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Exploring how Internet Memes influence Brand Coolness perceptions: utilitarian versus hedonic cosmetic brands

Marta Rodrigues Aguiar

Dissertation submitted as partial requirement for the conferral of Master in Marketing

Supervisor:

Professor Sandra Maria Correia Loureiro, Associate Professor with Habilitation, ISCTE Business School, Department of Marketing, Operations and General Management

September, 2021

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Acknowledgments

The realization of this dissertation represents more than the end of my Master's in Marketing. It is the final chapter to a long journey that began with a different area of studies, in a different university, and with different goals. Even with all its ups and downs, the rewards I have received from this experience are immeasurable. It is an important milestone that has finally been accomplished, but not alone. As such, I would like to show my sincere gratitude to all the people that had such an important role on this journey.

First and foremost, I would like to thank my supervisor Professor Sandra Loureiro, for the amazing guidance throughout all the process. The insightful suggestions, quick and valuable feedbacks, constant cheerful mood, availability, and disposition to always help, became indispensable for the completion of this dissertation.

To my family, especially my parents, I would like to thank you for always believing in me, encouraging my efforts, and always giving me your support. Thank you for all the advice, love and understanding that you have always given me. Additionally, thank you for annoying all your friends to answer my questionnaires, without your help, I could not have made it this far!

To Diogo, I would like to give a 'Thank You' of the size of the universe! Thank you for the unconditional love, encouragement, advice, attention, and support that you have always given me, especially in my lowest moments. Thank you for being my number 1 fan, for the positive energies, and for always hyping me to keep working with determination. All I have left to say is thank you and "*sempre e para sempre"*.

Finally, I would like to thank all the respondents that took some of their time to answer my questionnaires. Without your contribution I would not have been able to reach the results I needed to do this dissertation.

To everyone, a very big thank you!

Resumo

Hoje em dia, as marcas estão a reconhecer cada vez mais as vantagens de incorporar as redes sociais nas suas estratégias de Marketing, como uma ferramenta para estabelecer relações com os seus consumidores. Uma das formas mais eficientes de comunicar com os mesmos, é através de conteúdo visual, sendo que os Memes da Internet são uma escolha popular devido à sua facilidade de criação, base humorística e capacidades de rápida distribuição na Internet. Um outro tópico comum em estudos de Marketing e nas redes sociais, é a *Brand Coolness*. Entre outras, *Brand Coolness* permite às marcas venderem mais e aumentar a sua imagem online, lealdade e amor. Esta dissertação sugere que a utilização de Memes da Internet nas páginas das redes sociais das marcas, pode influenciar as perceções de *Brand Coolness*, propondo-se a perceber o 'se' e o 'como', no contexto de produtos cosméticos, e entre marcas utilitárias e hedónicas. Através de duas pesquisas, uma para averiguar a marca mais utilitária e a mais hedónica, e outra com dois questionários para responder às perguntas de investigação, os resultados mostram que apesar dos memes influenciarem as perceções de *Brand Coolness*, não é inteiramente e nem sempre pela positiva, pois poderá depender de vários fatores como: o segmento alvo, o contexto em que é comunicado, a subjetividade do humor, o tipo de marca e de meme. Além disso, a idade de uma pessoa e o seu conhecimento prévio do que é um Meme da Internet não alteram as perceções de *Brand Coolness*.

Palavras-chave: Brand Coolness; Meme da Internet; Hedonismo; Utilitarismo; Cosméticos

