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Impact of Brand Coolness in Purchase Intention in the Fast Food and Festivals Markets

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Masters In Marketing

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Em primeiro lugar, à minha mãe e ao meu irmão. Passámos pelo ano mais difícil das nossas vidas. Sofremos muito, mas fizemo-lo juntos e com alegria. Um obrigado profundo a vocês que me dão a força para continuar a lutar, não desistir e enfrentar os nossos demónios com um sorriso.

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"Em frente, sem medo"

Resumo

As empresas atualmente enfrentam o desafio de vender os seus produtos em mercados altamente competitivos, onde os clientes possuem acesso a amplas fontes de informação acerca de múltiplas opções de compra. Para se diferenciarem, estas recorrem (em conjunto com outras estratégias) ao desenvolvimento de relacionamentos fortes entre marca e consumidor com o objetivo de influenciar o processo de decisão de compra.

Esta tese investiga o impacto do Brand Coolness na Intenção de Compra em dois mercados (mercados de Fast Food e Festivais) a fim de tirar conclusões relacionadas com grau de impacto entre os construtos e a sua implicação entre produtos com elevado nível de envolvimento na compra e baixo nível de envolvimento na compra. Ao conduzir dois questionários numa amostra total de 306 respondentes, esta tese conclui que a Personalidade da Marca, as Conexões Próprio-Marca e as Conexões de Comunidade-Marca impactam positivamente o Brand Coolness. Com essa correlação positiva provada como significativa, também foi comprovado que o Valor da Marca é beneficiado, o que se traduz numa maior Intenção de Compra. A análise de dados confirmou uma diferença no impacto nos dois mercados, onde Brand Coolness possui maior influência na Intenção de Compra nos produtos do mercado de menor envolvimento escolhido.

As conclusões retiradas desta dissertação complementam a literatura anterior, abordando a lacuna existente na investigação de Brand Coolness na área relacionada com o comportamento na compra. Também oferece aos gestores uma visão do impacto das construções de relacionamento com a marca do consumidor na intenção de compra do produto e o seu impacto em dois mercados distintos.

Palavras-Chave

Valor da Marca; Brand Coolness; Comportamento de Consumidor; Intenção de compra; Personalidade da Marca; Conexões Próprio-Marca; Conexões Comunidade-Marca

JEL Numbers: M31 – Marketing; M37 – Advertising

Abstract

Companies nowadays face the challenge of selling their products in highly competitive markets where customers possess access to wide sources of information across multiple purchase options. To differentiate themselves they resort (along with other strategies) to developing resonating consumer brand relationships to influence the decision process and generate sales.

This thesis investigates the impact of Brand Coolness in Purchase Intention across two markets (Fast Food and Festival markets) in order to take conclusions related to the degree of impact between the constructs and its implication between products with high level involvement in purchase and low level involvement in purchase. By conducting two questionnaires to a combined sample of 306 respondents, this thesis concludes that Brand Personality, Self-Brand Connections and Communal Brand Connections positively impact Brand Coolness. With this positive correlation proved significant, it was also proved that Brand Equity is benefited which translates into a higher Purchase Intention. The data analysis also confirmed a difference in impact across the two markets, where Brand Coolness possessed a higher influence on Purchase Intention in the chosen lower involvement market products.

The conclusions withdrawn from this thesis complement previous literature by addressing the existing gap in investigation of Brand Coolness in a purchase behaviour related theme. It also gives brand managers an insight to the impact of consumer brand relationship constructs in intent of product purchasing and its impact across two distinguishable markets.

Keywords

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1. Introduction

Today's society is in constant connection. Information is widely accessible in a vast number of channels that support purchasing decisions in a degree higher than ever. In this environment, branding becomes an important factor to influence the perceptions of consumers and contribute to an increase in sales. In fact, in mid-2000's brands already were "*one of the most valuable intangible assets that firms*" had (Keller & Lehmann, 2006). Even though Branding has been increasingly sought out by academic research, there is still theoretically uncharted territory where valuable information may be added to support companies in the decision-making process and aid them in achieving better results in this particular area.

Brand Coolness is one such construct that is not yet fully understood. In fact, the meaning of cool is still a very subjective concept that most people simply don't understand to the fullest of capacities. This situation becomes even more interesting due to the involvement that the general public (particularly, GenXers and GenYers) has with pop culture that supports this concept. In a research perspective, Brand Coolness has become a hot topic in the sense of completely understanding what actually means for a brand to be cool/uncool, what the consequences of it are and how to achieve the cool perception in the minds of the customers. Researcher's attempts were to include the trait cool as a possible framework characteristic to identify Brand Personality, but it never remained as it constitutes such as specific and subjective concept that it always fell short and was never included. The latest studies, particularly Warren's (2019) article Brand Coolness, investigated this issue and reached important conclusions in regard to this matter that will be further presented and utilized in order to obtain more valuable and trustworthy conclusions.

1.1. Motivation

Companies wish to sell their products and the corporate world focuses on investing (in whatever area) with the intent of having a return on their capital spent. Actions that impact customer's Purchase Intention are eligible as they are able to justify investments with the increase in product sales. But to cleverly affect the consumer's intent of purchase there needs to be a clear path to achieve this goal. That's where Branding

comes in. Particularly Brand Coolness, it is not well defined, but people know in their hearts what it means. It is ironic that pop culture knows so well what this construct represents and the experts don't. What is most captivating in this topic is the fact that it is a hot theme yet with so much territory to explore. Also, it is something that is believed to influence consumers every day into choosing the brands that they perceive as cool and ignore those who they consider uncool.

1.2 Research Problematic

This thesis will focus on two different markets: the Fast Food and the Festival markets. They were chosen due primarily for the differences in the level of involvement from the buyer: fast food requires a low involvement and purchasing a festival ticket generally requires a high involvement on the purchase. Also, these brands are perceived as possessing the traits that are linked with cool characteristics, which makes them solid choices for studying the constructs at play. Furthermore, as explained in the following chapter, these markets possess a strong representation in nowadays society.

In this thesis, the objectives are centred into responding and drawing conclusions about two central research questions. Firstly, does perceiving a brand as cool impact the intent of purchasing the brand's product or services? And, in second place, are there any variations in this impact between products when comparing products with high involvement and low involvement? The answers to these central themes will be developed throughout this thesis.

Summing up, it is possible to detail three main objectives that this dissertation aims to achieve:

1) Analyze Brand Personality, Self-Brand Connections and Communcal Brand-Connections as drivers of brand coolness;
2) Explore Brand Equity as direct outcome of Brand Coolness;
3) Analyze Brand Equity and Purchase Intention as outcomes of brand coolness.

1.2.1 Fast Food

Fast Food has evolved greatly over the years. In 2001, it was the "*general term used for a limited menu of foods that lend themselves to production-line techniques; suppliers tend to specialize in products such as hamburgers, pizzas, chicken, or sandwiches*" (Bender and Bender, 2001). This definition does not apply to nowadays

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though. Fast Food has changed throughout the years and no longer stands as just a limited selection of what is called today *junk food*. The growing of consumer health concerns, access to information and entry and diversity of new players in later years resulted in the metamorphosis of the whole market making today's definition of fast food simply "*easily prepared processed food served in snack bars and restaurants as a quick meal or to be taken away*" according to Lexico. This will be the definition applied in the master thesis.

Firstly, it is needed to analyse the Fast Food industry to understand how the market is composed and what are the strategies implemented by the players. The market in Portugal contains a wide variety of options ranging from the characteristic lower quality meals from companies like McDonald's, Burger King, Subway and KFC; H3 which advertises their meals as "not so fast food"; slow food restaurant chains that branched out to this market (e.g. Franguinhos da Guia and Portugália) and healthy food options like Vitaminas.

The Fast Food sector in Portugal is a big industry with the number of consumers rising each year (Grande Consumo Online, 2019). In a study conducted by Marktest (2019) it was estimated that 55.2% of the portuguese population has consumed fast food in the last 12 months. This study also refers that the level of consumption of fast food in Portugal has reached the biggest value since 2012. In 2014, the fast food sector represented 693 million euros and around 20% of the whole restauration sector, according to SOL.

This market is highly competitive with a number of valuable brands competing for the same customers. Some of the brands present in this market are considered to be of the most valuable brands in world (e.g. McDonald's is 9th, Subway at 86th and KFC is 85th), according to Financial Times. Another big characteristic of this market is the geographical expansion of the main players: McDonald's possesses over 150 restaurants; Burger King has over 100; H3 contains 51 stores; Vitaminas is at about 40 locations; KFC has 25 restaurants; lastly Subway with 21 restaurants. In such a competitive market this dynamic is justified since "growth can come either through increased and deeper brand penetration in existing market or through geographical

expansion" (Baisya, 2013). This is the particular reason why this market is a good option to study the effects of Brand Coolness: there is a strategical reliance on the power of the brand, the market is big and the product itself is fairly standardized. In fact, "brand loyalty has a significant influence on consumer choice of fast food outlet" (Oni & Matiza, 2014).

