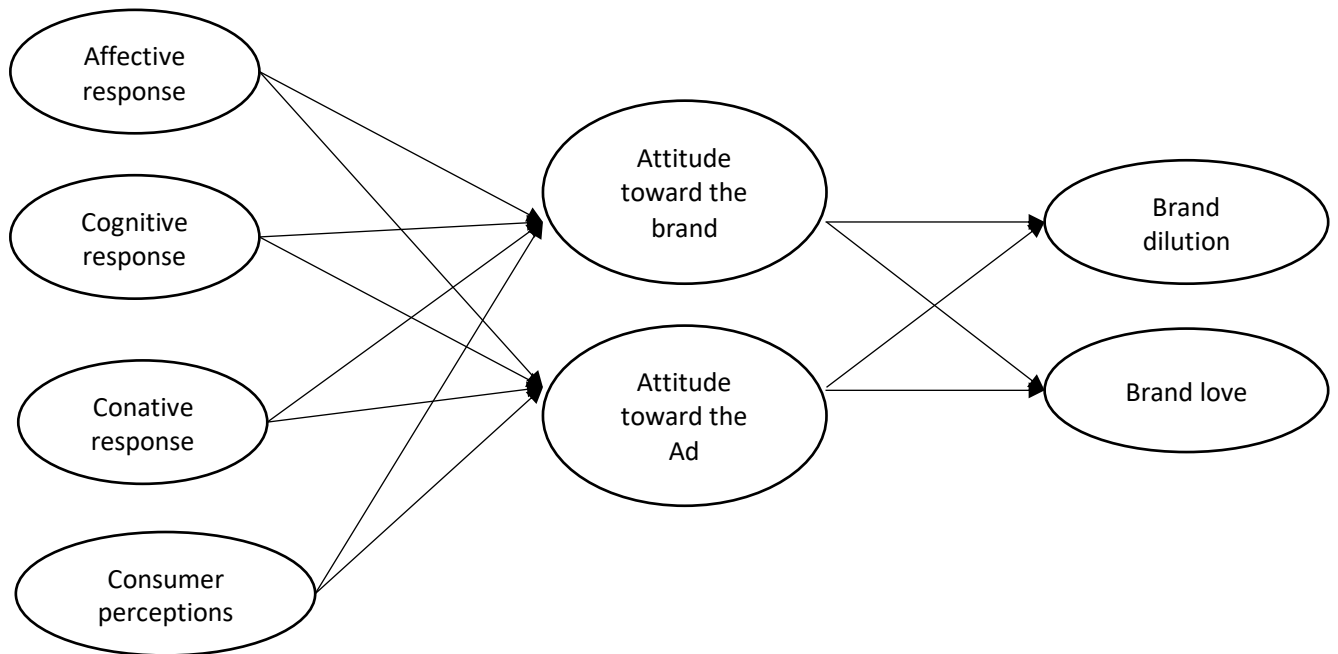
This chapter is dedicated to the methodology of this research focusing on the design and sampling methodology; hence it includes the research objectives, the conceptual model, the data collection, the questionnaire design, the sample design and data treatment. The execution of this Master thesis methodology will be composed by a primary method of Quantitative Approach. This Quantitative Research will use a convenience sample and a primary research method of quantitative data to generate a numerical data sample that will be afterward transformed into usable statistical data. In the shape of a survey, the quantitative analysis is used to analyse measurable behaviours, attitudes, feelings among other variables to discover a pattern.

#### 3.1. Research Objectives

Throughout the years, several studies were developed to explore the impact of brand extensions on a luxury brand dilution. Nonetheless, while researching for the brand love and dilution topic there was a gap in the literature suggesting that there were no recognized investigations regarding how brand massclusivity collaborations would influence the luxury fashion brand dilution. Taking this in consideration, the framework was assembled with the aim to study how the attitude towards the Ad and the Brand is influenced by Affective response, Cognitive response and Conative response (Yuksel, Yuksel, & Bilim, 2010) and Consumer perceptions (Parasuraman, Zeithaml, & Berry, 1988), facing a massclusivity collaborations, as well as the possible final results of brand love and brand dilution.

### 3.2. Conceptual Model

Subsequently to some intensive research in order to find a validated conceptual model, due to the literature gap on the topic, there was no conceptual model that could be adopted for this research. Confronting this scenario, a new conceptual framework was developed in order to evaluate how the consumers perceptions and responses change their behaviours when in campaigns with massclusivity. This conceptual framework has as main objective to measure if the consumers opinion towards these campaigns generates brand love or brand dilution for the fashion luxury brand.



*Figure 5- Proposed Conceptual Model*  
*Source: Own elaboration*

### 3.3. Methodology & Data Collection

This thesis's empirical part development will be composed by a survey and its analysis, to construct a valid set of hypotheses that will further generate a stimulating set of results. For this questionnaire, there will be used as a primary convenience sample. This method was chosen because it is a rapid way to collect responses to the problem in question and narrow the level of honesty of the respondents because there is nobody observing what answers are being chosen throughout the survey and permits a high number of respondents in a small period of time.

#### 3.3.1. Secondary Data

In order to commence the dissertation writing on the chosen topic, it is essential to search the previous researches made on the chosen topic. The collection of this data will allow the researcher to have a broader perspective of the addressed subject and if possible, to identify possible gaps. Throughout this dissertation many external sources were used, such as, academic journals from marketing, retailing and customer services, business research and global fashion marketing. Other type of external sources used were for example reports, books and articles from fashion websites.

#### 3.3.2. Primary Data

To test the conceptual model, it is important to gather the maximum possible data in order to proceed the study.

Regarding the quantitative approach, a survey questionnaire was built in order to collect the necessary data. According to (Malhotra, Nunan, & Birks, 2017 ), a survey is a method to obtain data about people's may be asked a variety of questions regarding their "behaviour, intentions, attitudes, awareness, motivations and demographic and lifestyle characteristics" (Malhotra, Nunan, & Birks, 2017: 269 ) upon the distribution of a well-structured questionnaire.

Regarding the quantitative approach, a Survey Questionnaire was used to infer causal relationships. According to Malhotra, Nunan, & Birks (2017), the concept of causality is complex and involves a cause and effect. "Moreover, we can never prove causality (i.e. demonstrate it conclusively); we can only infer a cause-and-effect relationship. In other words, it is possible that the true causal relation, if one exists, will not have been identified." (Malhotra, Nunan, & Birks, 2017: 304,305).

Hence, the online survey was created and launched on May 19 being available until June 17. This survey is a structured direct survey, the most popular data-collection method. In order to

better collect the answers from the data sample, the participant needed to choose in each question an option meaning all of the questions were “fixed-response alternative questions that require the participant to select from a predetermined set of responses” (Malhotra, Nunan, & Birks, 2017: 269), according to the information and previous research collected through the articles where the information of each question was based.

The surveys were exclusively online which made unmanageable to make this involvement a more personal and individual approach.

The main aim of this survey is to have a broad-spectrum opinion about the luxury brands and their massclusivity campaigns having in consideration if the participant buys or not fashion luxury products and with which frequency.

This survey was spread via Facebook and email. Precisely, the link to the survey was posted in thesis-oriented groups, with wide-reaching members, was shared on personal Facebook and Instagram page and subsequently shared by other friends and followers from the same social medias, benefiting from the snowball process following a convenient sample. Despite being posted on Facebook walls and Instagram stories, the same link was sent through private messages to some individuals than were at start relevant for the research. This questionnaire was intended for people with different levels of education, ages, generation and wealth.

### 3.3.3. Questionnaire Design

Due to the gap in the literature review, this questionnaire was structured in several existing models that were considered important for the study, being adapted according to the research developed and measurement scales in order to uniformize this study. All the questions from the survey were rated on a 7-point Likert Scale with variations according to the questions and article that was constructed on. This questionnaire was divided in five parts.

1<sup>st</sup> In the first part, the respondent was introduced to the survey and informed us if during the last year they did or did not purchased any luxury product and with which frequency. Subsequently, the person was the introduced to one out of the four the randomized campaigns.

2<sup>nd</sup> The second part, the respondents answered three questions concerning affective response, four concerning cognitive response, one concerning conative response and thirteen concerning consumer perceptions.



3<sup>rd</sup> Afterwards, the respondents answered eighteen questions regarding Attitude Towards the brand and fourteen questions regarding Attitude Towards the Ad. In this same block the respondents also answered four questions regarding Brand Love. Each question had between 6 to 9 other questions except one that only had one question.

4<sup>th</sup> The fourth part was concerning Brand dilution and to measure it the respondents answered to nine questions.

5<sup>th</sup> The last block of the questionnaire was to inquire the demographic data: gender, age and country of residence.

In order to evaluate the different parts of the conceptual model, there was a need of isolated researches for every construct of the model and when in some cases they would be combined in the same article. The evaluation of the Affective response, Cognitive response and Conative response was developed according to the measures previously established and validated by Yuksel, Yuksel, & Bilim (2010) on an adapted 7- point Likert scale (1= strongly disagree, 7= strongly agree).

On the other hand, the last construct of the first part of the conceptual model was based upon a different article. The base of this construct was the article developed by Parasuraman, Zeithaml, & Berry (1988) with an original 7- point Likert scale ranging from “strongly disagree” (1) to “strongly agree” (7) with no verbal labels on the other points of the scale items.

On the second stage of the Conceptual Model we evaluate Attitude towards the Ad and the Brand. The article that shaped the measurement scales for Attitude Towards the Brand was developed by Pecheux & Derbaix (1999) with an adapted 7-point Likert Scale ranging from “Definitely disagree” (1) to “Definitely agree (7). To measure the Attitude Towards the Ad this study as the previous, used a 7-point Likert Scale however in this case a binomial model ranging the two options in questions being the maximum and the minimum, based on the developed study by Laczniak & Teas (2002).

The final phase of the conceptual model consists in the Brand Love and Brand Dilution. The Brand Love measurement scale was validated by Bagozzi, Batra, & Ahuvia (2017) subsequently to the creation of this new concept. This specific measurement questions, present on the article, were adapted to the topic and inserted with the validated 7-point scale ranging between “not at all” (1) to “very much” (7). The last article used in the measurement scales was the article to evaluate the brand dilution of the brand. Despite being focused on brand extension,

Macías & Cervinõ (2017), measured the dilution of the senior brand in a seven point Likert scale that would diverge according to the type of question inquired to the respondents.

**Constructs Literature Articles**

Construct	Source
Affective Response	yuksel, yuksel, bilim (2009)
Cognitive Response	yuksel, yuksel, bilim (2009)
Conative Response	yuksel, yuksel, bilim (2009)
Consumer Perceptions	Parasuraman, zeithaml, berry (1988)
Attitude Towards the Brand	Pecheux, Derbaix (1999) & (Spears & Singh, 2004)
Attitude Towards the Ad	Laczniak, Teas (2002)
Brand Love	Bagozzi, Batra, Ahuvia (2016)
Brand Dilution	Macías, Cervinõ (2017)

*Table 1- Constructs Literature Articles  
Source: Own elaboration*

For every trial, one out of four campaigns were selected in a randomized method coordinated by the platform where it was developed (Qualtrics). The four selected campaigns were composed by two without massclusivity and two with massclusivity. Within the Luxury brand world, two brands were selected to be part of the campaigns of the survey:

**(a) Prada & Prada x Adidas**

The fist brand was Prada and Prada x Adidas. Despite Prada's existence in the market endures for a long time, the brand has been adapting to the latest trends being on the top 9 of the most valuable brand in the world, according to Davis (2020) with a \$4.781 billion brand valuation. According to Beauloye (2020) despite Prada's drop in the luxury brand list, it is still on the top of the most popular online brands. In this view, in December 2019, a Prada for Adidas limited edition was launched offering an "exclusive limited editions of 700 pieces, both footwear and accessories numbered with a unique serial." (Herzogenaurach, 2019).

**(b) Gucci & Gucci x Disney**

On the other hand Gucci, despite being part of the top 15 most popular luxury brands online (Beauloye, 2020), the brand has also been a rising company according to Davis (2020) "being the fastest growing luxury brand in the world, with a growth rate of 23%.". In view of the

company's ascension, in the beginning of 2020 to celebrate the "year of the Rat" of the Chinese calendar they launched a collaboration with Disney 's biggest star: Mickey Mouse (Yates, 2020).

#### 3.3.4. Data Treatment

The data was exported from the Qualtrics website was exported from the questionnaire to an excel file to start the data treatment. A total of 260 valid answers were achieved. After excluding one invalid answer a sample of 259 valid answers were used for the study. After this first data treatment the information was imported to the software IBM SPSS Statistics 25 to complete necessary the statistic tests in order to complete the study. In this software were made the following analysis: Descriptive statistics, Exploratory factor analysis, Reliability Analysis and Simple and Multiple Regression Models.

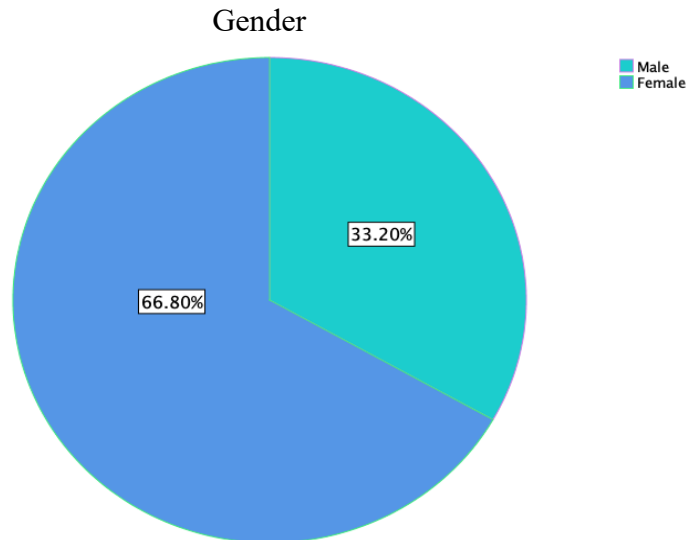
The elaboration of an accurate analysis required the correct type of variables for each item being evaluated. Gender was inserted as a nominal variable, Country as a scale, due to the wide range of options where people could select their country of residence; Age as an ordinal variable, since it was divided in age ranges. The other items being evaluated were being evaluated in a 7 point Likert ordinal scale used by respondents to rate the degree to which they agree or disagree, depending on the scale, with a statement (Sullivan & Artino, 2013).

#### 3.3.5. Sample Design

The target population of the analysis include male and female individuals from several nationalities. Being published on social media, including Facebook and Instagram and email with URL, which allowed the study to have a wider age range amongst these people.

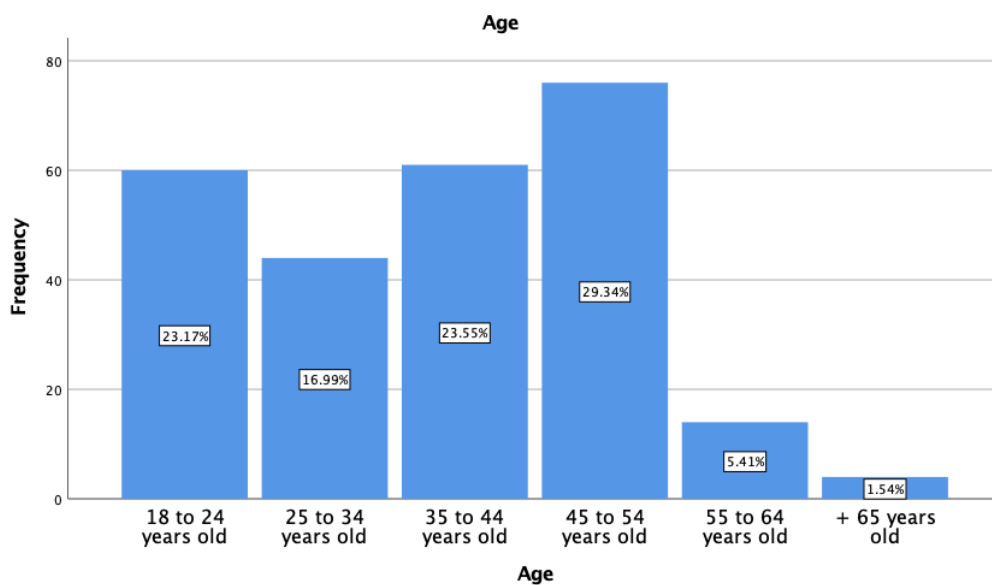
The first variable to be analysed is gender. The analysed sample consisted in 86 male participants and 173 female participants, totalizing 259 people. This will correspond to a percentage of 33,2% of males and 66.8% of females, as represented in figure 6. The gender balance is acceptable due to the fact that female consumers rule segments that represent quality, uniqueness and social value as main drivers for luxury brand consumption (Stokburger-Sauer & Teichmann, 2013). On the other hand, according to the authors, men clearly consume luxury products to transmit the a visual portray of economic achievement and accomplishment. Other studies reveal that women's luxury consumption is increasing drastically (Ajitha & Sivakumar, 2019).

The Role Of Massclusivity Campaigns In Consumer Response And Perceptions:  
The Attitude Toward Luxury Brands



*Figure 6- Gender Distribution*  
*Source: Own elaboration based on SPSS Output*

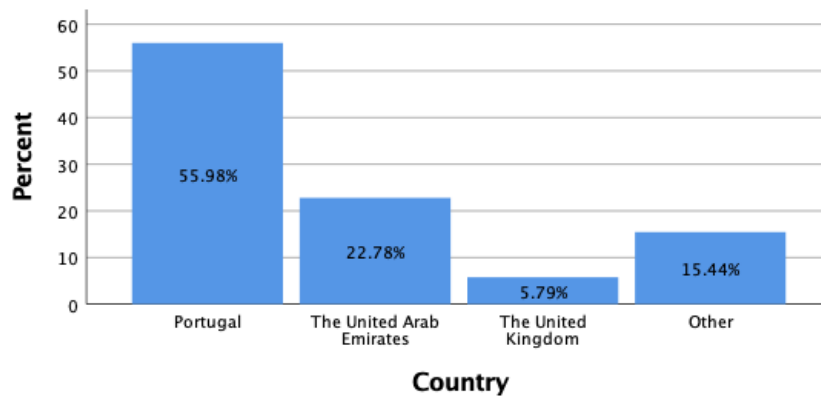
The age sectors of the sample were divided in six groups: 18 to 24 years old; 25 to 34 years old; 35 to 44 years old; 45 to 54 years old; 55 to 64 years old and more than 65 years old. After the analysis of the data, as we can observe in the graph below, the majority of the respondents had ages around 35 and 54 years old, totalling 52,9%. On the other hand, the other significant participation was the people with ages between 18 to 24 years old and 25 to 34 years old, having 23,17% and 16.99% correspondingly. After analysing the frequencies table, we can conclude that over 63% of the sample were 44 years old or younger. Since the age was evaluated in ranges, we can conclude that the mean was between 25 and 44 years old and the median was the range comprising 35 to 44 years old.



*Figure 7- Age - Descriptive Statistics*  
*Source: Extracted from SPSS*

The Role Of Massclusivity Campaigns In Consumer Response And Perceptions:  
The Attitude Toward Luxury Brands

The next analysis is dedicated to the countries of residence. There was a total of 31 different countries of residency represented, enlightened in appendix G. Amongst these 31 countries only three stood out. Leading the representation of the sample, Portugal calculated around 145 respondents, equivalent to 55,98% of the sample. The United Arab Emirates represent 22,7% of the sample with 59 respondents and finally The United Kingdom that counted 5,79% of the sample data with 15 respondents. The other countries represent 15,44% of the totality of the sample data. In the applied survey, the question regarding the country was concerning the respondent's country of residence and not nationality. Since Luxury brands are transversal and due to the uncertainty of nationalities present in the sample this study will not include the study of the culture influence on luxury brands.



*Figure 8- Residency Country Distribution*  
*Source: Own elaboration based on SPSS output*

The survey was composed by four randomized campaigns: Prada, Prada x Adidas, Gucci and Gucci x Disney. Due to the high rate of unfounded responses there was an incoherence on the amount of times each campaign appears to the respondents. The most responded campaign was the Gucci Campaign counting with over 26% of the sample, followed by Prada Massclusivity, with 25.9%.

	Frequency	Percent
Prada Campaign	65	25.1
Prada Massclusivity	67	25.9
Gucci Campaign	68	26.3
Gucci Massclusivity	59	22.8
Total	259	100.0

*Table 2- Campaigns Frequency*  
*Source: Own elaboration based on SPSS output*

## 4. Data Analysis

### 4.1.Descriptive Statistics

Beforehand the study of the variables, the questionnaire had an interrogation to find with what frequency people buy luxury goods: “During the past year, how many times did you buy luxury brand items?”. As we can see from figure 9 more than 64% of the respondents purchased at least one luxury product last year. Only 35,91% of the respondents did not made any luxury good purchase in the previous year.

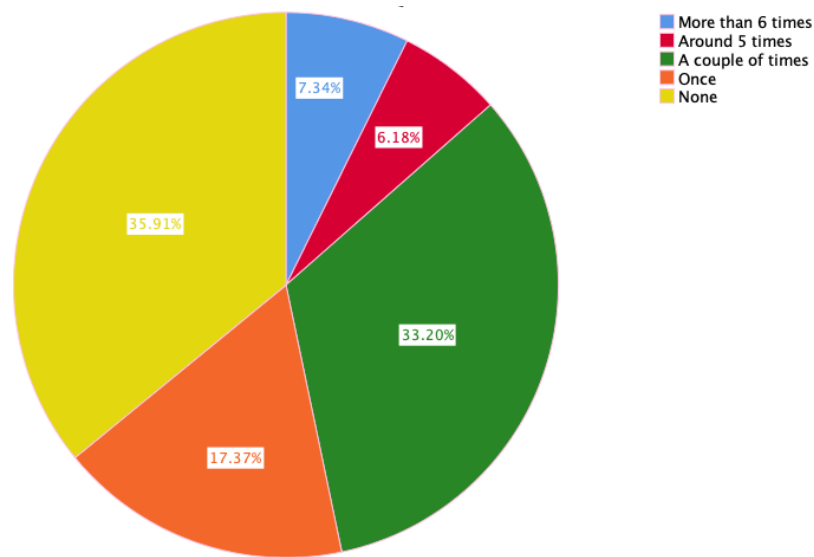


Figure 9- Frequency of purchase of luxury goods

Source: Own elaboration based on SPSS Output

#### 4.1.1. Affective Response

The first variable to be evaluated in the questionnaire was the affective response. The construct of Affective Response was accomplished though the mean of the three items being evaluated based on the study developed by Yuksel, Yuksel, & Bilim (2010) measurement scale.

In this descriptive evaluation has present the values of the Mean, Standard Deviation, Skewness and Kurtosis values presented in the table 3 below.

As we can see in the table presented below, the item **Q10\_1- “I would love using this brand”** matches to the highest mean, with a value of 4,4749. On the other hand, **Q10\_3- “I like this brand more than other luxury brands”** presents the lowest mean value, 3,1815, also presenting the lowest standard deviation value, 1,703, which indicates that the values of the answers to these questions tend to be close to the mean.

The standard deviation for the affective response construct is 1,54253 and the mean is 3,6963. Measured in a 7-point Likert Scale used, ranging from Strongly Disagree (1) to Strongly Agree (7), we can assume this value exemplifies a below average value in the scale, which means the average respondents have a medium to low sense of Affective response towards luxury brands campaigns.

Observing table 3, it can be confirmed that the value of Skewness for the construct is -0,139, belong to the interval of [-2;2], consequently confirming a symmetric distribution of the sample data. On another analysis we have the Kurtosis statistic for the construct with a value of -0,749, fitting to the interval of [-2;2], as so, it is possible to assume a normal distribution of the data.

Affective Response						
	Mean	Std. Deviation	Skewness		Kurtosis	
			Statistic	Std. Error	Statistic	Std. Error
I would love using this brand	4,4749	1,9535	-.336	.151	-.913	.302
I would feel better when using this brand	3,4324	1,9386	.098	.151	-1.107	.302
I like this brand more than other luxury brands	3,1815	1,7033	.107	.151	-.855	.302
ConstructAffectiveResponse	3.6963	1.54253	-.139	.151	-.749	.302

*Table 3- Descriptive Statistics- Affective Response*  
*Source: Own elaboration based on SPSS output*

#### 4.1.2. Cognitive Response

Cognitive Response construct was attained through computing the means of the four questions, adapted from the study elaborated by Yuksel, Yuksel, & Bilim (2010). The analysis of the Mean, Standard Deviation, Skewness and Kurtosis values will appear in this descriptive evaluation.

As can be observed in the table 4, item **Q13\_1- “I believe this brand provides a better service quality when compared to other luxury brands I have used/purchased”** is the one that corresponds to the highest mean, 4,239. The four questions have standard deviations between 1,53 and 1,66. **Q13\_3- “This brand overall quality is the best as a luxury brand”** has the highest standard deviation.

