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**The Luxury Fashion fitting the mass-market: How Luxury Fashion Brands
can use social media Masstige campaigns to leverage Brand Love**

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Acknowledgments

This thesis marks the end of my student journey. A journey that ends with a Master's in Marketing in which gave me valuable tools to follow my passion and pursue my career as a Marketeer. By this, I am beyond grateful for being able to have this opportunity and for all the ones that stayed by my side and helped me become the professional I am today. To all who, directly or indirectly, contributed to this thesis, thank you.

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Abstract

This thesis aims to understand whether if in the Luxury Fashion market masstige campaigns on social media can generate brand love. Furthermore, how can Luxury Fashion Brands build brand love when using masstige campaigns. To better understand these topics, this study includes some useful details from past research about luxury brands and its consumers, luxury fashion brands, social media, masstige campaigns, cognitive-affective response system (CAPS) and brand love.

A survey questionnaire was spread online to collect primary data. This survey presented one of two randomized campaigns from the same brand: Prada or Prada x Adidas. Furthermore, the conceptual model proposes that attitude towards the brand, attitude towards the ad and consumer perceptions will influence the CAPS. Consequently, consumers will generate brand love based on the CAPS effects.

The results provide valuable insights for Luxury Fashion Brands when thinking about conducting masstige campaigns on social media. Also, the overall findings of this thesis revealed that increasing the CAPS can lead to Brand Love. Thus, social media masstige campaign effectiveness can be reached when it comes to Brand Love.

Keywords: Masstige; Brand Love; Social media; Luxury Brands; Fashion

JEL: M31; M37

Resumo

Esta tese visa compreender se as campanhas de masstige nas redes sociais são geradoras de brand love, no mercado das Marcas de Luxo. Além disso, procura compreender como as Marcas de Moda de Luxo podem construir o brand love utilizando campanhas de masstige. Para melhor compreender estes tópicos, esta tese inclui alguns detalhes provenientes de estudos anteriores sobre marcas de luxo e os seus consumidores, marcas de moda de luxo, redes sociais, campanhas de masstige, sistema de resposta cognitivo-afectivo (CAPS) e brand love.

Neste sentido, foi divulgado um inquérito online para recolher os dados primários necessários. O inquérito apresentou uma de duas campanhas aleatórias da mesma marca: Prada ou Prada x Adidas. Além disso, o modelo conceptual propõe que a atitude em relação à marca, atitude em relação ao anúncio e percepções do consumidor influenciam o CAPS. Consequentemente, os consumidores desenvolvem brand love com base nos efeitos CAPS.

Os resultados proporcionam valiosas conclusões para as marcas de moda de luxo e respetivas campanhas de masstige. Adicionalmente, as conclusões gerais revelaram que o aumento do CAPS pode levar ao Brand Love. Assim, é possível alcançar a eficácia da campanha de campanha do Brand Love nas campanhas de masstige nas redes sociais.

Palavras-Chave: Masstige; Brand Love; Redes sociais; Marcas de luxo; Moda

JEL: M31; M37

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1.Introduction

The luxury sector has grown extraordinarily in the last century. In 1985 this sector was worth more than €15 billion (UKEssays, 2018) and with globalization, the luxury market has reached €920 billion in 2018, estimating to reach €1.3 trillion by 2025 (BCG Report, 2019). The UKEssays (2018) develops this topic by explaining “during the nineteenth and early twentieth centuries, with the rise of world trade, luxury was the product of great craftsmen- Christian Dior the frock-maker, Louis Vuitton the trunk maker, James Purdey the gun-maker.”

The term “luxury brands” have been a topic of big research, as many authors have tried to define it, although, there is still not a clear, united definition of it. Of course, there are always some words attached to this term as high price, exclusivity, high quality, and many others.

To fascinate its intended consumer, luxury brands have positioning tactics blended with rational value premiums in demand to maintain an austere constancy between prestige, high price, and exclusivity. The power of social media should not be underestimated. We are living in the digital era where millennials cannot spend a day without social media. According to data, there has been a growth of 1,1% of the digital population since 2019 (Datareportal, 2020).Currently, the luxury good market is growing at a moderate speed, about a 3% to 5% range (Danziger, 2019). So, luxury brands face some unpredictable challenges about their market grown having the urge to make something about it.

This thesis proposes an empirical study to investigate the potential impact of social media masstige campaigns on Luxury fashion brands. This is a topic that has been debated by many authors. Some state that the use of social media, when talking about luxury brands, has negative results. Others explain where masstige campaigns help Luxury brands grow and reach new markets.

Many consumers value the sense of limited when purchasing premium, luxury products. Premium brands seek a small and exclusive range of high-value clients. Such consumers work at the upper end of the continuum of the luxury market and thus able to engage in distinctive products/services with an elevated price tag. (Eight luxury Marketing, 2017)

Luxury brands since the beginning of the 21st century have been more interested in the masstige market. With this strategy, brands combine the prestige positioning with a broad appeal, having little brand dilution. Furthermore, analytics have shown that 40% of luxury

purchases are influenced by the online perceptions of consumers (Guan, 2018). Many luxury brands are reluctant of having social media with the fear of customers believing the brand was massifying (Chandon et al., 2016). The balance between luxury and social media should be weighed carefully (Desai, 2016).

There are not many shared metrics of luxury companies about their social media effectiveness, combined with the fear of using them wrongly by massifying the brand, making it a hot topic for research. The contribution of this thesis is understanding whether masstige strategies work on social media to generate brand love between the consumer and the brand. Furthermore, how can Luxury Brands build brand Love when using masstige campaigns. This thesis aims to illustrate the importance of this topic and include some useful details to properly understand it.

1.1. Dissertation Structure

The structure of this thesis can be summed into five main chapters: literature review, methodology, data analysis and results, and conclusions. To start with, a literature review was elaborated to understand what other authors wrote and research about the different topics in study: Luxury brands and its consumer, Luxury Fashion Brands, social media, Mass prestige and Brand Love. The methodology explains how the questionnaire was designed, how data was collected, treated and the respective sampling. Also, it is in this chapter where the conceptual model is introduced and the hypothesis under analysis explained. The last two chapters concern the study itself, the data analysis, the results, the conclusions, limitations, managerial implications, and future research.

Figure 1: Dissertation Structure



Source: Own elaboration

2. Literature review

2.1. Luxury brands

There are a wide number of different definitions when it comes to luxury brands. According to Ko et al. (2019), there are no definitions of the terms “luxury” or “luxury brands” in the Marketing Association's dictionary. Nonetheless, many authors have tried to understand these concepts as it has been considered to be a relative definition, depending on each author's point of view (Brun & Castelli, 2013; Heine, 2012). Miller & Mills (2012) stated that there is “a lack of clarity regarding a definition, operationalization, and measurement of brand luxury”. Luxury cannot be observed as one string only, as it is a fusion of the material, the social, the individual, and the role of each of them. (Berthon et al., 2009)

Taking a look into the term luxury, Berthon et al. (2009) explained its origin. Moving a step back, the term comes from the Latin *Luxus* which means “excess, extravagance” and afterward from a French term *luxurie*, “lasciviousness, sinful self-indulgence”. These meanings are rather not positive, as the more positive meaning only appeared in the seventeenth century.

Defining luxury brands has become something desirable for many authors as Berthon et al. (2009) argue that “the problem with a single definition is that luxury is more than a characteristic or a set of attributes”. The concept of luxury is multifaceted (Brun & Castelli, 2013; De Barnier et al., 2012) and rather contentious (Berthon et al., 2009). Authors take different approaches, for example, Keller (2009) has ten defining characteristics, Ko et al. (2019) has only five and Berthon et al. (2009) only considers three dimensions. This lack of congruity shows that the concept is still far from having a single definition.

Berthon et al. (2009) contextualize “luxury is not obvious; it is both learned and earned”. It has perspective aligned with other authors since a luxury brand has a specific offering that delivers high levels of the three dimensions (functional, experiential, and symbolic). De Barnier et al (2012) explains “while value brands satisfy, luxury brands delight”.

When considering luxury brands, Ko et al. (2019) kept under analysis several authors' definitions to propose a more complete theoretical definition. A luxury brand is either a product or a service that can be seen as (1) high quality, (2) authentic value, either through functional or emotional benefits (3) a prestigious image within service quality, artisanship, or

craftmanship (4) to create a deep connection with the consumer through resonance and (5) to be worthy of a premium price (Fionda & Moore, 2009).

On the other hand, but always on the same page, Keller (2009) defines that a luxury brand must have (1) and maintain a premium image, keeping it as a priority (Ko et al. 2019). To justify a luxury price, brands must have a premium image with unique features and products that should be globally relevant as the consumer are usually upper class. (2) Intangible brand associations and aspirational images, as brands carry symbolic value, in which mainly help to create the brand image. (3) Quality product/services and pleasurable consumption experiences. Having the luxury brand standard, there is a commitment and a pressure to exceed some expectations of flawless value delivery. (4) Several brand elements as trademarkable information as logo, packaging, signage in which facilitate to build brand awareness and convey that prestige image. (5) Secondary associations are linked to other entities as events, countries, personalities to help reinforce the brand itself. (6) Selective channel strategy to extend the need of exclusivity and prestige aligned with the brand promise, (7) premium pricing (Ko et al., 2019), (8) a carefully managed brand architecture, (9) a hide broadly defined competition, as luxury brands not only compete with the same category as these type of brands usually go beyond the necessities. (10) Finally, all trademarks must be highly legally protected as due to their relevant price margins are very vulnerable to illegal activity, so protecting the brand is important.

Taking a look into another perspective but keeping it on the same line of context, Tynan et al. (2010) identifies luxury brands as “high quality, expensive and non-essential products and services that appear to be rare, exclusive, prestigious, and authentic, and offer high levels of symbolic and emotional/hedonic values through customer experiences”.

Miller & Mills (2012) clarifies that the notion of luxury brands is made of intangible elements of the brand. Luxury brands can be divided into three dimensions: functional value, experiential value, and symbolic value. Respectively, the first dimension is highlighted the physical attributes which the brand possesses, such as quality or power. This experiential value relates to the experience that comes with the brand, the personal and hedonic nature of it, as excitement, aesthetic beauty, or sensory pleasure. Thirdly, the symbolic value in trying to understand not only the means that the brand has to others but also the symbolic value to the self (Berthon et al., 2009). Seo & Buchanan-Oliver (2019) refers to the use of luxury brands as self-transformation. The idea that consumers can use luxury brands to extend their self-concept, as a need for the brand to become an integrated part of someone. These luxury items can be used to express individuality and uniqueness of the self to satisfy their need for a transformed

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identity. Moreover, the symbolic part is also important to non-users, as they become prospects, through word-of-mouth and public relations, by a need and a desire to enjoy the symbolic benefits of the luxury brand users.

There are a few dilemmas luxury brands have to deal with. Keller (2009) mentions that these tradeoffs can often make a difference to either success or failure. Although it might be seen as the opposite, these tradeoffs are closely related. Luxury brands must have something that makes them exclusive and distance from the ordinary, but, on the other hand, rather than only being exclusive, luxury brands must be accessible to grow their customer base (exclusivity vs accessibility). Furthermore, this author explains the second dilemma, on luxury brands having a classic but also a contemporary image. Brands may have a tradition, a legacy, or even memory that loyal clients may cherish, although for the fresher and contemporary eye it might be seen as not so relevant. The third tradeoff relates to the marketing efforts of luxury brands. It's a balance between acquisition and retention, more in detail, between profitable existing customers and potential future profitable customers.

Thus, the final decision on whether a brand can be considered luxury lastly depends on the consumers' perceptions of the brand itself (Ko et al., 2019b). Berthon et al. (2009) explain that "luxury brands can be different things to different people, or even different things to the same people", being one of the paradoxes of these types of brands.

2.1.1. The luxury brand consumer

An important theme to evaluate is the reason for consumers to purchase luxury brands rather than other brands. Usually, the target market of a luxury brand is affluent or near-affluent (Berthon et al., 2009). Reportedly, affluent consumers are the ones more likely to spend more than to spend less (Pedraza, 2020). The luxury brand consumers are continuously changing, and brands must adapt. The global luxury market is now represented by 8% of generation Z and 32% of millennials, a number that is expected to grow to 50% by 2025 (millennials) (BCG Report, 2019).

The author (Husic & Cicic, 2009) states that the luxury market has two types of consumers: the consumers that want to distinguish from others to show more power/success and the ones

that imitate these “trendsetters” in everything, even the aspiration to differ from others. This second group is the “new money”. The new consumer of luxury brands is far more younger than it used to be in the past, as they a bigger number, make their money much sooner than unusual and as expected are more flexible to choices (Truong et al., 2009).

Miller & Mills (2012) looks at the consumer of luxury brands as “a connoisseur, a person of good taste, savvy and [one who] does not need to look at the label to recognize the brand or designer, and [who] is willing to be put on a waiting list to receive a limited edition, and purchases luxury for himself and/or to share with a selected few”.

Luxury brands' consumption can be distinguished into five different forms. (1) The urge to invest in a luxury item as a perception of value in the future. When consumers are looking like an investment, they have some kind of mindset that makes them believe that they are saving money in the future by making investments in a premium brand. For these types of consumers, there is a constant need to search on which brands are demand to others in the future. (2) Looking into luxury brands as a temporary escape. Some consumers search for these brands to escape from ordinary life and turn them into symbolic meanings, as a self-directed pleasure. Some consumers look at it as an adventurous experience, other as an escape to a royal world (Seo & Buchanan-Oliver, 2019). (3) Luxury brands perpetuating an affluent lifestyle. This distinctive style of living contains a shared social-cultural identification with a long-term commitment rather than a temporary getaway from the ordinary life. (4) Conveying social status with luxury brands consumption. Luxury brands can differentiate people, as consumers may be able to connect with high-status social networks through luxury brands consumption. (5) Finally, Luxury brands as a self-transformation (Seo & Buchanan-Oliver, 2019).

According to Hennigs, N., Wiedmann and KP. & Klarmann (2012) “true luxury is only available to a few but desired by many”. A luxury brand consumer' experience, depending on the context, can either result into a generous or a more selfish behavior. Going in deeper analysis, dividing between a private and a public context, consumers tend to be more selfish when in private but more generous in public. In public, when there is a possibility to boost their reputation, consumers behave by displaying one's generosity (Wang et al., 2020).

Keeping in mind the prior authors, Vigneron & Johnson (1999) explain luxury consumption according to different effects: the Veblen effect, the snob effect, the bandwagon effect, the hedonic effect and the perfectionism effect. The Veblen effect has to do with the conspicuous value of the brand and the fact that consumers want to impress others by looking into price as an indication of prestige, as they give a great importance to the price. The snob effect, as the word explains itself, consumers look at the brand as an indicator of exclusivity,

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having a unique value. It allows them to publicly connect with the luxury fashion brand lifestyle.

Like snob consumers, bandwagon consumers don't give as much importance to the price since they rather pay attention to the effect its consumption will have on others (social value). In this case, consumers use their ability to use their money on luxury brands in order to acquire a high social status. The motivation of consumption comes from the status values the brand gives, as consumers think it will make people think more positively about them by creating some level of respect in order to impress others. There is a need of being directly related with adjectives as fashionable and stylish (Balabanis & Stathopoulou, 2021; Vigneron & Johnson, 1999).

Looking into the emotional value, the hedonic consumers are more interested in how the brand makes them feel. Consumers may connect with the brand when it fits their taste and style as it becomes a self-expression and social identity of themselves. Lastly, perfectionist consumers are more concerned with the quality value of the brand (Berthon et al., 2009; Ko & Megehee, 2012; Mrad et al., 2020).

Mischel and colleague developed the cognitive-affective processing framework (CAPS) to address the so-called "personality paradox" (Mischel & Shoda, 1995). In other words, looking into real life examples, a person who is outgoing in some situations can be reserved in others or a student who cheats on a quiz, can be completely truthful in other cases. When people interact with different groups of people, multiple cognitive-affective units are programmed, leading to people having different personalities. These individual differences are based on the accessibility of different cognitive-affective units (CAUs). So, the personality construct includes mental constructs are made up of various cognitive-affective units, as memories, individuals core values, beliefs, and others. The CAUs are organized and "guided by a stable network of cognitions and effects characteristic for that individual". It is worth noting that the CAPS model focuses primarily on personality inconsistency across contexts (Mischel, 2004; Mou & Xu, 2017).

2.1.2. Luxury fashion brands

The global luxury market grew 5% in 2018, nearly 1.2€ trillion, being Europe the top region of sales. Among different sectors, clothing and footwear companies dominate the market of luxury with the highest number of companies. Nevertheless, shoes and jewelry remains the fastest-growing product category, followed by handbags and beauty (Bain & Company, 2019; Deloitte, 2019). Luxury fashion brands have a huge power in today's world. According to a Deloitte report, the LVMH group is the number one in luxury goods sales ranking. This company owns several luxury fashion brands as Louis Vuitton, Christian Dior, Fendi, Bulgari, Marc Jacobs and many others (Deloitte, 2019).