The question that arises is where to study the effects of branding in this market. As the consumer-brand relationship influences the perceptions of consumers, it is fitting to study the mind of said customers by means of the Purchase Intention and figure out what is the influence of Brand Coolness. It is of the utmost importance for companies to understand the magnitude of the impact of their Brand Equity and which tools are able to prevent the loss of relevance to the competitors right from the start when the beginning of the Purchase Decision Process.

1.2.2 Festival Market in Portugal

Portugal's tourism has grown considerably in the last decade. In fact, when the economy entered in recession in 2011, tourism was the only economic sector that maintained its growth up until today. One of the reasons why Portugal has been attracting so many tourists can be attributed to a number of factors. One of them is definitely the Festival Industry.

According to Aporfest (Associação Portuguesa de Festivais de Música) the number of music festivals has grown consecutively for a number of years being that in 2017 to 2018 the growth was estimated to be of 14,3%. The government has supported this industry via the Ministry of Culture and the Ministry of Environment over the latest years. According to the same organization, the overall sector has become more directed to the masses than ever highlighting the existence of babysitting spots and other services to the more-than-ever broad audience. Most Portuguese festivals occur in continental Portugal and tend to be located in coastal areas. Half of these events were scheduled in the summer (between June 15th and September 15th) which represents around 150 festivals in 90 days. About four out of five festivals are paid events with an average ticket price of 14 euros per day and festival pass of 35 euros. More than half of festivals hold less than 1500 spectators while 12,9% of all Portuguese festivals hold more than 10.000 spectators per day.

This sector is being able to innovate and adapt itself in Portugal inciting their efforts into two major themes: Sustainability and Technology. In terms of sustainability, numerous efforts have been made from whole market to be environmentally friendly in their events, especially by Boom festival (who made sustainability their trademark). This type of actions is well seen in today's society and contributes to a good societal gaze upon them. Examples of these efforts are reusable cups and usage of environmentally friendly power sources. In terms of technology, the events have strived to maximize the experience of the attendees and resort to numerous technological advancements to achieve customer satisfaction. Examples of that are eased accesses to tickets via online platforms and wristbands that allow paying for products in a much more convenient way when inside the show place.

The top-of-mind festivals in Portugal are Rock in Rio, NOS Alive, MEO Sudoeste, Vodafone Paredes de Coura, Super Bock Super Rock and Boom Festival. Curiously, all of them occur in the summer months. One of the main reasons why this sector is important to study in a consumer-relationship point-of-view comes from the evolution of the approaches. Rock in Rio started out, as the name says, with rock related artists. Now however it holds a wide mixture of different types of music that shooed away loyal customers from the rock times of the event. But to see this effect in action it is only needed to go back to 2019 when NOS Alive announced that Taylor Swift and Billie Eilish would be headlining one day of the festival. Customers expressed their lack of satisfaction over the loss of identity of the festival that started out with music very different from what it is now.

1.3 Structure of the thesis

The literature review is divided into three parts: consumer behaviour, consumer-brand relationship and Proposed Model and Hypothesis Development

In consumer behaviour, there will be an examination of the purchase decision process and an elaboration of how branding affects the consumer's purchase intention. Also, there is a development on the topic of consumerism and the behavioural attitudes of nowadays' customers. The second part of the literature view will examine important topics on the relationship between consumers: Brand Personality, Self-Brand

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Connections, Communal Brand Connections, Brand Equity and, finally, Brand Coolness. All these constructs will be used to evaluate the impact on purchase intention. In the third part of the literature review the model to evaluate those links are detailed as well as the entire hypothesis development.

After the literature review, the chapter methodology details the information search and analyses the data collected in order to extract conclusions and assess the hypothesis developed. This thesis ends with the conclusion chapter which is divided into three sections: theoretical and managerial implications, limitations and suggestions for future research.

2. Literature Review

2.1. Consumer Behaviour

2.1.1. Purchase Decision Process and Purchase Intention

The Purchase Decision Process is a central concept regarding consumer behavior theory. It comprises all the steps before, during and after the purchase of a product and is one of the central frameworks in which companies try to influence consumers into buying their products by means of the Marketing Mix. However, it is vital to mention that customers are also exposed to other factors that are exogenous to the marketing environment that include economic, technological, political and cultural aspects (Kotler, 2000).

According to Keller and Kotler (2016), this process consists of five stages: Problem Recognition; Information Search; Evaluation of Alternatives; Purchase Decision; and Post-Purchase Behavior. It is important to mention that consumers don´t necessarily pass through all the steps. It depends on the level of commitment and importance that the singular purchase represents to the customer, which also varies according to the type of product. Per example, when buying a car it is much more likely to run all the steps when compared to buying a chewing gum. That is the difference between high involvement and low involvement purchases or, in the other words, Impulse Buying and Planned Buying. The first one possesses generally bigger amounts of monetary value involved and other types of risk factors. The second one on the other hand has a characteristically simple evaluation process. This matter will be addressed later in bigger detail.

The process starts with the Problem Recognition. In this stage, the consumer recognizes that there is a need and understands that there may be ways to satisfy himself. In this step, marketeers strive to remind the customers of their needs as they are influenced by present conditions, individual dissimilarities, and ecological influences (Ennew, 1993).

After recognizing the need, the customer starts to look at what are the alternatives to satisfy it in the Information Search step. The customer gains knowledge

of the brands and products available through the information that may be either internal and/or external (Ashman, Solomon, & Wolny, 2015). The amount of information search and the means in which it occurs depends on many variables: the type of product, the customer's personality, etc. Also, there are a lot of ways to approach this stage when trying to influence customers. Per example, a chocolate brand doesn't want customers to think too much on what are the alternatives, since it tries to locate its products in areas where it is easier to pick up and buy, like near the counter at supermarkets. Contrarily, a phone brand needs to have all the information crystal clear so that it is easier for customers to understand what the specifications of the product are and be able to pass it in the most effortless way.

The next step is the Evaluation of Alternatives. Here, the customer lays down what are the pros and cons of each alternative. There are 3 major influencing factors in this stage (Kanagal, 2016). Firstly, communication sensitivity that stands for the amount of feelings liable to be influenced by market communication. Enculturated individuality also influences the evaluation of alternatives and represents the effects of exposure to particular cultures. Finally, rational and economical decision making that states that customers in their desire to achieve satisfaction aim for maximum utility with the resources available.

After evaluating the alternatives, the customer makes the Purchase Decision. After forming certain preferences between the several alternatives available, the consumer creates an intention to buy the product and brand which was perceived as the best option to fulfill his need. Generally, there are 5 buying decisions that are made at this point: product; brand; distributor; number of purchases; and time of purchase. The purchase will only occur if the customer believes that the outcome that emerges from it is beneficial from his perspective (Wu, Lee, Fu, & Wang, 2013).

Finally, the Post-Purchase Behavior ends the purchase decision process. Even though the purchase decision has been made, consumers still evaluate their decision and their perception of the product experience. The main determinants of this step are the quality of the product and its matching with the consumer expectations (Spreng, MacKenzie, & Olshavsky, 1996). If the expectations are bigger than the perceived service quality the customer will be unsatisfied and it will increase the chances of churn. If the perceived service quality is bigger than the expectations then the customer will be

satisfied which leads to bigger chances of repurchase. Also, the post-purchase process includes the Word-of-Mouth that the satisfied/unsatisfied customer will pass on.

During the Purchase Decision Process, customers (who actually buy the products or services) will develop what is called purchase intention, another central theme in consumer behavior research. Purchase intentions are defined as an individual's conscious plan to make an effort to purchase a certain brand (Spears & Singh, 2004). In other words, this construct represents a consumer's motivation on acquiring a brand's product or service at a certain cost.

As consumers collect information and evaluate the alternatives of purchase consumers, they will develop a perceived value on the products they look up to fulfill their needs. This factor influences greatly customer's purchase intention (Teck Weng & Cyril de Run, 2013). Purchase intention is widely used as an indicator of actual purchasing, although possessing its flaws (Chandon, Morwitz, & Reinartz, 2005).

Finally, it is vital in the context of this dissertation to elaborate on the link between consumer-brand relationship and purchase intention to understand what type of impacts does the first one cause on the second. Brand Equity is considered as a determining factor in purchase intention (Dehghani & Tumer, 2015). In fact, even the brand name has been studied to have significant positive impact in the consumer choice if the said name possesses key benefits of the product (Hillenbrand, Alcauter, Cervantes, & Barrios, 2013). The customer's attitude towards brands definitely is a factor on determining purchase intentions (Salehzadeh & Pool, 2017) and it is possible to conclude that the consumer-brand relationship plays an important role in the Purchase Decision Process.