The estimated mean found for the global construct of Cognitive Response is 3,58 and the Standard Deviation 1,598. Since the scale used was a 7-point Likert Scale, ranging from Strongly Disagree (1) to Strongly Agree (7), it means this value is medium low value, being below the medium value of the scale, which means the average respondents have a medium to low sense of Cognitive response towards luxury brands campaigns.

The Role Of Massclusivity Campaigns In Consumer Response And Perceptions:  
The Attitude Toward Luxury Brands

Viewing table 4, it can be confirmed that both Skewness and Kurtosis statistic values for the items and construct, are within the interval of  $[-2;2]$ , which allows to assume a symmetry and a normal distribution of the data.

Cognitive Response						
	Mean	Std. Deviation	Skewness		Kurtosis	
			Statistic	Std. Error	Statistic	Std. Error
I believe this brand provides a better service quality when compared to other luxury brands I have used/purchased	4,2394	1,6462	-.026	.151	-.126	.302
No other brands performs like this one	3,1660	1,5500	-.022	.151	-.727	.302
This brand overall quality is the best as a luxury brand	3,4556	1,6662	.048	.151	-.482	.302
I believe it provides more benefits than other brands	3,4633	1,5306	-.041	.151	-.286	.302
ConstructCognitiveResponse	3,5811	1,5982	-.053	.151	.134	.302

Table 4- Descriptive Statistics- Cognitive Response

Source: Own elaboration based on SPSS output

### 4.1.3. Conative Response

Regarding the Conative Response construct, it entails only one item, adapted from the study elaborated by Yuksel, Yuksel, & Bilim (2010). This descriptive evaluation comprises the analysis of the Mean, Standard Deviation, Skewness and Kurtosis values.

As we can state for the values presented for the Conative Response, Mean is 3,38 and Standard Deviation is 1,76. Since the scale used was a 7-point Likert Scale, ranging from Strongly Disagree (1) to Strongly Agree (7), implicating that this value is medium low value, being below the medium value of the scale. This value represents that the average respondents have a medium to low sense of Conative response towards luxury brands campaigns.

The values for the construct and the item will be equal and as can be confirmed in table 5, both Skewness and Kurtosis statistic values, are within the interval of  $[-2;2]$ , which allows to assume a symmetry and a normal distribution of the data.

Conative Response						
	Mean	Std. Deviation	Skewness		Kurtosis	
			Statistic	Std. Error	Statistic	Std. Error
If I am given the chance, I intend to continue my shopping at this brand being my first luxury brand choice	3,3822	1,7622	.043	.151	-.900	.301
ConstructConativeResponse	3.3822	1.76218	.043	.151	-.901	.302

Table 5- Descriptive Statistics- Conative Response

Source: Own elaboration based on SPSS output



#### 4.1.4. Consumer Perceptions

The Consumer Perceptions construct was obtained by computing the mean of the eleven questions, adjusted from the study elaborated by Parasuraman, Zeithaml, & Berry (1988). Resembling to the previous variables, to do the descriptive evaluation values of the Mean, Standard Deviation, Skewness and Kurtosis values were calculated and are presented in the table 6.

The item with the higher mean in the study of this construct was **Q40\_11- “This brand's employees should get adequate support from this firm to do their jobs well”** with value 6.1892. The item with the lowest mean was **Q40\_8- “This brand shouldn't be expected to tell customers exactly when services will be performed”** with 4,1776, this was also the item that represents the highest standard deviation, 2,1939. On the other hand, the item with the lowest standard deviation was the **Q40\_10- “This brand employees must be very polite”** with 1,385. The construct of Consumer Perceptions was assembled with a 7-point Likert Scale, ranging from Strongly Disagree (1) to Strongly Agree (7), presenting a Standard Deviation of 1,25837 and a Mean of 5,69 that represents a positive value over the average. This result suggests that the respondents of this questionnaire have positively good perceptions towards the luxury brand and luxury brand partnerships campaigns. Observing table 6, it can be confirmed that the value of Skewness for the construct is -1,658, belong to the interval of [-2;2], consequently confirming a symmetric distribution of the sample data. On another hand, we have the Kurtosis value for the construct with a value of 3,164, higher than 2, as so, it is possible to assume that this distribution is more peaked than a normal distribution.

Consumer Perceptions						
	Mean	Std. Deviation	Skewness		Kurtosis	
			Statistic	Std. Error	Statistic	Std. Error
The brand should have the most fashionable and up to date collections	5,0386	1,7758	-.707	.151	-.272	.302
This brand physical stores must be appealing	5,6988	1,6217	-1.257	.151	.894	.302
Physical facilities of this brand should be sympathetic and reassuring	5,5521	1,6043	-1.060	.151	.493	.302
This brand's employees must be well dressed and appear neat	5,8726	1,5562	-1.496	.151	1.616	.302
When customers have problems this brand should be sympathetic	6,0154	1,5501	-1.719	.151	2.382	.302
If this brand promises something they must do so	6,1815	1,5281	-2.030	.151	3.505	.302
This brand should keep their records accurately	5,9382	1,5465	-1.531	.151	1.813	.302
This brand shouldn't be expected to tell customers exactly when services will be performed	4,1776	2,1939	-.046	.151	-1.326	.302
Customers should trust employees of this brand	5,7799	1,5432	-1.323	.151	1.296	.302
This brand employees must be very polite	6,1622	1,3854	-1.916	.151	3.475	.302
This brand's employees should get adequate support from this firm to do their jobs well	6,1892	1,4676	-2.007	.151	3.527	.302
ConstructConsumerPerceptions	5.6915	1.25837	-1.658	.151	3.164	.302

Table 6- Descriptive Statistics- Consumer Perceptions

Source: Own elaboration based on SPSS output

#### 4.1.5. Attitude Towards the Brand

Attitudes towards the Brand was composed by eighteen questions, modified from the study elaborated by Pecheux & Derbaix (1999). As previous analysis, this point will study the descriptive evaluation comprises the analysis of the Mean, Standard Deviation, Skewness and Kurtosis values.

Observing table 7, we can acknowledge that the element with the higher mean in the study of this construct was **Q17\_1- “I like it”** with 5,046. On the other hand, the ones with the lower means are: **Q17\_17- “It is useless”** with mean of 3,19, **Q17\_11- “It is silly”** with 3,29 and **Q17\_15- “It is worthless”** with 3,28 which is also the one with the highest standard deviation 1,818. The item with the lowest standard deviation was **Q17\_18- “It is good/well”** with 1,45. Since the scale used was the 7-point Likert Scale, ranging from Definitely Disagree (1) to Definitely Agree (7), this construct with a Mean of 4,3846 will represent a middle value of the respective scale. Viewing table 7, it can be confirmed that both Skewness and Kurtosis statistic values for the items and construct, -0,606 and 1,11 respectively, are within the interval of [-2;2], which allows to assume a symmetry and a normal distribution of the data.

Attitude Towards the brand						
	Mean	Std. Deviation	Skewness		Kurtosis	
			Statistic	Std. Error	Statistic	Std. Error
I like it	5,0463	1,6975	-.696	.151	-.107	.302
It is practical	4,7104	1,5443	-.448	.151	-.052	.302
It is great	4,5946	1,6986	-.525	.151	-.366	.302
It is pleasant	4,8803	1,6674	-.709	.151	-.181	.302
I think well of it	4,9421	1,6308	-.690	.151	.063	.302
It is real	4,2664	1,6573	-.235	.151	-.475	.302
It is brilliant	4,0232	1,5920	-.137	.151	-.349	.302
it is good	4,7954	1,5201	-.757	.151	.332	.302
It is of good quality	5,0386	1,6608	-.650	.151	-.122	.302
It is amusing	4,4749	1,6897	-.277	.151	-.662	.302
It is silly	3,2973	1,8067	.233	.151	-.846	.302
I like it very much	4,3552	1,6464	-.382	.151	-.286	.302
It is valuable/worthy	4,5483	1,6937	-.224	.151	-.468	.302
It is cheerful/fun	4,5753	1,6298	-.398	.151	-.444	.302
It is worthless	3,2857	1,8181	.322	.151	-.727	.302
It is useful	4,3012	1,5383	-.290	.151	-.033	.302
It is useless	3,1931	1,7701	.355	.151	-.617	.302
It is good/well	4,5946	1,4527	-.682	.151	.452	.302
ConstructATBrand	4.3846	1.06186	-.606	.151	1.110	.302

*Table 7- Descriptive Statistics- Attitude Towards the brand*

*Source: Own elaboration based on SPSS output*

#### 4.1.6. Attitude Towards the Ad

Adjusted from the study elaborated by Lacznia & Teas (2002), Attitudes towards the Ad construct was composed by eighteen questions. This point will study the descriptive evaluation comprises the analysis of the Mean, Standard Deviation, Skewness and Kurtosis values.

As we can perceive for the values presented on table 8, it is possible to detect that the item with the highest mean and also the highest standard deviation was **Q18\_9- “Offensive- Not Offensive”** with values of 5,48 and 1,909 respectively. On the other hand, the item with the lowest standard deviation is **Q18\_12- “Fair- Unfair”** with a value of 1,6187.

The construct Attitudes towards the Ad, taking in consideration the 7-point Likert Scale used however in this case a binomial model ranging the two options being the options in question the minimum and the maximum. As it can be observed, the construct has a standard Deviation value of 1,51513 and a Mean value of 5,02289 which will symbolize a positive value over the medium. This implies that Attitude towards the brand will positively influence the overall opinion about the luxury brand and luxury brand partnerships campaigns. As show in table 8, it is possible to assume the symmetry and normality of the data distribution since both Skewness and Kurtosis statistic values for the items and construct have values of -0,769 and 0,181 respectively, belonging to the interval of [-2;2], which allows to.

Attitude Towards the Ad						
	Mean	Std. Deviation	Skewness		Kurtosis	
			Statistic	Std. Error	Statistic	Std. Error
Irritating-Not Irritating	5,2548	1,7992	-.769	.151	-.290	.302
Not Attractive-Attractive	5,1544	1,7999	-.860	.151	-.140	.302
Bad-Good	4,9228	1,8557	-.613	.151	-.612	.302
Ambiguous-Clear	4,8456	1,8467	-.438	.151	-.784	.302
Unpleasant-Pleasant	5,1158	1,7124	-.751	.151	-.148	.302
Unappealing-Appealing	5,0734	1,7953	-.803	.151	-.179	.302
Dull-Dynamic	4,9344	1,7827	-.604	.151	-.407	.302
Depressing-Refreshing	4,9614	1,7824	-.699	.151	-.225	.302
Offensive-Not Offensive	5,4826	1,9095	-1.047	.151	-.031	.302
Unethical-Ethical	4,9768	1,8128	-.579	.151	-.427	.302
Not Enjoyable-Enjoyable	5,1081	1,8011	-.708	.151	-.388	.302
Unfair-Fair	4,6023	1,6187	-.271	.151	-.153	.302
Uninteresting-Interesting	4,8494	1,8585	-.603	.151	-.574	.302
Not Likeable-Likeable	5,0386	1,8422	-.713	.151	-.431	.302
ConstructATAd	5.0229	1.51513	-.769	.151	.181	.302

*Table 8- Descriptive Statistics- Attitude Towards the ad*

*Source: Own elaboration based on SPSS output*

#### 4.1.7. Brand Love

Regarding the Brand Love, twenty-five questions were evaluated in the questionnaire. The used scale was grounded on a previous one, validated by Bagozzi, Batra, & Ahuvia (2017). The analysis of the Mean, Standard Deviation, Skewness and Kurtosis values for each of these items can be seen in the table 9.

The element with the lower mean in this study was **Q26\_6- “will make your like worth living”** with a mean of 2,1081 and also with the lowest standard deviation, 1,74872. On the other hand, the higher mean in this study was from **Q30\_1- “Suppose this campaign disappears or runs out of stock, to what extent would you feel: Anxious- Not Anxious”** with a mean value of 5,9498. Through the use of a scale a 7-point Likert Scale, ranging from Not at All (1) to Very Much (7), we can assume that this construct with a Mean of 3,8208 represents a value below the average of the used scale. This result suggests that the overall Brand Love will be almost indifferent, due to the proximity to the centre of the scale, having a vaguely negative influence on the overall opinion about the luxury brand and luxury brand partnerships campaigns and is similar amongst the respondents of this questionnaire. As evidenced in table 9, it is possible to assume the symmetry and normality of the data distribution since both Skewness and Kurtosis statistic values for the items and construct have values belonging to the interval of  $[-2;2]$ , 0,477 and -0,352 respectively.

The Role Of Massclusivity Campaigns In Consumer Response And Perceptions:  
The Attitude Toward Luxury Brands

Brand Love						
	Mean	Std. Deviation	Skewness		Kurtosis	
			Statistic	Std. Error	Statistic	Std. Error
is an important part of how you see yourself	2,6332	2,09480	.897	.151	-.620	.302
says something "true" and "deep" about whom you are as a person	2,4517	1,90892	.981	.151	-.350	.302
makes you look like you want to look	3,6834	2,09469	-.003	.151	-1.317	.302
makes you feel like you want to feel	3,5598	2,12390	.095	.151	-1.379	.302
will make your life meaningful	2,1776	1,76071	1.268	.151	.377	.302
will make your like worth living	2,1081	1,74872	1.354	.151	.557	.302
are willing to spend a lot of money improving a product from this campaign after you buy it	3,2162	3,05498	1.231	.151	.547	.302
find yourself thinking about this brand	4,5483	3,70530	.641	.151	-.929	.302
this brand keeps popping into your head	4,2432	3,75596	.756	.151	-.894	.302
are willing to spend a lot of time improving a product from this campaign after you buy it	3,3012	3,20882	1.232	.151	.375	.302
do you feel desired to wear this campaigns' products	5,2008	3,98911	.381	.151	-1.377	.302
do you feel longing to wear this brand products	5,2355	4,18220	.354	.151	-1.520	.302
you interacted with this brands in the past	5,7876	4,18252	.114	.151	-1.627	.302
you been involved with this brands in the past	4,7876	4,01515	.547	.151	-1.276	.302
I feel it is a natural "fit" between me and this campaign	3,0965	2,18929	.622	.151	-1.050	.302
this campaign seems to fit my tastes perfectly	3,3900	2,22008	.463	.151	-1.112	.302
i feel emotionally connected to this campaign	2,6680	2,09044	.997	.151	-.343	.302
i feel a "bond" to this campaign	2,6757	2,08237	.965	.151	-.335	.302
this campaign reveals fun	4,5714	2,45852	-.216	.151	-1.333	.302
this campaign reveals excitement	4,5058	2,42783	-.197	.151	-1.303	.302
i believe i will be wearing this brand and its campaigns for a long time	2,9228	2,24166	.771	.151	-.826	.302
i believe this campaign will be part of our life for a long time	2,8185	2,14988	.888	.151	-.528	.302
i believe this brand will be part of our life for a long time	4,1660	2,72361	.134	.151	-1.552	.302
Anxious/ not Anxious	5,9498	1,85768	-1.699	.151	1.664	.302
Apprehensive/Not Apprehensive	5,8224	1,93482	-1.491	.151	.923	.302
ConstructBrandLove	3.8208	1.71794	.477	.151	-.352	.302

*Table 9- Descriptive Statistics- Brand Love*  
*Source: Own elaboration based on SPSS output*

#### 4.1.8. Brand Dilution

Brand Dilution construct features nine questions based on a previous study developed by Macías & Cervinõ (2017). Table 10 displays the analysis of the Mean, Standard Deviation, Skewness and Kurtosis values for each of these items.

As we can state from table 10 presented below, the element with the higher mean was **Q53- “In making your selection of this product, how concerned would you be about the outcome of your choice?”** with a mean of 5,1429. On the other the element with the lowest mean, 3,1081, was **Q54- “It makes sense to buy this brand instead of any other brand, even if they are the same”**. The element with the lowest standard deviation was **Q60- “These campaign products are like to both brands campaign original products”** with a value of 1,1858 which indicates that the values of the answers to these questions tend to be close to the mean.

The Role Of Massclusivity Campaigns In Consumer Response And Perceptions:  
The Attitude Toward Luxury Brands

The Brand dilution construct mean, 3,8727, represents a value below the average of the 7-point Likert used Scale, with ranges according to the question. Despite being a result below the average, it is close to it, as so, we can infer that Brand Dilution will be almost indifferent, having a vaguely negative influence on the overall opinion about the luxury brand and luxury brand partnerships campaigns. It is possible to assume the symmetry and normality of the data distribution since both Skewness and Kurtosis statistic values for the items and construct have values belonging to the interval of [-2;2], 0,024 and 0,247 respectively.

Brand Dilution						
	Mean	Std. Deviation	Skewness		Kurtosis	
			Statistic	Std. Error	Statistic	Std. Error
It makes sense to buy this brand instead of any other brand, even if they are the same	3,1081	1,7664	.175	.151	-.836	.302
Even if another brand has same features as this brand, I would prefer to buy this brand	3,3745	1,8265	.130	.151	-.812	.302
If there is another brand as good as this brand, I prefer to buy this brand	3,2896	1,7950	.134	.151	-.784	.302
If another brand is not different from this brand in any way, it seems smarter to purchase this brand	3,2046	1,8280	.247	.151	-.791	.302
These campaign products are similar to both brands campaign original products	3,9846	1,1974	-.120	.151	2.326	.302
These campaign products are like to both brands campaign original products	4,1274	1,1858	.032	.151	2.431	.302
In selecting from the many types and brands available in the market, would you say that:	3,7297	2,2074	.089	.151	-1.310	.302
How important would it be to you to make a right choice of this product?	4,8842	2,1732	-.610	.151	-.976	.302
In making your selection of this product, how concerned would you be about the outcome of your choice?	5,1429	2,1293	-.812	.151	-.662	.302
ConstructBrandDilution	3.8717	1.09103	.024	.151	.247	.302

*Table 10- Descriptive Statistics- Brand Dilution*

*Source: Own elaboration based on SPSS output*

## 4.2.Exploratory factor analysis

After the Descriptive analysis of the constructs, an Exploratory Factor Analysis was conducted. This analysis included all the independent variables considered in order to understand if the previously constructs, accordingly to the theory, were present in the same manner in this analysis.

In order to understand the correlation assembly between the constructs represented in the questionnaire, the Kaiser-Meyer-Olkin (KMO) and Bartlett's tests were conducted and to reduce the number of variables into the correct number of components in clusters.

According to Malhotra, Nunan, & Birks (2017 ), the Kaiser–Meyer–Olkin (KMO) measure of sampling adequacy. The KMO measure of sampling adequacy, used to evaluate the appropriateness of factor analysis. When the KMO value is between 0.5 and 1.0 it is considered a high value, indicating the appropriacy of the factor analysis. If the value is below 0.5 indicates that factor analysis may not be appropriate. In the sample analysed as we can observe in table 11, the KMO value is 0,912, high value, indicating that the variable is suitable to execute this kind of analysis.

In consonance with the same authors, the Bartlett's tests will examine the null hypothesis that the variables are uncorrelated in the population. In order not to accept null hypothesis stating that there is no correlation between the variables in order to proceed the study, the significant level should be lower than 0.05. The Bartlett's test in table 11 evidences that the null hypothesis will not be accepted (Sig.= 0.000 < 0.050), therefore concluding the variables are significantly correlated, and letting the analysis to be conducted.

### KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.912
Bartlett's Test of Sphericity	Approx. Chi-Square	21669.546
	df	3570
	Sig.	.000

Table 11- Kaiser-Meyer-Olkin (KMO) and Bartlett's tests  
Source: Own elaboration based on SPSS output

After the validation of both Kaiser-Meyer-Olkin (KMO) and the Bartlett's tests, the study is ready to proceed. The next step was the analysis of the Total Variance Explained, as can be

The Role Of Massclusivity Campaigns In Consumer Response And Perceptions:  
The Attitude Toward Luxury Brands

observed in table 12 presented below. The analysis of the eigenvalues,  $\lambda > 1$ , will divulge how many components constitute the sample. As we can state by examining table 12, there are 14 different components that will represent 74,916% of the total variance.

### Total Variance Explained

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings			Rotation Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	25.067	29.490	29.490	25.067	29.490	29.490	11.086	13.042	13.042
2	11.301	13.295	42.786	11.301	13.295	42.786	11.059	13.010	26.052
3	5.499	6.469	49.254	5.499	6.469	49.254	9.699	11.411	37.463
4	3.864	4.546	53.801	3.864	4.546	53.801	7.911	9.307	46.771
5	3.283	3.862	57.663	3.283	3.862	57.663	4.665	5.489	52.259
6	2.561	3.013	60.676	2.561	3.013	60.676	3.257	3.832	56.092
7	2.105	2.476	63.152	2.105	2.476	63.152	2.780	3.271	59.362
8	1.806	2.124	65.276	1.806	2.124	65.276	2.467	2.902	62.264
9	1.655	1.947	67.223	1.655	1.947	67.223	2.447	2.879	65.143
10	1.588	1.868	69.091	1.588	1.868	69.091	2.154	2.534	67.677
11	1.413	1.663	70.754	1.413	1.663	70.754	1.843	2.168	69.844
12	1.326	1.560	72.314	1.326	1.560	72.314	1.834	2.158	72.002
13	1.161	1.365	73.679	1.161	1.365	73.679	1.308	1.539	73.541
14	1.051	1.237	<b>74.916</b>	1.051	1.237	<b>74.916</b>	1.169	1.375	<b>74.916</b>
15	.986	1.159	76.075						
16	.946	1.112	77.188						

*Table 12- Total Variance Explained – Independent Variables  
Source: Own elaboration based on SPSS output*

Subsequently to the conception of the Total Variance Explained table to know how many components to extract, a Rotated Component matrix was generated, through Varimax on SPSS. According to Malhotra, Nunan, & Birks (2017 ), only varimax rotated loadings of 0.40 or greater are reported, as so, Q29\_9 and Q40\_8 dropped the analysis since they did not fulfilled this condition.

As it can be observed in the table 12 Component 13 and 14 has no cluster which means we will only extract 12 components.



### 4.3. Reliability

In order to measure the validity of this study, the analysis of the reliability of the Likert-type scales utilized in the questionnaire is essential. Reliability, according to Malhotra, Nunan, & Birks (2017), can be defined as the range to which a scale produces reliable results if frequent measurements are made on the distinguishing. According to the authors, the individual items should all be measuring the same construct and thus be highly intercorrelated, as so this analysis must be executed without them. In order to discover the values of the coefficient for the constructs of the conceptual model, the required tests were assembled on SPSS software analysis.

The Cronbach's alpha, according to Malhotra, Nunan, & Birks (2017), is the average of all possible split-half coefficients subsequent from different ways of splitting the scale items, and normally ranges from 0 to 1. The generally agreed upon lower limit for Cronbach's alpha is .70, although it may decrease to .60 in exploratory research (Hair, Black, Babin, & Anderson, 2014:124). Based on the additional research from George & Mallery (2016) defend that a rule of thumb that concerns the majority of the situations is:  $\alpha > 0.9$  – excellent;  $\alpha > 0.8$  – good;  $\alpha > 0.7$  – acceptable;  $\alpha > 0.6$  - questionable;  $\alpha > 0.5$  – poor;  $\alpha < 0.5$  – unacceptable (George & Mallery, 2016: 240).

In table 13 we can observe the Cronbach's alpha for the constructs of the conceptual model, and also the Cronbach's alpha if item deleted. The Attitudes Towards the Ad construct is the one with the highest Cronbach's alpha, value of 0,968, which according to the prior mentioned scale, since it is an  $\alpha > 0.9$  it can be considered to be an excellent value. In the same case, regardless the lower values, the constructs of The Attitudes Towards the Brand, Brand Love and Consumer Perceptions also have excellent Cronbach's alpha's values. On the other hand, with a good Cronbach's alpha value we have Cognitive Response, 0,813. Lastly, Affective Response and Brand Dilution despite having an  $\alpha > 0.7$ , it still is an acceptable value.

After this analysis, it is possible to conclude an internal consistency for every construct, all values Cronbach's alpha is above 0,70.

The Role Of Massclusivity Campaigns In Consumer Response And Perceptions:  
The Attitude Toward Luxury Brands

Construct	Cronbach's Alpha
Affective Response	0,766
Cognitive Response	0,813
Consumer Perceptions	0,952
Attitude Towards the Brand	0,916
Attitude Towards the Ad	0,968

Construct	Cronbach's Alpha
Brand Love	0,932
Brand Dilution	0,77

*Table 13- Cronbach's Alpha for Construct*  
*Source: Own elaboration based on SPSS output*

After the analysis of the Cronbach's alpha for every construct of the conceptual model, as we can perceive on Appendix I, in the case of elimination of specific items, would provide an increasement of the Cronbach's alpha for the respective construct. As can be seen in Appendix I, every construct had at least one item to excluded in order to increase the Cronbach's alpha value. The removal of item Q13\_1- "I believe this brand provides a better service quality when compared to other luxury brands I have used/purchased" would increase the Cognitive Response construct Cronbach's alpha value to 0,89.