Sistema de Classificação JEL: M310, M370

Abstract

Nowadays, brands are increasingly acknowledging the advantages of incorporating social media into their marketing strategies as a tool to create and establish relationships with their consumers. One of the most efficient ways to communicate with them is through the use of visual content, being that Internet Memes are a popular choice due to their ease of creation, humorous basis and fast-spreading capabilities on the Internet. One other topic which has been under study in marketing, and trendy in social media, is Brand Coolness. Among other things, Brand Coolness allows brands to sell more, and increase or decrease their online image, loyalty and love. This dissertation suggests that using Internet Memes in brands' social media pages can influence the perceptions of Brand Coolness and proposes to understand the 'if' and the 'how', in the cosmetic industry context, and between utilitarian and hedonic brands. Through two surveys, one to assess the most utilitarian and the most hedonic cosmetic brand, and another with two questionnaires to answer to the research questions, the results show that although Internet Memes do influence the perceptions of Brand Coolness, it is only to an extent, and not always in a positive way as it might depend on many factors among them: the intended target, the context in which the Internet Meme is communicated, the subjectivity of humour, the type of brand, and the type of meme. Additionally, a person's age or knowledge of what an Internet Meme is, do not change their perceptions of Brand Coolness.

Keywords: Brand Coolness; Internet Meme; Hedonism; Utilitarianism; Cosmetics

JEL Classification System: M310, M370

Table of Contents

Figure Index

Table Index

Glossary of Acronyms

BC – Brand Coolness

IM(s) – Internet Meme(s)

DBC – Dior without the Internet Meme Brand Coolness

DMBC – Dior with the Internet Meme Brand Coolness

CBC – Colgate without the Internet Meme Brand Coolness

CMBC – Colgate with the Internet Meme Brand Coolness

Cx – Characteristic number x

RQx – Research Question number x

1 || Introduction

1.1 || Research Problematic and Questions

In this era of digital merchandising, retailers are continuously searching for new ways to reach new customers and improve the consumer experience (Dolega, Rowe, & Branagan, 2021). For that, social media has proven to be an increasingly popular instrument to endorse brands, communicate with consumers and promote products through digital marketing campaigns and online word-of-mouth (Grewal, Roggeveen, & Nordfält, 2017). In 2019, there were approximately 3.7 billion active social media users globally and the amount of daily content shared on social media grew from 27 million pieces of content in 2011 to 3.2 billion (Smith, 2019). With the rapid expansion of social media, brands have started to focus some of their attention on social media marketing, and its incorporation in companies' business marketing operations has shown to be a powerful tool for retailers and consumers since it allows companies to create, co-create, share and discuss user-generated content and increase their visibility (Kietzmann, Hermkens, McCarthy, & Silvestre, 2011; Dolega et al., 2021).

Although brands have more channels through which they can promote their products and establish relationships with their customers, they also face the challenge to ensure that the content they design for their social media marketing campaigns stands out amongst thousands of posts appearing on each screen (Chuah, Kahar, & Ch'ng, 2020). That is where Internet Memes (IMs) step into the picture. In social media, '*content is "king"*' (Chuah et al., 2020; p. 933) and multimedia content like pictures and videos have been given great value, being that IMs are one of the most generally used forms of content (Holt & Cameron, 2010). Not only has its use grown exponentially due to the convenience of replicating and spreading through social media (Chuah et al., 2020), but also, IMs are embedded with symbolic values which turn them into a helpful tool for companies and allows for a connection between brands and consumers (Benaim, 2018).

Social media helps brands creating connections with their consumers and the content presented on their social media pages has an impact on consumers' perceptions. In fact, a study by McClure and Seok (2020) showed that when compared to brand familiarity and information quality, it was social media content that had a greater influence on the consumer's involvement with the brand. The authors also concluded that the consumers' involvement with the brand's social media page led to positive attitudes towards it, influencing the consumers' purchase

intentions. Hence, companies try to step into this market to not only sell their products, but also to generate brand awareness (Chuah et al., 2020).

Besides establishing a connection between brands and consumers, social media also allows individuals to check the news, latest trends, and more importantly, what is cool. While some people want to be cool to stand out, others want it to fit in. Either way, as the concept of coolness has been incorporated into the consumers' ideology over time, modern consumption, in its essence, is grounded on the concept of cool, and marketers make use of that concept to appeal to consumers (Runyan, Noh, & Mosier, 2013; Bird & Tapp, 2008). Coolness reflects the consumers' perception of a brand or product's premium quality, distinctiveness, and novelty (Sundar, Tamul, & Wu, 2014), attracts attention, and sells (Anik, Miles, & Hauser, 2017). That is why the concept of coolness has been a recurrent subject of study by literature and is becoming increasingly more important to brands and to marketing. According to Warren, Batra, Loureiro, and Bagozzi (2019), consumers are willing to spend high amounts of money on cool brands, and a study by Van den Bergh and Behrer (2011) found that brands considered to be cool can ask for higher prices (due to positive associations), have an expected brand loyalty more stable than uncool brands, and are preferred and purchased twice as much as those considered uncool. Brand Coolness (BC) has also been shown to positively influence the extent to which consumers love and hold a positive attitude in relation to a brand (Warren et al., 2019).