2.1.2. Consumerism

2.1.2.1. Hedonism and Utilitarism

There are two behavioural attitudes that base every purchase decision and drive the overall engagement with products: Utilitarian and Hedonic behaviours (Herabadi, Verplanken, & Van Knippenberg, 2009). Hedonic shopping value highlights the perceptions received and emotional factors of the purchase experience. Usually it is

characterized by products that are aesthetically pleasing and try to associate fun, fantasy and sensual pleasure to them (Dhar & Wertenbroch, 2000). Utilitarian shopping value reflects value from the acquisition of products that are instrumental and goal oriented, usually applied to certain tasks (per example, a screwdriver). These products appeal to the cognitive sense and can be viewed as more task-oriented and absent of emotion (Babin, Darden, & Griffin, 1994). Suming up, "*utilitarian shopping value reflects the task-related value of a shopping experience while hedonic shopping value reflects the value found in the shopping experience itself independent of task-related activities*" (Jones, Reynolds, & Arnold, 2006).

2.1.2.2.   Planned buy and Impulse buying

Planned Buying is a purchase behaviour in which the customer seeks to fulfil a need previously recognized. It is heavily related to the utilitarian shopping value, where consumers think of the different ways to solve a certain need they possess, what are the alternatives and which one is the best. Hence, the purchase decision process tends to be much more complex in these types of purchase. It also makes sense that the more complex the purchase decision process the more utilitarian value it has, since in the evaluation of alternatives there is an objective of gaining maximum utility with the resources available.

Impulse Buying is characterized by a very simple purchase decision process and is often associated with emotional or sensorial factors that provoke the desire which those products can solve (G. Mohan, Sivakumaran, & Sharma, 2013). Usually the transactional value is low, which anchors consumers' minds to more easily override their decision process and decide on purchasing it: customers don't search alternatives neither do they deliberate on them, making the decision process as short as possible. Impulse Buying has been defined as "*sudden, compelling, hedonically complex buying behaviour*" (Bayley & Nancarrow, 1998). This definition is closely linked to the theory explored on hedonism. There are four types of impulse buying (Bhakat & Muruganantham, 2013): Planned Impulse Buying; Reminded Impulse Buying; Suggestion Impulse Buying and Pure Impulse Buying.

Planned Impulse Buying is a partially planned purchase decision behaviour but the customer does not entirely know what specific product or service he is going to buy. Reminder Impulse Buying occurs when a customer is reminded of the existence of a

product while in a shopping environment. This reminder may be through different ways, like the product itself, smell and other senses. Pure impulse buying stands for the break of shopping routine and decides for a novelty. Per example, when a brand offers a limited time of discount in a product.

2.2. Consumer-Brand Relationship

2.2.1. Brand Personality

Brand Personality indicates consumer's perceived personality traits of brands and contributes in creating and building meaningful consumer-brand relationships (Su & Tong, 2015). Nowadays, consumers use brands to express themselves, their beliefs and views on different occasions and Brand Personality influences that situation. Aaker (1992) considers that it actually represents a specific component of Brand Associations, ramified into the different characteristics consumers attribute to the brand. In fact, it was proven that this construct contributes to Brand Equity and, consequently, adds value to products and services (Valette-Florence, Guizani, & Merunka, 2011).

However, these associations not only include characteristics that benefit the brand, but also some that harm it. Per example, Nike possesses numerous "good" brand associations and personality traits, such as athleticism, victory and determination. However, due to the previous years' happenings, also child labor has been deeply associated with the brand, contributing to a personality of winning through all means necessary. These events deeply harmed the brand, including loyal customers that started to throw away their products in protest to their perception of Nike's Brand Personality and Brand Associations.

Over the years, research strived to conceptualize and develop a framework that is able to evaluate Brand Personality in the most correct manner possible. The first attempt was Aaker's (1997) model that even today is broadly accepted by academics. However, multiple criticisms and limitations have been pointed out throughout the years by researchers, like the acceptance of brand characteristics such as gender, the imprecision in conceptualizing the construct and the type and conditions of analyses conducted (Austin, Siguaw, & Mattila, 2003; Azoulay & Kapferer, 2003).

A study particular study (Geuens, Weijters, & De Wulf, 2009) attempted to improve on Aaker's theory on Brand Personality and created an updated framework that measures this construct. This scale will be used as a pillar for the following studies on brand-related themes in this thesis. The following figure represents that framework:
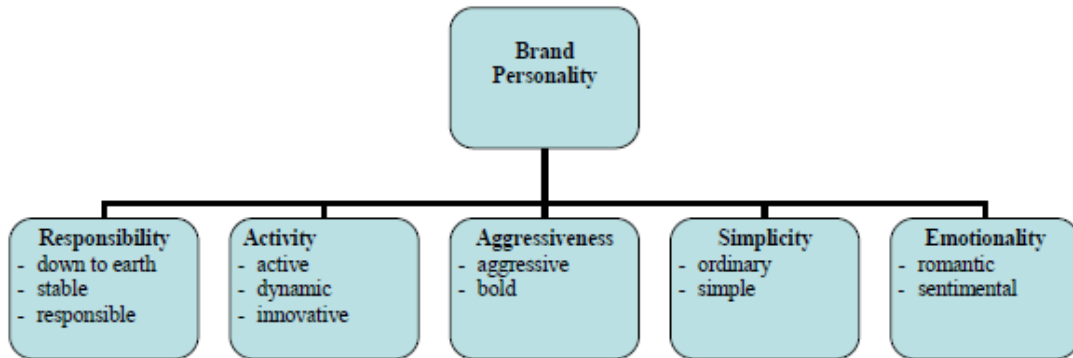
Figure 1 New Brand Personality Measure (Geuens et al., 2009)

The choosing of this framework is based on the validity of the dimensions. As said by Geuens "*the dimensions are reliable and valid*" and can be applied in studying brands of different product categories, across competitors within a specific category, in an individual brand level and in cross-cultural studies. Due to these characteristics, it is a viable tool to be used in the studies ahead. A particular characteristic which this thesis is focused on is the personality trait cool. Geuens' study included this characteristic in their first analyses, but it was removed from study probably due to the fact that it is a broad term, not being able to fit in any of the boxes designed in this Brand Personality framework.

2.2.2. Self-Brand Connection

Self-Brand Connection (SBC) is defined as the degree to which consumers incorporate the brand into their self-definition (Escalas & Bettman, 2003). It is conceptualized to be the notion that consumers form links with brands either to reflect who they are or to build who they want to be. It traduces the sense of oneness between consumer and brand, as SBC requires the brand to be meaningful and to pass symbolical benefits in the perception of consumers by the means of Brand Knowledge (Tan, Salo, Juntunen, & Kumar, 2018). In the journey of constructing their self-concept, consumers are motivated to create an identity based on self-enhancement and self-verification (Escalas & Bettman, 2003).

Self-enhancement refers to the biased thought that individuals possess on themselves. This means that generally people over-emphasize positive traits to define themselves and lower critical thinking on their actions that shadow their negative characteristics. Self-verification stands for the search of information and analysis with adoption of a behavioural strategy that is consistent with the individuals' self-concept. On the other hand, there is avoidance to situations and behaviours that deviate from those self-conceptions.

SBC's impacts brands and affects their overall Brand Equity. Identifying and building the definition of oneself around a brand is a very powerful tool for companies to capitalize on their consumers. In fact, high SBS consumers defend the brand when it fails in a manner that is similar how they defend themselves when they falter (Cheng, White, & Chaplin, 2012). However, when high SBS consumers encounter negative information about their connected brands, they experience a decrease in their own self-esteem (Cheng et al., 2012).

2.2.3. Communal Brand Connection

Communal Brand Connections is the result of the need of consumers to belong and/or protect themselves inside brand-related group identity. This collective identity is usually represented in rituals that authenticate consumers into belonging in those communities (Rindfleisch, Burroughs, & Wong, 2009). An example of this construct in action may be seen at the Fast Food restaurant Heart Attack Grill. In 2010, this restaurant allowed all customers above 350 pounds (160 kilograms, approximately) to eat completely for free. Well this initiative made an astounding impact in the over-weight population, which became adepts of this brand. From a consumer point-of-view, this brand was able to create bounding between over-weight people who shared a connection due to their lifestyle and created a community whose ritual was eating completely for free at this restaurant.

Communal Brand Connections are the genesis of Brand Communities. These communities may be either online and/or offline. The global characteristics of these groups are (C. W. Lin, Wang, Chang, & Lin, 2019): shared consciousness, which creates awareness that being a part of a certain community makes people different from

those who don't; rituals and traditions (the same as the ones characterized in Communal Brand Connections) and responsibility towards the well-functioning of the community. The role of Brand Communities possess a very high value to companies as they are responsible for sharing information, providing assistance and proliferating the brand's culture, becoming the a close link between customers and the brand (Muniz & O'Guinn, 2001).

2.2.4. Brand Equity

Brand Equity is defined as the effects uniquely attributable to the brand (Keller, 1993). It represents the added value that a brand name gives to a product or service. Marketeers strive to work it into a competitive advantage in the most diverse markets and capitalize on the intangible value of brands to the customers, being that it represents the core construct of branding.