The elimination of Q40\_1- "The brand should have the most fashionable and up to date collections", Appendix I, would increase the Cronbach's alpha value regarding Consumer Perceptions response from 0,952 to 0,956. On other construct, the dismissal of Q17\_11- "It is silly", Q17\_15- "It is worthless" and Q17\_17- "It is useless" would increase the Cronbach's alpha value to 0,932, 0,929 and 0,932 respectively.

By evaluating the construct, Appendix I, Attitudes Towards the Ad, the only item that could be eliminated in order to increase the Cronbach's alpha value up to 0,969 would be Q18\_12- "Unfair-Fair".

Both Brand Love and Brand Dilution would benefit from the elimination of two items to increase their Cronbach's alpha value. Brand Love would benefit from the removal of Q30\_1- "Anxious/ not Anxious" and Q30\_2- "Apprehensive/Not Apprehensive" increasing the Cronbach's alpha value up to 0,937 and 0,938 correspondingly. Finally, Brand dilution's Cronbach's alpha value would increase up to 0,777 and 0,779, respectively, if items Q62- "How

important would it be to you to make a right choice of this product?” and Q53- “In making your selection of this product, how concerned would you be about the outcome of your choice?”.

All the Cronbach's alpha values are above 0,75 which means a good consistency for every construct, as so, despite the possible rise form the elimination of some items we will proceed the analysis, as it can be seen in Appendix I.

The Cronbach's Alpha reliability test was also implemented for the 8 constructs as already summated variables (see Table 14). The value of the Cronbach's Alpha value for the constructs is 0,824 which according to according to the previously cited authors is a good value and according to Tavakol & Dennick (2011) it is possible to assume that this test has no redundancies and the survey is appropriate ( $\alpha < 0,9$ ).

#### **Reliability Statistics**

Cronbach's Alpha	N of Constructs
.824	8

*Table 14- Cronbach's Alpha – All Constructs*  
*Source: Own elaboration based on SPSS Outputs*

#### 4.4.Simple and Multiple Regression Analysis

This next chapter is integrated by Simple and Multiple Regression analysis that were conducted in order to understand the associations between the constructs represented in the conceptual model, previously presented. A single regression can be defined as a model with a single independent variable also denominated as bivariate regression (Hair, Black, Babin, & Anderson, 2014). For this logic, the authors defined the Multiple Regression model as a model with two or more independent variables. While simple regression shows the influence of one variable on the other, Multiple Regression examination shows the impact of two or more variables on a nominated dependent variable (Malhotra, Nunan, & Birks, 2017 ).

To evaluate the suppositions that Affective, Cognitive and Conative Response and Consumer Perceptions are positively related with the consumers Attitude Towards the Brand (H1, H3, H5 and H7, respectively) and Attitude Towards the Ad (H2, H4, H6 and H8, respectively), independently. These four constructs were then introduced as independent variables and Attitude Towards the Brand and Attitude Towards the Ad as dependent. In order to evaluate if the Attitude Towards the Brand is positively related with the Brand Dilution (H9) and with Brand Love (H10), the eighteen items that constitute the Attitude Towards the Brand were considered the independent variables. Finally, to evaluate if the Attitude Towards the Ad is positively related with the Brand Dilution (H11) and with Brand Love (H12), the last two constructs were designated the dependent variables.

After the analysis and validation of the eleven Multiple Regressions and one Simple Regression, it is possible to observe in the Model Summary table that  $R^2$  value of the majority of the regressions does not explain even 50% of the dependent variable. Through the examination of the tables, it is possible to verify that some of the variables are not validated because the  $R^2$  is lower than 0,1 which means there is no dependence between the variables. When exploring the dependency relationship between Conative Response and Attitude Towards the Ad, as dependant variable the totality of explained model is 0,038 and the same occurs with Attitude Towards the Ad and Brand Dilution, as dependant variable, with an  $R^2$  of 0,074. To verify the dependency relationships between the variable this study will only exhibit the regressions that support the conceptual model, by demonstrating that at least of the exploratory variables is significantly related with the dependent variable.

#### 4.4.1. Multiple Regression- Attitude Towards the Brand as Dependent Variable

##### 4.4.1.1. Cognitive Response dimensions as Independent Variables

The first step for this analysis is to verify the validity of the model. As it can be seen in ANOVA test table (Appendix L), since the Sig. value is lower than 0.05, the validity of the model is then confirmed. Consequently, to this validity, it is possible to assume that there is a significantly dependency with at least of the exploratory variables.

The Model Summary table (table 15), displays the  $R^2$  value indicating that 29,9% of the variability of Attitude towards the Brand is explained by the independent variables, Cognitive response.

Concerning the Coefficients table (table 16), it is possible to observe that only the variables Q13\_1- “I believe this brand provides a better service quality when compared to other luxury brands I have used/purchased” and Q13\_3- “This brand overall quality is the best as a luxury brand” are the only variables with a Sig value  $< 0,05$ , therefore they are relevant to the model. The other two variables Q13\_2- “No other brands perform like this one” and Q13\_4- “I believe it provides more benefits than other brands” have Sig values  $> 0,05$  proving they are not significant in explaining the Attitude Towards the Brand, dependent variable. In the same table, examining the Standardized Coefficients Beta, it is possible to realize that Q13\_1 is the most significant variable explaining the Attitude Towards the Brand, with a  $\beta$  value of 0,477.

**Model Summary**

R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
.547a	<b>.299</b>	.288	.89589	1.833

*Table 15- Model Summary table- Effect of Cognitive Response on Attitude Towards the Brand  
Source: Own elaboration based on SPSS output*

The Role Of Massclusivity Campaigns In Consumer Response And Perceptions:  
The Attitude Toward Luxury Brands

**Coefficients**

	Unstandardized Coefficients		Standardized Coefficients Beta	t	Sig.	Collinearity Statistics	
	B	Std. Error				Tolerance	VIF
(Constant)	2.817	.177		15.922	.000		
Q13_1	.307	.037	.477	8.358	.000	.848	1.179
Q13_2	-.061	.057	-.089	-1.071	.285	.399	2.505
Q13_3	.161	.060	.252	2.690	.008	.314	3.183
Q13_4	-.028	.059	-.040	-.480	.632	.387	2.583

*Table 16- Coefficients table- Effect of Cognitive Response on Attitude Towards the Brand  
Source: Own elaboration based on SPSS output*

The Multiple Regression Model would be:

$$\text{Attitude Towards the Brand} = \beta_0 + \beta_1 \cdot \text{Q13\_1} + \beta_2 \cdot \text{Q13\_2} + \beta_3 \cdot \text{Q13\_3} + \beta_4 \cdot \text{Q13\_4}$$

(t= 2,817) (t=0,307)      (t= -0,061)      (t= 0,161)      (t= -0,028)

To validate the multiple linear regression model there are some assumptions that need to be verified. By construction, the theoretical model assumes linearity of relationship between both dependent and independent variables. The Residuals Statistics table (see Appendix L), reveals that the mean of the residual component is equal to 0 verifying the second assumption. Afterwards, we will verify that assumption that states that the independent variables must not be correlated with the residual terms. To verify this assumption, we must observe the Correlations table, present in Appendix L, to confirm if assumption holds. By analysing the Pearson Correlation values we can assume that the assumption holds and that the independent variables are not correlated with the residual terms.

Afterwards, there must be no correlation among the residual terms. Subsequently, the Durbin-Watson value should be evaluated, in the Model Summary table (table 15), in the case of being a value close to 2, which in this case is confirmed (equal to 1.833), it is presumed that the residual terms do not have a correlation between themselves. Then, the variance of the random term is constant and by observing the points there represented, appendix L, it is verifying this assumption, as they do not have a relation. The residual values need to follow a normal distribution, according to this assumption, and can be verified through the histogram and Normal P-Plot, represented in appendix L, where it is verified. Finally, there should not be any correlation among the explanatory variables. The Coefficients Table exhibited the results concerning the collinearity which demonstrates that all Tolerance values are higher than 0,1 and all VIF values are lower than 10, hence meeting the assumption.

#### 4.4.1.2. Consumer Perceptions dimensions as Independent Variables

A Multiple Regression analysis was directed to understand how the constructs of consumer perceptions influence the dimension of Attitude Towards the Brand.

To validate this model, we must see the ANOVA test table (Appendix P), in concrete we must evaluate if the Sig value is lower than 0,05 in order to validate the model, which is confirmed (Sig value =0,000 < 0,05), consequently determining that some of the independent variable have a significant role explaining the dependant variable. Once this assumption is validated, we must move to the analysis of the Model Summary table (table 17), where the R<sup>2</sup> value is exhibited. This value will specify insight on the dimension explained by the independent variables, in this case, 26,5%.

When analysing the Coefficients table (table 18) and observing the Sig value column with values lower than 0,05 we ca recognise which variables have an explanatory role in the dependant variable. Q40\_1- “The brand should have the most fashionable and up to date collections” is the only variable with a Sig value < 0,05, 0,001, proving that it is the only significant variable to explain the dependant variable, Attitude Towards the Brand. In the same table, examining the Standardized Coefficients Beta, it is possible to realize that since this variable is the only significant independent variable it will also be the one with the higher  $\beta$  value, 0,272.

**Model Summary**

R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
.515a	<b>.265</b>	.236	.92825	1.888

Table 17- Model Summary Table- Effect of Consumer Perceptions on Attitude Towards the Brand  
Source: Own elaboration based on SPSS output

**Coefficients**

	Unstandardized Coefficients		Standardized Coefficients Beta	t	Sig.	Collinearity Statistics	
	B	Std. Error				Tolerance	VIF
(Constant)	2.279	.276		8.265	.000		
Q40_1	.163	.048	.272	3.420	.001	.468	2.139
Q40_2	-.055	.070	-.083	-.782	.435	.261	3.833
Q40_3	.097	.065	.147	1.490	.137	.304	3.288
Q40_4	.089	.064	.131	1.384	.167	.332	3.011
Q40_5	.038	.082	.055	.461	.645	.207	4.831
Q40_6	-.022	.084	-.032	-.265	.791	.204	4.913

The Role Of Massclusivity Campaigns In Consumer Response And Perceptions:  
The Attitude Toward Luxury Brands

Q40_7	-.003	.071	-.004	-.038	.970	.279	3.581
Q40_9	.121	.067	.177	1.807	.072	.311	3.220
Q40_10	.017	.087	.022	.193	.847	.232	4.307
Q40_11	-.056	.094	-.077	-.599	.550	.177	5.645

*Table 18- Coefficients Table- Effect of Consumer Perceptions on Attitude Towards the Brand  
Source: Own elaboration based on SPSS output*

With these conclusions completed, the Multiple Regression Model would be:

$$\begin{aligned} \text{Attitude Towards the Brand} = & \beta_0 + \beta_1 * Q40\_1 + \beta_2 * Q40\_2 + \beta_3 * Q40\_3 + \beta_4 * Q40\_4 + \\ & (t= 2,279) (t=0,163) (t= - 0,055) (t= 0,097) (t= 0,089) \\ & \beta_5 * Q40\_5 + \beta_6 * Q40\_6 + \beta_7 * Q40\_7 + \beta_9 * Q40\_9 + \beta_{10} * Q40\_10 + \beta_{11} * Q40\_11 \\ & (t= 0,038) (t= -0,022) (t= -0,003) (t= 0,121) (t= 0,017) (t= -0,056) \end{aligned}$$

Final, to understand if the model holds, there are some assumptions that must be checked, assuming the linearity of relationship between both dependent and independent variables.

Firstly, the mean of the residual component, available in the Residuals Statistics table (see Appendix P), should be verified, and there must be no correlation amongst the independent variables with the residual terms and as analysing the Correlations table, present in Appendix P, to confirm that the assumption holds, the independent variables must not be correlated with the residual terms.

Afterwards, the Model Summary table (Appendix P), should be analysed to validate that there is no correlation among the residual terms. This assumption will be confirmed if the Durbin-Watson value should be evaluated if the value is close to 2 it is acknowledged that the residual terms do not have a correlation between themselves, which in this case is confirmed (equal to 1.888). Thenceforth, evaluating the Scatterplot, (Appendix P), and the random relation of points, it is possible to establish that the variance of the random term is constant.

An additional assumption to be verified is the normality of the residual, that can be verified through the analysis of the Histogram and Normal P- Plot (Appendix P), and in this case confirmed.

The final assumption is there is no correlation among the explanatory variables. To verify this assumption, we must verify the Coefficients table, table 18, and apprehend there is no correlation between the exploratory variables since all Tolerance values are higher than 0,1 and all VIF values are lower than 10.



#### 4.4.2. Multiple Regression- Brand Love as Dependent Variable

##### 4.4.2.1. Attitude Towards the Brand dimensions as Independent Variables

To understand how the constructs of Attitude Towards the Brand the dimension of Brand Love, this Multiple Regression analysis was developed, assuming the a linear of relationship between the variables.

The viability of the Multiple Regression Model it is necessary to confirm the Sig value displayed in the Sig column is lower than 0,05 in the ANOVA test table (Appendix S), in this case is true (Sig value =0,000 < 0,05) confirming that some of the Attitude Towards the Brand variables have a substantial role in the explanation of the Brand Love. Once this statement is validated, we can proceed to the analysis of the R<sup>2</sup> value that will provide a greater explanation of the percentage of the Brand Love variable explained by the Attitude Towards the Brand variables, in this case, this will correspond to 43,1% of the model.

Subsequently to this analysis, when evaluating the Coefficients table (table 20), and observing the Sig value column with values lower than 0,05 it is possible to acknowledge which variables have an explanatory role in the dependant variable. In this case, Q17\_12- “I like it very much” and Q17\_17- “It is useless” do play a significant role in explaining Brand Love. On the other hand, the other variables do not have a noteworthy role explaining the dependant variable. In the same table, examining the Standardized Coefficients Beta. By observing this coefficient, it is possible to understand the influence of each variable on the dependent variable, in the case the higher  $\beta$  value is 0,218 from Q17\_12, followed by Q17\_17 with a  $\beta$  value of 0,190. On the other hand, there are variables with a significant negative impact on Brand Love: Q17\_18 with a  $\beta$  value of -0,178 and Q17\_4 with a  $\beta$  value of -0,144.

**Model Summary**

R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
.656a	<b>.431</b>	.388	1.35459	2.073

*Table 19- Model Summary Table- Effect of Attitude Towards the Brand on Brand Love  
Source: Own elaboration based on SPSS output*

The Role Of Massclusivity Campaigns In Consumer Response And Perceptions:  
The Attitude Toward Luxury Brands

**Coefficients**

	Unstandardized Coefficients		Standardized Coefficients Beta	t	Sig.	Collinearity Statistics	
	B	Std. Error				Tolerance	VIF
(Constant)	-.453	.449		-1.007	.315		
Q17_1	.062	.113	.061	.549	.584	.193	5.186
Q17_2	-.020	.082	-.018	-.244	.807	.447	2.235
Q17_3	.162	.114	.159	1.419	.157	.190	5.266
Q17_4	-.149	.114	-.144	-1.303	.194	.195	5.121
Q17_5	.016	.118	.015	.137	.891	.190	5.250
Q17_6	.141	.076	.135	1.866	.063	.452	2.212
Q17_7	.092	.094	.084	.980	.328	.320	3.126
Q17_8	.188	.113	.165	1.668	.097	.242	4.124
Q17_9	.051	.098	.048	.515	.607	.268	3.733
Q17_10	.117	.081	.114	1.449	.149	.383	2.612
Q17_11	-.054	.062	-.057	-.880	.380	.572	1.750
Q17_12	.229	.103	.218	2.219	.027	.246	4.073
Q17_13	-.049	.096	-.048	-.507	.613	.269	3.712
Q17_14	.037	.082	.035	.455	.650	.399	2.509
Q17_15	.081	.067	.085	1.210	.228	.482	2.075
Q17_16	.149	.090	.133	1.662	.098	.371	2.692
Q17_17	.186	.070	.190	2.668	.008	.469	2.133
Q17_18	-.213	.118	-.178	-1.801	.073	.242	4.133

*Table 20- Coefficients Table- Effect of Attitude Towards the Brand on Brand Love  
Source: Own elaboration based on SPSS output*

With these conclusions, the Multiple Regression Model equation would be:

$$\begin{aligned}
 \text{Brand Love} = & \beta_0 + \beta_1 * Q17\_1 + \beta_2 * Q17\_2 + \beta_3 * Q17\_3 + \beta_4 * Q17\_4 + \\
 & (t = -0,453) \quad (t = 0,062) \quad (t = -0,02) \quad (t = 0,263) \quad (t = -0,149) \\
 & \beta_5 * Q17\_5 + \beta_6 * Q17\_6 + \beta_7 * Q17\_7 + \beta_8 * Q17\_8 + \beta_9 * Q17\_9 + \beta_{10} * Q17\_10 + \\
 & (t = 0,016) \quad (t = 0,141) \quad (t = 0,092) \quad (t = 0,188) \quad (t = 0,051) \quad (t = 0,117) \\
 & \beta_{11} * Q17\_11 + \beta_{12} * Q17\_12 + \beta_{13} * Q17\_13 + \beta_{14} * Q17\_14 + \beta_{15} * Q17\_15 + \\
 & (t = -0,054) \quad (t = 0,229) \quad (t = -0,049) \quad (t = 0,037) \quad (t = 0,081) \\
 & \beta_{16} * Q17\_16 + \beta_{17} * Q17\_17 + \beta_{18} * Q17\_18 \\
 & (t = 0,149) \quad (t = 0,186) \quad (t = -0,213)
 \end{aligned}$$

To understand if the model is valid there are some assumptions that need to be confirmed. First, the mean of the residual component value, presented in the Residuals Statistics table (see Appendix S), should be equal to zero, which in this case verifies the assumption. Succeeding, we must analyse the Correlations table to verify that the assumption that states that the

independent variables must not be correlated with the residual terms. The Correlations table, present in Appendix S, demonstrates that the independent variables are not correlated with the residual terms.

Thirdly, the Durbin-Watson value should be evaluated in order to confirm the assumption that states that there is no correlation among the residual terms. In the Model Summary table (table 19), it is possible to see that the Durbin-Watson value corresponds to 2,073 which means that since it is a value close to 2 it is assumed that the residual terms do not have a correlation between themselves. Analysing the Scatterplot, (Appendix S), it is possible to perceive the random relation of the presented points which means the variance of the random term is constant. The Histogram and Normal P-Plot will provide a graphical verification of the residual's normality, which in this case is confirmed.

Finally, the last assumption is regarding the fact that there should not be any correlation among the explanatory variables. While analysing the Coefficients table, table 20, it is possible to examine the collinearity statistics where is demonstrated that all the Tolerance values are higher than 0,1 as well as the VIF vales are lower than 10, hence verifying the assumption.

After the regressions we could came to some validations concerning all the hypothesis of the conceptual model. In sum now we present the overall vision about the hypotheses tested:

Hypothesis	Validation
H1	Valid
H2	Valid
H3	Valid
H4	Valid
H5	Valid
H6	Invalid
H7	Valid
H8	Valid
H9	Valid
H10	Valid
H11	Invalid
H12	Valid

*Table 21- Hypothesis Validation*  
*Source: Own elaboration based on SPSS output*

## 5. Conclusions and Implications

### 5.1.Theoretical Contributions

The conducted study aims were to understand in what ways can a Luxury Brand be influenced by a joint Luxury and Mass-Market campaign, particularly in understanding of the resultant effects of Brand Dilution and Brand Love towards a Luxury and Mass-Market campaign.

Preceding studies showed that there are three dimensions in the creation of value perception of a luxury brand: social, uniqueness and quality value perceptions (Park, Im, & Kim, 2018). This study divided the items into tangibles, including the physical facilities and equipment, reliability, perform the service dependably and accurately, responsiveness, willingness to help customers, assurance, knowledge and courtesy of employees and ability to inspire trust and empathy, individualized attention. Looking into the descriptive statistics we can acknowledge that consumer perceptions is the variable with the higher mean of 5,6915 on a 7-point Likert scale, meaning that for the sample is very important how luxury brands deliver their service in order to provide the best possible experience for their customers. This study showed that the most important factors for the respondents was respecting the responsiveness and empathy of the employees.

To test the research hypothesis some multiple and simple linear regression models were developed, however not every regression model was valid, after the elimination of two items, Q29\_9 and Q40\_8, that were released from the study because the varimax rotated loadings revealed a value lower than 0.40. The simple regression model with Conative response as independent variable and Attitude Towards the Ad as dependent variable was invalid such as the multiple regression analysis with Attitude Towards the Ad as independent variable and Brand Dilution as dependent variable. The other regressions demonstrated a positive relationship between the dependent variable with at least one of the independent variables. Affective, Cognitive, Conative Response and Consumer Perceptions values have a positive impact on the Attitude Towards the Brand. On the other hand, only Affective, Cognitive Response and Consumer Perceptions demonstrated a positive impact on Attitude Towards the Ad. Finally, Brand Love is positively affected by both Attitude Towards the Brand and Attitude Towards the Ad. On the other hand, only Attitude Towards the Brand will have an impact on Brand Dilution. This study only evaluated the models that will have the greater impact on the dependant variable. The regression analysis confirmed that some of the dimensions of the

consumer response and perceptions that have an effect on the Attitude Towards the Brand and the Ad and consequently on Brand Love and Brand Dilution of the Luxury Brand.

In the first studied hypothesis, Cognitive response dimensions as independent variable and Attitude Towards the Brand as dependant variable, we confirmed the proposed hypothesis (H3) that suggested that Cognitive Response values have a positive impact on Attitude Towards the Brand, however only Q13\_1 and Q13\_3 have a positive impact on the dependant variable. These items are concerning the luxury brand overall superiority regarding service and quality when comparing to other Luxury Brands.

The second hypothesis, Consumer Perceptions dimensions as independent variable and Attitude Towards the Brand as dependant variable, confirmed the hypothesis (H7) that suggested that Consumer Perceptions values would have a positive impact on Attitude Towards the Brand. When analysing the results, it is possible that not all the results will positively influence the dependant variable. The items creating a positive impact on Attitude Towards the Brand are regarding the in-store experience such as the physical facilities should be sympathetic and reassuring, brand's employees must appear neat and well dressed and customers should trust the brand employees. Another impact on the dependable variable and the most significant, comes from the fact that respondents value the fact that the luxury brand must have the most fashionable and up to date collections creating a positive impact on Attitude Towards the Brand.

Finally, the last hypothesis analysed was the multiple regression model with Brand Love as dependent variable and Attitude Towards the Brand as independent variable. In this analysis it is possible to acknowledge the proposed hypothesis (H10) that suggested that Attitude Towards the Brand values would have a positive impact on Brand Love. The analysis of the results helps us conclude that at least seven of the items have a significant impact on the dependent variable. The items creating a positive impact on Brand Love are regarding the feelings towards the campaign being the most relevant: great, real, good, amusing, I like it very much, useful and useless.

Prior studies showed that brand image concerns on how the customers perceive the brand (Aaker, 1996). The previous studies developed for brand extensions showed that a brand can be diluted when inconsistent with the customers' expectations, however in order not to dilute the brand there are some strategies such as Limited Editions that revealed a positive impact on the consumer attitude towards the brand.

After the analysis of the regression models of the study, only Attitude Towards the Brand showed some impact on the Brand Dilution effect, confirming that the exposed Massclusivity campaigns have an effect on the Brand Dilution of the Luxury Brand. When visualizing the campaign, people defined their experience as something that they think well of, good, like very much having a positive impact on Brand Dilution. On the other hand, there are some factors that influenced negatively the brand dilution, regarding the respondent's answers to their experience with the campaign when stating that they like. When conducting the Descriptive analysis of the Brand dilution we state a mean of 3,8717 in a 7-point Likert scale, which means that people are indifferent regarding a brand preference and regarding the campaign products. It is possible to assume that the Luxury and Massclusivity campaign for the sample respondents, will have none to minimum impact on the Brand Dilution. Regarding the prior studies results in Extension lines, this study reveals that Massclusivity collaboration campaigns did not reveal neither positive nor negative impact on the consumer attitude towards the brand.

Prior studies reveal that brand conceptualization comprises the total of feelings and perceptions towards the brand attributes forming a judgement on a 'like-dislike' attitude towards the brand (Batra, Ahuvia, & Bagozzi, 2012). Luxury Fashion Brands are always searching for something fresh and original, that will be settled as a new trend in the fashion world.

After this study analysis it is possible to state that Brand Love will be influenced by Attitude Towards the Brand and the Ad, confirming that the exposed Massclusivity campaigns have an effect on the Brand Love of the Luxury Brand. According to this analysis Brand Love is positively impacted by the variables items that state that the campaigns are Refreshing, Appealing, Attractive and Interesting, in the Regression model with Attitude Towards the Ad as independent variable. On the other hand, when evaluating the results from the regression with Attitude Towards the Brand as independent variable, Brand Love is associated to some feelings towards the campaign such as: great, real, good, amusing, I like it very much, useful and useless.