Although there is a variety of studies and articles in the literature regarding BC and its effects on consumers' decisions, and IMs and how brands interact with consumers through them, to the students' knowledge, there is not much literature establishing a connection between how IMs might possibly affect consumers' perception of BC. This is an interesting topic of research due to the following reasons:

1. The content on a brand's social media page is considered to have the highest influence on consumers' involvement, attitude, and purchase intentions towards the brand (McClure & Seok, 2020);
2. Currently, IMs are one of the most used forms of visual content (Holt & Cameron, 2010);
3. Brands are paying increasing attention to BC due to not only its positive connections with brand loyalty, brand love, and purchase intentions but also because nowadays, consumers' wish to buy cool products to better belong in society, and help define their own identities, especially the younger generation (Generation Y) (Van den Bergh & Behrer, 2011; Warren et al., 2019);

Hence, it would be interesting to study the possible effects that this specific and increasingly popular form of online visual content might have on the perceptions of BC, leading to the research problem explored in this dissertation:

How do IMs influence the perceptions of BC, when brands use them in their social media communication?

To reach conclusions, the following research questions were proposed:

RQ1: Does the use of IMs influence the perceptions of BC differently for a utilitarian cosmetic brand versus a hedonic cosmetic brand?

RQ2: Does the use of IMs influence the perceptions of BC differently for different generational cohorts?

RQ3: Does the previous knowledge of what an IM is, influence the perceptions of BC?

1.2 || Context of Research: The Beauty Industry and Cosmetics

The Beauty and Personal Care industry is an innovative and challenging market divided into four segments: Skin Care, Cosmetics, Personal Care and Fragrances (Statista, 2020). The market has been showing high growth rates and realized a revenue of US$505 billion internationally (Statista, 2020). More specifically, under the Regulation (EC) No 1223/2009 of the European Parliament and Of The Council (2009), Article 2 a), a cosmetic product is defined as any substance or mixture intended to be put in contact with the epidermis, hair, nails, lips or teeth with the intention of exclusively or mainly cleaning, perfuming, changing their appearance, protecting, keeping in good condition or correcting body odours. In the Cosmetics market, the main product categories are hair care, make-up, perfumes, skincare, deodorants, oral cosmetics, and toiletries (Ridder, 2021).

Beyond treating possible and simple skin and hair-related problems, cosmetics are widely used to enhance or change one's appearance. The act of 'painting' one's body and face as decoration is one of the oldest and most persistent human behaviours, as archaeologists have found paint pigments over 75,000 years old, indicating that people might have decorated their bodies with paint before they did it with clothes (Russel, 2010). Cosmetic products are persistent and difficult to eradicate from the market because they help individuals define their identity. An example of that is given by the author Russel (2010) who recounts a letter by Lieutenant Colonel Mervin Willet Gonin, who was in the British Army unit that liberated the

concentration camp Bergen-Belsen in 1945. The Lieutenant Colonel said that after the British Red Cross Society arrived, a large amount of red lipstick was also delivered. Although it was not what the soldiers had asked for, for the female internees who were rescued from the concentration camp, '*that lipstick started to give them back their humanity*' (Gonin, 1945; last page as cited by Russel, 2010). Nowadays, society constantly emphasizes beauty and physical attractiveness as desirable, commendable, and cool (Picot-Lemasson, Decocq, Aghassian, & Leveque, 2001). Furthermore, the desire to improve one's physical appearance seems to be an intrinsic characteristic of most individuals (Winston, 2003). Although beauty products have been traditionally advertised and used by women, men are also increasingly being targeted by the cosmetics industry (Apaolaza-Ibáñez**,** Hartmann, Diehl, & Terlutter, 2010). As the concepts of masculinity and male identity have been more embraced, men have been purchasing more cosmetic products (McNeill & Douglas, 2011). Additionally, consumers are progressively interested in high quality, sustainability, and good ingredients in the beauty products they buy (Statista, 2020).