Brand Equity is divided into five dimensions (Aaker, 1996):

- Brand Loyalty: consumer's attachment to the brand (Coelho, Rita, & Santos, 2018) ;
- Brand Awareness: "Customer's ability to recognize and recall the brand when provided a cue" (Y. C. Lin, 2013);
- Perceived Quality: "type of attitude, related to but not the same as satisfaction, and resulting from comparison of expectations with a perception of performance" (Rowley, 1998);
- Brand Associations: anything linked in memory to a brand (Aaker, 1991) that are complicated and connected to one another, and consist of multiple ideas, episodes, instances, and facts that establish a solid network of brand knowledge (Yoo, Donthu, & Lee, 2000);
- Other proprietary brand assets: patents, trademarks and channel relationships which can provide strong competitive advantage (B. C. Mohan & Sequeira, 2016).

There are other authors that propose different constructs when conceptualizing Brand Equity, like Keller who proposes Brand Knowledge (Keller, 1993) (gathering Brand Loyalty and Brand Associations within it). Nevertheless, Aaker's theory will be taken into account in this study. It is however important to mention that the concept

other proprietary brand assets is not relevant to consumer perception (Yoo & Donthu, 2001).

To showcase the power of branding in consumers, one example is a study that developed on the effects of fast food branding in young children. It was concluded that the fact that the perception of eating food from a specific brand customers enjoy (in this study, McDonald's) contributed to enhance the taste felt by the sample under study, even though the food was from another manufacturer (Robinson, Borzekowski, Matheson, & Kraemer, 2007). This experiment highlights the importance and power of branding (and consequently, Brand Equity) in this sector, as an example. This is also added to the fact that this topic has been target by researchers for about 30 years now, making much more accurate the way we study this construct and gather conclusions (Washburn & Plank, 2002).

2.2.1. Brand Coolness

2.2.1.1. Cool

The definition of cool is "*a subjective and dynamic, socially constructed positive trait attributed to cultural objects to be appropriately autonomous*" (Warren & Campbell, 2014),. Breaking down this definition, it is possible to distinguish a number of characteristics implied: subjective; dynamic; positive; socially constructed; and autonomous.

Subjective is related to the fact that being a cool or uncool brand depends on the consumer perception on that matter (Gurrieri, 2009). This means that this factor depends on what traits consumers associate to cool brands. Secondly, the positive valence means that being cool is beneficial from the eyes of the consumers, hence constituting a desirable attribute, more than just liking. Dynamism refers to the shift there is in the perception of being cool. The characteristics linked to cool brands today may not be deemed as such tomorrow (O'Donnell & Wardlow, 2000). This leads to the fluidity of the concept conferring dynamism to this concept. Being socially constructed means that being cool is a characteristic attributed by a population and not one that is able to be inherited. Finally, autonomy dictates that brands are willing and able to

choose their path rather than conform to the expectations and desires of others (Warren & Campbell, 2014).

Before moving on to characterize the relationship between cool and branding, it is important to note that coolness is defined as a trait. Traits are distinguishing qualities or characteristics, typically one belonging to a person, according to Lexico. With this definition it is possible to infer that coolness is a characteristic possible to link with brands as it constitutes a personality trait, being able not only to become a possible Brand Association, but also a trait associated with Brand Personality. Having this concluded, as both constructs affect Brand Equity, it is possible to infer that coolness (or "uncoolness") induces positive feedback (since it is positive) on the effects directly attributable to brands.

2.2.1.2. Definition of Brand Coolness

According to Warren (2019), cool brands are extraordinary, aesthetically appealing, energetic, high status, rebellious, original, authentic, subcultural, iconic and popular. However, brands do not need to be perceived with all these characteristics in all segments to be perceived as cool. Depending on the sector and the segment itself, some characteristics may be more effective in promoting Brand Coolness, but increasing any of them tends to make it seem that way.

Brands don't become cool out of nowhere. Actually there is the concept of the Lifecycle of Brand Coolness (Warren, Batra, Loureiro, & Bagozzi, 2019) for a brand to become cool it is perceived as such by a smaller subculture that perceives the brand as autonomous. As the consumer-brand relationship becomes stronger with the segment, the brand becomes what is called a Niche Cool Brand. In this stage, cool brands may possess all of the characteristics listed above except for iconic and popular, which is due to the fact that the consumer base is not big enough to be deemed as such. Usually these types of brands hold a very close relationship with their customers, in whom self-brand connections are strong and feel strong brand love. Additionally, clients are less sensitive to price and willing to pay more for the Niche Cool Brand's products and services.

As the audience of consumers enlarges, the brand becomes mass market and finally becomes a Mass Cool Brand. These types of brands hold a great advantage when compared to uncool brands as they receive more exposure to the marketplace and possess a great customer base that advocate for the brand, becoming beneficial word-of-

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mouth generators. Also, there is a higher level of familiarity with the brand and usually command the price premium (mostly due to the insensitivity in price when these brand were Niche Market Cool Brands). The most defining characteristics in this stage are energetic, high status, popular, iconic and moderately extraordinary, aesthetically appealing, original, rebellious and subcultural.

As time goes by these brands will lose the cool factors and become perceived as brands undifferentiated to the others reaching the state in which they began in the lifecycle. This lifecycle synthetically describes what the consequences of a brand being cool are.

2.3.   Proposed Model and Hypothesis Development

The following figure represents the proposed model defined in the context of this research:
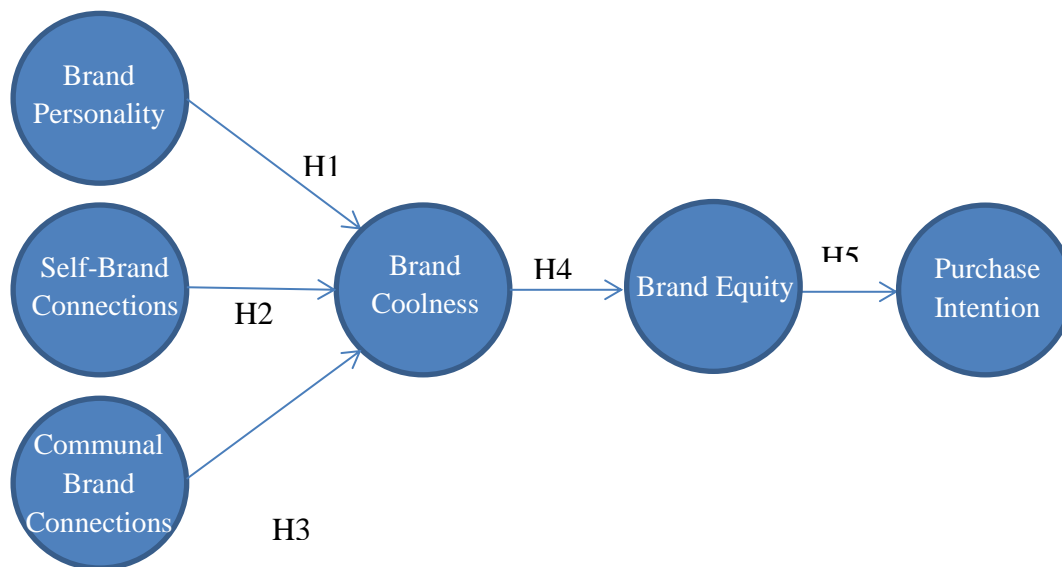
Figure 2 Proposed Model

As mentioned before, Brand Personality has a positive impact on Brand Equity (Valette-Florence et al., 2011). As "cool" is defined as a positive personality trait, it is important to validate the link between these two constructs. If both are associated with

each other, it is possible to carve a clearer path for detailing the impacts of Brand Coolness.

H1: Brand personality is positively associated with Brand Coolness.

Incorporating the brand into the way customers view themselves can be considered a sign of high brand resonance. Possessing a customer base with this level of attachment to a brand is very valuable. It is hypothesized that as a brand's symbolic aspects become more intrinsic within the consumer's self, Brand Coolness is positively affected.

H2: Self-Brand Connections is positively associated with Brand Coolness.

Since Brand Coolness is socially constructed and a positive trait (Warren & Campbell, 2014), it is important to validate if social construction may cause or be the effect of a sense of community built around brand-related group identity.

H3: Communal Brand Connections is positively associated with Brand Coolness.

One of the central aspects in this framework is to assess the link between Brand Coolness and the impacts directly attributable to the influence of the brand. Furthermore, by detailing and possibly validating the existence of prior possible effects on Brand Coolness with the previous hypothesis, it is possible to forge a link between the antecedents obtaining a more clear view of the magnitude of impact of said constructs on Brand Equity.

H4: Brand coolness has a positive in impact on Brand Equity.

Finally, evaluating the relationship between Purchase Intention and Brand Equity fulfills the central key question in this dissertation of whether this whole set of constructs influences the consumers' intention of purchasing products or not.

H5: Brand Equity has a positive impact on purchase intention.

3. Methodology

In this dissertation, the methodology is based on quantitative research methods. These methods will assume the form of two online surveys, which are able to collect big amounts of information, although with small detail and control. Both questionnaires were online from march to september of the year 2020 and were spread by the author through social media and personal connections.