## 5.2. Management Implications and Contributions

This dissertation divulges practical implications for Marketing Management on the Fashion Luxury Brands market segment. As previously analyzed, fashion collaborations of Luxury Brands with Fast Fashion Brands despite being sold at Fast Fashion Stores the luxury brand characteristics will stamp the collaborations outcomes attaching the Luxury Brands prestige and quality, resulting in a differentiated competitiveness in the market.

In brand management is vital to maintain the consistency and positive brand associations so consumers can concept a solid image of the brand. When developing this study, the main purpose was to understand if the Luxury Brands and Massclusivity campaigns developed Brand Dilution or Brand Love. The main challenge when doing a collaboration is to maintain the brands essence and uniqueness in order to preserve the exclusiveness and rarity of the brand in the market. Prior studies regarding brand extensions state that brand dilution will have an excessive impact on brand's image because it will influence the customers perceptions of the brand influencing their associated feelings. However, this study revealed that when evaluating the effects of the Luxury Brands and Massclusivity campaigns there was a positive impact of the respondent's perceptions on both Brand Dilution of the Fashion Luxury Brand. These results show that this limited campaigns by showing scarcity, are revealing themselves as a strategy with a positive impact on the consumers attitude towards the brand.

Previous studies recommended Limited Editions, as brand extensions, as a way to restore a damaged or nearly diluted brand. This study showed that despite being a low impact, the Limited Editions of Luxury Brands and Massclusivity campaigns also reveal to have a positive impact for the Luxury Brand.

## 5.3. Limitations of the study

Throughout the development of this dissertation, some restraints to the research were found that must be mentioned. The first limitation concerns the sampling method. The study magnitude is reasonably restricted, since this survey was distributed in specific platforms concentrating on specific countries of residency of respondents, and restrict groups, failing by not being representative of the worldwide population and consequently despite considered true amongst the sample, these values do not translate the world. The investigation only focused on four specific campaigns, as so it restricts the analysis having in consideration the entire Luxury and Mass-Market greatness.

The second limitation concerns the fact that this study was conducted to understand the effects of Luxury Brands and Massclusivity Campaigns on the Brand's Dilution and Love. Since these concepts are constructed and transformed across time, this study could gain value by being a longitudinal study in order to understand the customers perceptions of the Luxury Brands some years after the Luxury Brands and Massclusivity Campaigns.

The third limitation of this study was the literature gap in understanding the Brand Dilution regarding the effects of Luxury Brands and Massclusivity Campaigns. The search of articles concerning Brand Dilution was delimited due to the fact that the majority of the articles were about the Brand Dilution on Brand extensions.

#### 5.4.Future Research

Acknowledging the previously mentions limitations of the conducted study, future research should ponder the study of more Luxury Brands and Massclusivity campaigns and in a wider geographical perspective than the current study in order to have a broader array of perceptions.

Upcoming studies should focus on a longitudinal analysis to be able to parallel the study's results on a longer period of time to investigate the impacts of Luxury Brands and Massclusivity campaigns on the Luxury Brand Dilution and Love.

The Luxury Brand definition, as previously mentioned in the Literature Review, is something that variates according to the consumer's perceptions and brand evaluation. Nevertheless, Experiential Luxury is starting to gain relevance in the global fashion world. The Luxury Brands adaptation to this new era impacts the experience provided to the customer creating customer-centred unique journey. To perceive the impact of this type of campaigns towards the Luxury Brand it would be beneficial to introduce a qualitative research method in order to understand other perspectives, before and after the campaigns, from specialists of the Luxury and Mass-Market fashion sector. This qualitative research method would support the understanding of the Brands perceptions of the campaign's impact on revenues and brand image.



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# The Role Of Massclusivity Campaigns In Consumer Response And Perceptions: The Attitude Toward Luxury Brands

## 7. Appendix

### Appendix A- Survey

During the past year, how many times did you buy luxury brand items?

More than 6 times

Around 5 times

A couple of times

Once

None

Please see the following advertising campaign from a well-known luxury brand.  
Refer to this advertising campaign when answering the subsequent questions.

To what extent:

	Strongly Disagree			Neither agree nor disagree			Strongly Agree
I would love using this brand	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I would feel better when using this brand	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I would like this brand more than other luxury brands	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

To what extent:

	Strongly Disagree			Neither agree nor disagree			Strongly agree
I believe this brand provides a better service quality when compared to other luxury brands I have used/purchased	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
No other brands perform like this one	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This brand overall quality is the best as a luxury brand	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I believe it provides more benefits than other brands	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



## The Role Of Massclusivity Campaigns In Consumer Response And Perceptions: The Attitude Toward Luxury Brands

To what extent:

	Strongly Disagree			Neither agree nor disagree			Strongly agree
If I am given the chance, I intend to continue my shopping at this brand being my first luxury brand choice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

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To what extent:

	Strongly disagree			Neither agree nor disagree			Strongly agree
The brand should have the most fashionable and up to date collections	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This brand physical stores must be appealing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Physical facilities of this brand should be sympathetic and reassuring	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This brand's employees must be well dressed and appear neat	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When customers have problems this brand should be sympathetic	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
If this brand promises something they must do so	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This brand should keep their records accurately	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This brand shouldn't be expected to tell customers exactly when services will be performed	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Customers should trust employees of this brand	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This brand employees must be very polite	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This brand's employees should get adequate support from this firm to do their jobs well	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

What do you think/feel about this advertising campaign?

	Definitely Disagree		neither agree or disagree		Definitely Agree	
I like it	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It is practical	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It is great	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It is pleasant	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I think well of it	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It is real	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It is brilliant	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It is good	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It is good quality	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It is amusing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It is silly	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I like it very much	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It is valuable/worthy	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It is fun/cheerful	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It is worthless	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It is useful	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It is useless	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It is good/well	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please describe the overall feelings about the brand described in the campaign:

Irritating	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Not Irritating
Not Attractive	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Attractive
Bad	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Good
Ambiguous	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Clear
Unpleasant	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Pleasant
Unappealing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Appealing
Dull	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Dynamic
Depressing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Refreshing
Offensive	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Not Offensive
Unethical	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Ethical
Not Enjoyable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Enjoyable
Unfair	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Fair
Uninteresting	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Interesting
Not Likeable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Likeable

## The Role Of Massclusivity Campaigns In Consumer Response And Perceptions: The Attitude Toward Luxury Brands

Do you agree with the following statements? This brand...

	not at all						very much
is an important part of how you see yourself	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
says something "true" and "deep" about whom you are as a person	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
makes you look like you want to look	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
makes you feel like you want to feel	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
will make your life meaningful	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
will make your life worth living	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Do you agree with the following statements? To what extent...

	not at all						Very much
are willing to spend a lot of money improving a product from this campaign after you buy it	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
find yourself thinking about this brand	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
this brand keeps popping into your head	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
are willing to spend a lot of time improving a product from this campaign after you buy it	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
do you feel yourself desired to wear this campaign's products	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
do you feel yourself longing to wear this brand products	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
you interacted with this brand in the past	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
you been involved with this brand in the past	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## The Role Of Massclusivity Campaigns In Consumer Response And Perceptions: The Attitude Toward Luxury Brands

Do you agree with the following statements?

	not at all						Very much
I feel it is a natural "fit" between me and this campaign	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This campaign seems to fit my tastes perfectly	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I feel emotionally connected to this campaign	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I feel a "bond" to this campaign	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
this campaign reveals fun	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
this campaign reveals excitement	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I believe I will be wearing this brand and its campaign for a long time	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I believe this campaign will be part of our life for a long time	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I believe this brand will be part of our life for a long time	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Suppose this campaign disappears or runs out of stock, to what extent would you feel:

Anxious	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	Not Anxious
Apprehensive	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	Not Apprehensive

It makes sense to buy this brand instead of any other brand, even if they are the same

Totally disagree			Neither agree nor disagree			Totally agree
---------------------	--	--	-------------------------------------	--	--	------------------

Even if another brand has same features as this brand, I would prefer to buy this brand

Totally disagree			Neither agree nor disagree			Totally agree
---------------------	--	--	-------------------------------------	--	--	------------------

If there is another brand as good as this brand, I prefer to buy this brand

Totally disagree			Neither agree nor disagree			Totally agree
---------------------	--	--	-------------------------------------	--	--	------------------

The Role Of Massclusivity Campaigns In Consumer Response And Perceptions:  
The Attitude Toward Luxury Brands

If another brand is not different from this brand in any way, it seems smarter to purchase this brand

Totally disagree			Neither agree nor disagree			Totally agree
------------------	--	--	----------------------------	--	--	---------------

These campaign products are similar to both brands campaign original products

Totally disagree			Neither agree nor disagree			Totally agree
------------------	--	--	----------------------------	--	--	---------------

These campaign products are like both brands campaign original products

Totally disagree			Neither agree nor disagree			Totally agree
------------------	--	--	----------------------------	--	--	---------------

In selecting from the many types and brands available in the market, would you say that:

I would not care at all						I would care a great deal
-------------------------	--	--	--	--	--	---------------------------

How important would it be to you to make a right choice of this product?

I would not care at all						I would care a great deal
-------------------------	--	--	--	--	--	---------------------------

In making your selection of this product, how concerned would you be about the outcome of your choice?

Not at all						Very much
------------	--	--	--	--	--	-----------

## The Role Of Massclusivity Campaigns In Consumer Response And Perceptions: The Attitude Toward Luxury Brands

What is your gender?

Male

Female

What is your age group?

18 to 24 years old

25 to 34 years old

35 to 44 years old

45 to 54 years old

55 to 64 years old

More than 65 years old

What is your country of residence?



## Appendix B- Campaigns

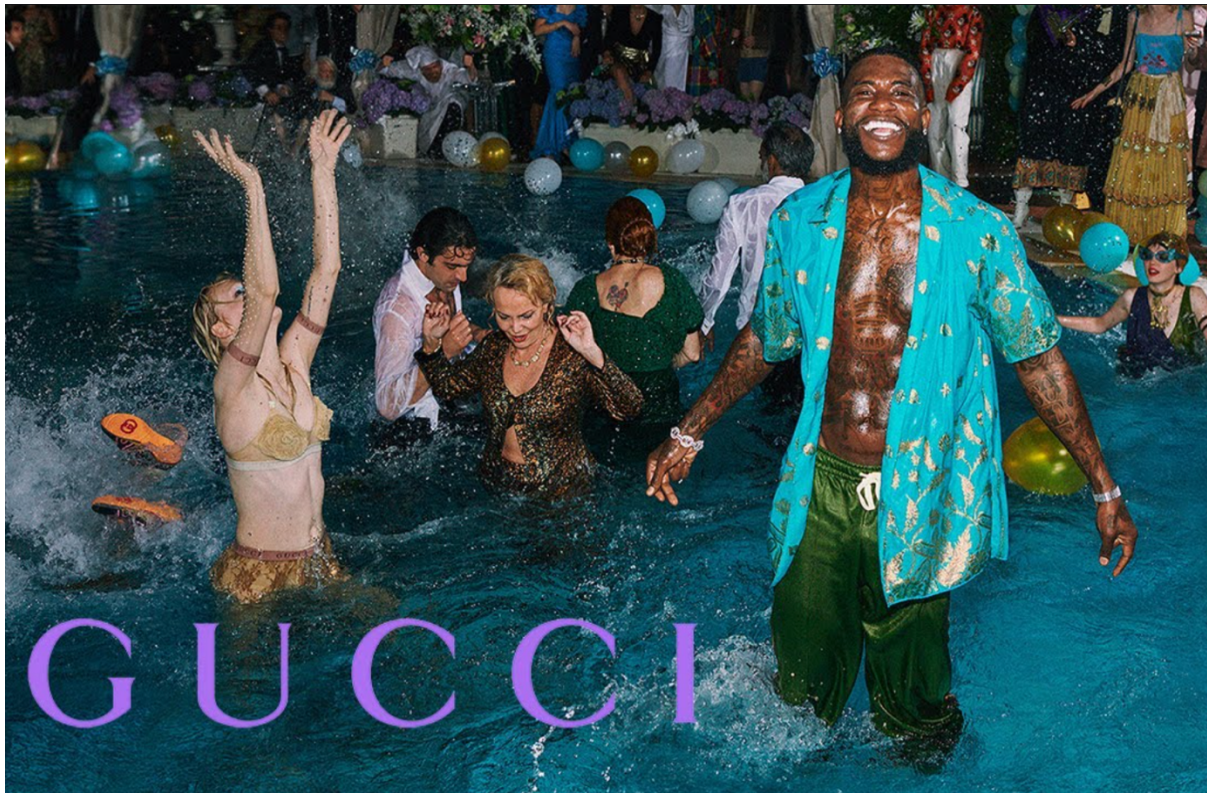


Figure 10- Gucci Campaign



Figure 11- Gucci x Disney - Massclusivity Campaign



The Role Of Massclusivity Campaigns In Consumer Response And Perceptions:  
The Attitude Toward Luxury Brands



Figure 12- Prada Campaign



Figure 13- Prada x Adidas - Massclusivity Campaign



### Appendix C- Sample Profile- Age

		Age			
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	18 to 24 years old	60	23,2	23,2	23,2
	25 to 34 years old	44	17,0	17,0	40,2
	35 to 44 years old	61	23,6	23,6	63,7
	45 to 54 years old	76	29,3	29,3	93,1
	55 to 64 years old	14	5,4	5,4	98,5
	+ 65 years old	4	1,5	1,5	100,0
	Total	259	100,0	100,0	

### Appendix D- Sample Profile- Gender

		Gender			
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	86	33,2	33,2	33,2
	Female	173	66,8	66,8	100,0
	Total	259	100,0	100,0	

### Appendix E- Sample Profile- Q50

**Q50- During the past year, how many times did you buy luxury brand items?**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	More than 6 times	19	7,3	7,3	7,3
	Around 5 times	16	6,2	6,2	13,5
	A couple of times	86	33,2	33,2	46,7
	Once	45	17,4	17,4	64,1
	None	93	35,9	35,9	100,0
	Total	259	100,0	100,0	

The Role Of Massclusivity Campaigns In Consumer Response And Perceptions:  
The Attitude Toward Luxury Brands

**Appendix F- Sample Profile- Campaign**

		<b>Campaign</b>			
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Prada Campaign	65	25,1	25,1	25,1
	Prada Massclusivity	67	25,9	25,9	51,0
	Gucci Campaign	68	26,3	26,3	77,2
	Gucci Massclusivity	59	22,8	22,8	100,0
	Total	259	100,0	100,0	

The Role Of Massclusivity Campaigns In Consumer Response And Perceptions:  
The Attitude Toward Luxury Brands

**Appendix G- Sample Profile- Countries of Residency**

		Country			
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Andorra	1	0,4	0,4	0,4
	Angola	2	0,8	0,8	1,2
	Australia	2	0,8	0,8	1,9
	Bahrain	1	0,4	0,4	2,3
	Belgium	2	0,8	0,8	3,1
	Brazil	2	0,8	0,8	3,9
	Bulgaria	1	0,4	0,4	4,2
	Cabo Verde	2	0,8	0,8	5,0
	Canada	1	0,4	0,4	5,4
	China	1	0,4	0,4	5,8
	Denmark	1	0,4	0,4	6,2
	France	2	0,8	0,8	6,9
	Germany	1	0,4	0,4	7,3
	India	1	0,4	0,4	7,7
	Ireland	2	0,8	0,8	8,5
	Italy	2	0,8	0,8	9,3
	Jamaica	1	0,4	0,4	9,7
	Malaysia	2	0,8	0,8	10,4
	Nepal	1	0,4	0,4	10,8
	The Netherlands	2	0,8	0,8	11,6
	Portugal	145	56,0	56,0	67,6
	Qatar	3	1,2	1,2	68,7
	Romania	1	0,4	0,4	69,1
	Rwanda	1	0,4	0,4	69,5
	Saudi Arabia	1	0,4	0,4	69,9
	Slovenia	1	0,4	0,4	70,3
	Spain	1	0,4	0,4	70,7
	Switzerland	1	0,4	0,4	71,0
	Uganda	1	0,4	0,4	71,4
	The United Arab Emirates	59	22,8	22,8	94,2
	The United Kingdom	15	5,8	5,8	100,0
	Total	259	100,0	100,0	

The Role Of Massclusivity Campaigns In Consumer Response And Perceptions:  
The Attitude Toward Luxury Brands

**Appendix H- Descriptive Statistics – Items and Constructs**

Descriptive Statistics							
	N Statistic	Mean	Std. Deviation	Skewness		Kurtosis	
		Statistic	Statistic	Statistic	Std. Error	Statistic	Std. Error
Q10_1	259	4.4749	1.95352	-.336	.151	-.913	.302
Q10_2	259	3.4324	1.93856	.098	.151	-1.107	.302
Q10_3	259	3.1815	1.70325	.107	.151	-.855	.302
Q13_1	259	4.2394	1.64618	-.026	.151	-.126	.302
Q13_2	259	3.1660	1.55002	-.022	.151	-.727	.302
Q13_3	259	3.4556	1.66617	.048	.151	-.482	.302
Q13_4	259	3.4633	1.53057	-.041	.151	-.286	.302
Q15_1	259	3.3822	1.76218	.043	.151	-.901	.302
Q40_1	259	5.0386	1.77582	-.707	.151	-.272	.302
Q40_2	259	5.6988	1.62169	-1.257	.151	.894	.302
Q40_3	259	5.5521	1.60431	-1.060	.151	.493	.302
Q40_4	259	5.8726	1.55618	-1.496	.151	1.616	.302
Q40_5	259	6.0154	1.55012	-1.719	.151	2.382	.302
Q40_6	259	6.1815	1.52812	-2.030	.151	3.505	.302
Q40_7	259	5.9382	1.54645	-1.531	.151	1.813	.302
Q40_8	259	4.1776	2.19392	-.046	.151	-1.326	.302
Q40_9	259	5.7799	1.54325	-1.323	.151	1.296	.302
Q40_10	259	6.1622	1.38540	-1.916	.151	3.475	.302
Q40_11	259	6.1892	1.46765	-2.007	.151	3.527	.302
Q17_1	259	5.0463	1.69752	-.696	.151	-.107	.302
Q17_2	259	4.7104	1.54428	-.448	.151	-.052	.302
Q17_3	259	4.5946	1.69865	-.525	.151	-.366	.302
Q17_4	259	4.8803	1.66739	-.709	.151	-.181	.302
Q17_5	259	4.9421	1.63077	-.690	.151	.063	.302
Q17_6	259	4.2664	1.65728	-.235	.151	-.475	.302
Q17_7	259	4.0232	1.59196	-.137	.151	-.349	.302
Q17_8	259	4.7954	1.52009	-.757	.151	.332	.302
Q17_9	259	5.0386	1.66078	-.650	.151	-.122	.302
Q17_10	259	4.4749	1.68967	-.277	.151	-.662	.302
Q17_11	259	3.2973	1.80665	.233	.151	-.846	.302
Q17_12	259	4.3552	1.64637	-.382	.151	-.286	.302
Q17_13	259	4.5483	1.69375	-.224	.151	-.468	.302
Q17_14	259	4.5753	1.62976	-.398	.151	-.444	.302
Q17_15	259	3.2857	1.81814	.322	.151	-.727	.302
Q17_16	259	4.3012	1.53828	-.290	.151	-.033	.302
Q17_17	259	3.1931	1.77006	.355	.151	-.617	.302

The Role Of Massclusivity Campaigns In Consumer Response And Perceptions:  
The Attitude Toward Luxury Brands

Q17_18	259	4.5946	1.45265	-.682	.151	.452	.302
Q18_1	259	5.2548	1.79920	-.769	.151	-.290	.302
Q18_2	259	5.1544	1.79989	-.860	.151	-.140	.302
Q18_3	259	4.9228	1.85570	-.613	.151	-.612	.302
Q18_4	259	4.8456	1.84666	-.438	.151	-.784	.302
Q18_5	259	5.1158	1.71239	-.751	.151	-.148	.302
Q18_6	259	5.0734	1.79535	-.803	.151	-.179	.302
Q18_7	259	4.9344	1.78265	-.604	.151	-.407	.302
Q18_8	259	4.9614	1.78236	-.699	.151	-.225	.302
Q18_9	259	5.4826	1.90945	-1.047	.151	-.031	.302
Q18_10	259	4.9768	1.81281	-.579	.151	-.427	.302
Q18_11	259	5.1081	1.80113	-.708	.151	-.388	.302
Q18_12	259	4.6023	1.61874	-.271	.151	-.153	.302
Q18_13	259	4.8494	1.85849	-.603	.151	-.574	.302
Q18_14	259	5.0386	1.84224	-.713	.151	-.431	.302
Q26_1	259	2.6332	2.09480	.897	.151	-.620	.302
Q26_2	259	2.4517	1.90892	.981	.151	-.350	.302
Q26_3	259	3.6834	2.09469	-.003	.151	-1.317	.302
Q26_4	259	3.5598	2.12390	.095	.151	-1.379	.302
Q26_5	259	2.1776	1.76071	1.268	.151	.377	.302
Q26_6	259	2.1081	1.74872	1.354	.151	.557	.302
Q27_1	259	3.2162	3.05498	1.231	.151	.547	.302
Q27_2	259	4.5483	3.70530	.641	.151	-.929	.302
Q27_3	259	4.2432	3.75596	.756	.151	-.894	.302
Q27_4	259	3.3012	3.20882	1.232	.151	.375	.302
Q27_5	259	5.2008	3.98911	.381	.151	-1.377	.302
Q27_6	259	5.2355	4.18220	.354	.151	-1.520	.302
Q27_7	259	5.7876	4.18252	.114	.151	-1.627	.302
Q27_8	259	4.7876	4.01515	.547	.151	-1.276	.302
Q29_1	259	3.0965	2.18929	.622	.151	-1.050	.302
Q29_2	259	3.3900	2.22008	.463	.151	-1.112	.302
Q29_3	259	2.6680	2.09044	.997	.151	-.343	.302
Q29_4	259	2.6757	2.08237	.965	.151	-.335	.302
Q29_5	259	4.5714	2.45852	-.216	.151	-1.333	.302
Q29_6	259	4.5058	2.42783	-.197	.151	-1.303	.302
Q29_7	259	2.9228	2.24166	.771	.151	-.826	.302
Q29_8	259	2.8185	2.14988	.888	.151	-.528	.302
Q29_9	259	4.1660	2.72361	.134	.151	-1.552	.302
Q30_1	259	5.9498	1.85768	-1.699	.151	1.664	.302
Q30_2	259	5.8224	1.93482	-1.491	.151	.923	.302
Q54	259	3.1081	1.76637	.175	.151	-.836	.302
Q56	259	3.3745	1.82645	.130	.151	-.812	.302

The Role Of Massclusivity Campaigns In Consumer Response And Perceptions:  
The Attitude Toward Luxury Brands

Q57	259	3.2896	1.79500	.134	.151	-.784	.302
Q58	259	3.2046	1.82803	.247	.151	-.791	.302
Q59	259	3.9846	1.19744	-.120	.151	2.326	.302
Q60	259	4.1274	1.18583	.032	.151	2.431	.302
Q61	259	3.7297	2.20735	.089	.151	-1.310	.302
Q62	259	4.8842	2.17324	-.610	.151	-.976	.302
Q53	259	5.1429	2.12927	-.812	.151	-.662	.302
Valid N (listwise)	259						

**Descriptive Statistics**

	N Statisti c	Mean	Std. Deviation	Skewness		Kurtosis	
		Statistic	Statistic	Statistic	Std. Error	Statistic	Std. Error
ConstructAffectiveResponse	259	3.6963	1.54253	-.139	.151	-.749	.302
ConstructCognitiveResponse	259	3.5811	1.28033	-.053	.151	.134	.302
ConstructConativeResponse	259	3.3822	1.76218	.043	.151	-.901	.302
ConstructConsumerPerceptions	259	5.6915	1.25837	-1.658	.151	3.164	.302
ConstructATBrand	259	4.3846	1.06186	-.606	.151	1.110	.302
ConstructATAd	259	5.0229	1.51513	-.769	.151	.181	.302
ConstructBrandLove	259	3.8208	1.71794	.477	.151	-.352	.302
ConstructBrandDilution	259	3.8717	1.09103	.024	.151	.247	.302
Valid N (listwise)	259						

The Role Of Massclusivity Campaigns In Consumer Response And Perceptions:  
The Attitude Toward Luxury Brands