According to Ma et al. (2012) "fashion is the social norm recognized and advocated by a particular social class at one time. It affects all the fields in society, especially and famously in clothing." In more detail, fashion can be seen as a pursuit for different features. Fashion is a pursuit of novelty, as a constant need of innovation and originality. Fashion is a form of beauty, change, imitation, peculiarity, uniformity, or even mental demands. Fashion can either be a product of class distinction dividing different social classes or a product of facilitation of social class integration. A luxury fashion brand is rather distinct from other types of brands due to its application to a varied number of products assortments, from watches to underwear, as it acts as a way of expression and identity for the brand consumer. (Fionda & Moore, 2009)

In order for a luxury fashion brand to have success it should be trendy, up to date and visionary rather than original, unique or expressive (Miller & Mills, 2012). Fionda & Moore (2009) develops the concept of luxury fashion brands as explaining some key components that maintain their positioning. First, luxury fashion brands must invest in marketing communications. Thus, luxury fashion brands should use several ways of communicating as fashion shows, advertising, celebrity endorsement, PR, sponsorship, or even direct marketing to build brand awareness and the luxury fashion brand proposition. Product integrity is key, as having functional, quality, craftsmanship products leading to innovation and seasonal products. Furthermore, luxury fashion brands inherently should have a signature design either as iconic products, creative direction, brand livery, or recognizable style.

Next, align with the concepts of luxury brands, a premium price and exclusivity. Exclusivity, for example, can be created with limited editions and/or exclusive ranges. Equally important, luxury fashion brands should include heritage, like history or/and brand story since it is valuable for brands the ability to maintain the brand's authenticity. The store environment and superior service are highly significant to these brands. Examples of superior service are

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having staff spend hours with clients, direct phone calls or simply making sure that the shopping experience goes smoothly. Besides, having a globally controlled prestige distribution and Flagship Stores. Finally, Fionda & Moore (2009) defines two last crucial components to luxury fashion brands: the culture, and the clear brand identity. Culture is the internal and external (as a partnership) commitment to the brand, having the right message created with an organization built out of honesty, teamwork, morality, and integrity. Additionally, a clear understanding of the brand identity is what can differentiate the brand as having a global marketing strategy and showing the brand DNA.

2.2. Social Media

Back in the days, brands used direct marketing strategies to build loyalty with their customers as these customers were passive parts of the brand. But, today, the way consumers engage in social media networks has completely change the idea of relationship marketing. Nowadays, social media are tools used by marketers worldwide and it is almost a mandatory instrument for brands (Marketeer, 2021; Phan et al., 2011). The average daily time spent on social media, worldwide, is two hours and twenty four minutes (Datareportal, 2020).

Social media can be described as “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). The top 6 most used social platforms worldwide are, Facebook (number one), Youtube, Whatsapp, FB messenger, Wechat and Instagram (Datareportal, 2020). Different social media networks have different purposes for different users as Buzeta et al. (2020) advises brands of not using the same content across all networks. For example, entertainment content is more suitable for brand-related platforms as Facebook, Instagram, or Twitter. On content-based platforms like YouTube, information content works better to build consumer engagement such as purchase intentions.

These social networks have become powerful tools for brands in the last years. According to the BCG report (2019), the use of social media in luxury brands keeps growing all over the globe. More in detail, from 2019 to 2020 Western Europe has had a growth of 5,8% of active social media users (Datareportal, 2020). Also, Millennials are the ones who are more likely to react to social media (Bolton et al., 2013).

Taking a look into the Portuguese market, in the last years, social networks have had a huge penetration as a typical portuguese consumer spend a lot of hours on it. In terms of spontaneous notoriety of social networks, although Facebook has been showing a tendency of break since 2015, it is still on the top of the list with 99,6% (based on a study done by the Marktest Group). Up next is Instagram with 87,4% of the references and growing, followed by Twitter with 60,1% and Whatsapp with 30,7%. Not forgetting the latest viral social network, Tik Tok enters the fifth place (26,8%). To access social media, the smartphone is the most used, as expected in today's world (Marketeer 2021).

During this study on the Portuguese market, people were asked to describe in one word the social networks they use the most. Words like "useful", "good", "amazing" and "addicting" were some of the mentioned words. When asked the importance of the presence of brand on social media on a scale of 1 to 10, the average number was 8,4, mentioning also that following a brand on social media as a high influence on their purchase intentions (7,4 out of 10) (Marketeer 2021).

With the help of social media, brands can create a two-way communications and online brand communities with few financial efforts, based on social relations between admirers of the brand. Social networks facilitate communications between consumers and brands and consumers (C2C and B2C), being consumers nowadays not only receivers but rather active players and co-creators. Social media networks provide a unique environment encouraging consumers to communicate themselves, in which they can comment on each other's comments and messages. These engagements can lead to knowledge and opinions type of capital for brands. It is safe to say that almost every successful brand-oriented business is already on social media platforms or it is getting there (Jahn et al., 2012, 2013; Phan et al., 2011; Quach & Thaichon, 2017; Swani et al., 2021).

Social media can be seen as a "meeting point" not only for individuals themselves but also for brands to interact in a fast and dynamic way with their consumers. Through social media the communication is quite fast in which, of course, brings the two sides of the coin: advantages and disadvantages. Brands can almost instantly understand the enthusiasm or dissatisfaction of its consumers, requiring a special attention for social media to constantly adapt and improve its communication and digital strategies. From these always changing platforms, brands should take advantages of potential opportunities (Marketeer, 2021).

The marketing environment has dramatically changed with the appearance and popularity of social media platforms. Through social media, consumers can build and share user-generated content (UGC) that enables them to be connected with the world (Chu & Kim, 2011). On a

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study done by the same authors on some factors on social media, it was found out that social sampling, followers and comments are connected with each other as reinforcements, as one influences the others. Moreover, brand sales has a positive impact on these three factors on social media.

A relevant topic to understand is the reason behind the motivations to use social media. In that sense, the main motivations are the connections to friends and the perceived information value from the community (Foster & Francescucci, 2010). Social networks can be seen as a form of self-presentation, where consumers can have some type of self-assurance and personal identity (Jahn et al., 2012).

When compared with traditional media, social media can mostly influence the brand image while traditional media influences brand awareness. To build engagement with their audience on social media, marketers need to create and implement an appropriate social media strategy. These marketers need to decide what type of content to include and what works better to reach their target audience. (Swani et al., 2021; Swani & R. Milne, 2017).

2.2.1. Social media in Luxury Brands

Luxury goods are now more easily available in the market, with their growth on the online (Kapferer, J., & Bastien, 2012). Millennials are expected to reach 50% of the luxury market by 2025, and being this group such active minds on social media, it is clear that luxury brands should take into consideration this form of communication (Matter Of Form, 2020; Bolton et al., 2013).

Luxury fashion brands are still carefully taking their steps into social networks and some numbers have shown that fashion brands, when compared with leading food and beverage brands, tweet and post less than twice a day on average (Ilyashov, 2015). Luxury brands, in particular with high brand equity, have the need of understanding what social media can do for them (Phan et al., 2011). According to Phan et al. (2011) Luxury brands have sought to keep their presence on at least one social network, such as Twitter, Facebook or Youtube.

The urge of Luxury brands' use of social media began in 2009 as Gucci launch a social network site to launch new sunglasses by targeting the digital generation of consumers (Angella

Jiyoung Kim & Ko, 2010). Moreover, Louis Vuitton was one of the first brands with a strong online strategy (Hennigs, N., Wiedmann, KP. & Klarmann, 2012).

The author Phan et al. (2011) develops the case of Burberry by explaining that its social media strategy helped the brand reposition among younger consumers and be seen as more fashionable and aspirational. Moreover, the brand created a unique experience by staging a catwalk show with both holograms and real live models. Burberry was the first luxury brand to broadcast a live and 3D fashion show simultaneously to five different cities back in 2010. As the younger generation is the future of fashion brands, Burberry knew exactly how to target them through social media.

The concepts of luxury and social media together are paradoxical, as one known for being inclusive and accessible (social media), and the other is exclusive and controlled (luxury brands). It is a choice between exclusiveness and inclusiveness. These two poles contradict each other as social media focus on masses and luxury on selected groups of consumers. Social media, as seen as close and reachable by all, may damage the meaning of exclusivity inside of a luxury brand. More specifically, a high level of brand-consumer engagement on social media can hurt luxury brand perceptions. There is a fine line between the brand desirability and accessibility. (Chandon et al., 2016; Desai, 2016; Phan et al., 2011; Quach & Thaichon, 2017).

Social media can backfire the uniqueness and quality of value perceptions of luxury. Due to its ubiquity, although, it has become indispensable in people's lives, luxury brands are still reluctant to embrace these channels (Quach & Thaichon, 2017). Furthermore, marketers are still in doubt of the value of these mass internet relationship for luxury brands (Geerts & Nathalie, 2011; Mandler et al., 2019; Okonkwo, 2009; Phan et al., 2011).

Therefore, it might be more effective for these premium brands to engage with customers selectively, as a specific group of customers on social media (celebrities) to prevent the potential negative perception of the brand (Desai, 2016). One of the best ways to protect the brand's equity and DNA is by controlling how social media is used and what contents to post, as these luxury brands also do when making choices on the best quality products production in order to ensure consistency. (Phan et al. (2011). A delicate balance is required creating a dilemma on whether brands can maintain a "dream value" of luxury online (Chandon et al., 2016).

As not everything is a bed of roses, Phan et al. (2011) clarifies some drawbacks of having social media in Luxury fashion brands. First, the possibility of missing potential brand developments in the social network, particularly one based on value creation. In addition, the challenge of keeping the social network up to date and relevant, as poor management of the

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social network can harm the brand's image. A recent article published by the Marketeer (2021) mentions how luxury brands seem disappointed about the performance and results of social media. The efficiency rate of Instagram is about 30%, which is very low, making Facebook at second place with 16% and YouTube with only 8% efficient. These results are quite curious, since the marketing budget estimation of spending's for digital means for 2021 is supposed to have a reinforcement.

Unlike the first predictions, social media can also have positive outcomes. With social media, luxury brands can build awareness and word of mouth (Desai, 2016; Godey et al., 2016). Park (2020) explains on his study that social media word of mouth positively increases the consumer luxury purchase intentions. Also, it was understood that social media can be an effective tool in the consumer purchase journey towards Luxury brands. In social media, the customer is seen as an ally, rather than an audience. As allies, customers add value to the brand as the brands goal is not trying to make an impression (Phan et al., 2011).

Through social media, brands can gain exposure and establish relationships with consumers with the intention of promoting sales and long term success (Angella Jiyoung Kim & Ko, 2010). Chanel, Louis Vuitton and Burberry are some examples of Luxury brands that have boosted their online presence in need of connecting with their audience (Quach & Thaichon, 2017). Moreover, social media can be a form of self-presentation as seen before, have a positive correlation with Luxury brands, connection with the conspicuousness dimension of it (Jahn et al., 2012).

When taking a look into the motivations of customer engagement through social media on luxury brands, Bazi et al. (2020) mentions several in different areas. Firstly, looking into content relevance, consumers engage with luxury brand's social media due to it's brand news (to know more about the new trends, products, events and the new informations), post quality (attractiveness and aesthetic quality of the visual content) and celebrity endorsement by using credible sources of information to engage and influence consumers on luxury brands' social media. Secondly, customers may choose to engage with their social media due to their relationships with the brand. These brand-customer relationship motives can be either brand love (positive emotional attachment with the brand) or brand ethereality (induce a dream state). The author has defined brand ethereality as "the ability of a brand to induce, through their SM posts, customers to imagine ideal or fabulous states". Going further on the social-psychological motives, consumers may engage with the social media of luxury brands either to improve or

maintain the perception others have of them (positive social image) or because the brand reflects who they are through their values and beliefs (actual self-congruency) or even to signal status and wealth.

Moving onwards, Bazi et al. (2020) specifies more six macro-dimensions of motivations for engagement on social media of luxury brands: “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 signaling, and enhance and maintain face), brand equity (perceived brand quality), and technology factors (ease of use and convenience)”.

Social media might have a dramatic impact on the brand’s reputation. Kim and Ko (2012) have proposed a measurement of a luxury brand’s social media marketing efforts (SMMEs) in which includes five aspects: entertainment, trendiness, customization and WOM (word of mouth). Keeping this in mind, author Liu et al. (2019) explains that in order to increase customer engagement with luxury’s brand related social media content, enhance entertainment, interaction and trendiness pays off. More in detail, entertainment by delivering interesting and fun contents in the luxury’ brand social media. Interaction by allowing luxury customers to partake in their social media. Finally, promote trendiness by keeping customers always actualized with the latest news and products.

In the same side of the perspective, social media do not work against the good image of brands. By interacting with consumers through social media it can build up the desire for luxury (Kim & Ko, 2010). According to Godey et al. (2016) there are three main elements where luxury brands should pay special attention on creating social media content: entertainment, interaction and trendiness. In this way, luxury brands should look at social media marketing as a cost-effective image building tool and not only as a new way to reach consumers more easily. Regardless, these brands should invest on their digital means.

Today social media channels are building its relevance to luxury brands as these brands are shifting from print to digital (Dalton, 2017). Likewise, Stephen Dale explains “Social media has caused a shift in luxury marketing. What used to be an extremely controlled and elite industry has now become one whose main aim is to be aspirational. While luxury brands have embraced a digital mindset in their marketing and communications strategies, there is still a huge potential to use social media intelligence to further elevate customer experiences and sales” (Guan, 2018).

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The authors Bazi et al. (2020) conducted a study to understand the customer's motivations towards engagement with luxury brands' social media. The findings discovered 13 factors that could explain these motivations in which can be divided into six 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 signaling, and enhance and maintain face), brand equity (perceived brand quality), and technology factors (ease of use and convenience)".

2.3. Mass prestige

In recent years, there was a significant increase in the purchasing power and more people started to purchase luxury goods. This phenomenon has made luxury goods less rare and the term "luxury" had to reborn as a new concept came to life: "new luxury" (Chandon et al., 2016; Kumar et al., 2020). As income provides the means to make purchases at luxury brands, wealth plays an important part for luxury consumers. This new term has made luxury products available for more income segments as it can be oriented as a "set of values that may be shared by people at many income levels and in many walks of life" (Silverstein & Fiske, 2003). Truong et al. (2009) uses the brands Calvin Klein and Ralph Lauren as examples of "new luxury".

This concept includes new terms that are contradictory from the term "luxury": affordability and availability in the mass market. Some authors prefer to call it "democratization of luxury" (Brun & Castelli, 2013) or "masstige" (Silverstein & Fiske, 2003). The tendency to democratize luxury centers on an aspiring middle market that demands advantages of luxury at a lower cost (Brun & Castelli, 2013).

This recent phenomenon came to life due to positioning strategies targeting a boarder range of consumers (Truong et al., 2009). This term was born in the United States towards its consumer behavior, as consumers in the middle class seek for high quality but low price products (Silverstein & Fiske, 2003). "Masstige Marketing" is a strategic marketing term for medium and large companies focused on the development of brand value in terms of brand awareness, likability, love and reputation (Kumar & Paul, 2018).

From a consumer perspective, as consumers seek for a prestige status, masstige is about affordable luxury. On the other hand, from a marketing point of view, is creating a new growth segment to increase profit. Masstige is about the shift of luxury from exclusivity (prestige) to mass market, ‘prestige for the masses’ (Kumar et al., 2020). Prestige, mass prestige and masstige all came from the same bag (Kumar & Paul, 2018).

Masstige Marketing can be simplified as a strategic strategy of market penetration and brand management in the era of globalization. This theory is based on the theory of downward brand extension to the masses (Kumar & Paul, 2018). More in detail, to promote to the maximum number of consumers possible (creating mass prestige), regular products with moderate high prices, without ever offering discounts or lowering prices. Although market seek for low prices, masstige brands do not reduce the price to generate sales. This strategy requires brand positioning with the goal of creating mass prestige value to the brand. Some examples of known brands are Apple and Victoria’s Secret (Paul, 2015, 2018; Silverstein & Fiske, 2003).

Many brands have turned to masstige strategies in order to help them grow a niche in the market. Paul (2015) upon the creation of his theory, has explained that the success of masstige marketing should be based on strategies based on the four P’s: product, price, place, and promotion. The author goes further by giving the example of a very known luxury fashion brand: Louis Vuitton. Back in Japan, Louis Vuitton developed a wise masstige strategy by offering to the market special limited editions through the process the principles of the four Ps. These limited editions products where a collaboration between the brand, the known designer Marc Jacob, and a local designer. Louis Vuitton maintained a balance between its prestige image and populism by keeping the products available to the mass marketing with the feeling of exclusivity.

The authors Shen et al. (2017) explain that 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.” A clear example to understand masstige marketing campaigns is the success case of H&M co-brandings every year (ex: Karl Lagerfeld, Versace, Balmain, Jimmy Choo). Usually, each co-branding project from a fast fashion brand and a luxury brand is one-shot only, meaning, limited edition products that don’t come back to the market. The great majority of the co-branding projects sells-out in a short period of time after launch (Shen et al., 2017).