1.3 || Structure of Dissertation

This dissertation is divided into five chapters. In the first chapter, a literature review will be presented highlighting previous studies and literature regarding BC, its definitions, characteristics, and the perception that the different generational cohorts have of it; Internet memes, their formation process, types and characteristics, and how they connect consumers and brands; and lastly the hedonic and utilitarian dimensions of products and brands and how they are present in coolness and cosmetics. The chapter that follows introduces the research hypothesis constructed in order to answer the research questions mentioned above. In the third chapter, the methodology adopted for this dissertation will be presented where the research objectives, gathered data, type of research, questionnaires used, and data analysis tools will be explained. Afterwards, in the fourth chapter, all results retrieved from the questionnaires will be shown and discussed, analysing their contributions to theory and practical implications for brands. Finally, the fifth chapter will present the conclusions of the dissertation, its limitations, and future recommendations.

2 || Literature Review

In this chapter, various articles, previous research, and studies regarding the main and complementary topics are presented and organized to provide a better understanding of the dissertation theme and to allow for the construction of research questions and hypotheses later on. In it, the themes of coolness and BC, generational cohorts, IMS, and the utilitarian and hedonic dimensions of brands will be explored and discussed.

2.1 || Coolness

The term 'cool' has always been present throughout history (Budzanowski, 2017). It is argued that it had its origins in Africa various thousand years ago, and from jazz musicians in the 50s mashing together a music style with attitude to current times where people use this term when they see something unique (Belk, Tian, & Paavola, 2010), desirable and trendy (Runyan et al., 2013) or special (Devin & Austin, 2012), it is now a dominant driver of global consumer culture (Belk et al., 2010). Nowadays, music, television, magazines, movies and the Internet, not only help to diffuse cool trends around the world, but also tell people who, what and where is currently cool (Belk et al., 2010). Even though the perception of coolness has been studied by many disciplines (Belk et al., 2010) and literature delivers an extensive amount of explanations identifying coolness as a complex, dynamic, and mysterious construct (Budzanowski, 2017), the literature has yet to converge on a definition for this term (Warren et al., 2019). '*Our society is consumed with the trappings of cool. [...] All across the psychographic spectrum everyone wants it, even if they can't define what "cool" actually I'* (Kerner & Pressman, 2007 as cited by Warren & Campbell, 2014). After all, what is 'being cool'? Due to the cluster of connotations and researchers' difficulty in agreeing on a common definition, Belk et al. (2010) suggested that coolness carries two different meanings: 'standing-out cool' and 'fitting-in cool'. These two meanings have different qualities, connotations and properties which should help to explain the different themes associated with coolness (Belk et al., 2010; Budzanowski, 2017; Wooten & Mourey, 2013).

2.1.1 || Standing-out and Fitting-in Cool

Standing-out cool is '*a positive deviance that reflects a seemingly effortless display of style and composure*' (Wooten & Mourey, 2013; p.173). This type of coolness involves effortlessness and defiance, is usually embodied by consumers identified as innovators or early adopters of products or styles (Wooten & Mourey, 2013), and is associated with innovative consumption