## Appendix I - Cronbach's Alpha

Construct	Cronbach's Alpha	Items	Cronbach Alpha if Item Deleted
Affective Response	0,766	Q10_1	0,72
		Q10_2	0,592
		Q10_3	0,732
Cognitive Response	0,813	Q13_1	<b>0,89</b>
		Q13_2	0,738
		Q13_3	0,694
		Q13_4	0,707
Consumer Perceptions	0,952	Q40_1	<b>0,956</b>
		Q40_2	0,947
		Q40_3	0,948
		Q40_4	0,947
		Q40_5	0,944
		Q40_6	0,945
		Q40_7	0,946
		Q40_9	0,948
		Q40_10	0,947
		Q40_11	0,945
Attitude Towards the Brand	0,916	Q17_1	0,906
		Q17_2	0,909
		Q17_3	0,905
		Q17_4	0,905
		Q17_5	0,906
		Q17_6	0,909
		Q17_7	0,907
		Q17_8	0,906
		Q17_9	0,907
		Q17_10	0,909
		Q17_11	<b>0,932</b>
		Q17_12	0,906
		Q17_13	0,907
		Q17_14	0,91
		Q17_15	<b>0,929</b>
		Q17_16	0,908
		Q17_17	<b>0,932</b>
		Q17_18	0,907
Attitude Towards the Ad	0,968	Q18_1	0,966
		Q18_2	0,965
		Q18_3	0,965
		Q18_4	0,967
		Q18_5	0,964
		Q18_6	0,964
		Q18_7	0,966
		Q18_8	0,965
		Q18_9	0,968
		Q18_10	0,967
		Q18_11	0,964
		Q18_12	<b>0,969</b>
		Q18_13	0,965
		Q18_14	0,964

Construct	Cronbach's Alpha	Items	Cronbach Alpha if Item Deleted
Brand Love	0,932	Q26_1	0,929
		Q26_2	0,928
		Q26_3	0,928
		Q26_4	0,928
		Q26_5	0,929
		Q26_6	0,929
		Q27_1	0,928
		Q27_2	0,928
		Q27_3	0,927
		Q27_4	0,928
		Q27_5	0,926
		Q27_6	0,926
		Q27_7	0,932
		Q27_8	0,931
		Q29_1	0,927
		Q29_2	0,927
		Q29_3	0,928
		Q29_4	0,928
		Q29_5	0,931
		Q29_6	0,93
		Q29_7	0,927
Brand Dilution	0,77	Q29_8	0,928
		Q30_1	<b>0,937</b>
		Q30_2	<b>0,938</b>
		Q54	0,747
		Q56	0,725
		Q57	0,735
		Q58	0,746
		Q59	0,764
		Q60	0,771
		Q61	0,733
		Q62	<b>0,777</b>
		Q53	<b>0,779</b>

## Appendix J - Multiple Regression Analysis - Affective Response as Independent Variable and Attitude Towards the Brand as Dependent Variable

### Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	.459 <sup>a</sup>	.210	.201	.94908	1.822

a Predictors: (Constant), Q10\_3, Q10\_1, Q10\_2

b Dependent Variable: ScoreATB

### ANOVA

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	61.216	3	20.405	22.654	.000 <sup>b</sup>
	Residual	229.692	255	.901		
	Total	290.909	258			

Dependent Variable: ScoreATB<sup>a</sup>

Predictors: (Constant), Q10\_3, Q10\_1, Q10\_2<sup>b</sup>

### Coefficients

Model		Unstandardized Coefficients		Standardized Coefficients Beta	t	Sig.	Collinearity Statistics	
		B	Std. Error				Tolerance	VIF
1	(Constant)	3.199	.159		20.127	.000		
	Q10_1	.220	.037	.405	5.883	.000	.653	1.532
	Q10_2	.010	.041	.019	.249	.803	.541	1.849
	Q10_3	.052	.043	.083	1.213	.226	.665	1.505

a Dependent Variable: ScoreATB

### Correlations

		Unstandardized Residual	Q10_1	Q10_2	Q10_3
Unstandardized Residual	Pearson Correlation	1	.000	.000	.000
Q10_1		.000	1	.577**	.425**
Q10_2		.000	.577**	1	.567**
Q10_3		.000	.425**	.567**	1

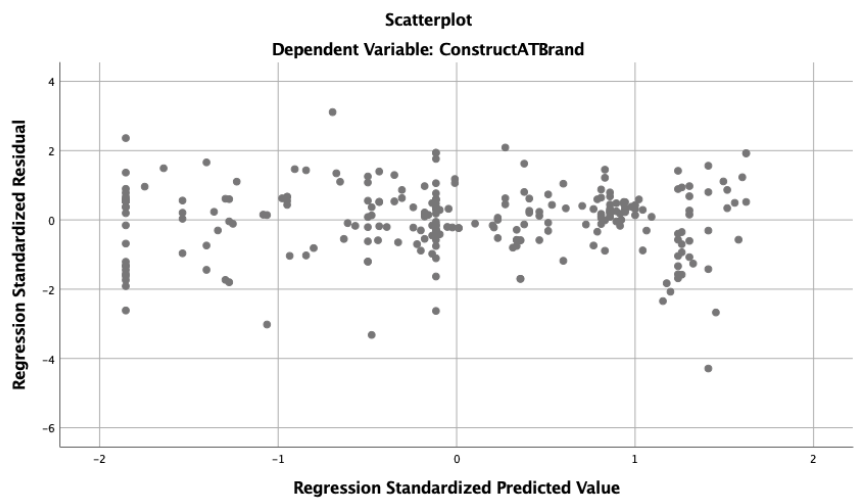
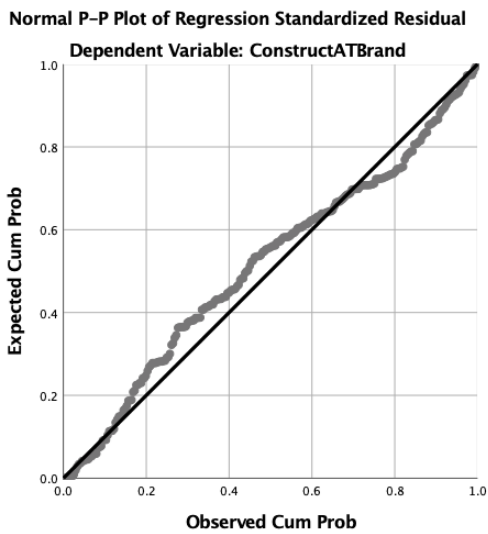
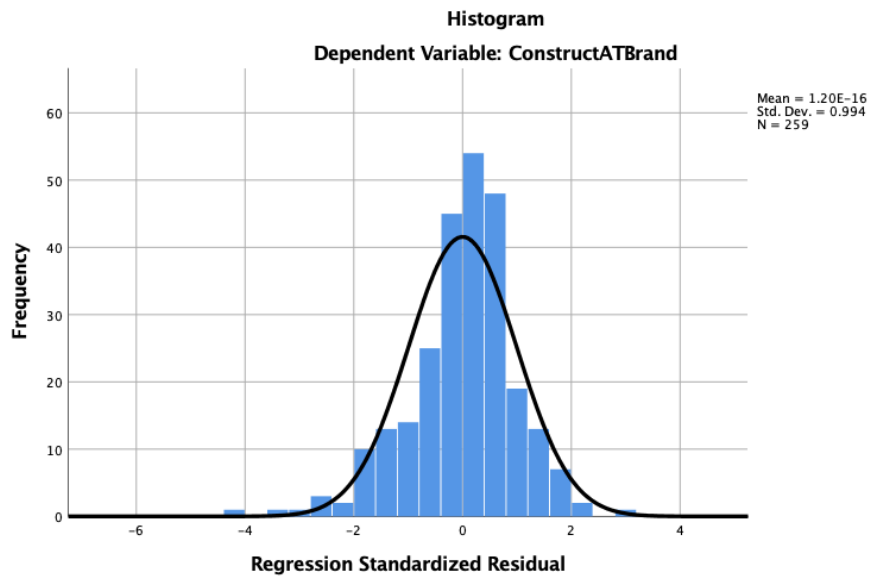
\*\* Correlation is significant at the 0.01 level (2-tailed).



The Role Of Massclusivity Campaigns In Consumer Response And Perceptions:  
The Attitude Toward Luxury Brands

**Residuals Statistics**

	Minimum	Maximum	Mean	Std. Deviation	N
Predicted Value	3.4816	5.1746	4.3846	.48711	259
Residual	-4.07139	2.95404	.00000	.94355	259
Std. Predicted Value	-1.854	1.622	.000	1.000	259
Std. Residual	-4.290	3.113	.000	.994	259



## Appendix K - Multiple Regression Analysis- Affective Response as Independent Variable and Attitude Towards the Ad as Dependent Variable

### Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	.364a	.133	.123	1.41924	1.632

a Predictors: (Constant), Q10\_3, Q10\_1, Q10\_2

b Dependent Variable: ScoreATA

### ANOVA

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	78.633	3	26.211	13.013	.000 <sup>b</sup>
	Residual	513.634	255	2.014		
	Total	592.267	258			

a Dependent Variable: ScoreATA

b Predictors: (Constant), Q10\_3, Q10\_1, Q10\_2

### Coefficients

Model		Unstandardized Coefficients		Standardized Coefficients Beta	t	Sig.	Collinearity Statistics	
		B	Std. Error				Tolerance	VIF
1	(Constant)	4.009	.238		16.867	.000		
	Q10_1	.325	.056	.419	5.804	.000	.653	1.532
	Q10_2	-.041	.062	-.052	-.657	.512	.541	1.849
	Q10_3	-.095	.064	-.106	-1.486	.139	.665	1.505

a Dependent Variable:  
ScoreATA

### Correlations

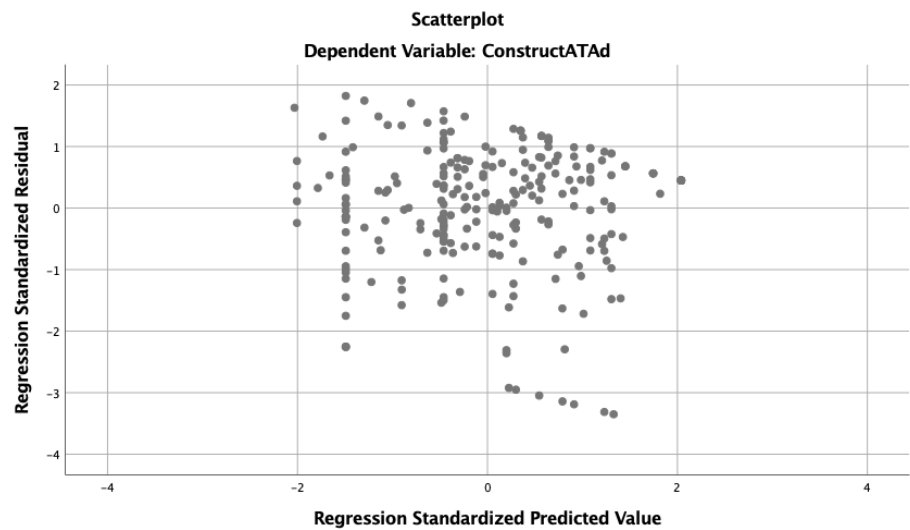
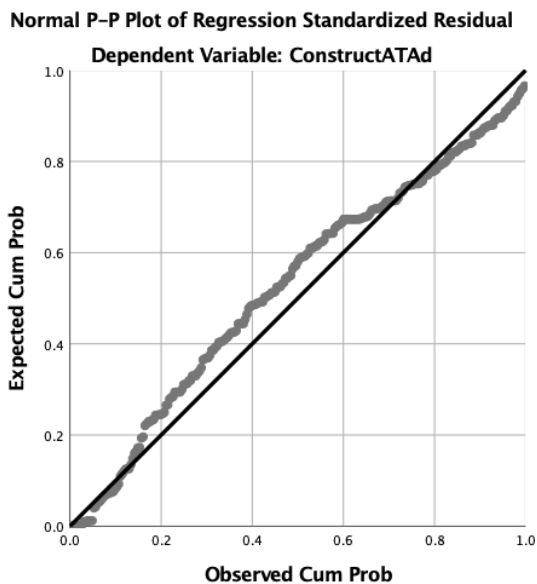
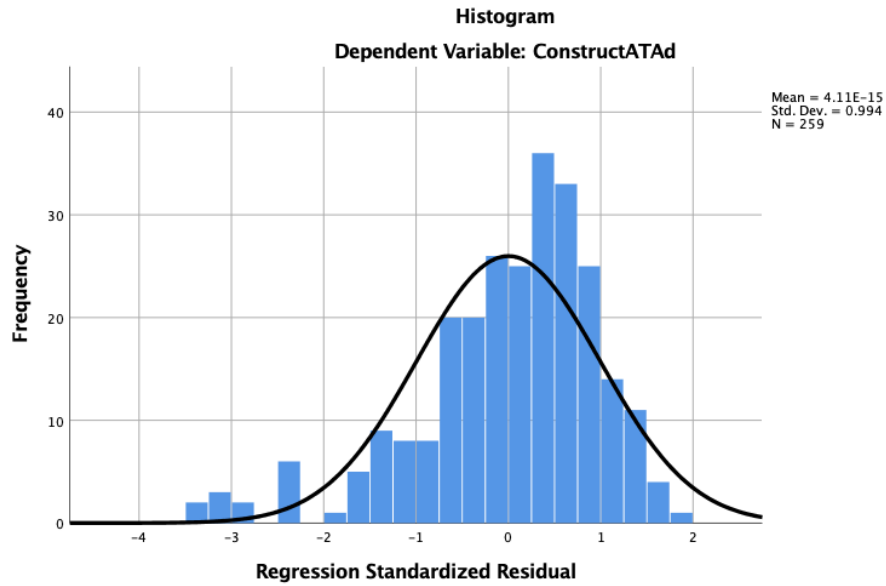
		Unstandardized Residual	Q10_1	Q10_2	Q10_3
Unstandardized Residual	Pearson Correlation	1	.000	.000	.000
Q10_1		.000	1	.577**	.425**
Q10_2		.000	.577**	1	.567**
Q10_3		.000	.425**	.567**	1

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

The Role Of Massclusivity Campaigns In Consumer Response And Perceptions:  
The Attitude Toward Luxury Brands

**Residuals Statistics**

	Minimum	Maximum	Mean	Std. Deviation	N
Predicted Value	3.9010	6.1486	5.0229	.55207	259
Residual	-4.75596	2.58657	.00000	1.41097	259
Std. Predicted Value	-2.032	2.039	.000	1.000	259
Std. Residual	-3.351	1.823	.000	.994	259



## Appendix L - Multiple Regression Analysis – Cognitive Response as Independent Variable and Attitude Towards the Brand as Dependent Variable

**Model Summary**

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	.547a	<b>.299</b>	.288	.89589	1.833

a Predictors: (Constant), Q13\_4, Q13\_1, Q13\_2, Q13\_3

b Dependent Variable: ScoreATB

**ANOVA**

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	87.044	4	21.761	27.112	.000 <sup>b</sup>
	Residual	203.865	254	.803		
	Total	290.909	258			

a Dependent Variable: ScoreATB

b Predictors: (Constant), Q13\_4, Q13\_1, Q13\_2, Q13\_3

**Coefficients**

	Unstandardized Coefficients		Standardized Coefficients Beta	t	Sig.	Collinearity Statistics	
	B	Std. Error				Tolerance	VIF
(Constant)	2.817	.177		15.922	.000		
Q13_1	.307	.037	.477	8.358	.000	.848	1.179
Q13_2	-.061	.057	-.089	-1.071	.285	.399	2.505
Q13_3	.161	.060	.252	2.690	.008	.314	3.183
Q13_4	-.028	.059	-.040	-.480	.632	.387	2.583

**Residuals Statistics**

	Minimum	Maximum	Mean	Std. Deviation	N
Predicted Value	3.1065	5.8869	4.3846	.58084	259
Residual	-3.33250	2.52666	.00000	.88892	259
Std. Predicted Value	-2.200	2.586	.000	1.000	259
Std. Residual	-3.720	2.820	.000	.992	259

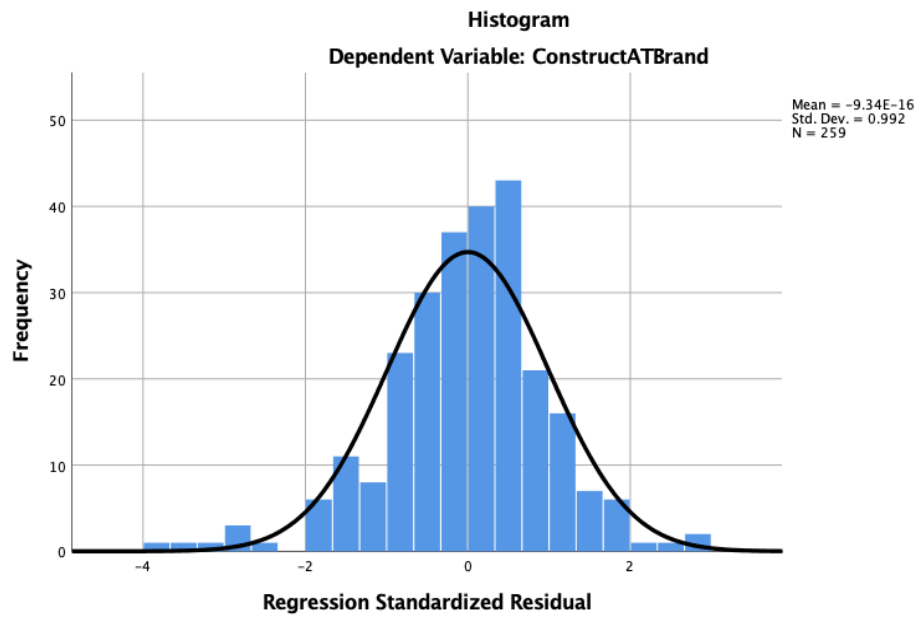
a Dependent Variable: ScoreATB

The Role Of Massclusivity Campaigns In Consumer Response And Perceptions:  
The Attitude Toward Luxury Brands

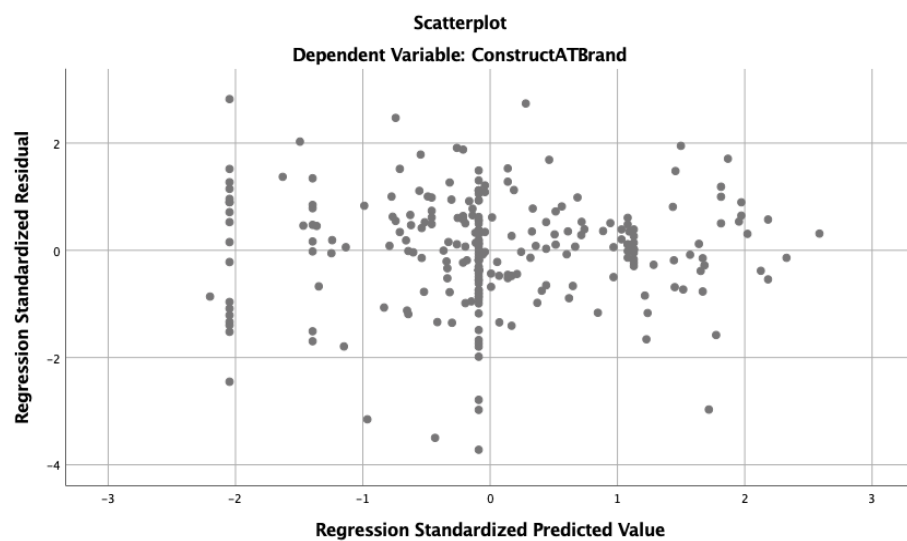
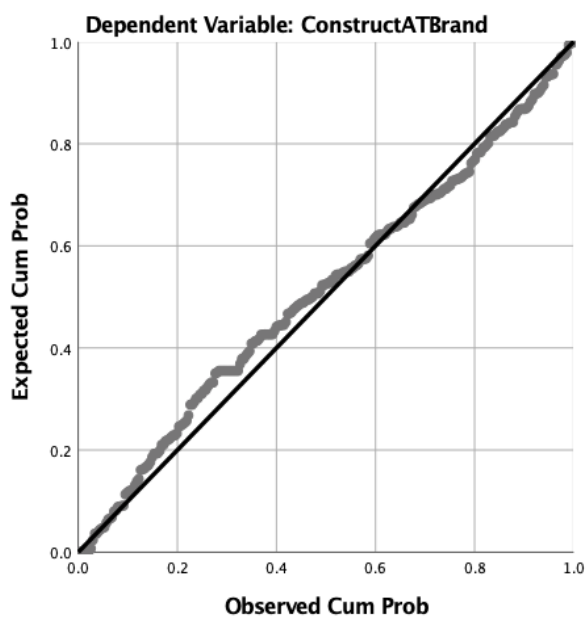
**Correlations**

		Q13_1	Q13_2	Q13_3	Q13_4	Unstandardized Residual
Q13_1	Pearson Correlation	1	.253**	.332**	.380**	.000
Q13_2		.253**	1	.759**	.675**	.000
Q13_3		.332**	.759**	1	.754**	.000
Q13_4		.380**	.675**	.754**	1	.000
Unstandardized Residual		.000	.000	.000	.000	1

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



**Normal P-P Plot of Regression Standardized Residual**



**Appendix M - Multiple Regression Analysis - Cognitive Response as Independent  
Variable and Attitude Towards the Ad as Dependent Variable**

**Model Summary**

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	.369a	.136	.122	1.41937	1.694

a Predictors: (Constant), Q13\_4, Q13\_1, Q13\_2, Q13\_3

b Dependent Variable: ScoreATA

**ANOVA**

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	80.557	4	20.139	9.997	.000 <sup>b</sup>
	Residual	511.710	254	2.015		
	Total	592.267	258			

a Dependent Variable: ScoreATA

**Coefficients**

Model		Unstandardized Coefficients		Standardized Coefficients Beta	t	Sig.	Collinearity Statistics	
		B	Std. Error				Tolerance	VIF
1	(Constant)	3.840	.280		13.700	.000		
	Q13_1	.355	.058	.386	6.090	.000	.848	1.179
	Q13_2	-.066	.090	-.067	-.726	.468	.399	2.505
	Q13_3	-.036	.095	-.040	-.383	.702	.314	3.183
	Q13_4	.003	.093	.003	.035	.972	.387	2.583

Dependent Variable:  
ScoreATA<sub>a</sub>

The Role Of Massclusivity Campaigns In Consumer Response And Perceptions:  
The Attitude Toward Luxury Brands

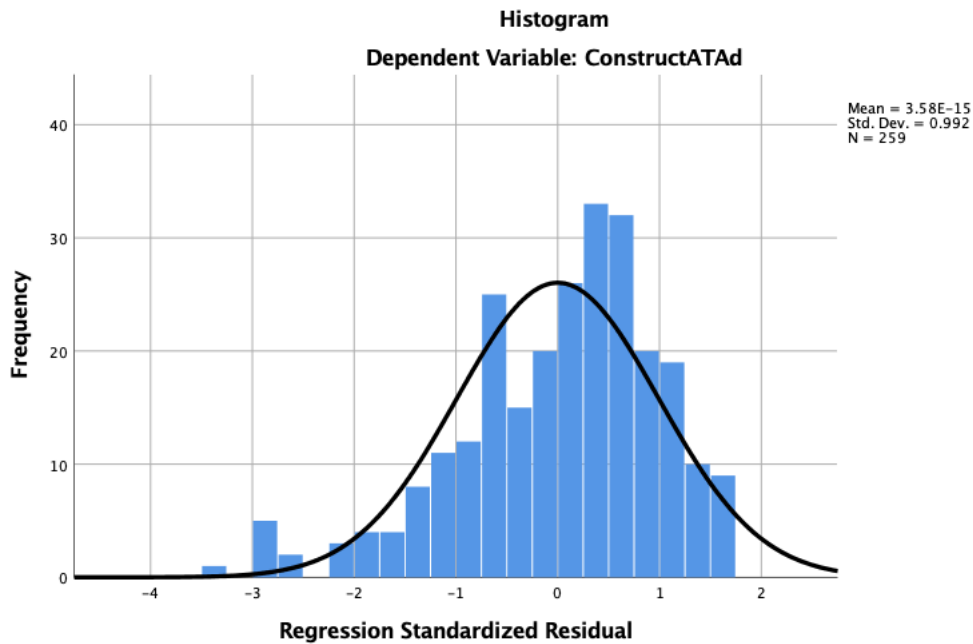
**Correlations**

		Unstandardized Residual	Q13_1	Q13_2	Q13_3	Q13_4
Unstandardized Residual	Pearson Correlation	1	.000	.000	.000	.000
Q13_1		.000	1	.253**	.332**	.380**
Q13_2		.000	.253**	1	.759**	.675**
Q13_3		.000	.332**	.759**	1	.754**
Q13_4		.000	.380**	.675**	.754**	1