The idea of associating prestige with labels is rooted in a philosophy that profoundly represents consumers’ possessions (Belk, 1988). The authors Kumar & Paul (2018) stated that “Not everyone can fulfill this desire of being royal. But rising income among the middle class

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has made them shift towards products, which are perceived to be prestige products”. Brands must keep a balance between the mass market luxuries and high-end exclusive luxuries in order not to be seen as a downgrade of luxury (Kastanakis & Balabanis, 2012).

With many consumers shifting preferences and taste to higher levels of quality, prestige products are no longer only for the upper-class, but also for the mass-market consumers. Is by making it available to masses that brands are able to reach reasonable high prices in middle class society as brands associated with prestige provide some kind of high status in the society (Kumar & Paul, 2018; Michael J., Silverstein et al., 2008)

Silverstein and Fiske (2003) in their Harvard Business Review considered masstige products has luxury goods priced between premium and middle class: “premium but attainable” (Paul, 2015). A major problem with mass prestige is the perception of the term “luxury” itself, which can have a negative impact, where consumers move the luxury frontier to much lower (Chandon et al., 2016). While old luxury good are related to class, exclusivity and status, masstige brands are drawn towards emotional benefits and the image, rather than just the product (Silverstein & Fiske, 2003).

A recent study conducted by Kumar et al. (2021) has shown a correlation between consumer happiness and mass prestige. In this way, brands have a higher possibility of making consumers happy when its mass prestige is the highest. So, the author explains that adopting a masstige strategy is a way of making their consumers happy. This study has demonstrated that between three known mobile phones’ brands used in Serbia (Samsung, Huawei, and Apple), Apple iPhone users are the happiest due to its consumption of a masstige brand. This is because Samsung and Huawei are not considered masstige brand. Also, it is key to understand why Apple iPhone was considered to be a masstige brand. Apple iPhone combines a premium price with functional benefits. Although the price makes this product luxury, its benefits drag it toward the category of mass prestige brands.

Collaborations might be the secret of new luxury. Based on the Matter Of Form report, 60% of millennials and 67% of Gen Z have made a luxury purchase of a designer collaboration or special edition as “millennials are looking for innovation in design, along with unique collections that reflect their individuality and values” (Matter Of Form, 2020).

2.4. Brand Love

To start with, it is important to understand the true meaning of love when consumers say they love a particular brand. Individuals tend to be more attached to goods that provided them a type of benefit. Brand love can be associated with different attributes and concepts, as often described as prototypes. A prototype is “a list of attributes that people associate with a particular kind of thing, in this case love” and can often be split into antecedents, core elements and consequences (Fehr, 2006). When talking about brand love, the author explains that the love emoting antecedents can be seen as the perceptions about great quality of the brand and the core phenomena of brand love as different cognitions (e.g., self-identity), feelings, sense of connectedness, behaviors (e.g., resource investments), attitude valence (e.g., evaluating the brand) and attitudinal strength. Moreover, when looking into the consequences, the brand love prototype includes repurchase intentions, willingness to pay, engagement in positive WOM (word of mouth) and resistance to negative information (Batra et al., 2012). In the same page, Noël Albert et al. (2008) found eleven different dimensions of love towards a brand: passion, duration of the relationship, self-congruity, dreams, memories, pleasure, attraction, uniqueness, beauty, trust and declaration of affect.

Consumers often describe their love feeling towards the brand as a brand love relationship, with multiple behavioral elements, rather than a specific and simple brand love emotion. Here, consumers have a consumer-brand relationship when referred to brand love. This research has showed some important topics for brand love studies. It was able to characterize neutral love (brands in which consumers chose as neutral to them in terms of emotions) where consumers still showed love, as “low love brands”. This suggests that even in situations where it seems unrealistic to generate a lot of love towards the brand, there is still a little bit of love somewhere. (Batra et al., 2012).

The authors Bagozzi et al. (2016) developed a conceptual model to analyze the respondents' love towards any type of brand. This model analyzes the feeling of brand love based on seven main factors: self-brand integration, passion-driven behaviors, positive emotional connection, long term relationship, anticipated separation distress and attitude valence. From this model, the authors were able to find that the majority of the consumers do not feel an intense love towards most of the brands, implying that brand love might not be that relevant. In contrast, brand love can be highly relevant when consumers have diverse levels of love for a brand.

Brand love should be built according to the consumer experience. These encounters will give consumers with a set of feelings, behaviors, and numerous cognitions that will help them

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consolidate their interpersonal affection for the brand. Because the brand provides something that the person wants, needs, or likes, this relationship may last for decades (Bagozzi et al., 2016).

Brand authenticity is an important predictor of brand love. In this study, where the luxury hotel business is under analysis, it was found that brand love happens when it meets the expectation of an authentic experience. By this, consumer love for a brand comes from a strong emotional bond and desire for it. Furthermore, an impressive memory of a brand may build a belief in the consumers mind, forming a personal attachment with the brand in which can be seen a brand love (Manthiou et al., 2018). Looking into lifestyle-congruence, it was found that it has no impact on brand love. In fact, the level of the brand support of consumers' lifestyle does not have a positive impact on brand love.

Batra et al. (2012) found that brand love diverse from interpersonal love. While in interpersonal love there is a strong altruistic concern and emoting towards the other person, brand cannot experience emotions and therefore cannot return that type of love. Here, brand love was mostly described as “a less important relationship than interpersonal love”. Furthermore, consumers had shown some resistant to negative information towards their loved brands, as respondents would not maintain the love for the brand if the bad performance was somehow undeniable. From here, the authors study suggest that interpersonal love theories do not provide a suitable basis for brand love research as some important variables may be left out from the study.

On the other hand, consumers might not feel the love towards the brand but there are three main pathways in which they might develop a stronger feeling: the brand association with various types of positive effect, the development of an “old friend” and the sense of an intuitive fit with the brand (Bagozzi et al., 2016).

3. Methodology

This thesis intends to explore the impact of social media masstige campaigns of Luxury brands on brand love. In a way to learn more about the different sub-topics, secondary data was used. These data came from previous research made by several authors related to the overall goal of this study. The external sources were collected from academic articles, journals, magazines, books, websites, and others.

To develop the empirical study, it is important to have data. Here is where the primary data entered with a quantitative approach. A survey questionnaire was conducted to collect and analyze the necessary data. Before spreading the final version online, a pre-test was used with 10 respondents to assess the reading and to avoid possible bias. This test revealed some minor issues, and changes were made, and the survey was adapted. Furthermore, reverse-phrased questions were added to the survey for bias reduction. By this, participants would spend time reading the questions correctly.

The final version of the survey was launched at the beginning of March 2021, and it was spread online on several social media networks (Facebook, Instagram, and LinkedIn), on thesis-oriented groups and by email approaching different types of consumers. Friends and family also shared with others. It is important to mention that this survey was exclusively online, making it a non-personal approach.

3.1. Questionnaire Design

The survey design was created based on several validated models of each relevant topic to study. Most of the questions had a 7-point Likert Scale adapted to each individual question. To begin with, the respondent was introduced to the survey with an explanation and right after presented with one of the two randomized campaigns from the same brand: Prada or Prada x Adidas (masstige campaign). To end the survey, respondents had 3 questions regarding gender, age, and country of residence (demographic questions). In total, the survey took around 9min for a respondent to answer. The questions were created according to diverse conceptual models. It was crucial for these chosen models to be validated to be used in this study. Questions were created and divided according to:

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Question group	Number of questions	Source
Loyalty questions	5 questions	(Johnson et al., 2006)
Affective response	3 questions	(Yuksel et al., 2010)
Cognitive response	4 questions	(Yuksel et al., 2010)
Conative response	1 question	(Yuksel et al., 2010)
Consumer perceptions	13 questions	(Parasuraman et al., 1988)
Attitude towards the brand	18 questions	(Pecheux, C., & Derbaix, 1999)
Attitude towards the ad	14 questions	(Laczniak, R. N., & Teas, 2002)
Brand love	4 questions	(Bagozzi, R. P., Batra, R., & Ahuvia, 2017)
Demographics	3 questions	-

Table 1- Questions constructs
Source: Own Elaboration

Regarding the randomized campaigns, the goal was to have a more complete analysis. It was selected two campaigns, one regarding a luxury fashion brand and one regarding a masstige campaign of the same luxury fashion brand. The chosen luxury brand was Prada, a well-known Italian luxury brand which was born back in 1913. According to the Statista Research Department (2021), on January 1st 2021 Prada was worth €5.35 billion and it is on the 8th position of the 2021 top 15 most popular online brands (Luxe Digital, 2021).

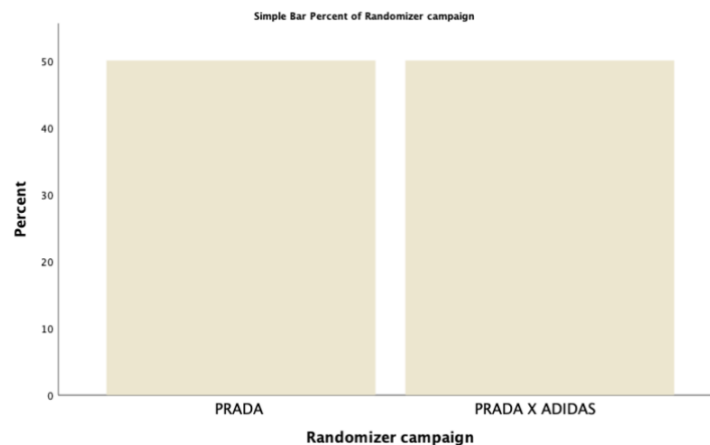
In the view of the masstige campaign, the choice was Prada x Adidas. In 2020, Prada did a partnership with Adidas with limited-edition items, the classic Adidas's sneaker and the iconic Prada bowling bag, both featuring both brand's logos (Asena Arica, 2019).

3.2. Data Treatment

The collected data was organized accordingly in a full, statistics and detailed quantitative analysis of the results, using a specific program, SPSS. Firstly, data was extracted from the website Qualtrics where the survey was created. After validating answers, meaning adjusting for quotas, errors, and outliers, a total sample of 180 answers remained and were used in the study. From these 180 answers, 50% came from the Prada campaign and the other 50% from the Prada x Adidas campaign (Figure 2). Data was imported to the software SPSS 27 to be analyzed in full detail.

To have an accurate and correct analysis, it is required to have each variable evaluated as the correct type. Gender and Country were inserted as nominal variables and Age as an ordinal variable since it was divided into different ranges. Due to having different campaigns randomized at the same time, a nominal variable was created specifically for this. All the other topics under analysis were putted into ordinal variables due to its 7-likert ordinal scale.

Figure 2- Randomizer campaigns distribution



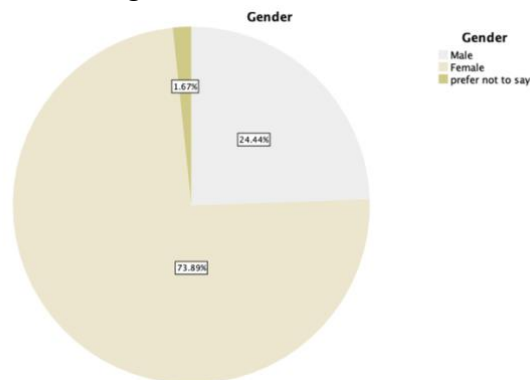
Source: Own Elaboration from SPSS

3.3. Sampling

Regarding the target for the questionnaire, it did not had restrictions. Meaning, it includes both genders, male and female, from diverse age groups and nationalities. Looking at results of the survey, from the 180 participants, the vast majority of the answers came from female participants (73,89%), being only 24,44% male participants and 1,62% preferred not to reveal the gender. These results came aligned with the expectations since females stay more up to date with brands on the online platforms than males (Brandwatch, 2015).

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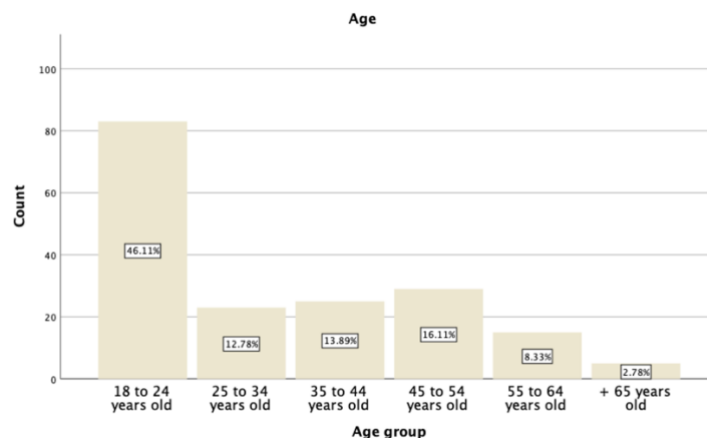
Figure 3- Gender distribution



Source: Own Elaboration from SPSS

Looking into the age groups of the participants of the survey, it was divided into 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 analyzing, almost half of the participants, 46,11%, were young adults, under 25 years old (between 18 to 24 years old). From this 46,11%, more than 50% were female (67). The other three age groups (25 to 34, 35 to 44 and 45 to 54 years old) had similar impact with 12,78%, 13,89% and 16,11% accordingly, all having female as a majority. Only a small sample size of 11,11% had more than 54 years old. These results are as expected since the survey was mostly shared on social networks where millennials are still the main users (Datareportal, 2020).

Figure 4: Age - Descriptive Statistics



Source: Own elaboration from SPSS

Age vs Gender

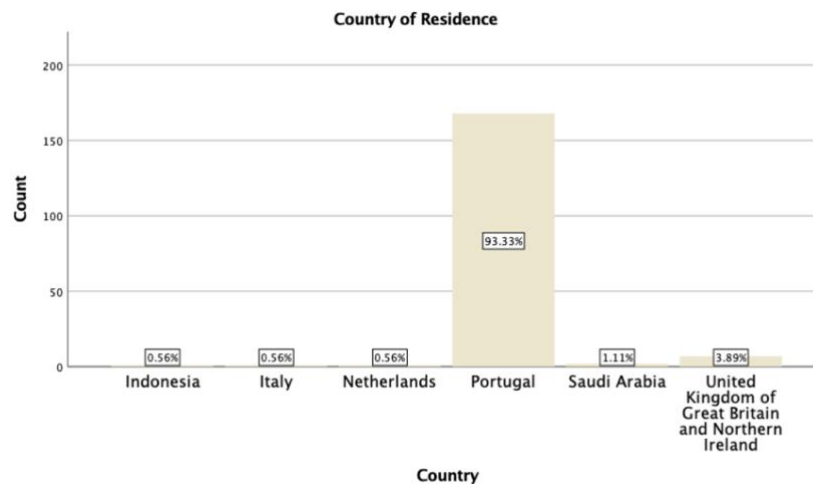
		Gender Count		
		Male	Female	Prefer not to say
Age group	18-24	16	67	0
	25-34	5	18	0
	35-44	11	14	0
	45-54	5	23	1
	55-64	4	9	2
	>65	3	2	0

Table 2: Age vs Gender - Descriptive Statistics

Source: Own elaboration from SPSS

Country of residence was another topic taken under consideration. Although the survey was shared on several platforms/social networks enabling people from around the world to participate, the results are as expected. Most participants (93,33%) are from Portugal since the surrounding circle was Portuguese. The second country with more participants was the United Kingdom with 3,89%. Also, there were a few participants from Indonesia, Italy, Netherlands, and Saudi Arabia, having an overall weight under 2%.

Figure 5: Country of Residence- Descriptive Statistics

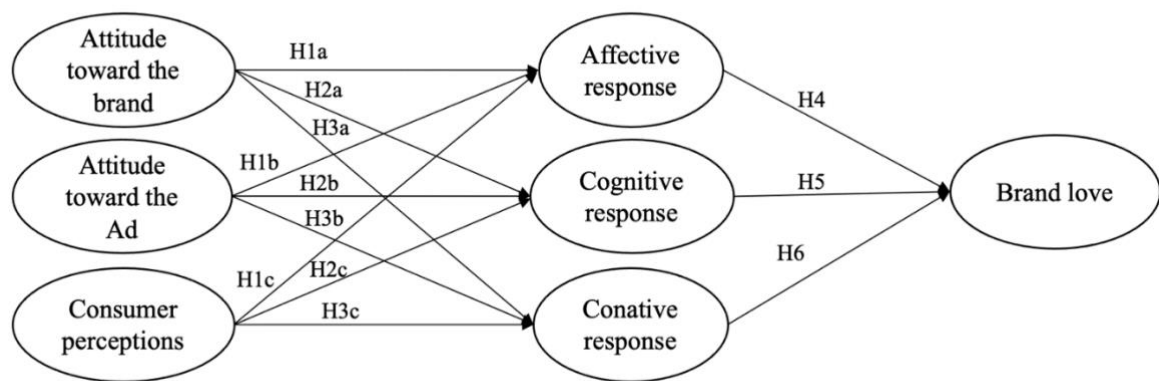


Source: Own elaboration from SPSS

3.3. Conceptual model and Hypothesis development

This conceptual model has as the main goal study whether the masstige campaigns on social media has a positive impact on the consumers to generate brand love for the fashion luxury brand.