behaviours (Tian, Bearden, & Hunter, 2001). Objects which are used by these consumers are commonly perceived as cool and their style is envied by others (Belk, 2011). Moreover, consumers who exhibit this type of coolness identify or create new trends (Budzanowski, 2017) and have personality traits linked to independence, rebelliousness, autonomy and counterculture (Dar-Nimrod, Hansen, Proulx, Lehman, Chapman, & Duberstein, 2012). Since many consumers try to achieve this type of cool (Belk et al., 2010) and marketers make efforts to understand it, it is important to note that it is not only uniqueness that leads to the achievement of this kind of cool, but also confidence, creativity and charisma. In fact, individuals who demonstrate uniqueness but lack charisma are inclined to be seen as simply strange (Wooten & Mourey, 2013). Threats to uniqueness (such as imitation) make standing-out cool a moving target since achieving distinction motivates consumers to abandon old styles and search for new ones (Wooten & Mourey, 2013). As a matter of fact, White and Argo (2011) concluded that individuals dispose of, re-customize, and exchange their behaviour regarding their possessions when they are aware that those have been imitated. Although imitation is a part of the validation process (Wooten & Mourey, 2013), and coolness requires validation (Belk et al., 2010), imitation has a facilitating and inhibitory effect on coolness since it can affect the consumers' perception of what is cool (Budzanowski, 2017).

On the other side of the coolness continuum, there is the other type of cool: fitting-in cool. Unlike its counterpart, it is related to gaining acceptance through mimetic consumption behaviours (Wooten & Mourey, 2013) and echoes the desire for belonging (White, Argo, & Sengupta, 2012). Also described as '*inauthentic commercial cool*' by Belk et al., 2010 (p.193), this type of cool depends on social comparison information (Irmak, Vallen, & Sen, 2010), is prone to interpersonal influences (Bearden & Etzel, 1982 as cited by Budzanowski, 2017), and is heavily associated to inferences of social validation (Budzanowski, 2017). Consumers who seek this type of coolness want to receive approval and avoid disapproval from their peers by looking for safety in numbers, and consuming cool brands and products which are popular in order to make themselves look cool (Budzanowski, 2017; Wooten & Mourey, 2013). Since these consumers lack the ability to predict the next trends and the charisma to influence them, they have social risks involved, and timing is essential (Wooten, 2006). If they adopt the trend too early they might not make an impact, but if they adopt it too late they might be branded as uncool or economically disadvantaged becoming misfits (Wooten, 2006). As such, these consumers develop concerns about fitting in during the early and late stages of the adoption process of a new product, when new styles gain popularity (Rogers, 1962). Similarly to standing-out cool, fitting-in cool is also a moving target but its movement is slower. In this

type of coolness, the movement is created by the consumers' efforts to adopt styles that appear in the marketplace while distinguishing themselves from idlers who later embrace the popular style 'contaminating' it (Wooten & Mourey, 2013).

According to Wooten and Mourey (2013), the relationship between these two types of cool is similar to the relationship between leader and followers since each depends on the other for validation of their statuses. On one hand, standing-out cool is validated through the acclaim given by those who want to fit in. On the other hand, fitting-in cool is validated by the social acceptance of those who stand out (Wooten & Mourey, 2013). Additionally, even though these two concepts might be opposite sides in the continuum, Chan, Berger, & Van Boven (2012) revealed that when shopping, consumers search for both assimilation and differentiation motives in one purchase. The goal is to differentiate in one dimension of the product and assimilate in another dimension. Budzanowski (2017) gives the example of the purchase of an Apple product. Consumers choose their products because it delivers association with a certain social identity while also differentiating on the attributes such as colour, form or material.

2.1.2 || Brand Coolness

Warren and Campbell (2014) define BC as '*a subjective and dynamic, socially constructed positive trait attributed to cultural objects inferred to be appropriately autonomous*' (p. 544). This definition is associated with the four defining properties of coolness referred to by the authors. Firstly, coolness is socially constructed, that is, 'being cool' is not an inherent feature of an individual or object, it is a perception given by an audience (Belk et al., 2010). A product is only cool to the extent that others think it is cool (Pountain & Robins, 2000; Warren & Campbell, 2014). Secondly, coolness is both subjective and dynamic in the sense that objects or people that consumers consider to be cool, change over time and across consumers (O'Donnell & Wardlow, 2000). Consumers with akin interests and backgrounds tend to agree on what is cool or not within a determined social context (Leland, 2004). An example of that is the clothes at a supermarket which seem more or less cool in relation to other clothes in the store, not relative to clothes at a fashion show (Warren & Campbell, 2014). Products might be designed to be cool, but it is the consumer that decides what is cool and what is not (Wooten & Mourey, 2013). Thirdly, coolness is recognized as being a positive quality, even sometimes being used as a synonym for liking something (Belk et al., 2010; Bird & Tapp, 2008). Lastly, cool things have a particular quality that distinguishes them from other products individuals simply like or desire, which is autonomy: the indication of an individual's willingness to pursue