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

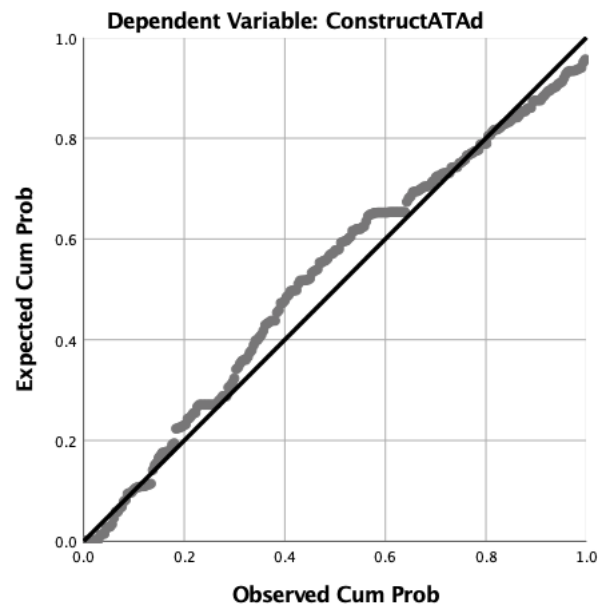
**Residuals Statistics**

	Minimum	Maximum	Mean	Std. Deviation	N
Predicted Value	3.7974	6.2418	5.0229	.55878	259
Residual	-4.82827	2.43015	.00000	1.40832	259
Std. Predicted Value	-2.193	2.181	.000	1.000	259
Std. Residual	-3.402	1.712	.000	.992	259

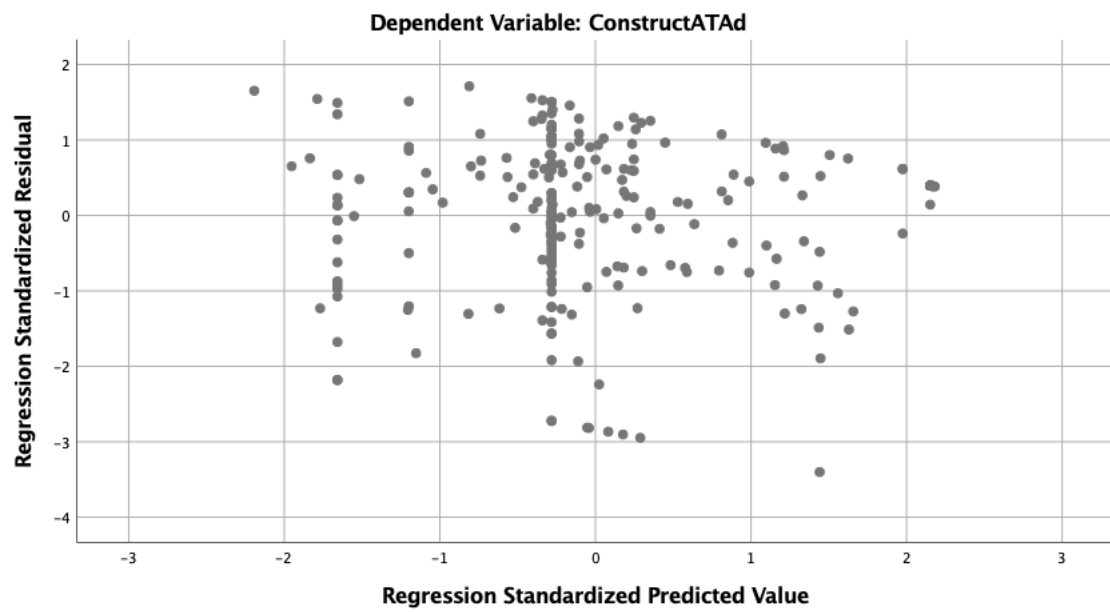


The Role Of Massclusivity Campaigns In Consumer Response And Perceptions:  
The Attitude Toward Luxury Brands

**Normal P-P Plot of Regression Standardized Residual**



**Scatterplot**





## Appendix N - Simple Regression Analysis – Conative Response as Independent Variable and Attitude Towards the Brand as Dependent Variable

**Model Summary**

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	.320 <sup>a</sup>	.102	.099	1.00799	1.885

a Predictors: (Constant), Q15\_1

b Dependent Variable: ScoreATB

**ANOVA**

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	29.787	1	29.787	29.317	.000 <sup>b</sup>
	Residual	261.122	257	1.016		
	Total	290.909	258			

a Dependent Variable: ScoreATB

b Predictors: (Constant), Q15\_1

**Coefficients**

Model		Unstandardized Coefficients		Standardized Coefficients Beta	t	Sig.	Collinearity Statistics	
		B	Std. Error				Tolerance	VIF
1	(Constant)	3.732	.136		27.493	.000		
	Q15_1	.193	.036	.320	5.415	.000	1.000	1.000

a Dependent Variable: ScoreATB

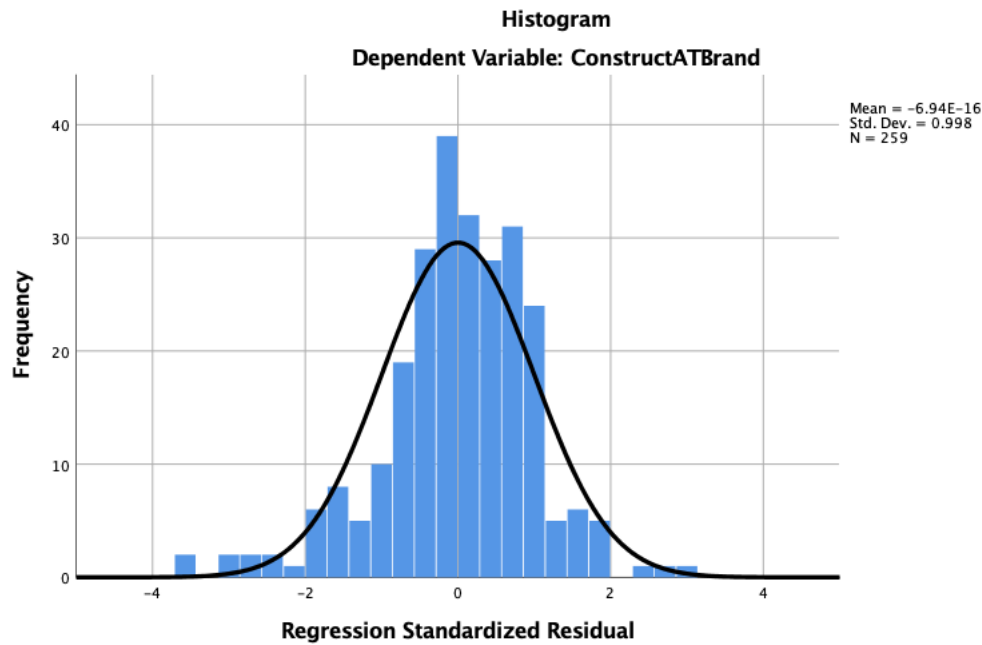
**Correlations**

		Unstandardized Residual	Q15_1
Unstandardized Residual	Pearson Correlation	1	.000
Q15_1		.000	1

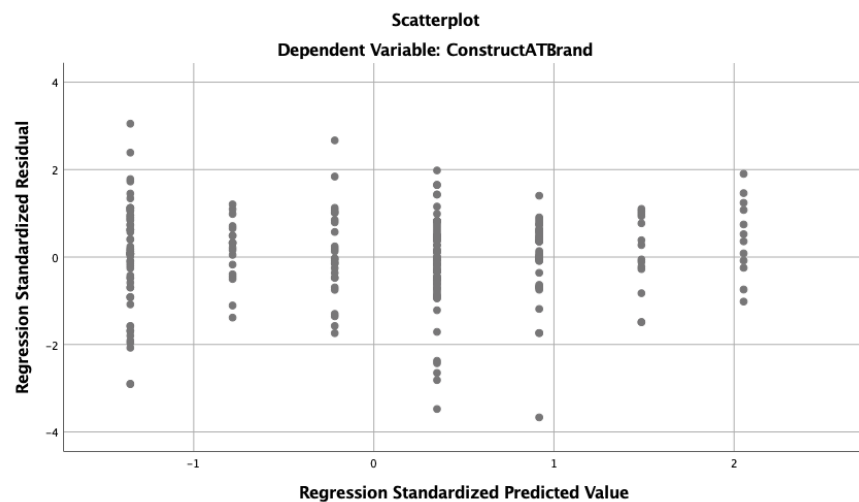
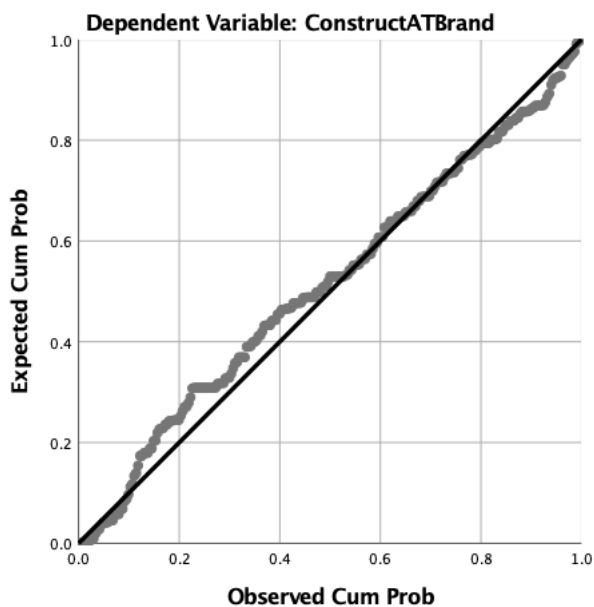
The Role Of Massclusivity Campaigns In Consumer Response And Perceptions:  
The Attitude Toward Luxury Brands

**Residuals Statistics**

	Minimum	Maximum	Mean	Std. Deviation	N
Predicted Value	3.9253	5.0822	4.3846	.33978	259
Residual	-3.69654	3.07475	.00000	1.00603	259
Std. Predicted Value	-1.352	2.053	.000	1.000	259
Std. Residual	-3.667	3.050	.000	.998	259



**Normal P-P Plot of Regression Standardized Residual**



### Appendix O- Simple Regression Analysis - Conative Response as Independent Variable and Attitude Towards the Ad as Dependent Variable

**Model Summary**

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	.196a	.038	.035	1.48866	1.546

a Predictors: (Constant), Q15\_1

b Dependent Variable: ScoreATA

**ANOVA**

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	22.731	1	22.731	10.257	.002 <sup>b</sup>
	Residual	569.537	257	2.216		
	Total	592.267	258			

a Dependent Variable: ScoreATA

b Predictors: (Constant), Q15\_1

**Coefficients**

Model		Unstandardized Coefficients		Standardized Coefficients Beta	t	Sig.	Collinearity Statistics	
		B	Std. Error				Tolerance	VIF
1	(Constant)	4.453	.200		22.211	.000		
	Q15_1	.168	.053	.196	3.203	.002	1.000	1.000

a Dependent Variable:  
ScoreATA

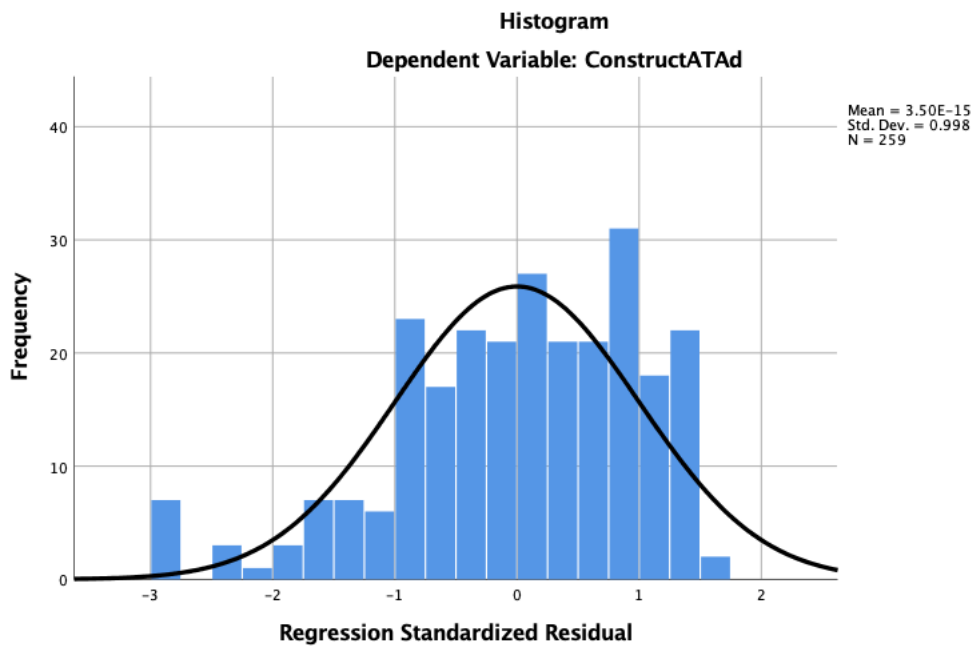
**Correlations**

		Unstandardized Residual	Q15_1
Unstandardized Residual	Pearson Correlation	1	.000
Q15_1		.000	1

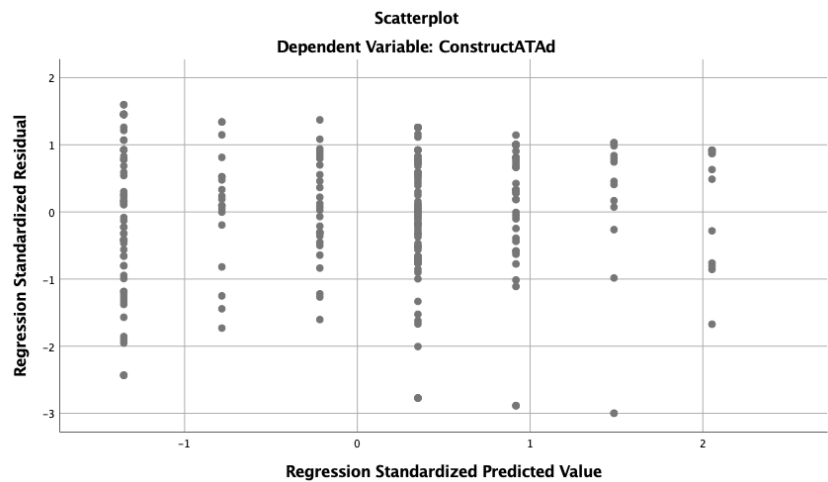
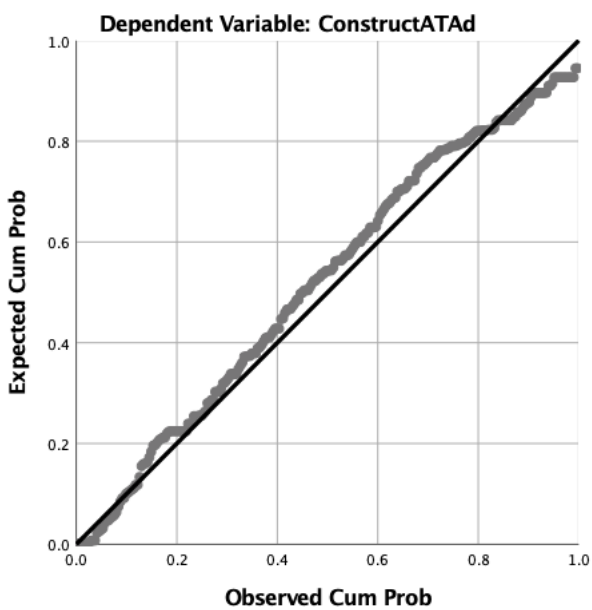
The Role Of Massclusivity Campaigns In Consumer Response And Perceptions:  
The Attitude Toward Luxury Brands

**Residuals Statistics**

	Minimum	Maximum	Mean	Std. Deviation	N
Predicted Value	4.6216	5.6323	5.0229	.29682	259
Residual	-4.46383	2.37838	.00000	1.48577	259
Std. Predicted Value	-1.352	2.053	.000	1.000	259
Std. Residual	-2.999	1.598	.000	.998	259



**Normal P-P Plot of Regression Standardized Residual**



**Appendix P - Multiple Regression Analysis – Consumer Perceptions as Independent Variable and Attitude Towards the Brand as Dependent Variable**

**Model Summary**

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	.515a	.265	.236	.92825	1.888

a Predictors: (Constant), Q40\_11, Q40\_1, Q40\_4, Q40\_9, Q40\_3, Q40\_7, Q40\_2, Q40\_5, Q40\_10, Q40\_6

b Dependent Variable: ScoreATB

**ANOVA**

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	77.220	10	7.722	8.962	.000 <sup>b</sup>
	Residual	213.689	248	.862		
	Total	290.909	258			

a Dependent Variable: ScoreATB

b Predictors: (Constant), Q40\_11, Q40\_1, Q40\_4, Q40\_9, Q40\_3, Q40\_7, Q40\_2, Q40\_5, Q40\_10, Q40\_6

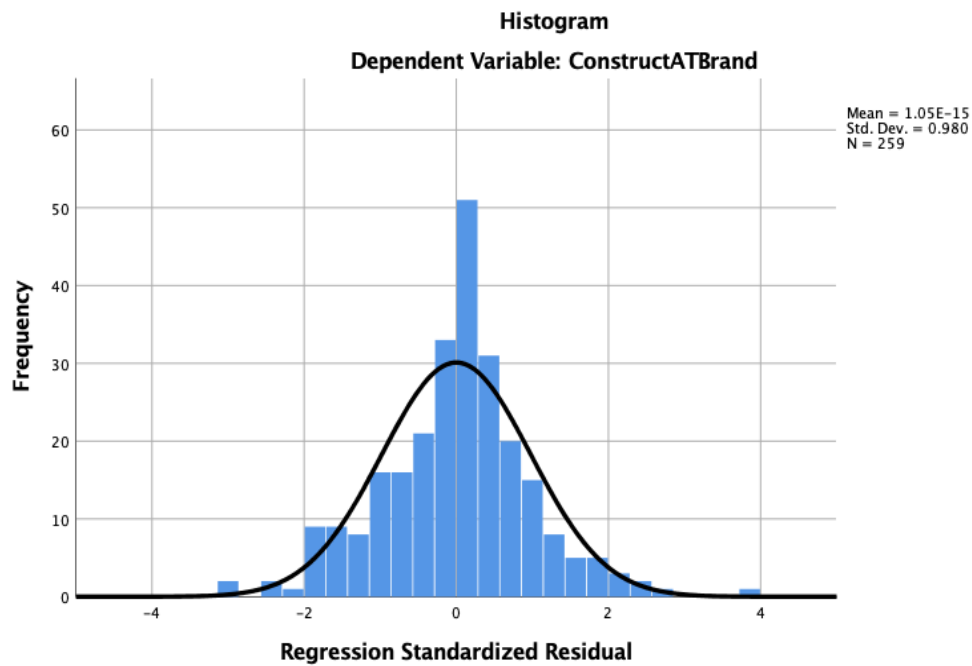
**Coefficients**

Model		Unstandardized Coefficients		Standardized Coefficients Beta	t	Sig.	Collinearity Statistics	
		B	Std. Error				Tolerance	VIF
1	(Constant)	2.279	.276		8.265	.000		
	Q40_1	.163	.048	.272	3.420	.001	.468	2.139
	Q40_2	-.055	.070	-.083	-.782	.435	.261	3.833
	Q40_3	.097	.065	.147	1.490	.137	.304	3.288
	Q40_4	.089	.064	.131	1.384	.167	.332	3.011
	Q40_5	.038	.082	.055	.461	.645	.207	4.831
	Q40_6	-.022	.084	-.032	-.265	.791	.204	4.913
	Q40_7	-.003	.071	-.004	-.038	.970	.279	3.581
	Q40_9	.121	.067	.177	1.807	.072	.311	3.220
	Q40_10	.017	.087	.022	.193	.847	.232	4.307
	Q40_11	-.056	.094	-.077	-.599	.550	.177	5.645

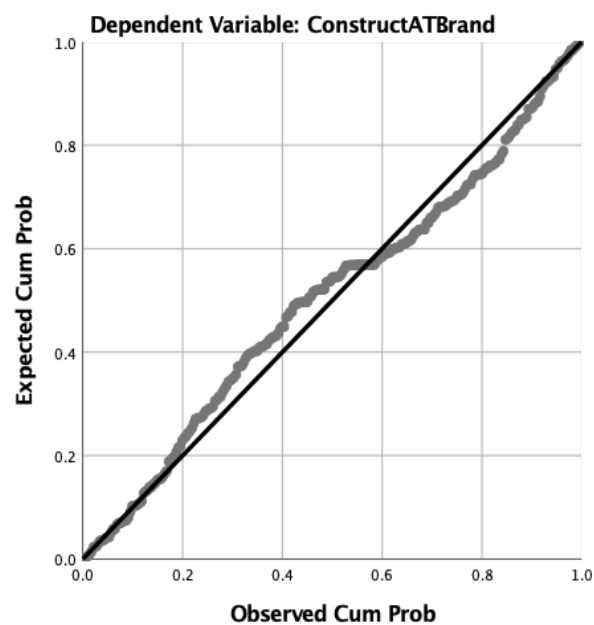
The Role Of Massclusivity Campaigns In Consumer Response And Perceptions:  
The Attitude Toward Luxury Brands

**Residuals Statistics**

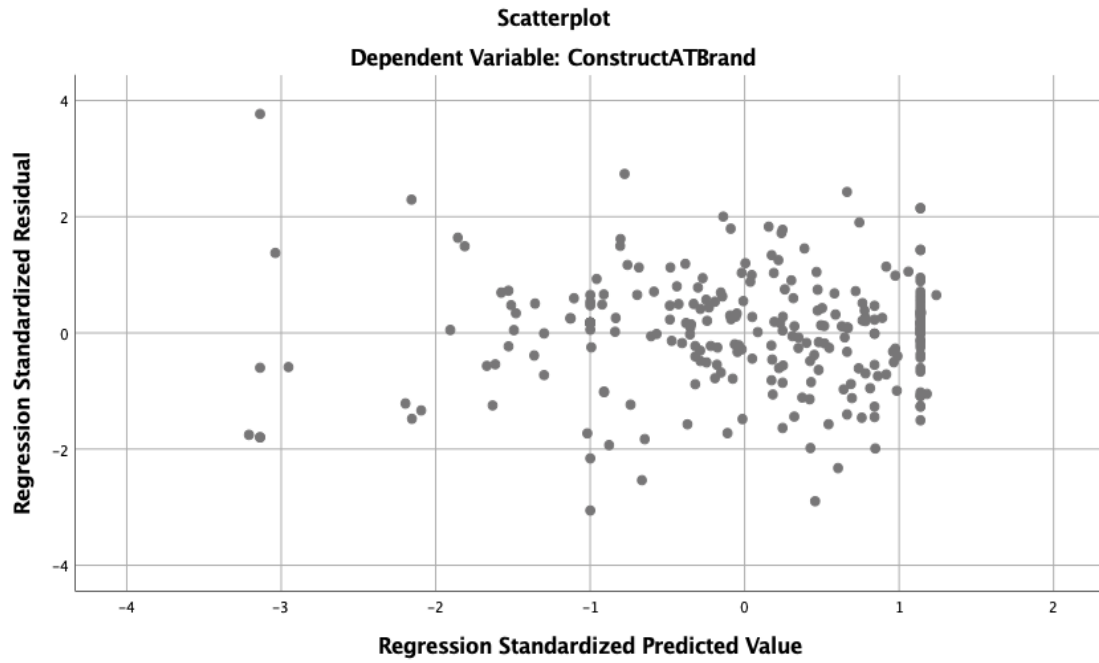
	Minimum	Maximum	Mean	Std. Deviation	N
Predicted Value	2.6291	5.0634	4.3846	.54709	259
Residual	-2.83787	3.49824	.00000	.91008	259
Std. Predicted Value	-3.209	1.241	.000	1.000	259
Std. Residual	-3.057	3.769	.000	.980	259



**Normal P-P Plot of Regression Standardized Residual**



The Role Of Massclusivity Campaigns In Consumer Response And Perceptions:  
The Attitude Toward Luxury Brands



The Role Of Massclusivity Campaigns In Consumer Response And Perceptions:  
The Attitude Toward Luxury Brands

Correlations												
	Q40_1	Q40_2	Q40_3	Q40_4	Q40_5	Q40_6	Q40_7	Q40_9	Q40_10	Q40_11	Unstandardized Residual	
Q40_1	1	.715**	.643**	.543**	.545**	.494**	.475**	.463**	.454**	.454**	.000	
Q40_2		1	.779**	.696**	.700**	.679**	.628**	.629**	.622**	.623**	.000	
Q40_3			1	.708**	.715**	.629**	.629**	.602**	.600**	.630**	.000	
Q40_4				1	.750**	.685**	.689**	.605**	.691**	.686**	.000	
Q40_5					1	.830**	.777**	.722**	.759**	.782**	.000	
Q40_6						1	.782**	.714**	.762**	.838**	.000	
Q40_7							1	.686**	.730**	.806**	.000	
Q40_9								1	.789**	.768**	.000	
Q40_10									1	.831**	.000	
Q40_11										1	.000	
Unstandardized Residual											1	



## Appendix Q - Multiple Regression Analysis – Consumer Perceptions as Independent Variable and Attitude Towards the Ad as Dependent Variable