Figure 6: Proposed Conceptual Model



Source: Own elaboration

From this Conceptual Model, six major Hypotheses were developed:

H1: Affective Response is positively influenced by Attitude towards the brand, Attitude towards the Ad and Consumer perceptions (H1a, H1b and H1c)

H2: Cognitive response is positively influenced by Attitude towards the brand, Attitude towards the Ad and Consumer perceptions (H2a, H2b and H2c)

H3: Conative response is positively influenced by Attitude towards the brand, Attitude towards the Ad and Consumer perceptions (H3a, H3b and H3c)

H4: Brand Love is positively influenced by Affective response

H5: Brand Love is positively influenced by Cognitive response

H6: Brand Love is positively influenced by Conative response

4. Data Analysis and Results

4.1. Descriptive Statistics

Through the descriptive results we can get an instant picture of the distribution of the data. Descriptive statistics are an important introductory part of this thesis, since it is important to understand our sample size before moving onwards.

4.1.1. Loyalty Intentions

The first topic to be studied corresponds to the loyalty intentions of the consumer towards the brand in which its construct was attained by computing the means of the five questions under analysis. As mentioned before, these questions were based on the study done by Johnson et al (2006). The used scale rated the questions between 1- “completely disagree” and 7- “completely agree”.

The question with the highest mean (4.33) and consequently the highest standard deviation (1.943) is Q4_loy3- “I recommend this brand to other people”. This also means, this question had the most spread values from the mean when compared to the other questions. On the other hand, the question Q4_loy4- “If I got the possibility to have any product from any brand, I still prefer this brand” had the lowest mean (3.77).

From this point of view and to understand the results, there was a need to create a final Construct for each topic. In this case, the standard deviation for the loyalty intentions construct is 1.0037 and the mean 4.0756. Taking into consideration the question scale, we can assume that this value corresponds to a medium acceptance towards the loyalty intentions of the brand (Prada) due to the just above average value in the scale. Observing table 3, both the Skewness value (-0.51) and the Kurtosis value (-0.197) belong to the interval of (-2,2), confirming a symmetric and normal distribution, respectively.

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Loyalty Intentions

	Mean	Std. Deviation	Skewness		Kurtosis	
		Statistic	Statistic	Std. Error	Statistic	Std. Error
If I got the same product for free from any brand, I still choose this brand's product	4.19	1.803	-.118	.181	-1.085	.360
Next time I will definitely buy this from this brand again	4.11	1.539	-.207	.181	-.233	.360
I recommend this brand to other people	4.33	1.943	-.091	.181	-1.109	.360
If I got the possibility to have any product from any brand, I still prefer this brand	3.77	1.864	.148	.181	-.859	.360
I talk to other people about this brand	3.97	1.850	-.007	.181	-1.042	.360
Construct Loyalty Intentions	4.0756	1.00372	-.051	.181	-.197	.360

Table 3: Loyalty intentions - Descriptive Statistics
Source: Own elaboration from SPSS

4.1.2. Affective Response

The Affective response construct was based on the authors Yuksel et al. (2010) in which combines four questions measured in a 7-point likert scale raking strongly disagree (1) to strongly agree (7). By analyzing the descriptive statistics for the variables in the question 5 (from Q5_aff1 to Q5_aff3) it is possible to understand that the question with the highest mean (4.66) was Q5_aff1- “I would love using this brand”. However, the question Q5_aff3- “I like this brand more than other luxury brands” had the lowest mean (3.39) and consequently, the lowest standard deviation, indicating that the values of the answers tend to be close to the mean.

Looking into the affective response construct, the mean value was 4 with a standard deviation of 1.627, having by this the values close to the mean value of 4 indicating a medium acceptance when it comes to Affective response towards the luxury brand campaigns. Both the Skewness value and the Kurtosis value are inside the interval of (-2,2), assuming both a symmetric and normal distribution.

Affective Response

	N	Mean	Std. Deviation	Skewness		Kurtosis	
	Statistic	Statistic	Statistic	Statistic	Std. Error	Statistic	Std. Error
I would love using this brand	180	4.66	1.936	-.475	.181	-.751	.360
I would feel better when using this brand	180	3.95	1.992	-.183	.181	-1.040	.360
I like this brand more than other luxury brands	180	3.39	1.805	.254	.181	-.702	.360
ConstructAffectiveResponse	180	4.0000	1.62766	-.197	.181	-.733	.360

Table 4: Affective Response - Descriptive Statistics

Source: Own elaboration from SPSS

4.1.3. Cognitive Response

Regarding the Cognitive Response, respondents were asked to answer four questions (Q6_cog1 to Q6_cog4), using a 7-point Likert Scale (1= strongly disagree, 7= strongly agree) based on the authors Yuksel et al. (2010). Looking into the descriptive statistics, the question where participants agreed the most was Q6_cog1- “I believe this brand provides a better service quality when compared to other luxury brand I have used/purchased”. This question also had the highest standard deviation, which means that it had the most spread values from the mean, when compared to other answers. In contract, the question with the lowest mean value (3.29) was Q6_cog2- “No other brands perform like this one”.

Regarding the construct of the Cognitive Response, the estimated mean is 3.6764 followed by a standard deviation value of 1.4124. When analyzing, it is possible to conclude that participants had a medium to low sense of Cognitive Response towards the Prada and the Prada x Adidas campaigns. This construct data has a symmetric and normal distribution assumption (skewness and kurtosis values, 0.002 and 0.075 respectively).

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Cognitive Response

	Mean	Std. Deviation	Skewness		Kurtosis	
	Statistic	Statistic	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	4.03	1.727	-.032	.181	-.451	.360
No other brands performs like this one	3.29	1.720	.207	.181	-.538	.360
This brand overall quality is the best as a luxury brand	3.83	1.697	-.060	.181	-.471	.360
I believe it provides more benefits than other brands	3.55	1.655	.005	.181	-.363	.360
ConstructCognitiveResponse	3.6764	1.412141	.002	.181	.075	.360

Table 5: Cognitive Response - Descriptive Statistics
Source: Own elaboration from SPSS

4.1.4. Conative Response

The Conative Response construct adapted from the study of Yuksel et al. (2010) has only one question entailed, using the same scale as before. Therefore, the mean value of the answers of the participants was 3.53 having the values tending to close to the mean with a standard deviation of 1.936. By this we can conclude that the average size of participants has below average answer of the 7-likert scale. Participants were medium to low keen of having a conative response towards the campaigns used in the survey. Furthermore, with the values of Skewness (0.049) and Kurtosis (-1.095) within the interval of (-2,2), allows to assume a symmetry and 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	3.53	1.936	.049	.181	-1.095	.360
ConstructConativeResponse	3.5333	1.93584	.049	.181	-1.095	.360

Table 6: Conative Response - Descriptive Statistics
Source: Own elaboration from SPSS

4.1.5. Consumer Perceptions

Moving onwards to the Consumer perceptions Construct, adjusted from the study of Parasuraman et al. (1988), it has created from eleven questions answered on a 7-likert scale from 1 (strongly disagree) to 7 (strongly agree). Based on the descriptive analysis of the values, the last question “This brand’s employees should get adequate support from this brand to do their jobs well” has the highest mean value (6.64) and the lowest standard deviation (0.870). These values indicates that the participants tend to agree with this question and most of the participants answered similar values to 6.64 (mean). From the opposite perspective, the question with the lowest mean was Q8_ cons8 – “The brand shouldn't be expected to tell customers exactly when services will be performed” with more neutral answers (3.92).

Regarding the Consumer Perceptions Construct, it can be assumed that this distribution was more peaked than a normal distribution due to the Kurtosis value of 4.940. The mean had a value of 6.0545 indicating that respondents had good perceptions towards the luxury fashion brand, Prada.

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Consumer Perceptions

	Mean	Std. Deviation	Skewness		Kurtosis	
	Statistic	Statistic	Statistic	Std. Error	Statistic	Std. Error
This brand should have the most fashionable and up to date collections	5.83	1.531	-1.292	.181	1.086	.360
This brand's physical stores should be appealing	6.22	1.175	-1.570	.181	2.208	.360
Their employees should be well dressed and appear neat	6.39	1.064	-1.786	.181	2.400	.360
The appearance of the physical facilities of this brand should be sympathetic and reassuring	5.39	1.482	-.370	.181	-.776	.360
When customers have problems, this brand should be sympathetic	6.53	.983	-2.400	.181	5.815	.360
This brand should provide it services at the time they promise to do so	6.58	.963	-2.977	.181	10.186	.360
This brand should keep their records accurately	6.54	.994	-2.735	.181	8.503	.360
The brand shouldn't be expected to tell customers exactly when services will be performed	3.92	2.226	.040	.181	-1.333	.360
Customers should trust employees of this brand	5.97	1.396	-1.246	.181	.917	.360
This brand's employees should be very polite	6.59	.990	-3.006	.181	9.995	.360
This brand's employees should get adequate support from this brand to do their jobs well	6.64	.870	-2.879	.181	8.649	.360
ConstructConsumerPerspectives	6.0545	.76015	-1.756	.181	4.940	.360

Table 7: Consumer perspectives - Descriptive Statistics
Source: Own elaboration from SPSS

4.1.6. Attitude Toward the brand

Based on the study elaborated by Pecheux, C., & Derbaix (1999) with eighteen questions, the Attitude towards the Brand Construct was built. From a descriptive point of view, the questions that had the lowest mean values were “It is useless” (2.94) followed by “It is silly” (2.97) and “It is worthless” (2.99), having also the highest standard deviation values. Since the questions were answered based on a 7-likert scale from 1- “Definitely disagree” to 7- “Definitely agree”, it can be concluded that participants tend to disagree the most with the negative questions. Furthermore, the question “It is of good quality” had the highest mean value of 5.75 and consequently the lowest standard deviation value (1.259). This low standard

deviation value reveals that the answers of the participants tend to be close to 5.75, a value way above a middle answer.

When observing table 8, it can be outlined that the Attitude towards the brand construct had a mean answer above the middle value in which indicates that participants tend to have a positive attitude towards the luxury brand. This construct also assumes a symmetric and a normal distribution (both Skewness and Kurtosis belong to the interval of (-2,2).

Attitude towards the Brand

	Mean	Std. Deviation	Skewness		Kurtosis	
	Statistic	Statistic	Statistic	Std. Error	Statistic	Std. Error
I like it	5.19	1.553	-.691	.181	.152	.360
It is practical	4.84	1.465	-.170	.181	-.098	.360
It is great	4.98	1.416	-.245	.181	-.289	.360
It is pleasant	5.32	1.360	-.333	.181	-.588	.360
I think well of it	5.21	1.509	-.641	.181	.103	.360
It is real	5.46	1.380	-.435	.181	-.837	.360
It is brilliant	4.91	1.401	-.151	.181	-.289	.360
it is good	5.43	1.290	-.604	.181	.338	.360
It is of good quality	5.75	1.259	-.910	.181	.725	.360
It is amusing	4.63	1.426	.002	.181	-.253	.360
It is silly	2.97	1.651	.415	.181	-.511	.360
I like it very much	4.71	1.563	-.423	.181	.068	.360
It is valuable/worthy	5.27	1.386	-.283	.181	-.605	.360
It is cheerful/fun	4.67	1.362	.086	.181	-.169	.360
It is worthless	2.99	1.759	.403	.181	-.738	.360
It is useful	4.51	1.515	-.221	.181	-.004	.360
It is useless	2.94	1.674	.226	.181	-.988	.360
It is good/well	5.07	1.397	-.294	.181	-.145	.360
ConstructAttitudeTowardsBrand	4.7133	.77754	.033	.181	.008	.360

Table 8: Attitude towards the brand - Descriptive Statistics

Source: Own elaboration from SPSS

4.1.7. Attitude Toward the Ad

When observing table 9, fourteen questions were created in order to build the construct of the Attitude towards the ad based on the study elaborated by Lacznia, R. N., & Teas (2002). From these group, question Q10_attA9- “Offensive-Not offensive” had the highest mean (5.79), having by these the most values close to the highest point of the 7-likert, which in this

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case is “Not offensive”. In contract, the item with the lowest mean was Q10_attA7- “Dull-Dynamic” with a value of 4.70.

The Attitude towards the ad construct, had a mean value of 5.040 and a standard deviation of 1.2844. From these values, based on the 7-likert scale rating from minimum to maximum, it can be concluded that participants had a more positively reaction regarding attitude towards the ad, with a mean value above the medium value. Moreover, with a Skewness value of -0.626 and a Kurtosis value of 0.115, both belonging to the interval of (-2,2) assuming by this a symmetric and normal distribution, respectively.

Attitude towards the Ad

	Mean	Std. Deviation	Skewness		Kurtosis	
	Statistic	Statistic	Statistic	Std. Error	Statistic	Std. Error
Irritating-Not Irritating	5.45	1.682	-.813	.181	-.219	.360
Not Attractive-Attractive	4.99	1.732	-.611	.181	-.427	.360
Bad-Good	5.12	1.626	-.688	.181	-.002	.360
Ambiguous-Clear	4.84	1.667	-.496	.181	-.282	.360
Unpleasant-Pleasant	5.24	1.609	-.893	.181	.254	.360
Unappealing-Appealing	5.06	1.731	-.729	.181	-.283	.360
Dull-Dynamic	4.70	1.704	-.385	.181	-.622	.360
Depressing-Refreshing	4.77	1.589	-.514	.181	-.175	.360
Offensive-Not Offensive	5.79	1.644	-1.364	.181	1.071	.360
Unethical-Ethical	5.17	1.574	-.514	.181	-.194	.360
Not Enjoyable-Enjoyable	4.84	1.727	-.474	.181	-.548	.360
Unfair-Fair	4.96	1.578	-.513	.181	.052	.360
Uninteresting-Interesting	4.67	1.836	-.514	.181	-.638	.360
Not Likeable-Likeable	5.14	1.626	-.778	.181	.185	.360
ConstructAttitudetowardsAd	5.0540	1.28444	-.626	.181	.115	.360

Table 9: Attitude towards the Ad - Descriptive Statistics

Source: Own elaboration from SPSS

4.1.8. Brand Love

By analyzing the descriptive statistics for the variables regarding Brand love, based on the study developed by Bagozzi, R. P., Batra, R., & Ahuvia (2017), on a 7-likert scale from “Not at all” (1) to “Very much” (7), it is possible to make some conclusions. The question with highest mean was “Suppose this campaign disappears or runs out of stock to what extent would you feel: Anxious/Not anxious” (5.89) followed by “Suppose this campaign disappears or runs out of stock to what extent would you feel: Apprehensive/Not Apprehensive” (5.86). On the other hand, the question “Will make your like worth living” had the lowest standard deviation value.

Taking into consideration the scale used to measure the questions, the mean value of the construct is 3.0773 with a standard deviation of 1.15095. This represents a value below the average of the used scale, closer to middle answer of the scale, indicating that participants of the survey are moving towards the indifference of Brand Love regarding the Prada and the Prada x Adidas campaigns.

In conclusion, it is possible to assume the symmetry and the normality of the construct of Brand Love due to having the values of Skewness and Kurtosis belonging to the interval (-2,2).

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Brand Love

	Mean	Std. Deviation	Skewness		Kurtosis	
	Statistic	Statistic	Statistic	Std. Error	Statistic	Std. Error
is an important part of how you see yourself	2.87	2.118	.669	.181	-1.004	.360
says something "true" and "deep" about whom you are as a person	2.36	1.758	1.066	.181	.006	.360
makes you look like you want to look	3.17	2.090	.407	.181	-1.218	.360
makes you feel like you want to feel	3.00	2.050	.500	.181	-1.120	.360
will make your life meaningful	2.04	1.634	1.483	.181	1.159	.360
will make your like worth living	2.01	1.600	1.481	.181	1.197	.360
are willing to spend a lot of money improving a product from this campaign after you buy it	2.28	1.714	1.128	.181	.131	.360
find yourself thinking about this brand	2.51	1.764	.892	.181	-.316	.360
this brand keeps popping into your head	2.67	1.822	.763	.181	-.528	.360
are willing to spend a lot of time improving a product from this campaign after you buy it	2.12	1.626	1.306	.181	.604	.360
do you feel desired to wear this campaigns' products	3.52	2.029	.142	.181	-1.277	.360
you interacted with this brands in the past	3.47	2.015	.093	.181	-1.294	.360
you been involved with this brands in the past	3.24	1.971	.181	.181	-1.318	.360
I feel it is a natural "fit" between me and this campaign	2.68	1.824	.789	.181	-.424	.360
This campaign seems to fit my tastes perfectly	3.14	1.885	.421	.181	-.891	.360
i feel emotionally connected to this campaign	2.52	1.789	.996	.181	-.038	.360
i feel a "bond" to this campaign	2.46	1.792	1.013	.181	.003	.360
this campaign reveals fun	3.24	1.832	.364	.181	-.902	.360
this campaign reveals excitement	3.22	1.798	.365	.181	-.800	.360
i believe i will be wearing this brand and its campaigns for a long time	2.80	1.716	.584	.181	-.564	.360
i believe this campaign will be part of our life for a long time	2.94	1.887	.575	.181	-.805	.360
i believe this brand will be part of our life for a long time	3.86	2.080	.033	.181	-1.234	.360
Anxious/ not Anxious	5.89	1.780	-1.540	.181	1.186	.360
Apprehensive/Not Apprehensive	5.86	1.782	-1.535	.181	1.219	.360
ConstructBrandLove	3.0773	1.15095	.668	.181	-.296	.360

Table 10: Brand Love - Descriptive Statistics
Source: Own elaboration from SPSS

4.2. Exploratory factor analysis

To understand whether the different independent variables reflect on the constructs, an exploratory factor analysis was conducted. By this, this correlation was studied by conducting the Kaiser-Meyer-Olkin (KMO) and the Bartlett's tests.