The surveys are identical and only diverge in the type of market in which they are based upon. One is directed to the Fast Food market and the other to the Festival market. Both questionnaires are divided into 8 steps: demographic study; Market Experience; Brand Personality; Communal Brand Connection; Self-Brand Connection; Brand Coolness; Brand Equity; and Purchase Intention. The demographic study consisted in 3 questions: age group, gender and country. The second phase consists in a small evaluation of the last experience in the market which the survey is studying to act as a recall to the respondents to think about their last experience. For the last six steps, the questions were based on validated scales from other authors (whose work was previously mentioned throughout this dissertation) that evaluate the constructs mentioned in hypothesis development:

- Brand Personality: (Geuens et al., 2009)
- Communal Brand Connection: (Rindfleisch et al., 2009)
- Self-Brand Connection: (Escalas & Bettman, 2003)
- Brand Coolness: (Warren et al., 2019)
- Brand Equity: (Washburn & Plank, 2002)
- Purchase Intention: (Spears & Singh, 2004)

By using validated scales and evoking a past experience with a brand it is possible to evaluate the links detailed in the designed model and carve reliable conclusions which will be mentioned further in this research.

This methodology was designed to achieve the objectives detailed in the Research Problematic chapter:

1) Analyze Brand Personality, Self-Brand Connections and Communal Brand-Connections as drivers of brand coolness;
2) Explore Brand Equity as direct outcome of Brand Coolness;
3) Analyze Brand Equity and Purchase Intention as outcomes of brand coolness.

4. Data Analysis

4.1. Sample Profile

From a total of 306 respondents, approximately half were related to the Festival survey (51%) and another half from the Fast Food questionnaire (49%). When it comes to gender distribution, 48,7% and 51,3% of the respondents of the Festivals survey were men and women respectively, whereas in the Festival questionnaire those values were 46,7% and 52,7%. The following table highlight the distribution of age groups in both samples:

Market * What is your gender Crosstabulation

			What is your gender			Total
			Female	Male	Prefer not to say	
Market	Fast Food	Count	76	80	0	156
		% within Market	48.7%	51.3%	0.0%	100.0%
	Festivals	Count	70	79	1	150
		% within Market	46.7%	52.7%	0.7%	100.0%
Total		Count	146	159	1	306
		% within Market	47.7%	52.0%	0.3%	100.0%

Figure 3 Gender Distribution Table

In terms of experience in each market in last 12 months, the data collected shows different consumer habits, which was expected due to the distinct characteristics of both sectors. That is shown in the following table:

			1 to 2 times	2 to 5 times	5 to 10 times	I haven't consumed any product in the last 12 months	more than 10 times	Total
Market	Fast Food	Count	27	30	24	5	70	156
		% within Market	17.3%	19.2%	15.4%	3.2%	44.9%	100.0%
	Festivals	Count	67	7	0	75	1	150
		% within Market	44.7%	4.7%	0.0%	50.0%	0.7%	100.0%
Total		Count	94	37	24	80	71	306
		% within Market	30.7%	12.1%	7.8%	26.1%	23.2%	100.0%

Figure 4 Past Experience Distribution

4.1.1. Impact of Brand Personality on Brand Coolness

The impact of Brand Personality on Brand Coolness can be verified by analysing the significance of the linear regressions between each characteristic of Brand Coolness and the construct as a whole and Brand Personality. With this analysis it is possible to achieve the level of impact of Brand Personality on Brand Coolness. In the context of this thesis, Brand Personality is defined as the independent variable and Brand Coolness and its characteristics as the dependant variables. The following table illustrates the standardized coefficients for all the significant links in each conducted survey:

	Fast Food				Festivals			
Dependent variable	Standardized Coefficients	sig	R^2	t	Standardized Coefficients	sig	R^2	t
Brand Coolness	**0.771**	0.000	**0.592**	**15.037**	**0.607**	**0.000**	**0.365**	**9.299**
Extraordinary	0.685	0.000	0.466	11.678	0.407	0.000	0.160	5.428
Energetic	0.673	0.000	0.449	11.294	0.383	0.000	0.141	5.044
Aesth. Appealing	0.646	0.000	0.413	10.500	0.462	0.000	0.208	6.344
Original	0.709	0.000	0.500	12.492	0.429	0.000	0.179	5.779
Authentic	0.647	0.000	0.415	10.541	0.431	0.000	0.180	5.807
Rebellious	0.633	0.000	0.396	10.140	0.459	0.000	0.206	6.291
High Status	0.479	0.000	0.225	6.777	0.360	0.000	0.124	4.694
Popular	0.453	0.000	0.200	6.303	0.202	0.013	0.034	2.503
Subcultural	0.563	0.000	0.313	8.457	0.534	0.000	0.281	7.690
Iconic	0.522	0.000	0.268	7.599	0.190	0.020	0.029	2.351

Figure 5 Linear Regression Coefficients between Brand Personality and Brand Coolness

When conducting the linear regression between Brand Personality and Brand Coolness, the amount of variance of Brand Coolness explained with this analysis was 59.2% in Fast Food and 36.5% in Festivals. For each unitary increment of Brand Personality the value of Brand Coolness increases by 0.771 and 0.607 in the questionnaires related to fast food and festivals, respectively. The sig value was 0.00 which means it is possible to reject the null hypothesis and conclude that Brand Personality possesses a significant positive impact on Brand Coolness, whereas we confirm H1.

4.1.2. Impact of Self-Brand Connections on Brand Coolness

To evaluate the link between Self-Brand Connections and Brand Coolness, the same procedure as the last analysis will be used by changing the independent variable into

Self-Brand Connections. The following table contains the results of the analysis conducted where the absent values represent links with a significance smaller than 0.05:

Dependent variable	Fast Food				Festivals			
	Standardized Coefficients	sig	R^2	t	Standardized Coefficients	sig	R^2	t
Brand Coolness	**0.723**	0.000	**0.520**	**13.006**	**0.720**	0.000	**0.516**	**12.634**
Extraordinary	0.604	0.000	0.361	9.405	0.631	0.000	0.395	9.907
Energetic	0.484	0.000	0.230	6.870	0.376	0.000	0.135	4.929
Aesth. Appealing	0.616	0.000	0.376	9.709	0.446	0.000	0.194	6.067
Original	0.511	0.000	0.256	7.373	0.473	0.000	0.219	6.535
Authentic	0.612	0.000	0.371	9.608	0.480	0.000	0.225	6.649
Rebellious	0.526	0.000	0.272	7.676	0.492	0.000	0.237	6.883
High Status	0.622	0.000	0.382	9.849	0.612	0.000	0.371	9.425
Popular	0.496	0.000	0.241	7.086	0.139	0.000	0.013	1.713
Subcultural	0.689	0.000	0.471	11.790	0.690	0.000	0.472	11.593
Iconic	0.475	0.000	0.221	6.706	0.173	0.035	0.023	2.132

Figure 6 Linear Regression Coefficients between SBC and Brand Coolness

The Brand Coolness variance explained was 51.6% and 52.0% in the fast food and festivals surveys, respectively. The sig value was lower than 5% in all the constructs the regressions except for Popular in the festival market. Concluding, for each unitary increase in Self-brand Connections, Brand Coolness increases by approximately 0.72 in both markets. As the sig value is lower than 5% when performing the analysis for the constructs, it possible to reject the null hypothesis and conclude that Self Brand Connections possesses a positive impact on Brand Coolness.

4.1.3. Impact of Communal Brand Connections on Brand Coolness

As in the last analyses, linear regressions will be used to detail the impact of Communal Brand Connections on Brand Coolness in the market which the surveys studied. The table details the results from the analysis, whereas the absent coefficient values represent links with a sig value lower than 0.05.

Dependent variable	Fast Food				Festivals			
	Standardized Coefficients	sig	R^2	t	Standardized Coefficients	sig	R^2	t
Brand Coolness	**0.612**	**0.000**	**0.371**	**9.607**	**0.631**	0.000	**0.395**	**9.907**
Extraordinary	0.499	0.000	0.244	7.138	0.528	0.000	0.274	7.561
Energetic	0.489	0.000	0.234	6.950	0.386	0.000	0.143	5.092
Aesth. Appealing	0.443	0.000	0.191	6.133	0.300	0.000	0.084	3.826
Original	0.450	0.000	0.198	6.257	0.478	0.000	0.223	6.621
Authentic	0.517	0.000	0.263	7.495	0.422	0.000	0.172	5.660
Rebellious	0.418	0.000	0.169	5.712	0.433	0.000	0.182	5.840
High Status	0.498	0.000	0.243	7.127	0.555	0.000	0.303	8.117
Popular	0.532	0.000	0.278	7.797	0.214	0.008	0.039	2.667
Subcultural	0.525	0.000	0.271	7.652	0.523	0.000	0.268	7.460
Iconic	0.431	0.000	0.180	5.923	0.135	0.099	0.012	1.658

Figure 7 Linear Regression Coefficients between CBC and Brand Coolness

The variance explained in the Fast Food and Festival market with the linear regression conducted was 37.1% and 39.5%, respectively. For a unitary value increased in Communal Brand Connections, Brand Coolness increases 0.612 in the Fast Food market. That value increases to 0.631 in the Festival Market. As the sig value for both surveys is lower than 0.05, the null hypothesis is rejected hence Communal Brand Connections possesses a positive impact on Brand Coolness.