**Model Summary**

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	.449a	.202	.170	1.38073	1.672

a Predictors: (Constant), Q40\_11, Q40\_1, Q40\_4, Q40\_9, Q40\_3, Q40\_7, Q40\_2, Q40\_5, Q40\_10, Q40\_6

b Dependent Variable: ScoreATA

**ANOVA**

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	119.478	10	11.948	6.267	.000 <sup>b</sup>
	Residual	472.789	248	1.906		
	Total	592.267	258			

Dependent Variable: ScoreATA<sub>a</sub>

Predictors: (Constant), Q40\_11, Q40\_1, Q40\_4, Q40\_9, Q40\_3, Q40\_7, Q40\_2, Q40\_5, Q40\_10, Q40\_6<sub>b</sub>

**Coefficients**

Model		Unstandardized Coefficients		Standardized Coefficients Beta	t	Sig.	Collinearity Statistics	
		B	Std. Error				Tolerance	VIF
1	(Constant)	2.740	.410		6.683	.000		
	Q40_1	.193	.071	.227	2.730	.007	.468	2.139
	Q40_2	.026	.104	.028	.250	.803	.261	3.833
	Q40_3	.086	.097	.091	.884	.377	.304	3.288
	Q40_4	.074	.096	.076	.773	.440	.332	3.011
	Q40_5	.124	.122	.127	1.019	.309	.207	4.831
	Q40_6	.015	.125	.015	.121	.904	.204	4.913
	Q40_7	-.027	.105	-.027	-.252	.801	.279	3.581
	Q40_9	.195	.100	.198	1.946	.053	.311	3.220
	Q40_10	-.043	.129	-.040	-.336	.737	.232	4.307
	Q40_11	-.209	.139	-.202	-1.500	.135	.177	5.645

The Role Of Massclusivity Campaigns In Consumer Response And Perceptions:  
The Attitude Toward Luxury Brands

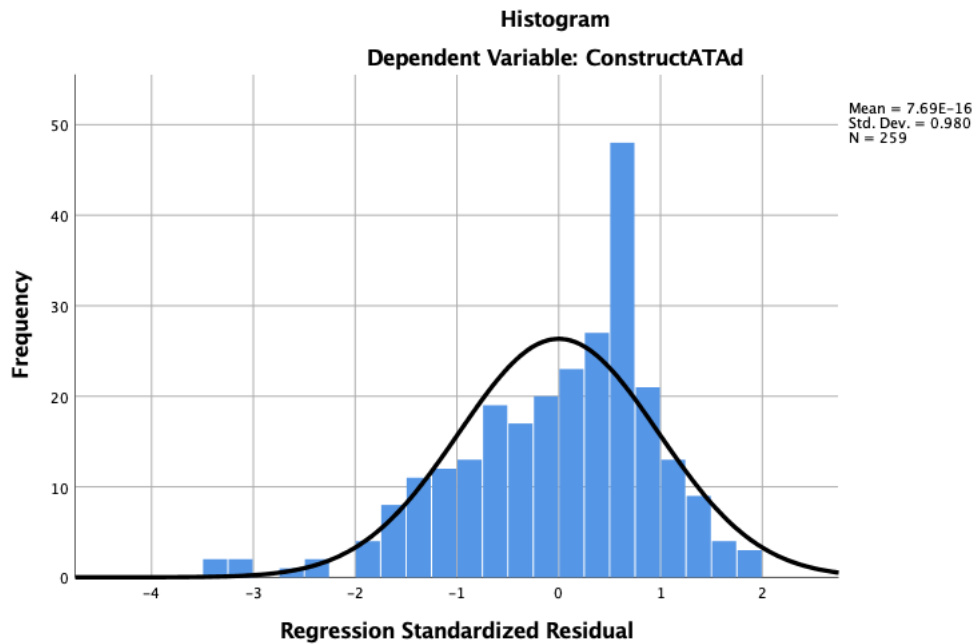
Correlations											
	Unstandardized Residual	Q40_1	Q40_2	Q40_3	Q40_4	Q40_5	Q40_6	Q40_7	Q40_9	Q40_10	Q40_11
Unstandardized Residual	1	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000
Q40_1	.000	1	.715**	.643**	.543**	.545**	.494**	.475**	.463**	.454**	.454**
Q40_2	.000	.715**	1	.779**	.696**	.700**	.679**	.628**	.629**	.622**	.623**
Q40_3	.000	.643**	.779**	1	.708**	.715**	.629**	.629**	.602**	.600**	.630**
Q40_4	.000	.543**	.696**	.708**	1	.750**	.685**	.689**	.605**	.691**	.686**
Q40_5	.000	.545**	.700**	.715**	.750**	1	.830**	.777**	.722**	.759**	.782**
Q40_6	.000	.494**	.679**	.629**	.685**	.830**	1	.782**	.714**	.762**	.838**
Q40_7	.000	.475**	.628**	.629**	.689**	.777**	.782**	1	.686**	.730**	.806**
Q40_9	.000	.463**	.629**	.602**	.605**	.722**	.714**	.686**	1	.789**	.768**
Q40_10	.000	.454**	.622**	.600**	.691**	.759**	.762**	.730**	.789**	1	.831**
Q40_11	.000	.454**	.623**	.630**	.686**	.782**	.838**	.806**	.768**	.831**	1
** Correlation is significant at the 0.01 level (2-tailed).											

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

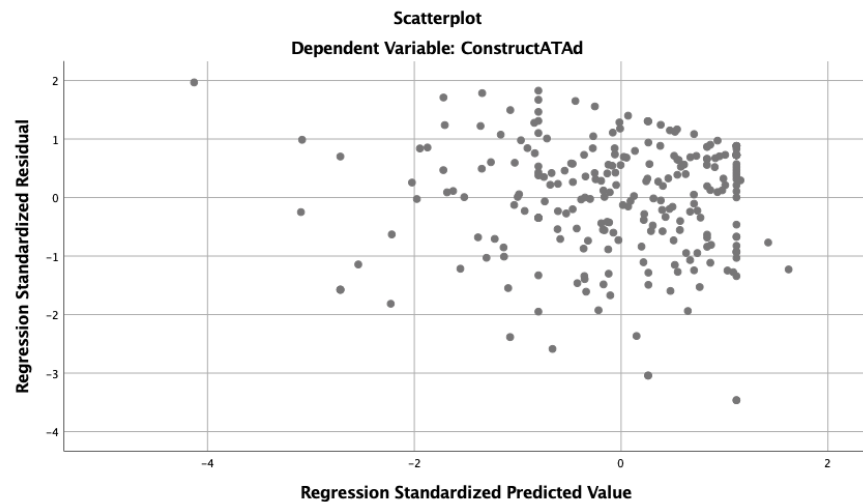
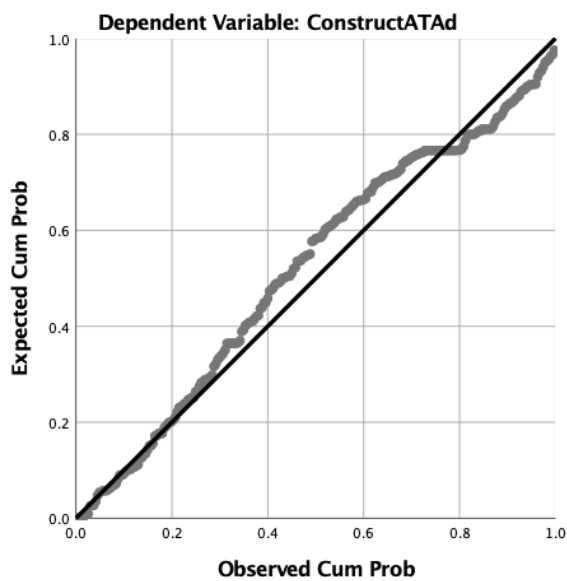
The Role Of Massclusivity Campaigns In Consumer Response And Perceptions:  
The Attitude Toward Luxury Brands

**Residuals Statistics**

	Minimum	Maximum	Mean	Std. Deviation	N
Predicted Value	2.2124	6.1252	5.0229	.68051	259
Residual	-4.78195	2.71615	.00000	1.35370	259
Std. Predicted Value	-4.130	1.620	.000	1.000	259
Std. Residual	-3.463	1.967	.000	.980	259



**Normal P-P Plot of Regression Standardized Residual**



## Appendix R - Multiple Regression Analysis – Attitude Towards the Brand as Independent Variable and Brand Dilution as Dependent Variable

**Model Summary**

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	.380a	.144	.080	1.04630	1.742

a Predictors: (Constant), Q17\_18, Q17\_15, Q17\_11, Q17\_6, Q17\_14, Q17\_2, Q17\_17, Q17\_16, Q17\_10, Q17\_7, Q17\_9, Q17\_1, Q17\_13, Q17\_12, Q17\_8, Q17\_4, Q17\_5, Q17\_3

b Dependent Variable: ScoreBrandDilution

**ANOVA**

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	44.372	18	2.465	2.252	.003 <sup>b</sup>
	Residual	262.736	240	1.095		
	Total	307.109	258			

a Dependent Variable: ScoreBrandDilution

b Predictors: (Constant), Q17\_18, Q17\_15, Q17\_11, Q17\_6, Q17\_14, Q17\_2, Q17\_17, Q17\_16, Q17\_10, Q17\_7, Q17\_9, Q17\_1, Q17\_13, Q17\_12, Q17\_8, Q17\_4, Q17\_5, Q17\_3

**Coefficients**

Model		Unstandardized Coefficients		Standardized Coefficients Beta	t	Sig.	Collinearity Statistics	
		B	Std. Error				Tolerance	VIF
1	(Constant)	2.251	.347		6.482	.000		
	Q17_1	-.140	.087	-.218	-1.601	.111	.193	5.186
	Q17_2	.039	.063	.056	.623	.534	.447	2.235
	Q17_3	-.002	.088	-.004	-.027	.978	.190	5.266
	Q17_4	-.004	.088	-.006	-.047	.963	.195	5.121
	Q17_5	.142	.092	.212	1.546	.123	.190	5.250
	Q17_6	.012	.058	.018	.208	.835	.452	2.212
	Q17_7	-.046	.072	-.068	-.641	.522	.320	3.126
	Q17_8	.104	.087	.144	1.190	.235	.242	4.124
	Q17_9	.057	.076	.087	.752	.453	.268	3.733
	Q17_10	-.042	.062	-.066	-.682	.496	.383	2.612
	Q17_11	.010	.048	.017	.219	.827	.572	1.750
	Q17_12	.088	.080	.133	1.106	.270	.246	4.073
	Q17_13	.002	.074	.003	.029	.977	.269	3.712
	Q17_14	-.019	.063	-.029	-.305	.761	.399	2.509
	Q17_15	.020	.052	.033	.389	.698	.482	2.075
	Q17_16	.043	.069	.061	.620	.536	.371	2.692
	Q17_17	.059	.054	.095	1.090	.277	.469	2.133
	Q17_18	.051	.091	.068	.563	.574	.242	4.133

The Role Of Massclusivity Campaigns In Consumer Response And Perceptions:  
The Attitude Toward Luxury Brands

		Correlations																	
	Unstandardized Residual	Q17_1	Q17_2	Q17_3	Q17_4	Q17_5	Q17_6	Q17_7	Q17_8	Q17_9	Q17_10	Q17_11	Q17_12	Q17_13	Q17_14	Q17_15	Q17_16	Q17_17	Q17_18
Unstandardized Residual	1	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000
Q17_1	.000	1	.663**	.797**	.824**	.828**	.529**	.642**	.759**	.690**	.587**	-.317**	.739**	.738**	.541**	-.189**	.575**	-.320**	.710**
Q17_2	.000	.663**	1	.664**	.652**	.620**	.544**	.556**	.629**	.526**	.466**	-.115	.544**	.588**	.487**	-.068	.505**	-.157*	.575**
Q17_3	.000	.797**	.664**	1	.831**	.790**	.599**	.706**	.768**	.672**	.574**	-.213**	.761**	.713**	.482**	-.132*	.603**	-.261**	.752**
Q17_4	.000	.824**	.652**	.831**	1	.826**	.566**	.655**	.749**	.702**	.601**	-.243**	.722**	.674**	.573**	-.132*	.581**	-.280**	.737**
Q17_5	.000	.828**	.620**	.790**	.826**	1	.598**	.654**	.772**	.772**	.599**	-.307**	.699**	.717**	.522**	-.172**	.594**	-.310**	.736**
Q17_6	.000	.529**	.544**	.599**	.566**	.598**	1	.669**	.588**	.533**	.540**	-.111	.567**	.564**	.508**	-.051	.549**	-.160**	.557**
Q17_7	.000	.642**	.556**	.706**	.655**	.654**	.669**	1	.694**	.639**	.555**	-.125*	.711**	.642**	.485**	-.008	.668**	-.175**	.629**
Q17_8	.000	.759**	.629**	.768**	.749**	.772**	.588**	.694**	1	.732**	.548**	-.261**	.706**	.699**	.497**	-.120	.646**	-.245**	.787**
Q17_9	.000	.690**	.526**	.672**	.702**	.772**	.533**	.639**	.732**	1	.607**	-.338**	.712**	.750**	.509**	-.186**	.608**	-.318**	.709**
Q17_10	.000	.587**	.466**	.574**	.601**	.599**	.540**	.555**	.548**	.607**	1	-.063	.586**	.571**	.697**	-.101	.535**	-.201**	.597**
Q17_11	.000	-.317**	-.115	-.213**	-.243**	-.307**	-.111	-.125*	-.261**	-.338**	-.063	1	-.222**	-.298**	-.036	.471**	-.165**	.521**	-.310**
Q17_12	.000	.739**	.544**	.761**	.722**	.699**	.567**	.711**	.706**	.712**	.586**	-.222**	1	.757**	.591**	-.073	.666**	-.244**	.743**
Q17_13	.000	.738**	.588**	.713**	.674**	.717**	.564**	.642**	.699**	.750**	.571**	-.298**	.757**	1	.545**	-.212**	.656**	-.312**	.700**
Q17_14	.000	.541**	.487**	.482**	.573**	.522**	.508**	.485**	.497**	.509**	.697**	-.036	.591**	.545**	1	-.054	.478**	-.176**	.572**
Q17_15	.000	-.189**	-.068	-.132*	-.132*	-.172**	-.051	-.008	-.120	-.186**	-.101	.471**	-.073	-.212**	-.054	1	.054	.657**	-.129*
Q17_16	.000	.575**	.505**	.603**	.581**	.594**	.549**	.668**	.646**	.608**	.535**	-.165**	.666**	.656**	.478**	.054	1	-.172**	.690**
Q17_17	.000	-.320**	-.157*	-.261**	-.280**	-.310**	-.160**	-.175**	-.245**	-.318**	-.201**	.521**	-.244**	-.312**	-.176**	.657**	-.172**	1	-.248**
Q17_18	.000	.710**	.575**	.752**	.737**	.736**	.557**	.629**	.787**	.709**	.597**	-.310**	.743**	.700**	.572**	-.129*	.690**	-.248**	1

\*\*Correlation is significant at the 0.01 level (2-tailed).  
Correlation is significant at the 0.05 level (2-tailed).

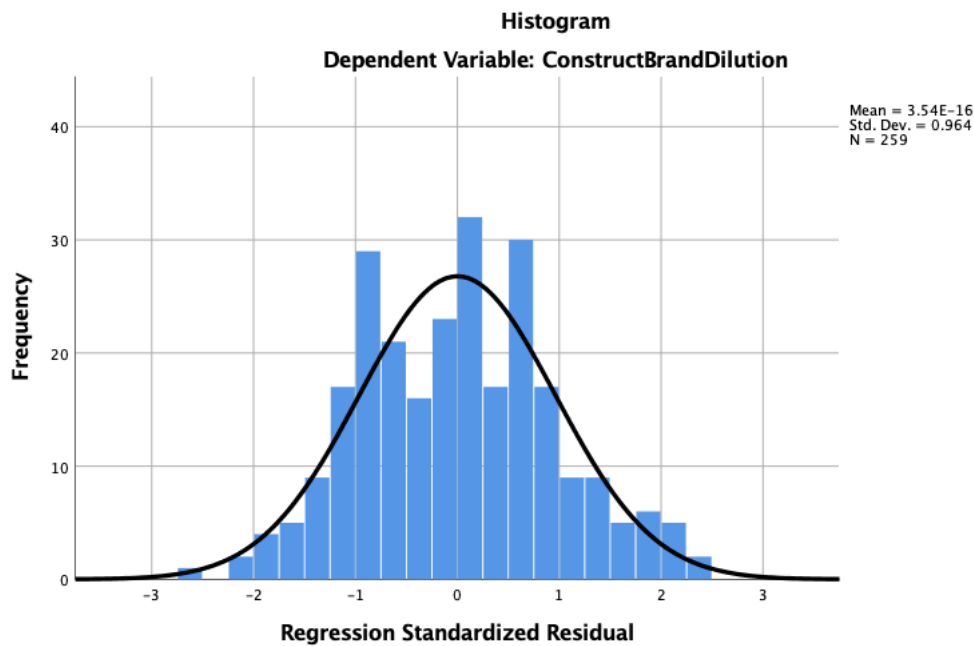
\*\* Correlation is significant at the 0.01 level (2-tailed).

\* Correlation is significant at the 0.05 level (2-tailed).

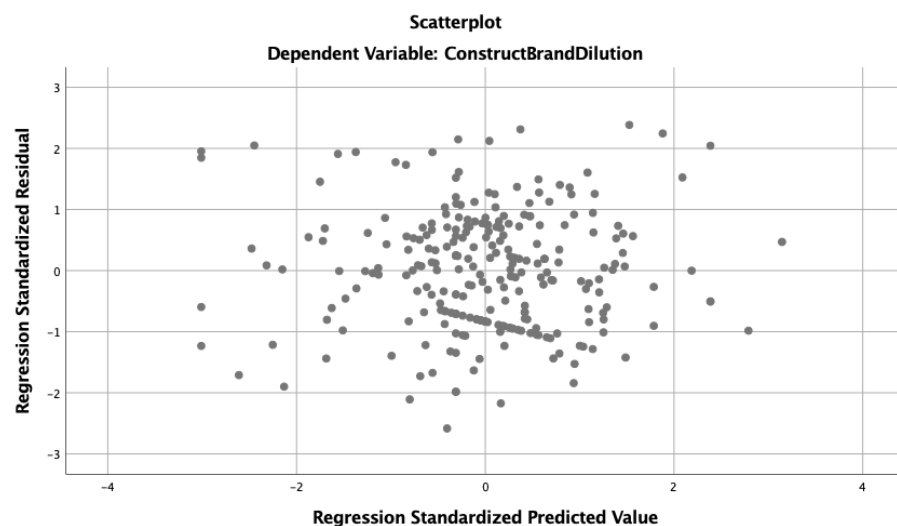
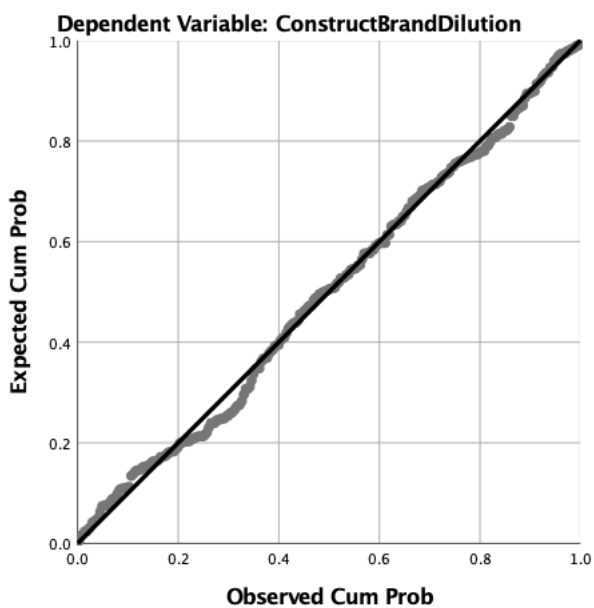
The Role Of Massclusivity Campaigns In Consumer Response And Perceptions:  
The Attitude Toward Luxury Brands

**Residuals Statistics**

	Minimum	Maximum	Mean	Std. Deviation	N
Predicted Value	2.6235	5.1758	3.8717	.41471	259
Residual	-2.70381	2.49529	.00000	1.00914	259
Std. Predicted Value	-3.010	3.145	.000	1.000	259
Std. Residual	-2.584	2.385	.000	.964	259



**Normal P-P Plot of Regression Standardized Residual**



**Appendix S - Multiple Regression Analysis – Attitude Towards the Brand as Independent Variable and Brand Love as Dependent Variable**

**Model Summary**

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	.656a	<b>.431</b>	.388	1.35459	2.073

a Predictors: (Constant), Q17\_18, Q17\_15, Q17\_11, Q17\_6, Q17\_14, Q17\_2, Q17\_17, Q17\_16, Q17\_10, Q17\_7, Q17\_9, Q17\_1, Q17\_13, Q17\_12, Q17\_8, Q17\_4, Q17\_5, Q17\_3

b Dependent Variable: ScoreBrandLove

**ANOVA**

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	333.209	18	18.512	10.089	.000 <sup>b</sup>
	Residual	440.380	240	1.835		
	Total	773.589	258			

a Dependent Variable: ScoreBrandLove

b Predictors: (Constant), Q17\_18, Q17\_15, Q17\_11, Q17\_6, Q17\_14, Q17\_2, Q17\_17, Q17\_16, Q17\_10, Q17\_7, Q17\_9, Q17\_1, Q17\_13, Q17\_12, Q17\_8, Q17\_4, Q17\_5, Q17\_3

**Coefficients**

Model		Unstandardized Coefficients		Standardized Coefficients Beta	t	Sig.	Collinearity Statistics	
		B	Std. Error				Tolerance	VIF
1	(Constant)	-.453	.449		-1.007	.315		
	Q17_1	.062	.113	.061	.549	.584	.193	5.186
	Q17_2	-.020	.082	-.018	-.244	.807	.447	2.235
	Q17_3	.162	.114	.159	1.419	.157	.190	5.266
	Q17_4	-.149	.114	-.144	-1.303	.194	.195	5.121
	Q17_5	.016	.118	.015	.137	.891	.190	5.250
	Q17_6	.141	.076	.135	1.866	.063	.452	2.212
	Q17_7	.092	.094	.084	.980	.328	.320	3.126
	Q17_8	.188	.113	.165	1.668	.097	.242	4.124
	Q17_9	.051	.098	.048	.515	.607	.268	3.733
	Q17_10	.117	.081	.114	1.449	.149	.383	2.612
	Q17_11	-.054	.062	-.057	-.880	.380	.572	1.750

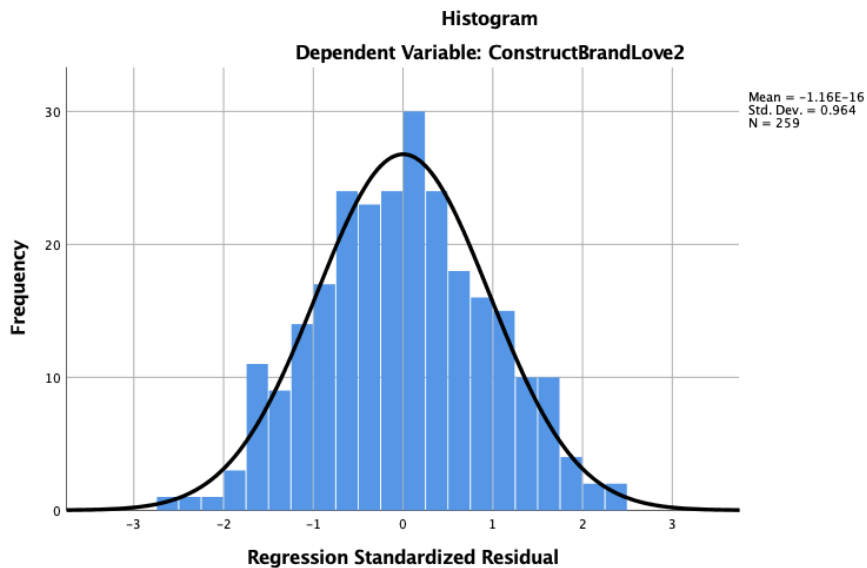
The Role Of Massclusivity Campaigns In Consumer Response And Perceptions:  
The Attitude Toward Luxury Brands

Q17_12	.229	.103	.218	2.219	.027	.246	4.073
Q17_13	-.049	.096	-.048	-.507	.613	.269	3.712
Q17_14	.037	.082	.035	.455	.650	.399	2.509
Q17_15	.081	.067	.085	1.210	.228	.482	2.075
Q17_16	.149	.090	.133	1.662	.098	.371	2.692
Q17_17	.186	.070	.190	2.668	.008	.469	2.133
Q17_18	-.213	.118	-.178	-1.801	.073	.242	4.133