The KMO, in which, according to Field (2009), describes "the ratio of the squared correlation between variables to the squared partial correlation between variables", can be determined for individual and multiple variables. The KMO statistic ranges from 0 to 1 where values above 0.5 should be barely acceptable. In this case, we came across a KMO value of 0.859, knowing that values between 0.5 and 0.7 are mediocre, values between 0.7 and 0.8 are set as good, values between 0.8 and 0.9 great and above 0.9 superb (Hutcheson & Sofroniou, 1999). By this, for this sample, the value falls into the range of great, indicating that we should be confident that it is adequate for factor analysis, validating the sample.

Moving onwards, the Bartlett's test measures the null hypothesis that the original variables are uncorrelated in the population (Field, 2009). For this, Bartlett's test of sphericity should be significant (a value of Sig. lower than 0.05), therefore appropriate to conduct the factor analysis. From table 11, it can be seen a Sig. value of 0.00, rejecting the null hypothesis, concluding some relationships between the variables and so, we can conduct a principal component analysis.

KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.859
Bartlett's Test of Sphericity	Approx. Chi-Square	13247.853
	df	3916
	Sig.	.000

Table 11: Kaiser-Meyer-Olkin (KMO) and Bartlett's tests - Descriptive Statistics

Source: Own elaboration from SPSS

Looking into the table of the Total variance explained in appendix C, and since we want to have as few as dimensions as possible, 19 principal components were extracted. This value reflects to the components having an eigenvalue bigger than 1. The first principal component accounts for 29% of the variability of the complete number of variables. Moreover, to maximize the variability of the correlation of the initial variables for each principal component, and to facilitate the interpretation, a Rotation method using Varimax with Kaiser Normalization

was generated (since we have more than 2 principal components). After the rotation, only 14 components were extracted (appendix C).

4.3. Reliability

The term "reliability" refers to the willingness of a test to accurately represent the construct being measured. In fact, the best way to do this is to use split-half reliability. This approach divides the data collection into two parts at random. The issue with this approach is that there are many ways to divide a collection of data into two, and the result may be a commodity. To address this problem, devised a metric that is roughly analogous to splitting data in two and calculating the correlation coefficient for each division (Field, 2009). So, to measure the reliability scale, the Cronbach's alpha is the most common measure, in which the variance within the item and the covariance between a particular item and any other item on the scale are calculated:

$$\alpha = \frac{N^2 \overline{\text{Cov}}}{\sum s_{\text{item}}^2 + \sum \text{Cov}_{\text{item}}} \quad (1)$$

According to additional findings from George & Mallery (2016) the results of the alpha applied to the majority of the cases implies: $\alpha > 0.9$ – excellent; $\alpha > 0.8$ – good; $\alpha > 0.7$ – acceptable; $\alpha > 0.6$ - questionable; $\alpha > 0.5$ – poor; $\alpha < 0.5$ – unacceptable. Since in a reliable scale all items should be correlative with the overall score value of the constructs, we're searching for the ones that don't correlate with that value. By this, the items with low correlations may be dropped. It's important to mention that although in this questionnaire reverse phrasing was used, for factor analysis purpose it had no impact.

When looking into table 12, all the values of the Cronbach's Alpha are over .3, which is encouraging. The great majority of the constructs show consistency with high reliabilities above a Cronbach's $\alpha = .80$. Attitude Toward the Ad Construct has the highest reliability value with .947 in which is an excellent value. However, the Loyalty intentions construct had the lowest reliability value with an unacceptable value of Cronbach's $\alpha = .442$ (George & Mallery, 2016). For this reason, the construct Loyalty Intentions was dropped and not included in the conceptual model mentioned in Chapter 3.

To finalize, perhaps one of the most important value is the overall reliability of all the constructs together. Bearing in mind that good value is in the range of .7 to .8, the overall Cronbach's alpha value is .839, indicating a very good reliability (table 13). This value also indicates that all the values on table 12 should be around that same value, in which is proved to be true as explained before.

Construct	Cronbach's Alpha
Loyalty intentions	0.442
Affective response	0.810
Cognitive response	0.850
Consumer Perceptions	0.808
Attitude Toward the Brand	0.848
Attitude Toward the Ad	0.947
Brand Love	0.931

Table 12: Cronbach's Alpha for the Constructs
Source: Own elaboration from SPSS

Reliability Statistics

Cronbach's Alpha	N of Items
.839	8

Table 13: Cronbach's Alpha – All the constructs
Source: Own elaboration from SPSS

After the analysis of the *Cronbach's Alpha* for the construct, there was also a need to also investigate the values of the *Cronbach's Alpha if Item is Deleted*. These values are the overall alpha values if that specific question wasn't included in the calculations. In detail, if a question decreases the overall alpha value of the construct, then it should be considered to be eliminated from the study (Field, 2009).

As seen in Appendix D, most of the constructs have at least one question to be excluded since without increases the overall Cronbach's Alpha value. By looking into the Loyalty Intentions Construct, the question Q4_L3 – “I recommend this brand to other people” is negatively contributing to the overall reliability of the construct since without it would increase the alpha from .442 to .564. In the same page, the elimination of question Q5_AF3 – “I like this brand more than other luxury brands” with also a negative impact on the Affective Response Construct, increasing the Cronbach's Alpha to .814. On the construct on the consumer perceptions, question Q8_C8 – “The brand shouldn't be expected to tell customers

exactly when services will be performed” needs to be excluded (Cronbach's Alpha if Item deleted of 0.867).

In order to increase the overall Cronbach's alpha value regarding the Attitude towards the Brand, there is a need to dismiss of the questions Q9_AB11 – “It is silly” ($\alpha = .876$), Q9_AB15- “It is worthless” ($\alpha = .884$) and Q9_AB17- “It is useless” ($\alpha = .881$). On the other construct, the elimination of Q10_AA9- “Offensive-Not Offensive” leads to an increase of the Cronbach's alpha value of the Attitude towards the Ad construct up to 0.948. Furthermore, if question Q14_BL23 – “Anxious/ not Anxious” and Q14_BL24 – “Apprehensive/Not Apprehensive” were deleted, then the reliability of the Brand Love Construct would improve from about .93 to .94.

After the analysis made on chapter 4.2. and 4.3., the constructs were changed and improved to be able to move onwards to the validation of the hypothesis.

4.4. Regression Analysis

This chapter is meant to understand the relationships between the constructs in the conceptual model presented previously (Chapter 3.3.). For this, regression analysis was used. It is a method of estimating an outcome variable from one or more explanatory variables. In this study, the model used was linear, in which the data set was summarized with a straight line (Field, 2009).

To evaluate the Hypothesis in the conceptual model, six diverse simple and multiple regression models were created where the constructs Affective Response, Cognitive Response, Conative Response and Brand Love were introduced separately as dependable variables (H1, H2, H3, H4, H5 and H6). Moreover, the first three variables' models are depending on Attitude towards the brand, Attitude towards the Ad and Consumer perceptions. On the other hand, the Brand Love model had the Affective Response, Cognitive Response and Conative Response as independent variables.

By conducting the analysis, it was possible to understand that none of regressions explain at least 50% of the dependent variable. Also, several assumptions were verified, allowing to conclude that all the regression models in this study are valid or at least partially valid.

4.4.1. Multiple Regression - Affective Response as Dependable Variable

The first model under analysis is the impact of the independent variables Attitude towards the brand, Attitude towards the Ad and Consumer perceptions on the Affective response (Dependable variable). This model corresponds to Hypothesis 1 (H1: Affective Response is positively influenced by Attitude towards the brand, Attitude towards the Ad and Consumer perceptions). A small explanation regarding the model shown below, the β indicates the type of relationship between the variables, in this case, the affective response and each predictor. This relationship is positive when the value of the β is positive and the opposite happens with a negative value (Field, 2009).

$$\text{Affective Response} = \beta_0 + \beta_1 * \text{Attitude Towards the Brand} + \beta_2 * \text{Attitude towards the Ad} + \beta_3 * \text{Consumer Perceptions} + \varepsilon \quad (2)$$

Looking into the Model Summary (table 14), 49.8% of the variation of Affective response is explained by the explanatory variables in the model (Attitude towards the brand, Attitude towards the Ad and Consumer Perceptions). Regarding the Coefficients table (table 15), only the constructs Attitude towards the brand and Attitude towards the Ad have a positive relationship with the Affective response (positive β -values). The t-test indicated whether the predictor is making a significant contribution to the model (Field, 2009). In this case, only the **Attitude towards the brand and Attitude towards the Ad** has a sig. value under 0.05, being by this the only constructs relevant to the model and explaining the dependable variable, Affective response.

Model Summary

R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
.706a	.498	.489	1.28895	1.848

Table 14: Model Summary table- Effects on Affective response

Source: Own elaboration from SPSS

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Coefficients

	Unstandardized Coefficients		Standardized Coefficients Beta	t	Sig.	Collinearity Statistics	
	B	Std. Error				Tolerance	VIF
(Constant)	-2.026	.803		-2.524	.012		
ConstructAttitudeBrand	1.053	.118	.613	8.961	.000	.610	1.639
ConstructAttitudeAd	.204	.089	.148	2.300	.023	.689	1.451
ConstructConsumerPerspectives	-.003	.133	-.002	-.026	.979	.841	1.189

Table 15: Coefficients table – Effects on Affective Response
Source: Own elaboration from SPSS

Next, is crucial to verify the validity of the model. Through the ANOVA test table (Appendix E), with a Sig value under 0.05, it is clear to see that model is valid. It is also important to check seven diverse assumptions (Field, 2009). First, the linearity of the relationship between each independent variable and the Affective Response, in which looking into the equation and its values, it can be assumed for all the variables. Secondly, the mean of the residual component of the model is zero looking into the Residuals Statistics (appendix E). Next, no perfect multicollinearity can be assumed since there is no perfect linear relationship between the predictors (appendix E) and no correlation among the residual terms due to the value of Durbin-Watson is close to 2 (1.848) (appendix E). The variance of the random term is constant when looking into the scatterplot in the (appendix E) and the residuals follow a normal distribution by analyzing both the histogram and the Normal P-P plot (appendix E). To finalize there is no correlation among the explanatory variables since the values of all VIF are lower than 10 (table 15). In sum, with all assumptions verified, this multiple regression model can be validated:

$$\text{Affective Response} = -2.026 + 1.053 * \text{Attitude Towards the Brand} + 0.204 * \text{Attitude towards the Ad} - 0.03 * \text{Consumer Perceptions} + \varepsilon$$

(3)

4.4.2. Multiple Regression - Cognitive Response as Dependable Variable

A multiple regression model was created to understand the impact that Attitude towards the brands, Attitude towards the Ad and Consumer Perceptions on the Cognitive Response Construct:

$$\text{Cognitive Response} = \beta_0 + \beta_1 * \text{Attitude Towards the Brand} + \beta_2 * \text{Attitude towards the Ad} + \beta_3 * \text{Consumer Perceptions} + \varepsilon \quad (4)$$

Looking into the ANOVA table (Appendix F), the sig. value is under 0.05 validating this model and confirming that some of the independent variables significantly explain the Cognitive Response. In detail, 48,7% of the variation of the Cognitive response construct is explained by the three independent variables (Attitude towards the Brand, Attitude towards the Ad and Consumer Perceptions) (Model Summary table below, table 16). When analyzing the Coefficients table (table 17), the Sig. value is lower than 0.05 in the Attitude Towards the Brand Construct, proving that it is the only significant variable explaining the Cognitive Response construct. As expected, this variable is the one with the highest, and positive, beta value (0.711).

Model Summary

R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
.487a	.237	.224	1.24407	1.902

Table 16: Model Summary table- Effects on Cognitive Response

Source: Own elaboration from SPSS

Coefficients

	Unstandardized Coefficients		Standardized Coefficients Beta	t	Sig.	Collinearity Statistics	
	B	Std. Error				Tolerance	VIF
(Constant)	1.600	.775		2.066	.040		
ConstructAttitudeBrand	.711	.113	.528	6.265	.000	.610	1.639
ConstructAttitudeAd	-.007	.086	-.007	-.084	.933	.689	1.451
ConstructConsumerPerspectives	-.237	.129	-.132	-1.840	.067	.841	1.189

Table 17: Coefficients table – Effects on Cognitive Response

Source: Own elaboration from SPSS

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For the model to hold, there are some assumptions to be verified assuming the linearity of the relationship between both independent and dependable variables. To begin with, the mean of the residual component of the model should be zero and the independent variables should not be correlated with the residual terms. Analyzing both the Residuals statistics and the Correlations tables (appendix F) both assumptions verify. Through the Model Summary table (table 16), the value of the Durbin-Watson is close to 2, indicating no correlation between the residual terms (value of 1.931). Moreover, the assumptions of a constant variance of the random term and the normality of the residuals can be validated by analyzing the Scatterplot, the Histogram, and the Normal P-P plot, all in the Appendix F. The last assumptions tests whether there is no correlation among the explanatory variables, in which can be confirmed by the VIF values under 10 (Coefficients, table 17). Since all the assumption are met, this model is accurately applied to our sample population.

4.4.3. Multiple Regression- Conative Response as Dependable Variable

The first step of this analysis is to understand whether the model is valid. From the ANOVA test table (Appendix G), the sig. value is lower than 0.05 assuming a significant dependency with at least one of the exploratory variables and by this, assuming the validity of this model:

$$\text{Conative Response} = \beta_0 + \beta_1 * \text{Attitude Towards the Brand} + \beta_2 * \text{Attitude towards the Ad} + \beta_3 * \text{Consumer Perceptions} + \varepsilon \quad (5)$$

By observing the Model Summary (table 18), the R square value is 21% explaining the variability of the Conative Response by the independent variables. Move onwards to the Coefficients table, the only variable relevant to explain this model, with a sig. value under 0.05 is Attitude towards the brand, as expected in comparison to the previous models. Also, is the variable with the highest Beta values, as well as the only positive value.

Model Summary

R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
.458a	.210	.196	1.73545	1.931

Table 18: Model Summary table- Effects on Conative Response
Source: Own elaboration from SPSS

Coefficients

	Unstandardized Coefficients		Standardized Coefficients Beta	t	Sig.	Collinearity Statistics	
	B	Std. Error				Tolerance	VIF
(Constant)	-.062	1.081		-.058	.954		
ConstructAttitudeBrand	.910	.158	.493	5.750	.000	.610	1.639
ConstructAttitudeAd	-.049	.119	-.033	-.411	.681	.689	1.451
ConstructConsumerPerspectives	-.122	.180	-.050	-.679	.498	.841	1.189

Table 19: Coefficients table – Effects on Conative Response
Source: Own elaboration from SPSS

The next step is to verify some assumptions to understand whether Hypothesis 3 is valid. The first assumption to validate is the linearity of the relationship between all the variables. From the Residuals Statistics table (appendix G), the residual component is 0. Also, the independent variable is not correlated with the residuals terms when looking into the Pearson Correlation Values. Furthermore, there must be no correlation among the residual terms. The Durbin-Watson close to 2 proves the validity of this assumption (Model Summary table (table 18).

When analyzing the graphics of these model (Scatterplot, Histogram and Normal P-P plot on appendix G), two more assumptions can be validated: the variance of the random term is constant, and the residuals follow a normal distribution. Finally, since the VIF values are lower than 10 (Coefficients, table 19)., it shows no correlation among the explanatory variables, hence validating the assumption. In conclusion, this model holds.

4.4.4. Simple Regression- Brand Love as Dependable Variable

Moving onwards to Brand Love as a dependable variable, we chose to conduct a simple regression to analyze independently the influence of each of the three constructs: Affective Response, Cognitive Response and Conative Response.

H4: Brand Love is positively influenced by Affective response

H5: Brand Love is positively influenced by Cognitive response

H6: Brand Love is positively influenced by Conative response

This model should be validated, regarding all three hypothesis, by verifying some assumptions. Firstly, in a general observation of the model, the linearity of the relationship between both independent and dependable variables can be assumed. By looking into the Residuals statistics table (appendix H, I and G) the assumption of the residual component equal to zero is verified. Furthermore, the independent variables are not correlated with the residual terms (Correlations table, appendix H, I and G) and since the Durbin-Watson value is close to 2, there is also no correlation between the residual terms. (Model Summary table, table 20,22 and 24). From the several graphs (Scatterplot, Histogram and P-P plot, appendix H, I and G), it can be concluded the normality of the residuals and the constant variance of the random term. To finalize, there should be no correlation among the explanatory variables, which is verified in the Coefficients table (table 21,23 and 25) by looking into the average VIF values with values of 1.