4.1.4. Impact of Brand Coolness on Brand Equity

The impact of Brand Coolness can be analysed with the linear regression analysis. In this case, the dependant variables are the Brand Coolness' characteristics and the independent variable is Brand Equity. The following table illustrates the standardized Coefficients whereas the blanks represent links with a sig value smaller than 0,05:

	Fast Food				Festivals			
Independent variable	Standardized Coefficients	sig	R^2	t	Standardized Coefficients	sig	R^2	t
Brand Coolness	**0.726**	**0.000**	**0.524**	**13.097**	**0.243**	**0.003**	**0.053**	**3.053**
Extraordinary	0.576	0.000	0.328	8.748	0.047	0.566	- 0.005	0.575
Energetic	0.615	0.000	0.374	9.673	0.183	0.025	0.027	2.262
Aesth. Appealing	0.633	0.000	0.397	10.142	0.278	0.001	0.071	3.521
Original	0.647	0.000	0.409	10.396	0.217	0.008	0.041	2.704
Authentic	0.759	0.000	0.573	14.453	0.203	0.013	0.035	2.519
Rebellious	0.525	0.000	0.271	7.661	0.151	0.066	0.016	1.853
High Status	0.294	0.000	0.081	3.824	- 0.002	0.983	- 0.007	- 0.021
Popular	0.688	0.000	0.443	11.154	0.369	0.000	0.130	4.830
Subcultural	0.418	0.000	0.169	5.702	0.104	0.204	0.004	1.275
Iconic	0.606	0.000	0.364	9.464	0.055	0.502	- 0.004	0.673

Figure 8 Linear Regression Coefficients between Brand Coolness and Brand Equity

The variance explained varies greatly when comparing both markets, as in Fast Food market the variance explained is 52.4% and in the Festivals market that value drops to 5.3%. In the latter, only five of the ten Brand Coolness characteristics possess a sig value lower than 5%. The coefficient values are also very different as that value reaches 0.726 in the Fast Food market and drops to 0.243 in the festivals market. Nevertheless, the sig value of the linear regression between Brand Equity and Brand Coolness is lower than 0.05 which means that it is possible to reject the null hypothesis.

Therefore, it is possible to conclude that Brand Coolness (although in different magnitudes) possesses a positive impact on Brand Equity in both the Fast Food and Festival market.

4.1.5. Impact of Brand Equity on Purchase Intention

The analysis of the impact of Brand Equity on Purchase Intention is forged using a linear regression analysis. The independent variable in this case is Brand Equity and the dependant variable is Purchase Intention. The following table contains the analysis extracted from SPSS from the Fast Food and Festival markets (respectively):

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.698[a]	.487	.484	1.03780

a. Predictors: (Constant), BrandEquity

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	157.680	1	157.680	146.402	.000[b]
	Residual	165.863	154	1.077		
	Total	323.543	155			

a. Dependent Variable: Purchase_Intention

b. Predictors: (Constant), BrandEquity

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	-1.421	.502		-2.832	.005
	Brand_Equity	1.162	.096	.698	12.100	.000

a. Dependent Variable: Purchase_Intention

Figure 9 Regression Output between Brand Equity and Purchase Intention in the Fast Food Market

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.265[a]	.070	.064	1.604

a. Predictors: (Constant), Brand_Equity

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	28.863	1	28.863	11.218	.001[b]
	Residual	380.786	148	2.573		
	Total	409.648	149			

a. Dependent Variable: Purchase_Intention

b. Predictors: (Constant), Brand_Equity

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	2.355	.684		3.442	.001
	Brand_Equity	.412	.123	.265	3.349	.001

a. Dependent Variable: Purchase_Intention

Figure 10 Regression Output between Brand Equity and Purchase Intention in the Festival Market

The variance explained in this analysis possesses a great variation when comparing both markets, as in Fast Food market the variance explained is 48.4% and in the Festivals market that value drops to 6.4%. For each unitary increase in Brand Equity, purchase intention is increased by 0.698 in the Fast Food market and 0.265 in the Festival market. As the value of sig is lower than 5% in both analysis, it is possible to reject the null hypothesis and therefore conclude that Brand Equity possesses a positive impact on Purchase Intention.

5. Conclusions and Implications

5.1. Discussion

Consumer-brand Relationship plays an important role in nowadays society. In a world where information is widely accessible, the value in products and pricing are constantly subjected to comparison between competitors, which shifts companies into forging an intangible asset in the way they market their brands to captivate and resonate with potential and actual clients. With this thesis, another connection was developed into clarifying the impact of branding elements in consumer behaviour.

It was confirmed that Brand Personality possesses a positive association with Brand Coolness in both markets. As mentioned earlier, cool is a "*socially constructed positive trait*" (Warren & Campbell, 2014). Hence, the results achieved with this research corroborate with the previews literature. The degree of correlation is strong with most cool characteristics, which allows concluding that Brand Personality possesses a high impact on Brand Coolness.

When it comes to the second hypothesis developed, the data analysis indicates that the impact of Self-Brand Connections in Brand Coolness is significant, which means that this hypothesis is confirmed. This result was expected and is aligned with the literature reviewed in this thesis, as mentioned by Warren (2019) that "*the effects of Brand Coolness (…) are partially or completely mediated by (…) Self-Brand Connections*". Similarly to Brand Personality, the coefficients linking these two constructs are higher than 0.5 which translates into a strong degree of correlation.

In similar fashion, this study also confirms the positive impact of Communal Brand Connections on Brand Coolness. This result was expected since subculturality possesses a positive relationship with Brand Coolness (Warren et al., 2019). The regression coefficients remain higher than 0.5, representing a strong degree of correlation, which means that increasing Communal Brand Connections represents a high increase in Brand Coolness.

The fourth hypothesis was also confirmed, which means that Brand Coolness possesses a positive impact in Brand Equity. Previous literature stated that Brand

Personality, Self-Brand Connections and Communal Brand Connections contribute positively to effecting brands in a positive manner (Cheng et al., 2012; Muniz & O'Guinn, 2001; Valette-Florence et al., 2011). The impact however differs between markets when it comes to the degree of correlation. This theme will be explored further in this dissertation.

Finally, it was proved that Brand Equity positively impacts the intent of purchase. Dehghani & Tumer (2015) stated that the positive effects attributable to brands plays an important role in determining Purchase Intention and the analysis conducted in the thesis confirms that connection. However, this connection varies between the markets in which the data in based. This will be explored further.

In conclusion, this thesis proves that there is a positive impact between Brand Coolness and Purchase Intention. By analysing the regression coefficients, it is possible to verify that the link between constructs is positive throughout the model. Brand Personality, Self-Brand Connections and Communal Brand Connections have a positive impact on Brand Coolness. This last construct also impacts positively Brand Equity and through it Purchase Intention. It is important to note that, when it comes to the Festival market, even though not all characteristics of Brand Coolness were able to possess a significant impact on Brand Equity and that the variance explained was rather low, the relationship between the two constructs was proven as significant concluding the positive impact aforementioned.

One main theme of this thesis was to assess the differences of impact between Brand Coolness and Purchase Intention in two markets that differ in the level of involvement of purchase. Brand Personality possesses an impact 27.02% higher on Brand Coolness in the Fast Food market than in the Festival market. Furthermore there is a substantial difference when it comes to the impact of Brand Coolness on Brand Equity and this last construct on Purchase Intention. The Fast Food market possesses coefficients in these two links at least twice larger than the Festival market (2.98 and 2.63, respectively). With this research, it is possible to conclude that there is a difference in impact between markets when it comes to the impact of Brand Coolness in Purchase Intention: Brand Coolness impacts the intent of purchase to higher extent in the fast food market than in the festival market.

5.2. Theoretical Contribution

This dissertation adds to literature by approaching Brand Coolness in a purchase behaviour perspective. It provided confirmation on previous conducted research on this construct(Warren et al., 2019; Warren & Campbell, 2014) (Warren et al., 2019; Warren & Campbell, 2014) by detailing the role of perceived personality traits of brands (Geuens et al., 2009), the incorporation of brands into the consumer's self-definition (Escalas & Bettman, 2003) and the collective identity represented in brand-related rituals (Rindfleisch et al., 2009). In conclusion, it is fitting to provide an answer to the research questions detailed in the beginning of this thesis.

Does perceiving a brand as cool impact the intent of purchasing the brand's products or services? Yes, Brand Coolness impacts Purchase Intention. Furthermore, the corollary to this answer is that the same way being cool augments the intent of purchase to a brand, being uncool will deliver the opposite effect. As the precedents that impact coolness are negatively influenced along the Brand Coolness Lifecycle, Purchase Intention also suffers the same impact.