their own course, despite the norms, beliefs, and expectations of other people (Warren & Campbell, 2014). In addition, in a study conducted by Warren and Campbell (2014) it was concluded that consumers' behaviours that expressed autonomy increased the perceptions of coolness when those behaviours, people and products were deviating from the norm while maintaining some social appropriateness. It is through these four attributes that literature has proposed many antecedents of coolness, such as nonconformity (Potter & Heath, 2004), norm-breaking, a rebellious attitude (Pountain & Robins, 2000), individualism (Hebdige & Potter, 2008), defiance (MacAdams, 2012), sexual permissiveness, hedonism, originality, creativity, aesthetic appeal and innovativeness (Bird & Tapp, 2008; Pountain & Robins, 2000), authenticity (Southgate, 2003), cultural knowledge (Belk et al., 2010), and popularity (Wooten & Mourey, 2013).

In their research, Warren et al. (2019) adopt a mix of qualitative and quantitative research to generate and validate a measure of BC with a multi-item scale that incorporates ten characteristics distinguishing cool from uncool brands. The authors found that brands that which considered to be cool are perceived to have the following ten characteristics:

- Useful/Extraordinary: being useful is a positive quality that helps consumers do or achieve their goals, and something extraordinary is something that is seen as unusual and/or special (Cambridge Dictionary, n.d.). When people refer to cool brands as being useful they mean that they offer high quality, tangible benefits and help consumers in some way. Meanwhile, an extraordinary brand is more than just useful. When a brand offers more than 'common capabilities' they are also seen as extraordinary (Warren et al., 2019). Useful/Extraordinary brands set themselves apart from other brands by offering superior functional value (Warren et al., 2019).
- Energetic: previous research has shown associations between the perceptions of coolness and excitement (Sriramachandramurthy & Hodis, 2010), youth (Runyan et al., 2013), and hedonism (Pountain & Robins, 2000). As such, cool brands can be perceived as being active, outgoing, youthful, and energetic (Warren et al., 2019). Furthermore, in Warren et al.'s (2019) research, the respondents who participated in the study indicated that brands that they considered to be cool connected with them on an emotional level, made them feel good, and delivered remarkable experiences.
- Aesthetically appealing: cool brands possess aesthetic appeal (Warren et al., 2019). For brands, being aesthetically appealing usually means that they offer designs which are attractive or different from the norm (Warren & Campbell, 2014). Individuals who consider design to benefit their lives, not only prefer well-design products, but also

spend higher resources to get aesthetically pleasing products (Runyan et al., 2013). For example, Apple is seen as a cool brand and has been able to keep its image because their products are not only functional but also innovative and stylish (Belk et al., 2010).