4.4.4.1. Affective Response as Independent variable

The fourth hypothesis (H4) analyses the influence of Affective Response on the dependable variable, Brand Love. It is important to check the viability of this model before moving onwards on the analysis. The Sig. value on the ANOVA table (appendix H) is lower than 0.05, confirming that the Affective Response has some impact on Brand Love. Once the model is validated, we can move on the analysis of the Model Summary table below (table 20). The R square value explains 39.4% of the construct Brand Love is explained by the Affective response, also having a positive influence on Brand Love (Beta values on the Coefficients table

21). Furthermore, the Affective Response construct is noteworthy to explain Brand Love with sig. values lower than 0.05.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	.628a	.394	.391	.89825	1.700

Table 20: Model Summary table- Effects of Affective Response on Brand Love
Source: Own elaboration from SPSS

Coefficients

	Unstandardized Coefficients		Standardized Coefficients Beta	t	Sig.	Collinearity Statistics	
	B	Std. Error				Tolerance	VIF
(Constant)	1.301	.178		7.308	.000		
ConstructAffectiveResponse	.444	.041	.628	10.765	.000	1.000	1.000

Table 21: Coefficients table – Effects of Affective Response on Brand Love
Source: Own elaboration from SPSS

4.4.4.2. Cognitive Response as Independent variable

Another important topic of this thesis was analyzing whether the Cognitive Response has an impact on Brand Love. By this, since the Sig. value is lower than 0.05 this hypothesis is valid and relevant to the model (ANOVA table, appendix I). Looking into the Model Summary table (table 22), 21.8% of the variation of Brand love is explained by the Cognitive Response of the consumers. Also, the Cognitive response has a positive impact on Brand Love (positive β -value on the Coefficients table 23).

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	.467a	.218	.214	1.02033	1.664

Table 22: Model Summary table- Effects of Cognitive Response on Brand Love
Source: Own elaboration from SPSS

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Coefficients

	Unstandardized Coefficients		Standardized Coefficients Beta	t	Sig.	Collinearity Statistics	
	B	Std. Error				Tolerance	VIF
(Constant)	1.677	.213		7.889	.000		
ConstructCognitiveResponse	.381	.054	.467	7.054	.000	1.000	1.000

Table 23: Coefficients table – Effects of Cognitive Response on Brand Love

Source: Own elaboration from SPSS

4.4.4.3. Conative Response as Independent variable

The final hypothesis to be tested was whether the Conative Response has a positive impact on Brand Love. By taking a closer look into the results, it was possible to validate this hypothesis (H6) (sig.value under 0.05, ANOVA table on appendix G) and conclude that 22,9% of the variation of the Brand Love construct is explained by the construct Conative response (Model summary table, table 24). Furthermore, there is a positive impact on Brand Love regarding the Conative response as the Beta value is positive (Coefficients table, table 25).

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	.479a	.229	.225	1.01335	1.636

Table 24: Model Summary table- Effects of Conative Response on Brand Love

Source: Own elaboration from SPSS

Coefficients

	Unstandardized Coefficients		Standardized Coefficients Beta	t	Sig.	Collinearity Statistics	
	B	Std. Error				Tolerance	VIF
(Constant)	1.677	.213		7.889	.000		
ConstructCognitiveResponse	.381	.054	.467	7.054	.000	1.000	1.000

Table 25: Coefficients table – Effects of Conative Response on Brand Love

Source: Own elaboration from SPSS

To finalize, after a complete analysis of the regression models, it is possible to affirm the partially validation of first three of the hypotheses under analysis and the full validation of hypothesis four, five and six. The partial validation means that not all the relationships met the conditions neither are valid. Moreover, the construct consumer perceptions is not significant to the model.

Hypothesis		Validation	
H1	H1a	valid	partially valid
	H1b	valid	
	H1c	not valid	
H2	H2a	valid	partially valid
	H2b	not valid	
	H2c	not valid	
H3	H3a	valid	partially valid
	H3b	not valid	
	H3c	not valid	
H4		valid	
H5		valid	
H6		valid	

Table 26: Hypothesis validation
Source: Own elaboration

5. Conclusions and Limitations

5.1. Theoretical contributions

The goal of this thesis was to understand in what way can a Luxury Fashion Brand be impacted by a social media masstige campaign, especially the impact of the effects on Brand love towards the brand.

Literature argues that “luxury brands can be different things to different people, or even different things to the same people” (Berthon et al., 2009: 56). Ko et al. (2019b) study reinforces this idea by developing that the final decision on whether a brand can be considered luxury lastly depends on the consumers' perceptions of the brand itself. Although the consumer perceptions construct was proved not to be significant for this thesis, it is important to mention some of its results. By this, this construct had the highest mean value of all (6.0545 on a 7-point Likert scale), indicating that for the sample size it is very relevant how a luxury fashion brand delivers its service and provides the best experience to its consumers. In detail, for respondents the most important factor was for the brand's employees to get the adequate support from the luxury brand and the politeness of the employees.

In this thesis, six hypotheses were tested and validated by conducting a simple and multiple regression analysis. When testing the accurately represent of the several constructs being measured (reliability), the loyalty intentions construct had to be left out of the concept model. Overall, most of the questions were kept in the study, although after the analysis of the varimax rotated loadings values some of the questions dropped from the respective constructs. Regarding the validation of the hypotheses, some of the “sub” hypotheses were not validated due to its sig value higher than 0.05. By this, all the hypotheses were at least partially valid.

Previous authors explained that when people interact with different groups of people, multiple cognitive-affective units are programmed, leading to people having different personalities (CAPS: cognitive-affective personality system). So, this personality construct includes mental constructs are made up of various cognitive-affective units, as memories, individuals core values, beliefs, and others (Mischel, 2004; Mou & Xu, 2017).

Our thesis reveals some important results. By analyzing the hypothesis, we reached the conclusion that Attitude towards the Brand is relevant for this study since it independently positively influences not only the Cognitive-affective personality system (CAPS) but also

Conative Response. On the other hand, when monitoring Attitude towards the Ad, it was possible to understand that it had a negative impact on both Cognitive and Conative response on the masstige campaign. Nevertheless, Affective response is positively influenced by Attitude towards the Ad. Respondents tend to have a positive attitude when it comes to Luxury Fashion Brands and its masstige campaign (descriptive statistics).

Prior studies indicates that love emoting antecedents can be seen as the perceptions about great quality of the brand and the core phenomena of brand (Batra et al., 2012). The authors Yuksel and colleagues (2010) developed in his study a relationship between the cognitive connection between the self and the destination and customer satisfaction. An increase in affective response is an emotional bond with a product/service that can lead to an increase to a more positive evaluation of the experience. This affective response can be seen as the degree in which the respondents “likes” the product and/or service. Also, conative response meets the commitment and purchase intentions of the consumers towards the product and the cognitive response the destination attributes and the superior of the brand towards its competitors. Furthermore, Brand love should be built according to the consumer experience. (Bagozzi et al., 2016).

After this study analysis it is possible to state that Brand Love is relevant regarding social media masstige campaigns. Although it was found that respondents are still indifferent in terms of brand love regarding the luxury fashion brands and its masstige campaigns on social media (descriptive analysis, chapter 4.1.8), it was also found in what ways can a luxury brand increase brand love when using the masstige campaigns. By this, looking in detail, the constructs Affective Response, Cognitive Response and Conative Response positively influences Brand Love. This means, the degree of which consumers like the brand, the commitment, the purchase intentions, and the destination attributes all contribute positively to generate brand love. This thesis suggests that increasing the CAPS can lead to Brand Love towards the social media masstige campaigns of luxury brands.

Our findings lead to the conclusion that fashion luxury brands can have social media masstige campaign effectiveness when it comes to the customers brand love. In addition, leading to the conclusion that a way to have a positive impact on these campaigns is by focusing on the affective, cognitive, and conative emotions of the consumers.

5.2. Managerial Implications

Given that luxury fashion businesses are now experiencing significant turnover due to the ever-changing environment on social media, this sector is seeing intense rivalry as firms attempt to separate themselves from competitors. The luxury fashion market is highly saturated with diverse brands and these brands are in continuous search for ways to innovate. So, marketing managers need to find ways to differentiate their brands from the others by retaining its customers and turning into new horizons and targets. From this thesis, managers can understand the importance of being present on social media and the overall outcomes.

Our finding reveals that using a masstige strategy on social media can help Luxury brands. By investing on masstige campaigns with other brands, these Luxury brands have a huge potential to reach a broader target. Thus, the real challenge comes when trying to keep the sense of prestige, high quality and uniqueness when paring with a fast fashion brand. When it comes to masstige campaigns on social media, brands must be careful on decisions taken. Marketing managers must recognize what works better among consumers in order not to be taken against themselves and the brand.

Our thesis helps managers understand where to put their marketing efforts to lead to Brand Love towards the masstige campaigns. The more consumers are in contact with the campaign on social media, the more they will think about the brand, leading to higher levels of affective and cognitive effects. By this, managers can act directly on the CAPS effects to increase the customers brand love towards the masstige campaigns.

Marketing managers should focus on creating strategies and consumer engagement that leads consumers to like the brand, to develop purchase intentions and to build a set of positive attributes towards the brand.

5.3. Limitations and Future Research

Despite the efforts to avoid bias, every study has its limitations to face. In this case, the first limitation was the sample size and method. When conducting a survey, we always must deal with a small percentage of potential participants that thinks it was too long and didn't want to spend that time to answer. Also, this survey was spread mainly on social media and thesis-oriented groups and even though people reshared with others, it was still a small circle and not

representative of the worldwide population. Furthermore, this survey only focused on two campaigns from the same brand in which narrowed the Luxury brands Mass Market.

The third limitation is about the time. People change their opinions over time, brands have different impacts on social media and concepts can be changed and actualized. The fact that this study was only conducted at one point in time didn't allow a more longitudinal evaluation of the results. The conclusions would have gained more value and be more stable.

By this, these limitations should be taking into consideration for possible future research. Future research should be conducted to analyze diverse social media masstige campaigns and a broader sample of the population. Also, including Luxury Brands from different sectors will be a more wide and open view of the entire Luxury market.

As each social media platform as its own benefits and particularities, working differently between them, future research should be done to gather information about the potential impact of these masstige campaigns on different online brand communities and platforms.

Previous studies have showed the use of social media in luxury brands keeps growing all over the globe and the Luxury fashion market is getting more competitive over the years. In order to understand in deep the true impact of masstige campaigns on social media, other areas should be studied, as costumer experience and brand perspeptions. Furthermore, a focus group inside Luxury fashion Brands would be beneficial to support this study by having perspectives of specialists and CEO of these Luxury Brands.

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7. Appendix

Appendix A – Survey

To what extent:

	Completely disagree			Neither disagree or agree			Completely agree
If I got the same product for free from any brand, I still choose this brand's product	☐	☐	☐	☐	☐	☐	☐
Next time I will definitely buy this from this brand again	☐	☐	☐	☐	☐	☐	☐
I recommend this brand to other people	☐	☐	☐	☐	☐	☐	☐
If I got the possibility to have any product from any brand, I still prefer this brand	☐	☐	☐	☐	☐	☐	☐
I talk to other people about this brand	☐	☐	☐	☐	☐	☐	☐

To what extent:

	Strongly disagree			Neither disagree or agree			Strongly agree
I would love using this brand	☐	☐	☐	☐	☐	☐	☐
I would feel better when using this brand	☐	☐	☐	☐	☐	☐	☐
I like this brand more than other luxury brands	☐	☐	☐	☐	☐	☐	☐

To what extent:

	Strongly disagree			Neither disagree or agree			Strongly agree
I believe this brand provides a better service quality when compared to other luxury brands I have used/purchased	☐	☐	☐	☐	☐	☐	☐
No other brands performs like this one	☐	☐	☐	☐	☐	☐	☐
This brand overall quality is as good as any other luxury brand	☐	☐	☐	☐	☐	☐	☐
I believe it provides more benefits than other brands	☐	☐	☐	☐	☐	☐	☐

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To what extent:

	Strongly disagree		Neither disagree or agree		Strongly agree	
If I am given the chance, I intend to continue my shopping at this brand being my first luxury brand choice	☐	☐	☐	☐	☐	☐

To what extent:

	Strongly disagree		Neither disagree or agree		Strongly agree	
This brand should have the most fashionable and up to date collections	☐	☐	☐	☐	☐	☐
This brand's physical stores should be appealing	☐	☐	☐	☐	☐	☐
Their employees should be well dressed and appear neat	☐	☐	☐	☐	☐	☐
The appearance of the physical facilities of this brand should be sympathetic and reassuring	☐	☐	☐	☐	☐	☐
When customers have problems, this brand should be sympathetic	☐	☐	☐	☐	☐	☐
This brand should provide it services at the time they promise to do so	☐	☐	☐	☐	☐	☐
This brand should keep their records accurately	☐	☐	☐	☐	☐	☐
The brand shouldn't be expected to tell customers exactly when services will be performed	☐	☐	☐	☐	☐	☐
Customers should trust employees of this brand	☐	☐	☐	☐	☐	☐
This brand's employees should be very polite	☐	☐	☐	☐	☐	☐
This brand's employees should get adequate support from this brand to do their jobs well	☐	☐	☐	☐	☐	☐

How do you feel about this brand?

	Definitely disagree		Neither disagree or agree		Definitely agree	
I like it	☐	☐	☐	☐	☐	☐
It is practical	☐	☐	☐	☐	☐	☐
It is great	☐	☐	☐	☐	☐	☐
It is pleasant	☐	☐	☐	☐	☐	☐
I think well of it	☐	☐	☐	☐	☐	☐
It is real	☐	☐	☐	☐	☐	☐
It is brilliant	☐	☐	☐	☐	☐	☐
It is good	☐	☐	☐	☐	☐	☐
It is of good quality	☐	☐	☐	☐	☐	☐
It is amusing	☐	☐	☐	☐	☐	☐
It is silly	☐	☐	☐	☐	☐	☐
I like it very much	☐	☐	☐	☐	☐	☐
It is valuable/worthy	☐	☐	☐	☐	☐	☐
It is cheerful/fun	☐	☐	☐	☐	☐	☐
It is worthless	☐	☐	☐	☐	☐	☐
It is useful	☐	☐	☐	☐	☐	☐
It is useless	☐	☐	☐	☐	☐	☐
It is good	☐	☐	☐	☐	☐	☐

Please describe the overall feelings about this ad campaign.

Irritating	☐	☐	☐	☐	☐	☐	☐	Not Irritating
Not Attractive	☐	☐	☐	☐	☐	☐	☐	Attractive
Bad	☐	☐	☐	☐	☐	☐	☐	Good
Ambiguous	☐	☐	☐	☐	☐	☐	☐	Clear
Unpleasant	☐	☐	☐	☐	☐	☐	☐	Pleasant
Unappealing	☐	☐	☐	☐	☐	☐	☐	Appealing
Dull	☐	☐	☐	☐	☐	☐	☐	Dynamic
Depressing	☐	☐	☐	☐	☐	☐	☐	Refreshing
Offensive	☐	☐	☐	☐	☐	☐	☐	Not Offensive
Unethical	☐	☐	☐	☐	☐	☐	☐	Ethical
Not Enjoyable	☐	☐	☐	☐	☐	☐	☐	Enjoyable
Unfair	☐	☐	☐	☐	☐	☐	☐	Fair
Uninteresting	☐	☐	☐	☐	☐	☐	☐	Interesting
Not Likeable	☐	☐	☐	☐	☐	☐	☐	Likeable

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

	Not at all						Very Much
Is an important part of how you see yourself	☐	☐	☐	☐	☐	☐	☐
Says something "true" and "deep" about whom you are as a person	☐	☐	☐	☐	☐	☐	☐
Makes you look like you want to look	☐	☐	☐	☐	☐	☐	☐
Makes you feel like you want to feel	☐	☐	☐	☐	☐	☐	☐
Will make your life meaningful	☐	☐	☐	☐	☐	☐	☐
Will make your life worth living	☐	☐	☐	☐	☐	☐	☐

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	☐	☐	☐	☐	☐	☐	☐
Find yourself thinking about this brand	☐	☐	☐	☐	☐	☐	☐
This brand keeps popping into your head	☐	☐	☐	☐	☐	☐	☐
Are willing to spend a lot of time improving a product from this campaign after you buy it	☐	☐	☐	☐	☐	☐	☐
Do you feel desired to wear this campaign's products	☐	☐	☐	☐	☐	☐	☐
You interacted with this brands in the past	☐	☐	☐	☐	☐	☐	☐
You have been involved with this brands in the past	☐	☐	☐	☐	☐	☐	☐

Do you agree with the following statements?