Are there any variations in the impact of Brand Coolness on Purchase Intention when comparing products with high involvement and low involvement? It is not yet completely clear whether there is or not a difference between these two types of products when it comes to the impact of Brand Coolness on Purchase Intention (theme addressed in the Limitations chapter), but the results gathered by this dissertation make up a good case for this to be true. As mentioned before, this thesis was able to understand the precedents and impacts of Brand Coolness across two different markets, measure its impacts on Brand Coolness and consequently on Brand Equity and Purchase Intention. The main differences between the two types of products lied in the impact of Brand Coolness on Brand Equity and Brand Equity on Purchase Intention, where the impact was much higher in the low involvement market (Fast Food). One possible explanation for this result may be the fact that in a high involvement purchase decision the consumers will lean towards more utilitarian shopping values due to the higher pricing values offered in these types of markets generally, rather than hedonic shopping values.

5.3.   Managerial Implications

From a managerial point-of-view, the conclusions provided in this dissertation provide an important insight on how marketers should invest in branding. By developing a strong Brand Personality and incorporating strong associations that provide Self and Communal Brand Connections, the consumer's Purchase Intention will increase by the means of the impact of these three constructs on Brand Coolness and consequently on Brand Equity. As mentioned before, although Purchase Intention not being completely accurate in predicting conversion, it is still an indicator to measure actual purchasing (Chandon et al., 2005). Hence, this dissertation provides a proof that investing in branding by improving Brand Coolness will lead to increase in product purchasing.

However, this impact will be different according to the type of purchase the brand's products involve. In context of this thesis, this chain effect will be much more efficient and impactful when it comes to Fast Food then Festivals. Therefore, from a managerial perspective it is expected that focusing on Brand Coolness in the Fast Food market/low involvement product purchases is more impactful to Purchase Intention than on the Festival market/high involvement product purchases.

Furthermore, this dissertation highlights what are the traits that will assume a bigger impact which is highlighted by the coefficients obtained in the data analysis. In the Fast Food market, these are Authentic and Popular, while in the Festival market are Popular and Subcultural.

5.4.   Limitations and Future Research

This research possesses its limitations. The main limitation is the markets chosen for this thesis. As mentioned before, it is not completely certain that Brand Coolness impacts Purchase Intention differently in high involvement products and low involvement products, due to the fact that it is only possible to evaluate the heterogeneity of impact between the two markets collected. A suggestion for further research would be to examine this construct across multiple markets from both sides of level of involvement to draw more confident conclusions. However, this thesis still grasps the notion that the impact is indicated to be different between both types.

Secondly, this research is limited by the fact that we live in a disrupted society due to the Corona Virus pandemic. This factor may have influenced greatly the responses

from both questionnaires, especially the festival questionnaire as nowadays the access to events with more than 10 people are very limited which impacts the data collected. A natural suggestion for further research is to reproduce the same study after the pandemic is controlled or in markets in which Covid-19 didn't have a substantial impact on purchasing decisions.

Finally, the data collected was based on convenience and with limited resources, which means that the sample is not representative of the actual distribution of the population. Per example, all the respondents are living in Portugal and around 90% were aged between 18 and 29 years old.

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7. Appendixes

Appendix I – Fast Food Questionnaire

Impact of Brand Coolness in Purchase Intention in the Fast Food market

I am conducting a questionnaire as part of the requirements to realize my Master's dissertation at Marketing at ISCTE-IUL. My thesis is dedicated to investigating the impact of the perception of cool attributes in brands on the consumer's intention of purchasing. If you had an experience in the Fast Food market, I would like to invite you to participate in my survey. The estimated duration of the the survey is 8 minutes.

This survey is anonymous and the information collected will be treated confidentially, for academic purposes only.

Your participation is voluntary and in case of wanting to quit from the filling of the questionnaire before concluding it, just close your browser's window and your answers won't be recorded.

Thank you for your participation!

Next

Impact of Brand Coolness in Purchase Intention in the Fast Food market

* Required

Demographics

What is your gender *

○ Male

○ Female

○ Prefer not to say

○ Other: _____

What is your age group? *

○ Less then 18 years old

○ 18 to 24 years old

○ 25 to 29 years old

○ 30 to 34 years old

○ 35 to 39 years old

○ 40 to 45 years old

○ 46 to 50 years old

○ 51 to 55 years old

○ Older than 55 years old

Which country are you from? *

Your answer

Experience with Fast Food market Products

How many times have you consumed Fast Food in the last 12 months? *

○ I haven't consumed fast food in the last 12 months

○ 1 to 2 times

○ 2 to 5 times

○ 5 to 10 times

○ more than 10 times

What is the name of the Fast Food brand you last consumed? *

Your answer

Rate your overall last experience in consuming Fast Food. *

	1	2	3	4	5	6	7	
Very bad	○	○	○	○	○	○	○	Very good

Survey Method

From here on out all questions will evaluate the brand you refered. Hence, beggining from now the word "X" will represent the brand you refered in the last question. Per example, if your latest fast food experience was consuming a Burger King product the question: "How do you feel about Burger King?" is translated into " How do you feel about X?".

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Brand Personality Study

Rate the following adjectives according to how characteristic they are for X.

Down to earth *

	1	2	3	4	5	6	7	
Not characteristic of X	○	○	○	○	○	○	○	Very characteristic of X

Stable *

	1	2	3	4	5	6	7	
Not characteristic of X	○	○	○	○	○	○	○	Very characteristic of X

Responsible *

	1	2	3	4	5	6	7	
Not characteristic of X	○	○	○	○	○	○	○	Very characteristic of X

Active *

	1	2	3	4	5	6	7	
Not characteristic of X	○	○	○	○	○	○	○	Very characteristic of X

Dynamic *

	1	2	3	4	5	6	7	
Not characteristic of X	○	○	○	○	○	○	○	Very characteristic of X

Innovative *

	1	2	3	4	5	6	7	
Not characteristic of X	○	○	○	○	○	○	○	Very characteristic of X

Aggressive *

	1	2	3	4	5	6	7	
Not characteristic of X	○	○	○	○	○	○	○	Very characteristic of X

Bold *

	1	2	3	4	5	6	7	
Not characteristic of X	○	○	○	○	○	○	○	Very characteristic of X

Ordinary *

	1	2	3	4	5	6	7	
Not characteristic of X	○	○	○	○	○	○	○	Very characteristic of X

Simple *

	1	2	3	4	5	6	7	
Not characteristic of X	○	○	○	○	○	○	○	Very characteristic of X

Romantic *

	1	2	3	4	5	6	7	
Not characteristic of X	○	○	○	○	○	○	○	Very characteristic of X

Sentimental *

	1	2	3	4	5	6	7	
Not characteristic of X	○	○	○	○	○	○	○	Very characteristic of X

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Self-Brand Connections

Rate each sentence according to how much you identify with each statement.

X reflects who I am. *

	1	2	3	4	5	6	7	
Not at all	○	○	○	○	○	○	○	Extremely well

I can identify with X. *

	1	2	3	4	5	6	7	
Not at all	○	○	○	○	○	○	○	Extremely well

I feel a personal connection to X. *

	1	2	3	4	5	6	7	
Not at all	○	○	○	○	○	○	○	Very much so

I (can) use X to communicate who I am to other people. *

	1	2	3	4	5	6	7	
Not at all	○	○	○	○	○	○	○	Extremely well

I think X (could) help(s) me become the type of person I want to be. *

	1	2	3	4	5	6	7	
Not at all	○	○	○	○	○	○	○	Extremely well

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I consider X to be "me" (it reflects who I consider myself to be or the way that I want to present myself to others). *

	1	2	3	4	5	6	7	
Not "me"	○	○	○	○	○	○	○	"me"

X suits me well. *

	1	2	3	4	5	6	7	
Not at all	○	○	○	○	○	○	○	Extremely well

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Communal Brand Connections

Rate each sentence according to how much you identify with each statement.

I really identify with people who use X. *

	1	2	3	4	5	6	7	
Not at all	○	○	○	○	○	○	○	Very much so

I feel like I almost belong to a club with other users of X. *

	1	2	3	4	5	6	7	
Not at all	○	○	○	○	○	○	○	Very much so

X is used by people like me. *

	1	2	3	4	5	6	7	
Not at all	○	○	○	○	○	○	○	Very much so

I feel a deep connection with others who use X. *

	1	2	3	4	5	6	7	
Not at all	○	○	○	○	○	○	○	Very much so

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Brand Coolness

Rate each sentence according to how much you agree/disagree with them.