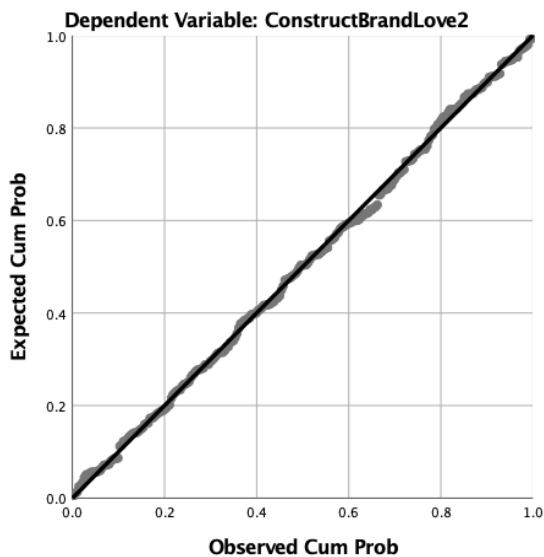
**Residuals Statistics**

	Minimum	Maximum	Mean	Std. Deviation	N
Predicted Value	.4510	7.0405	3.8065	1.13644	259
Residual	-3.53874	3.34726	.00000	1.30648	259
Std. Predicted Value	-2.953	2.846	.000	1.000	259
Std. Residual	-2.612	2.471	.000	.964	259

a Dependent Variable: ScoreBrandLove

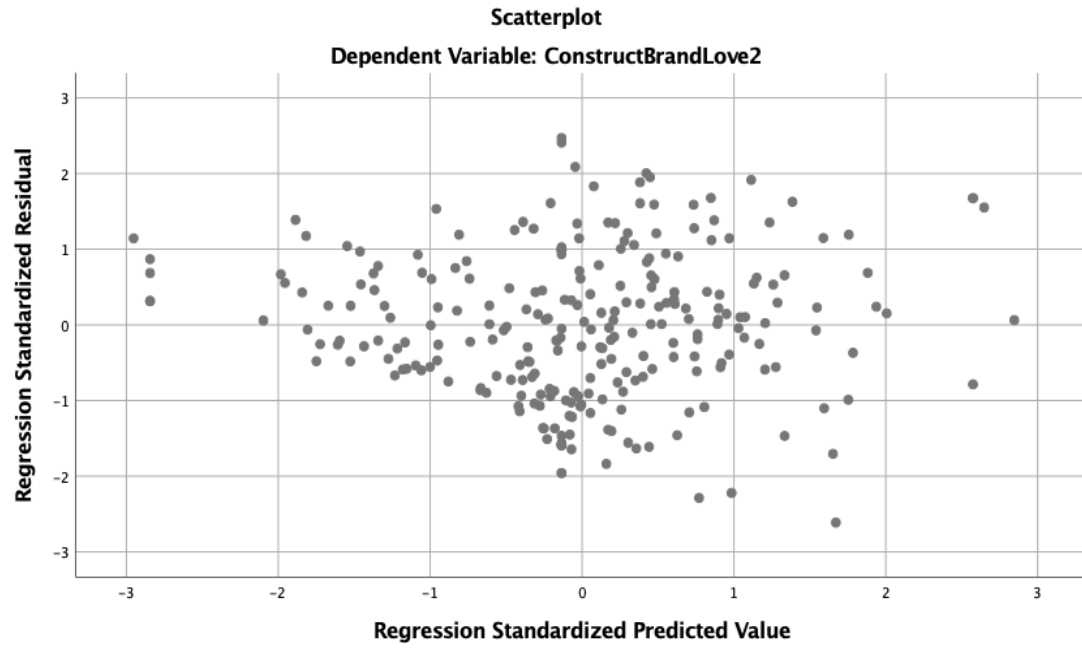


**Normal P-P Plot of Regression Standardized Residual**





The Role Of Massclusivity Campaigns In Consumer Response And Perceptions:  
The Attitude Toward Luxury Brands



The Role Of Massclusivity Campaigns In Consumer Response And Perceptions:  
The Attitude Toward Luxury Brands

	Correlations																	Unstandardized Residual	
	Q17_1	Q17_2	Q17_3	Q17_4	Q17_5	Q17_6	Q17_7	Q17_8	Q17_9	Q17_10	Q17_11	Q17_12	Q17_13	Q17_14	Q17_15	Q17_16	Q17_17	Q17_18	Unstandardized Residual
Q17_1	1	.663**	.797**	.824**	.828**	.529**	.642**	.759**	.690**	.587**	-.317**	.739**	.738**	.541**	-.189**	.575**	-.320**	.710**	.000
Q17_2		1	.564**	.652**	.620**	.544**	.556**	.629**	.526**	.466**	-.115	.544**	.588**	.487**	-.068	.505**	-.157*	.575**	.000
Q17_3			1	.831**	.790**	.599**	.706**	.768**	.672**	.574**	-.213**	.761**	.713**	.482**	-.132*	.603**	-.261**	.752**	.000
Q17_4				1	.826**	.566**	.655**	.749**	.702**	.601**	-.243**	.722**	.674**	.573**	-.132*	.581**	-.280**	.737**	.000
Q17_5					1	.598**	.654**	.772**	.772**	.599**	-.307**	.699**	.717**	.522**	.172**	.594**	-.310**	.736**	.000
Q17_6						1	.599**	.566**	.533**	.540**	-.111	.567**	.564**	.508**	-.051	.549**	-.160**	.557**	.000
Q17_7							1	.694**	.639**	.555**	-.125*	.711**	.642**	.485**	-.008	.668**	-.175**	.629**	.000
Q17_8								1	.732**	.548**	-.261**	.706**	.699**	.497**	-.120	.646**	-.245**	.787**	.000
Q17_9									1	.607**	-.338**	.712**	.750**	.509**	-.186**	.608**	-.318**	.709**	.000
Q17_10										1	-.063	.586**	.571**	.697**	-.101	.535**	-.201**	.597**	.000
Q17_11											1	-.222**	-.298**	-.036	.471**	-.165**	.521**	-.310**	.000
Q17_12												1	.757**	.591**	-.073	.666**	-.244**	.743**	.000
Q17_13													1	.545**	-.212**	.656**	-.312**	.700**	.000
Q17_14														1	-.054	.478**	-.176**	.572**	.000
Q17_15															1	.054	.657**	-.129*	.000
Q17_16																1	.172**	.690**	.000
Q17_17																	1	-.248**	.000
Q17_18																		1	.000
Unstandardized Residual																			1

**Appendix T - Multiple Regression Analysis – Attitude Towards the Ad as Independent Variable and Brand Dilution as Dependent Variable**

**Model Summary**

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	.271 <sup>a</sup>	.074	.020	1.07983	1.774

a Predictors: (Constant), Q18\_14, Q18\_12, Q18\_4, Q18\_9, Q18\_7, Q18\_1, Q18\_10, Q18\_3, Q18\_2, Q18\_13, Q18\_8, Q18\_5, Q18\_11, Q18\_6

b Dependent Variable: ScoreBrandDilution

**ANOVA**

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	22.598	14	1.614	1.384	.161 <sup>b</sup>
	Residual	284.511	244	1.166		
	Total	307.109	258			

a Dependent Variable: ScoreBrandDilution

b Predictors: (Constant), Q18\_14, Q18\_12, Q18\_4, Q18\_9, Q18\_7, Q18\_1, Q18\_10, Q18\_3, Q18\_2, Q18\_13, Q18\_8, Q18\_5, Q18\_11, Q18\_6

**Coefficients**

Model		Unstandardized Coefficients		Standardized Coefficients Beta	t	Sig.	Collinearity Statistics	
		B	Std. Error				Tolerance	VIF
1	(Constant)	3.241	.249		13.023	.000		
	Q18_1	-.062	.069	-.103	-.912	.363	.298	3.361
	Q18_2	.079	.081	.130	.972	.332	.212	4.728
	Q18_3	.038	.073	.064	.516	.606	.245	4.083
	Q18_4	.011	.059	.019	.186	.852	.383	2.614
	Q18_5	-.161	.097	-.253	-1.657	.099	.163	6.141
	Q18_6	.171	.098	.281	1.739	.083	.145	6.893
	Q18_7	-.051	.079	-.083	-.640	.522	.228	4.395
	Q18_8	.045	.088	.074	.513	.608	.184	5.448
	Q18_9	.000	.065	.001	.006	.995	.297	3.365
	Q18_10	-.078	.068	-.129	-1.144	.254	.298	3.352
	Q18_11	.018	.090	.030	.204	.839	.173	5.784
	Q18_12	.152	.062	.226	2.460	.015	.451	2.219
	Q18_13	.034	.077	.059	.448	.655	.222	4.497
	Q18_14	-.056	.099	-.094	-.558	.577	.135	7.425

a Dependent Variable:  
ScoreBrandDilution

The Role Of Massclusivity Campaigns In Consumer Response And Perceptions:  
The Attitude Toward Luxury Brands

	Correlations														
	Unstandardized Residual	Q18_1	Q18_2	Q18_3	Q18_4	Q18_5	Q18_6	Q18_7	Q18_8	Q18_9	Q18_10	Q18_11	Q18_12	Q18_13	Q18_14
Unstandardized Residual	1	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000
Q18_1	.000	1	.762**	.727**	.673**	.757**	.766**	.671**	.684**	.626**	.578**	.690**	.507**	.664**	.754**
Q18_2	.000	.762**	1	.765**	.653**	.781**	.856**	.741**	.684**	.521**	.555**	.721**	.448**	.709**	.791**
Q18_3	.000	.727**	.765**	1	.691**	.792**	.801**	.669**	.748**	.612**	.619**	.768**	.481**	.738**	.791**
Q18_4	.000	.673**	.653**	.691**	1	.734**	.729**	.663**	.648**	.530**	.537**	.698**	.440**	.652**	.697**
Q18_5	.000	.757**	.781**	.792**	.734**	1	.852**	.740**	.803**	.681**	.650**	.823**	.559**	.778**	.827**
Q18_6	.000	.766**	.856**	.801**	.729**	.852**	1	.771**	.716**	.563**	.573**	.790**	.496**	.762**	.828**
Q18_7	.000	.671**	.741**	.669**	.653**	.740**	.771**	1	.808**	.491**	.533**	.723**	.469**	.718**	.740**
Q18_8	.000	.684**	.684**	.748**	.648**	.803**	.716**	.808**	1	.695**	.677**	.793**	.572**	.717**	.765**
Q18_9	.000	.626**	.521**	.612**	.530**	.681**	.563**	.491**	.695**	1	.761**	.678**	.647**	.551**	.639**
Q18_10	.000	.578**	.555**	.619**	.537**	.650**	.573**	.533**	.677**	.761**	1	.733**	.689**	.585**	.653**
Q18_11	.000	.690**	.721**	.768**	.698**	.823**	.790**	.723**	.793**	.678**	.733**	1	.636**	.785**	.855**
Q18_12	.000	.507**	.448**	.481**	.440**	.559**	.496**	.469**	.572**	.647**	.689**	.636**	1	.537**	.589**
Q18_13	.000	.664**	.709**	.738**	.652**	.778**	.762**	.718**	.717**	.551**	.585**	.785**	.537**	1	.867**
Q18_14	.000	.754**	.791**	.791**	.697**	.827**	.828**	.740**	.765**	.639**	.653**	.855**	.589**	.867**	1

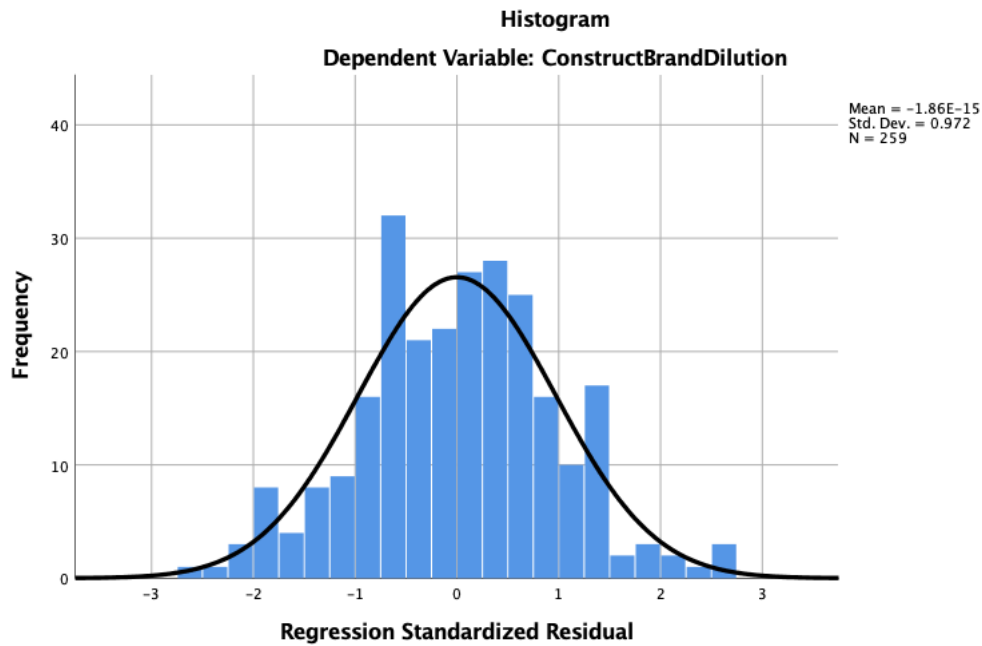
\*\*Correlation is significant at the 0.01 level (2-tailed).

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

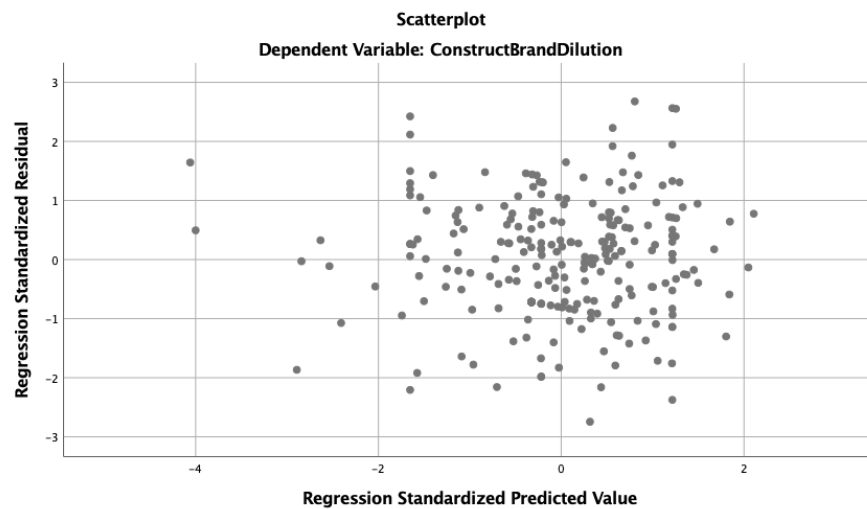
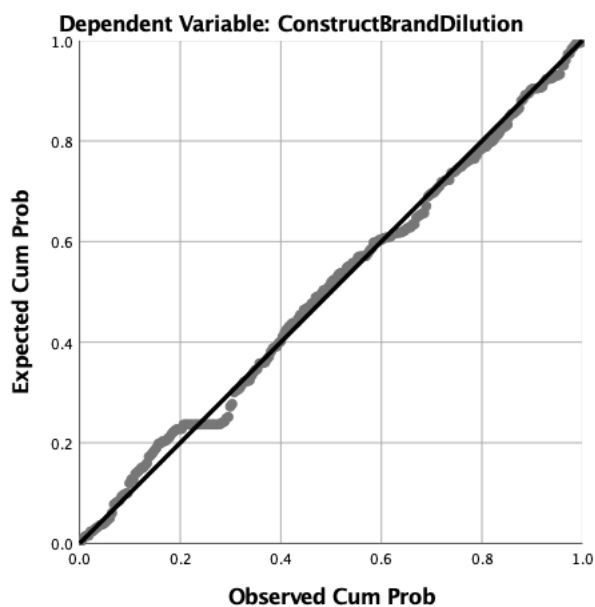
The Role Of Massclusivity Campaigns In Consumer Response And Perceptions:  
The Attitude Toward Luxury Brands

**Residuals Statistics**

	Minimum	Maximum	Mean	Std. Deviation	N
Predicted Value	2.6702	4.4951	3.8717	.29595	259
Residual	-2.96481	2.89011	.00000	1.05012	259
Std. Predicted Value	-4.060	2.106	.000	1.000	259
Std. Residual	-2.746	2.676	.000	.972	259



**Normal P-P Plot of Regression Standardized Residual**



## Appendix U - Multiple Regr ession Analysis – Attitude Towards the Ad as Independent Variable and Brand Love as Dependent Variable

**Model Summary**

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	.444a	.197	.151	1.59568	1.951

a Predictors: (Constant), Q18\_14, Q18\_12, Q18\_4, Q18\_9, Q18\_7, Q18\_1, Q18\_10, Q18\_3, Q18\_2, Q18\_13, Q18\_8, Q18\_5, Q18\_11, Q18\_6

b Dependent Variable: ScoreBrandLove

**ANOVA**

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	152.321	14	10.880	4.273	.000 <sup>b</sup>
	Residual	621.268	244	2.546		
	Total	773.589	258			

a Dependent Variable: ScoreBrandLove

b Predictors: (Constant), Q18\_14, Q18\_12, Q18\_4, Q18\_9, Q18\_7, Q18\_1, Q18\_10, Q18\_3, Q18\_2, Q18\_13, Q18\_8, Q18\_5, Q18\_11, Q18\_6

**Coefficients**

Model		Unstandardized Coefficients		Standardized Coefficients Beta	t	Sig.	Collinearity Statistics	
		B	Std. Error				Tolerance	VIF
1	(Constant)	1.777	.368		4.832	.000		
	Q18_1	-.051	.101	-.053	-.502	.616	.298	3.361
	Q18_2	.131	.120	.136	1.093	.275	.212	4.728
	Q18_3	-.092	.108	-.098	-.847	.398	.245	4.083
	Q18_4	.071	.087	.076	.815	.416	.383	2.614
	Q18_5	-.273	.144	-.270	-1.900	.059	.163	6.141
	Q18_6	.282	.145	.293	1.944	.053	.145	6.893
	Q18_7	.008	.117	.009	.072	.943	.228	4.395
	Q18_8	.182	.130	.187	1.398	.164	.184	5.448
	Q18_9	-.138	.095	-.152	-1.442	.151	.297	3.365
	Q18_10	.074	.100	.078	.739	.460	.298	3.352
	Q18_11	-.050	.133	-.052	-.375	.708	.173	5.784
	Q18_12	.160	.091	.149	1.748	.082	.451	2.219
	Q18_13	.289	.113	.310	2.547	.011	.222	4.497
	Q18_14	-.148	.147	-.158	-1.009	.314	.135	7.425

a Dependent Variable:  
ScoreBrandLove

The Role Of Massclusivity Campaigns In Consumer Response And Perceptions:  
The Attitude Toward Luxury Brands

		Correlations													
	Unstandardized Residual	Q18_1	Q18_2	Q18_3	Q18_4	Q18_5	Q18_6	Q18_7	Q18_8	Q18_9	Q18_10	Q18_11	Q18_12	Q18_13	Q18_14
	Unstandardized Residual	1	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000
	Q18_1	.000	1	.762**	.727**	.673**	.757**	.766**	.671**	.684**	.626**	.578**	.690**	.507**	.664**
	Q18_2	.000	.762**	1	.765**	.653**	.781**	.856**	.741**	.684**	.521**	.555**	.721**	.448**	.709**
	Q18_3	.000	.727**	.765**	1	.691**	.792**	.801**	.669**	.748**	.612**	.619**	.768**	.481**	.738**
	Q18_4	.000	.673**	.653**	.691**	1	.734**	.729**	.663**	.648**	.530**	.537**	.698**	.440**	.652**
	Q18_5	.000	.757**	.781**	.792**	.734**	1	.852**	.740**	.803**	.681**	.650**	.823**	.559**	.778**
	Q18_6	.000	.766**	.856**	.801**	.729**	.852**	1	.771**	.716**	.563**	.573**	.790**	.496**	.762**
	Q18_7	.000	.671**	.669**	.663**	.740**	.771**	1	.808**	.491**	.533**	.723**	.469**	.718**	.740**
	Q18_8	.000	.684**	.748**	.648**	.803**	.716**	.808**	1	.695**	.677**	.793**	.572**	.717**	.765**
	Q18_9	.000	.626**	.521**	.612**	.681**	.563**	.491**	.695**	1	.761**	.678**	.647**	.551**	.639**
	Q18_10	.000	.578**	.555**	.619**	.537**	.650**	.573**	.677**	.761**	1	.733**	.689**	.585**	.653**
	Q18_11	.000	.690**	.721**	.768**	.698**	.823**	.790**	.723**	.678**	.733**	1	.636**	.785**	.855**
	Q18_12	.000	.507**	.448**	.481**	.440**	.559**	.496**	.469**	.647**	.689**	.636**	1	.537**	.589**
	Q18_13	.000	.664**	.709**	.738**	.652**	.778**	.762**	.718**	.551**	.585**	.785**	.537**	1	.867**
	Q18_14	.000	.754**	.791**	.791**	.697**	.827**	.828**	.740**	.639**	.653**	.855**	.589**	.867**	1

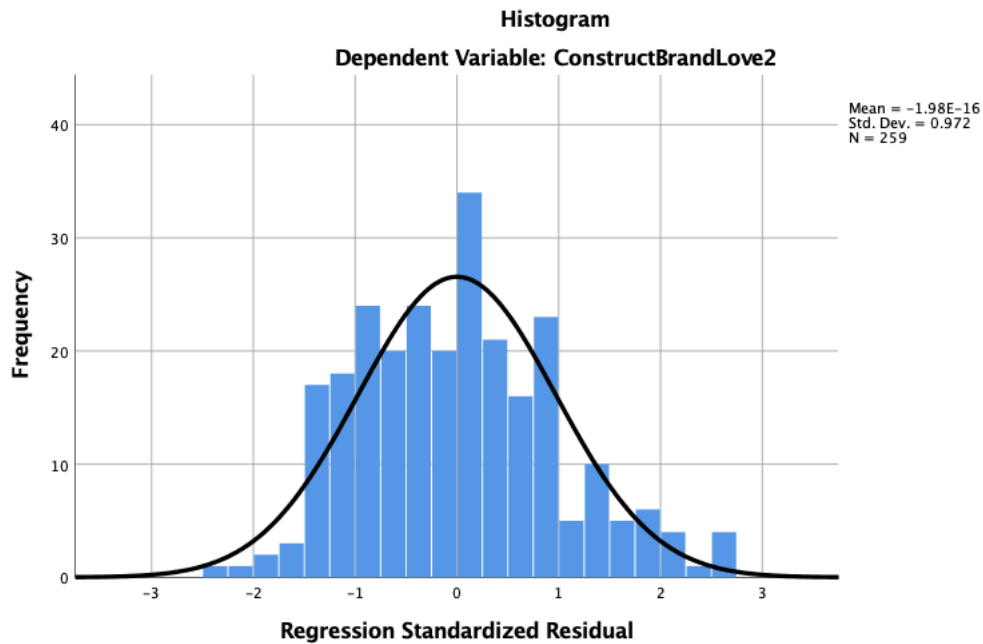
\*Correlation is significant at the 0.01 level (2-tailed).

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

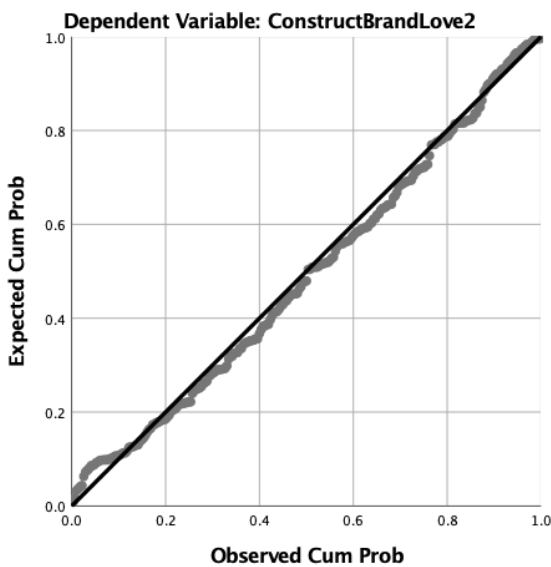
The Role Of Massclusivity Campaigns In Consumer Response And Perceptions:  
The Attitude Toward Luxury Brands

**Residuals Statistics**

	Minimum	Maximum	Mean	Std. Deviation	N
Predicted Value	1.1952	5.3551	3.8065	.76837	259
Residual	-3.81280	4.15198	.00000	1.55178	259
Std. Predicted Value	-3.398	2.015	.000	1.000	259
Std. Residual	-2.389	2.602	.000	.972	259



**Normal P-P Plot of Regression Standardized Residual**



**Scatterplot**  
Dependent Variable: ConstructBrandLove2