	Not at all						Very Much
I feel it is a natural "fit" between me and this campaign	☐	☐	☐	☐	☐	☐	☐
This campaign seems to fit my tastes perfectly	☐	☐	☐	☐	☐	☐	☐
I feel emotionally connected to this campaign	☐	☐	☐	☐	☐	☐	☐
I feel a "bond" to this campaign	☐	☐	☐	☐	☐	☐	☐
This campaign reveals fun	☐	☐	☐	☐	☐	☐	☐
This campaign reveals excitement	☐	☐	☐	☐	☐	☐	☐
I believe I will be wearing this brand and its campaigns for a long time	☐	☐	☐	☐	☐	☐	☐
I believe this campaign will be part of our life for a long time	☐	☐	☐	☐	☐	☐	☐
I believe this brand will be part of our life for a long time	☐	☐	☐	☐	☐	☐	☐

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

Anxious	☐	☐	☐	☐	☐	☐	☐	Not Anxious
Apprehensive	☐	☐	☐	☐	☐	☐	☐	Not Apprehensive

What is your gender?

Male

Female

Prefer not to say

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 7: Prada x Adidas campaign



Figure 8: Prada campaign

Appendix C– Total variance explained

Total Variance Explained

	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	26.108	29.009	29.009	26.108	29.009	29.009	10.142	11.269	11.269
2	7.448	8.276	37.285	7.448	8.276	37.285	8.880	9.866	21.135
3	5.067	5.630	42.914	5.067	5.630	42.914	7.012	7.791	28.926
4	3.555	3.950	46.864	3.555	3.950	46.864	5.493	6.104	35.030
5	2.789	3.099	49.963	2.789	3.099	49.963	3.898	4.331	39.361
6	2.526	2.807	52.770	2.526	2.807	52.770	3.628	4.032	43.393
7	2.327	2.585	55.355	2.327	2.585	55.355	3.002	3.336	46.729
8	2.020	2.244	57.599	2.020	2.244	57.599	2.969	3.299	50.028
9	1.668	1.853	59.453	1.668	1.853	59.453	2.950	3.278	53.306
10	1.665	1.850	61.302	1.665	1.850	61.302	2.755	3.061	56.367
11	1.616	1.796	63.098	1.616	1.796	63.098	2.621	2.912	59.279
12	1.465	1.628	64.726	1.465	1.628	64.726	2.269	2.521	61.800
13	1.380	1.534	66.259	1.380	1.534	66.259	2.009	2.232	64.032
14	1.328	1.476	67.735	1.328	1.476	67.735	1.716	1.907	65.939
15	1.243	1.382	69.117	1.243	1.382	69.117	1.580	1.756	67.695
16	1.201	1.335	70.452	1.201	1.335	70.452	1.483	1.648	69.343
17	1.118	1.242	71.694	1.118	1.242	71.694	1.453	1.614	70.957
18	1.062	1.180	72.874	1.062	1.180	72.874	1.443	1.603	72.560
19	1.011	1.123	73.997	1.011	1.123	73.997	1.293	1.437	73.997
20	.989	1.098	75.096						
21	.957	1.064	76.159						
22	.918	1.020	77.180						
23	.878	.976	78.155						
24	.841	.934	79.090						
25	.831	.923	80.013						
26	.762	.847	80.859						
27	.744	.826	81.686						
28	.729	.810	82.496						
29	.699	.776	83.272						
30	.679	.754	84.026						
31	.645	.717	84.743						
32	.627	.697	85.440						
33	.613	.681	86.121						
34	.585	.650	86.771						
35	.559	.622	87.392						
36	.543	.604	87.996						
37	.519	.577	88.572						
38	.490	.544	89.117						
39	.460	.512	89.628						
40	.449	.498	90.127						
41	.445	.495	90.622						
42	.414	.459	91.081						
43	.395	.439	91.520						
44	.375	.417	91.937						
45	.360	.399	92.336						

	Total	% of Variance	Cumulative %	Total
46	.334	.371	92.707	
47	.322	.358	93.064	
48	.319	.355	93.419	
49	.298	.331	93.750	
50	.285	.317	94.067	
51	.277	.308	94.375	
52	.270	.300	94.675	
53	.268	.297	94.972	
54	.252	.280	95.252	
55	.242	.269	95.521	
56	.232	.257	95.778	
57	.223	.248	96.026	
58	.213	.236	96.262	
59	.212	.235	96.497	
60	.196	.218	96.716	
61	.195	.217	96.932	
62	.184	.205	97.137	
63	.177	.196	97.333	
64	.166	.184	97.518	
65	.161	.178	97.696	
66	.157	.175	97.871	
67	.146	.162	98.033	
68	.138	.153	98.186	
69	.135	.150	98.335	
70	.131	.145	98.480	
71	.126	.140	98.621	
72	.119	.133	98.753	
73	.108	.120	98.874	
74	.100	.111	98.985	
75	.093	.104	99.089	
76	.091	.101	99.190	
77	.087	.096	99.286	
78	.082	.091	99.377	
79	.078	.087	99.464	
80	.075	.083	99.547	
81	.066	.073	99.620	
82	.057	.063	99.683	
83	.054	.060	99.743	
84	.051	.057	99.800	
85	.044	.049	99.849	
86	.041	.046	99.895	
87	.038	.042	99.937	
88	.031	.034	99.971	
89	.026	.029	100.000	

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Appendix D– Cronbach's Alpha

Constuct	Cronbach's Alpha	Items	Cronbach's Alpha if Item deleted
Loyalty intentions	0.442	Q4_L1	0.365
		Q4_L2	0.256
		Q4_L3	0.564
		Q4_L4	0.297
		Q4_L5	0.405
Affective response	0.810	Q5_AF1	0.695
		Q5_AF2	0.695
		Q5_AF3	0.814
Consumer perceptions	0.808	Q8_C1	0.795
		Q8_C2	0.777
		Q8_C3	0.778
		Q8_C4	0.805
		Q8_C5	0.779
		Q8_C6	0.776
		Q8_C7	0.777
		Q8_C8	0.867
		Q8_C9	0.797
		Q8_C10	0.782
		Q8_C11	0.782
Cognitive response	0.850	Q6_COG1	0.817
		Q6_COG2	0.800
		Q6_COG3	0.812
		Q6_COG4	0.811
Attitude Toward the brand	0.848	Q9_AB1	0.828
		Q9_AB2	0.829
		Q9_AB3	0.827
		Q9_AB4	0.829
		Q9_AB5	0.829
		Q9_AB6	0.837
		Q9_AB7	0.828
		Q9_AB8	0.828
		Q9_AB9	0.834
		Q9_AB10	0.832
		Q9_AB11	0.876
		Q9_AB12	0.826
		Q9_AB13	0.833
		Q9_AB14	0.828
		Q9_AB15	0.884
		Q9_AB16	0.839
		Q9_AB17	0.881
		Q9_AB18	0.837

Constuct	Cronbach's Alpha	Items	Cronbach's Alpha if Item deleted
Attitude Toward the Ad	0.947	Q10_AA1	0.946
		Q10_AA2	0.942
		Q10_AA3	0.943
		Q10_AA4	0.945
		Q10_AA5	0.942
		Q10_AA6	0.941
		Q10_AA7	0.943
		Q10_AA8	0.942
		Q10_AA9	0.948
		Q10_AA10	0.947
		Q10_AA11	0.941
		Q10_AA12	0.945
		Q10_AA13	0.941
		Q10_AA14	0.942
Brand Love	0.931	Q11_BL1	0.926
		Q11_BL2	0.927
		Q11_BL3	0.929
		Q11_BL4	0.925
		Q11_BL5	0.928
		Q11_BL6	0.928
		Q12_BL7	0.926
		Q12_BL8	0.925
		Q12_BL9	0.926
		Q12_BL10	0.927
		Q12_BL11	0.927
		Q12_BL12	0.929
		Q12_BL13	0.930
		Q13_BL14	0.925
		Q13_BL15	0.925
		Q13_BL16	0.924
		Q13_BL17	0.924
		Q13_BL18	0.926
		Q13_BL19	0.925
		Q13_BL20	0.925
		Q13_BL21	0.925
		Q13_BL22	0.928
		Q14_BL23	0.943
		Q14_BL24	0.943

Appendix E – Multiple regression: Affective Response as Dependable Variable

ANOVA

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	289.842	3	96.614	58.152	.000b
	Residual	292.407	176	1.661		
	Total	582.249	179			

a) Dependent Variable: ConstructAffetiveResponse

b) Predictors: (Constant), ConstructConsumerPerspectives, ConstructAttitudeAd, ConstructAttitudeBrand

Residuals Statistics

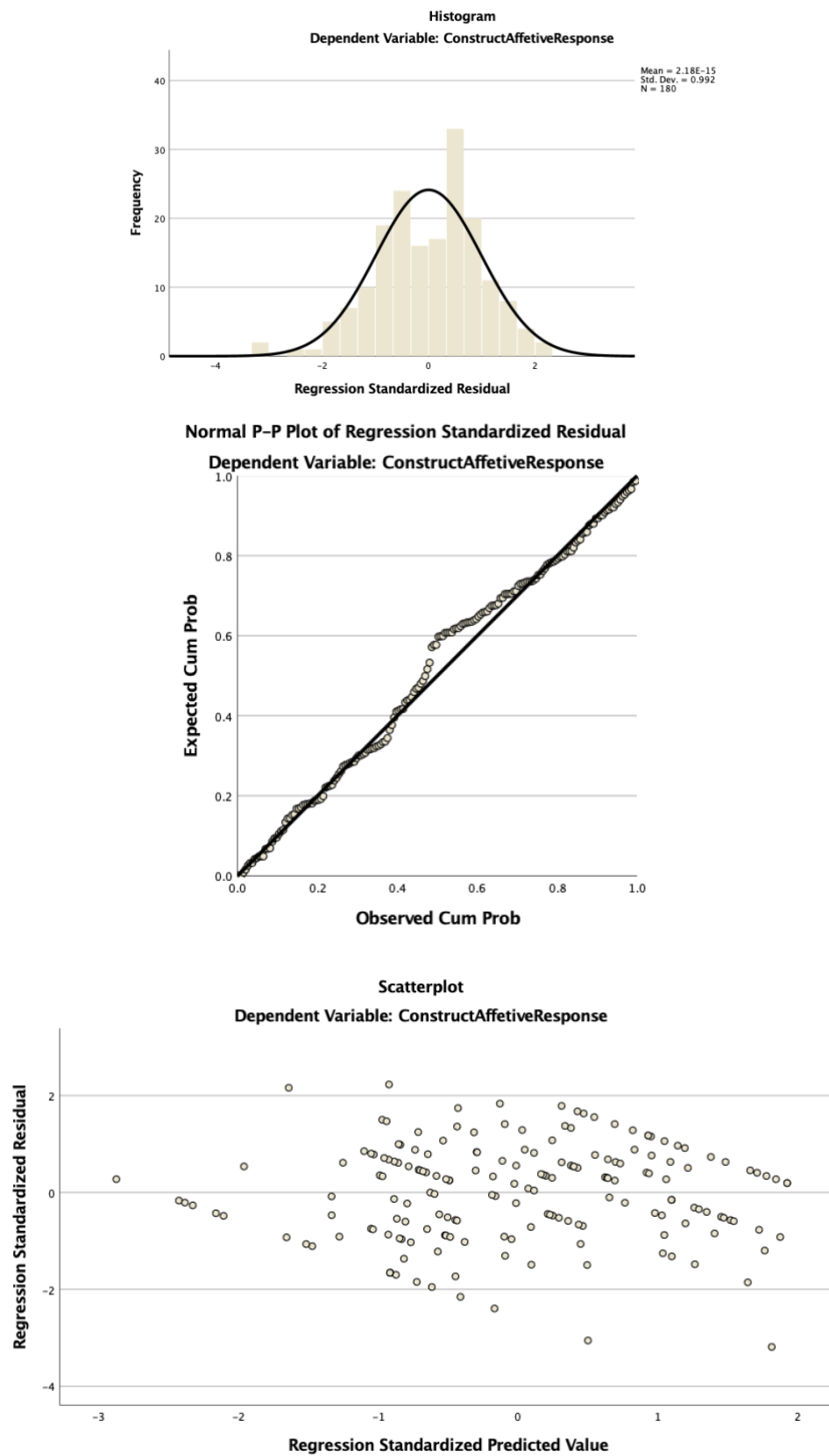
	Minimum	Maximum	Mean	Std. Deviation
Predicted Value	.6466	6.7495	4.3028	1.27249
Residual	-4.10878	2.87324	.00000	1.27811
Std. Predicted Value	-2.873	1.923	.000	1.000
Std. Residual	-3.188	2.229	.000	.992

a) Dependent Variable: ConstructAffetiveResponse

Correlations

		Construct Affetive Response	Construct Attitude Brand	Construct Attitude Ad	Construct Consumer Perspectives
Pearson Correlation	ConstructAffetiveResponse	1.000	.695	.489	.276
	ConstructAttitudeBrand	.695	1.000	.558	.399
	ConstructAttitudeAd	.489	.558	1.000	.224
	ConstructConsumerPerspectives	.276	.399	.224	1.000
Sig. (1-tailed)	ConstructAffetiveResponse	.	.000	.000	.000
	ConstructAttitudeBrand	.000	.	.000	.000
	ConstructAttitudeAd	.000	.000	.	.001
	ConstructConsumerPerspectives	.000	.000	.001	.
N	ConstructAffetiveResponse	180	180	180	180
	ConstructAttitudeBrand	180	180	180	180
	ConstructAttitudeAd	180	180	180	180
	ConstructConsumerPerspectives	180	180	180	180

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Appendix F – Multiple Regression- Cognitive Response as Dependable Variable

ANOVA

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	84.691	3	28.230	18.240	.000b
	Residual	272.396	176	1.548		
	Total	357.087	179			

a Dependent Variable: ConstructCognitiveResponse

b Predictors: (Constant), ConstructConsumerPerspectives, ConstructAttitudeAd, ConstructAttitudeBrand

Residuals Statistics

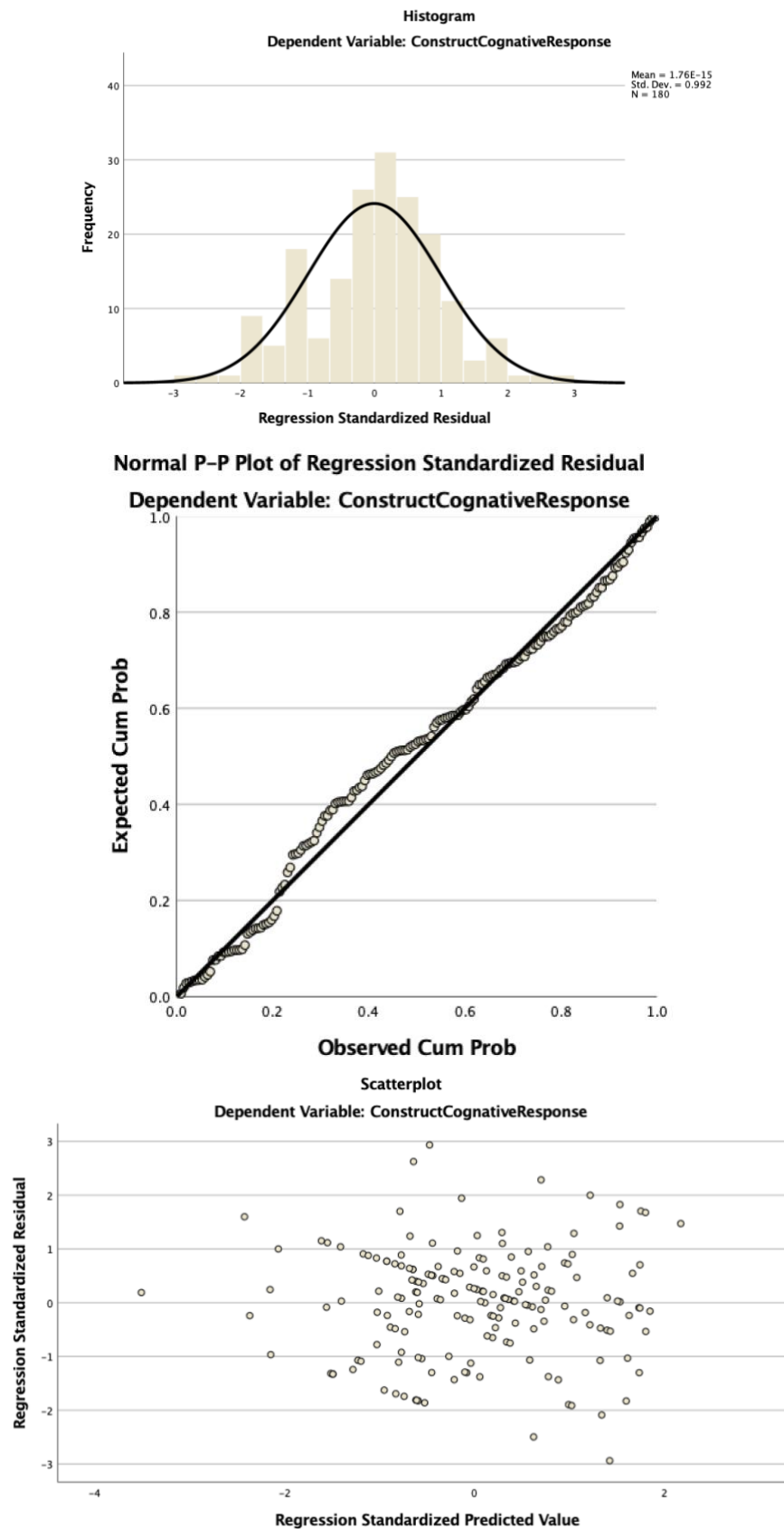
	Minimum	Maximum	Mean	Std. Deviation
Predicted Value	1.2634	5.1680	3.6764	.68785
Residual	-3.65318	3.65051	.00000	1.23360
Std. Predicted Value	-3.508	2.168	.000	1.000
Std. Residual	-2.936	2.934	.000	.992

a Dependent Variable: ConstructCognitiveResponse

Correlations

		Construct Cognitive Response	Construct Attitude Brand	Construct Attitude Ad	Construct Consumer Perspectives
Pearson Correlation	ConstructCognitiveResponse	1.000	.472	.258	.077
	ConstructAttitudeBrand	.472	1.000	.558	.399
	ConstructAttitudeAd	.258	.558	1.000	.224
	ConstructConsumerPerspectives	.077	.399	.224	1.000
Sig. (1-tailed)	ConstructCognitiveResponse	.	.000	.000	.152
	ConstructAttitudeBrand	.000	.	.000	.000
	ConstructAttitudeAd	.000	.000	.	.001
	ConstructConsumerPerspectives	.152	.000	.001	.
N	ConstructCognitiveResponse	180	180	180	180
	ConstructAttitudeBrand	180	180	180	180
	ConstructAttitudeAd	180	180	180	180
	ConstructConsumerPerspectives	180	180	180	180