X is exceptional. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is superb. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

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X is fantastic. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is extraordinary. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is energetic. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is outgoing. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is lively. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is vigorous. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X looks good. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is aesthetically appealing. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is attractive. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X has a really nice appearance. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is innovative. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is original. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

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X does its own thing. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is authentic. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is true to its roots. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X doesn't seem artificial. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X doesn't try to be something it's not. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is rebellious. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

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X is defiant. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is not afraid to break rules. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is nonconformist. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is chic. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is glamorous. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is sophisticated. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is ritzy (expensively stylish). *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is liked by most people. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is in style. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is popular. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is widely accepted. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X makes people who use it different from other people. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

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If I were to use X, it would make me stand apart from others. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X helps people who use it stand apart from the crowd. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

People who use X are unique. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is a cultural symbol. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is iconic. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

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Brand Equity

Rate each sentence according to how much you agree/disagree with them.

X is of high quality. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

The likely quality of X is extremely high. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

The likelihood that X would be functional is very high. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

The likelihood that X is reliable is very high. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X must be of good quality. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X appears to be of very poor quality. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

I consider myself to be loyal to X. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X would be my first choice. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

I will not buy other brands if X is available. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

I know what X looks like. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

I can recognize X among other competing brands. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

I am aware of X. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

Some characteristics of X come to my mind quickly. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

I can quickly recall the symbol or logo of X. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

I have difficulty in imagining X in my mind. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

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

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

Even if another brand has the same features as X, I would prefer to buy X. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

If there is another brand as good as X, I prefer to buy X. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

If another brand is not different from X in any way it seems smarter to purchase X. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

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Purchase Intention

Please answer the following questions

Rate your intention of purchasing products from X. *

	1	2	3	4	5	6	7	
Definitely do not intend to buy	○	○	○	○	○	○	○	Definitely intend to buy

Rate your purchase interest of products from X. *

	1	2	3	4	5	6	7	
Very low purchase interest	○	○	○	○	○	○	○	Very high purchase interest

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Appendix II – Festival Questionnaire

Impact of Brand Coolness in Purchase Intention in the Festivals market

I am conducting a questionnaire as part of the requirements to realize my Master's dissertation at Marketing at ISCTE-IUL. My thesis is dedicated to investigating the impact of the perception of cool attributes in brands on the consumer's intention of purchasing. If you had an experience in the Festival's market, I would like to invite you to participate in my survey. The estimated duration of the the survey is 8 minutes.

This survey is anonymous and the information collected will be treated confidentially, for academic purposes only.

Your participation is voluntary and in case of wanting to quit from the filling of the questionnaire before concluding it, just close your browser's window and your answers won't be recorded.

Thank you for your participation!

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Impact of Brand Coolness in Purchase Intention in the Festivals market

* Required

Demographics

What is your gender *

○ Male

○ Female

○ Prefer not to say

○ Other: _____

What is your age group? *

○ Less then 18 years old

○ 18 to 24 years old

○ 25 to 29 years old

○ 30 to 34 years old

○ 35 to 39 years old

○ 40 to 45 years old

○ 46 to 50 years old

○ 51 to 55 years old

○ Older than 55 years old

Which country are you from? *

Your answer

Experience with the Festival market

How many festivals have you attended in the last 12 months? *

○ I haven't attended any festival in the last 12 months

○ 1 to 2 times

○ 2 to 5 times

○ 5 to 10 times

○ more than 10 times

What is the name of the Festival you last attended? *

Your answer

Rate your overall experience in the last festival you attended. *

	1	2	3	4	5	6	7	
Very bad	○	○	○	○	○	○	○	Very good

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Survey Method

From here on out all questions will evaluate the brand you refered. Hence, beggining from now the word "X" will represent the brand you refered in the last question. Per example, if your latest festival experience was consuming at Coachella the question: "How do you feel about Coachella?" is translated into " How do you feel about X?".

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Brand Personality Study

Rate the following adjectives according to how characteristic they are for X.

Down to earth *

	1	2	3	4	5	6	7	
Not characteristic of X	○	○	○	○	○	○	○	Very characteristic of X

Stable *

	1	2	3	4	5	6	7	
Not characteristic of X	○	○	○	○	○	○	○	Very characteristic of X

Responsible *

	1	2	3	4	5	6	7	
Not characteristic of X	○	○	○	○	○	○	○	Very characteristic of X

Active *

	1	2	3	4	5	6	7	
Not characteristic of X	○	○	○	○	○	○	○	Very characteristic of X

Dynamic *

	1	2	3	4	5	6	7	
Not characteristic of X	○	○	○	○	○	○	○	Very characteristic of X

Innovative *

	1	2	3	4	5	6	7	
Not characteristic of X	○	○	○	○	○	○	○	Very characteristic of X

Aggressive *

	1	2	3	4	5	6	7	
Not characteristic of X	○	○	○	○	○	○	○	Very characteristic of X

Bold *

	1	2	3	4	5	6	7	
Not characteristic of X	○	○	○	○	○	○	○	Very characteristic of X

Ordinary *

	1	2	3	4	5	6	7	
Not characteristic of X	○	○	○	○	○	○	○	Very characteristic of X

Simple *

	1	2	3	4	5	6	7	
Not characteristic of X	○	○	○	○	○	○	○	Very characteristic of X

Romantic *

	1	2	3	4	5	6	7	
Not characteristic of X	○	○	○	○	○	○	○	Very characteristic of X

Sentimental *

	1	2	3	4	5	6	7	
Not characteristic of X	○	○	○	○	○	○	○	Very characteristic of X

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Self-Brand Connections

Rate each sentence according to how much you identify with each statement.

X reflects who I am. *

	1	2	3	4	5	6	7	
Not at all	○	○	○	○	○	○	○	Extremely well

I can identify with X. *

	1	2	3	4	5	6	7	
Not at all	○	○	○	○	○	○	○	Extremely well

I feel a personal connection to X. *

	1	2	3	4	5	6	7	
Not at all	○	○	○	○	○	○	○	Very much so

I (can) use X to communicate who I am to other people. *

	1	2	3	4	5	6	7	
Not at all	○	○	○	○	○	○	○	Extremely well

I think X (could) help(s) me become the type of person I want to be. *

	1	2	3	4	5	6	7	
Not at all	○	○	○	○	○	○	○	Extremely well

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I consider X to be "me" (it reflects who I consider myself to be or the way that I want to present myself to others). *

	1	2	3	4	5	6	7	
Not "me"	○	○	○	○	○	○	○	"me"

X suits me well. *

	1	2	3	4	5	6	7	
Not at all	○	○	○	○	○	○	○	Extremely well

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Communal Brand Connections

Rate each sentence according to how much you identify with each statement.

I really identify with people who use X. *

	1	2	3	4	5	6	7	
Not at all	○	○	○	○	○	○	○	Very much so

I feel like I almost belong to a club with other users of X. *

	1	2	3	4	5	6	7	
Not at all	○	○	○	○	○	○	○	Very much so

X is used by people like me. *

	1	2	3	4	5	6	7	
Not at all	○	○	○	○	○	○	○	Very much so

I feel a deep connection with others who use X. *

	1	2	3	4	5	6	7	
Not at all	○	○	○	○	○	○	○	Very much so

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Brand Coolness

Rate each sentence according to how much you agree/disagree with them.

X is exceptional. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is superb. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is fantastic. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is extraordinary. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is energetic. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is outgoing. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is lively. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is vigorous. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X looks good. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is aesthetically appealing. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is attractive. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X has a really nice appearance. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is innovative. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is original. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

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X does its own thing. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is authentic. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is true to its roots. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X doesn't seem artificial. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X doesn't try to be something it's not. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is rebellious. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is defiant. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is not afraid to break rules. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is nonconformist. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is chic. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is glamorous. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is sophisticated. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is ritzy (expensively stylish). *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is liked by most people. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is in style. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is popular. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is widely accepted. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X makes people who use it different from other people. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

If I were to use X, it would make me stand apart from others. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X helps people who use it stand apart from the crowd. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

People who use X are unique. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is a cultural symbol. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X is iconic. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

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Brand Equity

Rate each sentence according to how much you agree/disagree with them.

X is of high quality. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

The likely quality of X is extremely high. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

The likelihood that X would be functional is very high. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

The likelihood that X is reliable is very high. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X must be of good quality. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

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X appears to be of very poor quality. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

I consider myself to be loyal to X. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

X would be my first choice. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

I will not buy other brands if X is available. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

I know what X looks like. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

I can recognize X among other competing brands. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

I am aware of X. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

Some characteristics of X come to my mind quickly. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

I can quickly recall the symbol or logo of X. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

I have difficulty in imagining X in my mind. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

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

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

Even if another brand has the same features as X, I would prefer to buy X. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

If there is another brand as good as X, I prefer to buy X. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

If another brand is not different from X in any way it seems smarter to purchase X. *

	1	2	3	4	5	6	7	
Completely disagree	○	○	○	○	○	○	○	Completely Agree

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Purchase Intention

Please answer the following questions

Rate your intention of purchasing products from X. *

	1	2	3	4	5	6	7	
Definitely do not intend to buy	○	○	○	○	○	○	○	Definitely intend to buy

Rate your purchase interest of products from X. *

	1	2	3	4	5	6	7	
Very low purchase interest	○	○	○	○	○	○	○	Very high purchase interest

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