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Appendix G – Multiple Regression- Conative Response as Dependable Variable

ANOVA

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	140.724	3	46.908	15.575	<.001b
	Residual	530.076	176	3.012		
	Total	670.800	179			

a Dependent Variable: ConstructConativeResponse

b Predictors: (Constant), ConstructConsumerPerspectives, ConstructAttitudeAd, ConstructAttitudeBrand

Correlations

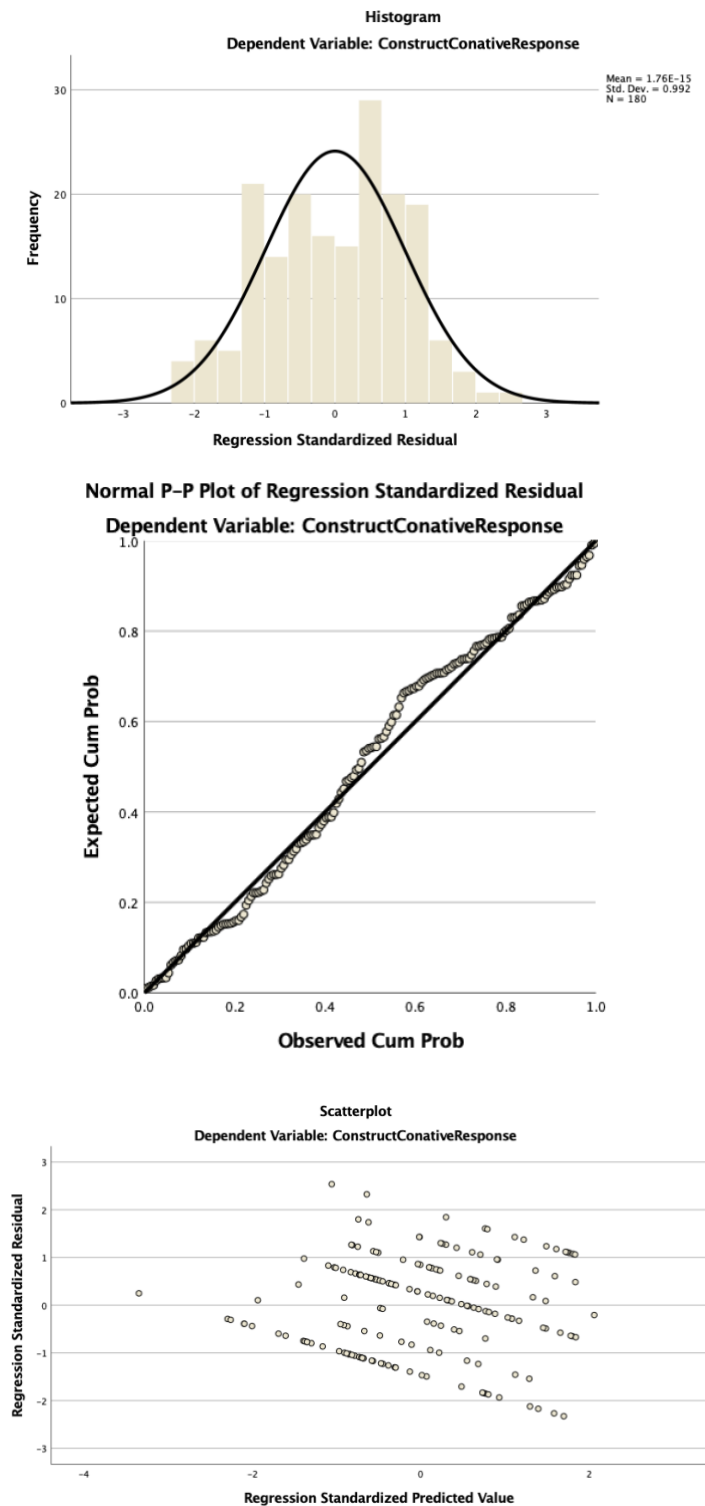
		Construct Conative Response	Construct Attitude Brand	Construct Attitude Ad	Construct Consumer Perspectives
Pearson Correlation	ConstructConativeResponse	1.000	.455	.231	.140
	ConstructAttitudeBrand	.455	1.000	.558	.399
	ConstructAttitudeAd	.231	.558	1.000	.224
	ConstructConsumerPerspectives	.140	.399	.224	1.000
Sig. (1-tailed)	ConstructConativeResponse	.	.000	.001	.031
	ConstructAttitudeBrand	.000	.	.000	.000
	ConstructAttitudeAd	.001	.000	.	.001
	ConstructConsumerPerspectives	.031	.000	.001	.
N	ConstructConativeResponse	180	180	180	180
	ConstructAttitudeBrand	180	180	180	180
	ConstructAttitudeAd	180	180	180	180
	ConstructConsumerPerspectives	180	180	180	180

Residuals Statistics

	Minimum	Maximum	Mean	Std. Deviation
Predicted Value	.5656	5.3553	3.5333	.88666
Residual	-4.03500	4.040588	.00000	1.72085
Std. Predicted Value	-3.347	2.055	.000	1.000
Std. Residual	-2.325	2.539	.000	.992

a Dependent Variable: ConstructConativeResponse

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Appendix H – Simple Regression– Affective Response as Independent Variable and Brand Love as Dependent Variable

ANOVA

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	93.499	1	93.499	115.882	.000b
	Residual	143.619	178	.807		
	Total	237.118	179			

a Dependent Variable: ConstructBrandLove

b Predictors: (Constant), ConstructAffetiveResponse

Residuals Statistics

	Minimum	Maximum	Mean	Std. Deviation
Predicted Value	1.7452	4.4094	3.0773	.72273
Residual	-1.67371	2.50602	.00000	.89574
Std. Predicted Value	-1.843	1.843	.000	1.000
Std. Residual	-1.863	2.790	.000	.997

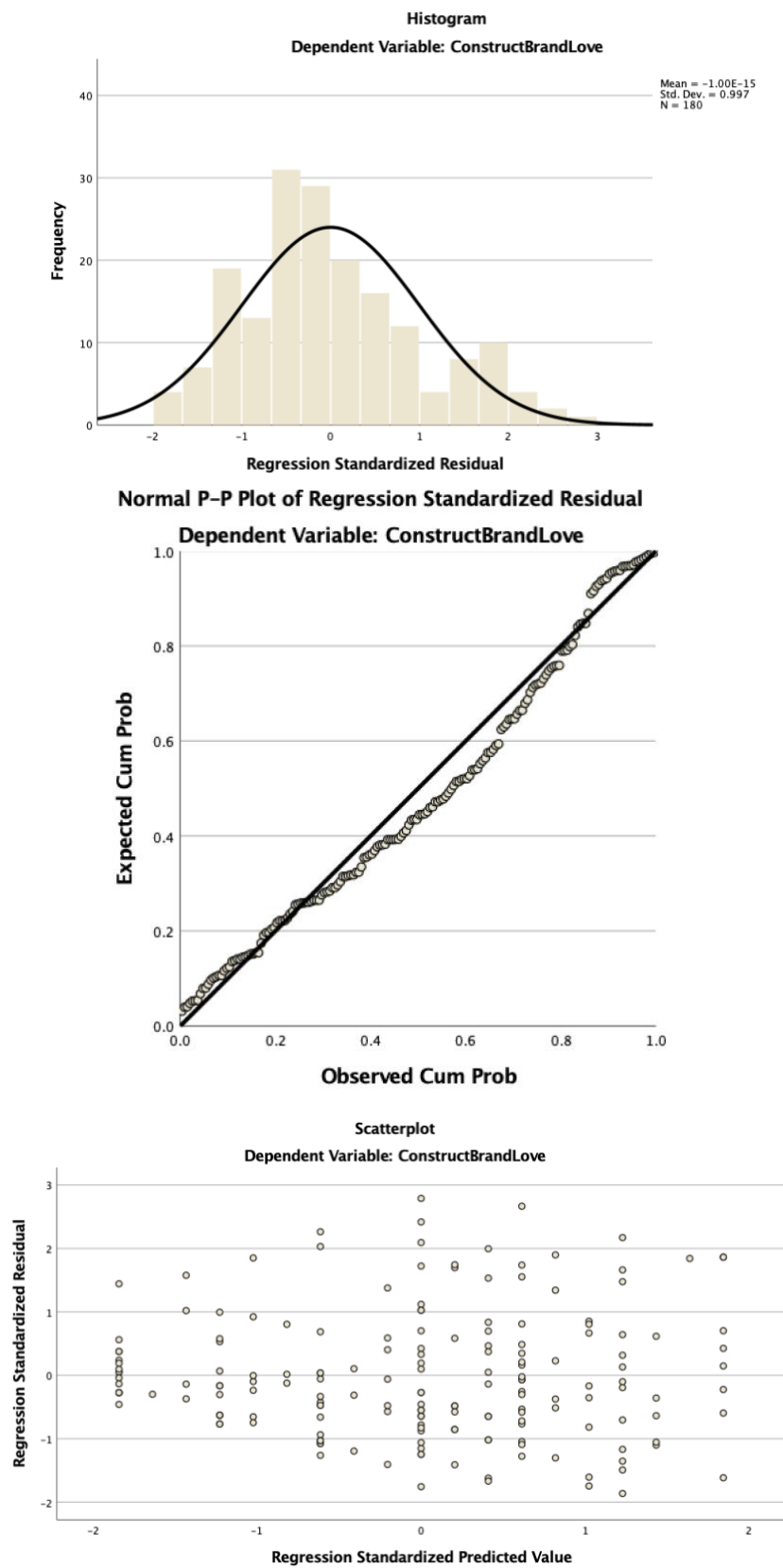
a Dependent Variable: ConstructBrandLove

Correlations

		ConstructBrandLove	ConstructAffetiveResponse
ConstructBrandLove	Pearson Correlation	1	.628**
	Sig. (2-tailed)		.000
	N	180	180
ConstructAffetiveResponse	Pearson Correlation	.628**	1
	Sig. (2-tailed)	.000	
	N	180	180

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

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Appendix I – Simple Regression– Cognitive Response as Independent Variable and Brand Love as Dependent Variable

ANOVA

Model	Column1	Sum of Squares	df	Mean Square	F	Sig.
1	Regression	51.808	1	51.808	49.764	.000b
	Residual	185.311	178	1.041		
	Total	237.118	179			

a Dependent Variable: ConstructBrandLove

b Predictors: (Constant), ConstructCognitiveResponse

Residuals Statistics^a

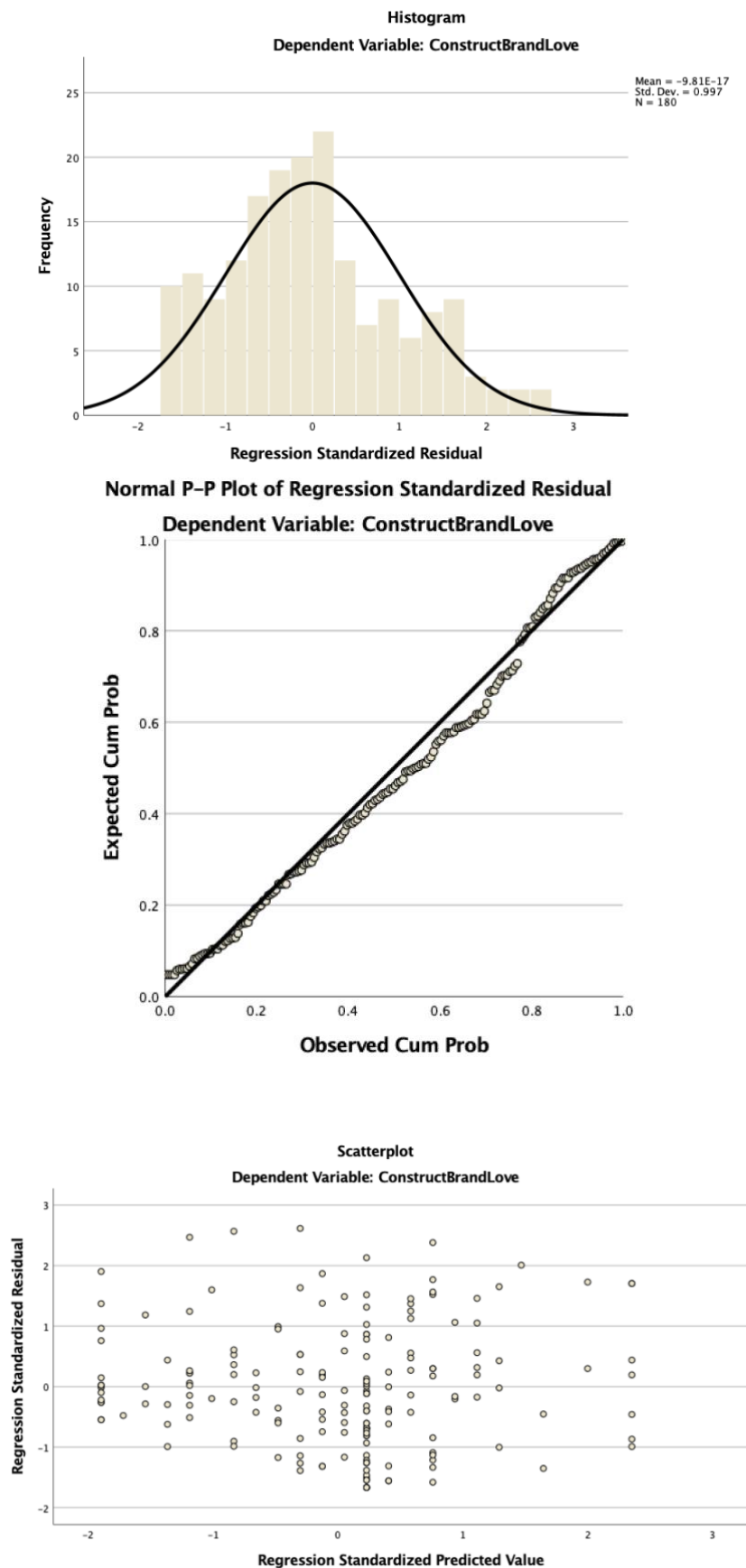
	Minimum	Maximum	Mean	Std. Deviation
Predicted Value	2.0579	4.3433	3.0773	.53798
Residual	-1.70058	2.66843	.00000	1.01748
Std. Predicted Value	-1.895	2.353	.000	1.000
Std. Residual	-1.667	2.615	.000	.997

a Dependent Variable: ConstructBrandLove

Correlations

		Construct BrandLove	Construct CognitiveResponse
ConstructBrandLove	Pearson Correlation	1	.467**
	Sig. (2-tailed)		.000
	N	180	180
ConstructCognitiveResponse	Pearson Correlation	.467**	1
	Sig. (2-tailed)	.000	
	N	180	180

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Appendix J – Simple Regression– Conative Response as Independent Variable and Brand Love as Dependent Variable

ANOVA

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	54.334	1	54.334	52.911	.000b
	Residual	182.785	178	1.027		
	Total	237.118	179			

a Dependent Variable: ConstructBrandLove

b Predictors: (Constant), ConstructConativeResponse

Residuals Statistics

	Minimum	Maximum	Mean	Std. Deviation
Predicted Value	2.3563	4.0639	3.0773	.55094
Residual	-2.56394	3.22701	.00000	1.01052
Std. Predicted Value	-1.309	1.791	.000	1.000
Std. Residual	-2.530	3.184	.000	.997

a Dependent Variable: ConstructBrandLove

Correlations

		Construct BrandLove	Construct ConativeResponse
ConstructBrandLove	Pearson Correlation	1	.479**
	Sig. (2-tailed)		.000
	N	180	180
ConstructConativeResponse	Pearson Correlation	.479**	1
	Sig. (2-tailed)	.000	
	N	180	180

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

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