- Original: an original brand tends to be creative, different, and do things which have not been done before (Warren et al., 2019). In younger generations (Generation Y), consumers are willing to purchase unique cool products to differentiate themselves from others (Runyan et al., 2013).
- High Status: the concept of 'high status' is associated with prestige, social class, sophistication, esteem (Warren et al., 2019), and luxury which has been confirmed to positively influence BC (Loureiro, Jiménez-Barreto, & Romero, 2020). Additionally, it is also linked to not only exclusivity but also status which has been shown to have a link to the perception of coolness in people (Belk et al., 2010)
- Rebellious: according to Pountain and Robins (2000; p.23) '*Cool is a rebellious attitude, an expression of a belief that the mainstream mores of society have no legitimacy and do not apply to you*'. Cool individuals strive to set themselves apart by being nonconforming individualists (Potter & Heath, 2004). As a matter of fact, in 2005, in a study by Belk and Tumbat, respondents believed that buying Apple products was a way to deliver a blow in corporate capitalism, as the brand had a historic reputation as a 'r*enegade underdog company fighting against dominant corporations*' (Belk et al., 2010; p.195).
- Authentic: according to the Cambridge Dictionary, authenticity is the quality of being real or true (Cambridge Dictionary, n.d.), and it can be shown in various types such as value authenticity, moral authenticity, sincerity, and integrity (Warren et al., 2019). Brands that are considered to have an authentic value behave in accordance with their roots, values and beliefs in all stages, from production to customer care, consequently being perceived as cool (Biraglia & Brakus, 2020). An example can be seen in the footwear brand Crocs which shoes, at first, were considered too ugly to be worn, but now might have become a sort of statement of independence and authenticity (Stevenson, 2020).
- Subcultural: cool brands are often associated with groups of people who are perceived to work independently from mainstream society (Warren et al., 2019). In a study by Warren et al. (2019), the respondents associated cool brands with various subcultures, and also made the link between the usage of cool brands and the satisfaction of

belonging to a different subculture. Additionally, innovation is considered cool if it is capable of forming a subculture around it (Sundar et al., 2014).

- Iconic: when referring to BC, iconic is used to describe a brand that has a strong and valued meaning to consumers, as it can symbolize memories, social relationships, identity traits, and cultural values (Warren et al., 2019). Although all brands have some symbolic meaning, in cool brands, this meaning is 'stronger' and reflects the individuals' values and beliefs, being recognized as a cultural symbol (Warren et al., 2019).
- Popular: a cool brand is perceived to be fashionable, trendy, and liked by most people (Warren et al., 2019). Although popularity is perceived as being characteristic of cool brands, 'too much' popularity might lead to the perception that a brand is too mainstream leading consumers to feel that the brand is undifferentiated from other brands, losing its 'cool factor'. This can be observed in the life cycle of BC model (Figure 8.1 in Annex A) proposed by Warren et al. (2019). As the new brand is created or adopted by a subculture that deems the brand to have the right amount of autonomy, the brand becomes cool for a niche, creating strong connections and feelings of brand love, and consumers are willing to pay higher prices for the brand. With the recognition and spreading to the masses, the brand becomes cool for a broader population increasing the level of familiarity, the level of exposure to the marketplace, and word-of-mouth. Although still considered cool, mass cool brands present fewer characteristics which are considered to be cool, than niche cool brands, as the first although still perceived as energetic, high status, popular, and iconic, is only moderately extraordinary, original, aesthetically appealing, authentic, rebellious, and subcultural (all characteristics strongly present in niche cool brands). Finally, when brands fail to keep the characteristics which label them as cool or the mainstream consumers see the rand to be normal or undifferentiated, they lose their coolness becoming uncool brands.

Although cool brands present these characteristics, they do not need to have all of them at the same time, and for every customer. While Nike is considered cool for looking good, having energy and high quality, Apple is considered cool because it is authentic and original, and Harley Davidson is perceived as rebellious and iconic (Warren et al., 2019).

2.1.3 || Generational cohorts and Brand Coolness

Nowadays consumers are more diverse and they demand products and services which correspond to their lifestyles and values (Meredith & Schewe, 2003; Ting, Lim, Run, Koh, & Sahdan, 2018). To better understand these target segments, marketers use demographic and psychographic variables, and the hybrid segmentation approach (through the use of generational cohorts) is seen as an original and successful alternative (Ting et al., 2018). In essence, cohorts are groups of people who are born in the same period and go through life together, experiencing similar exterior events during crucial years (late adolescence/early adulthood), which influence their values, preferences and purchasing behaviours during their lifetime (Meredith & Schewe, 2003). The most commonly used and well known generational cohorts are the ones found and established by the United States of America (U.S.A): the 'Baby Boomers' born between 1946 and 1964; the 'Generation X' born between 1965 and 1970/80; the 'Generation Y' or 'Millennials' born between 1981 and 1994/96; the 'Generation Z' born between 1997 and 2012; and finally, the 'Generation Alpha' born in 2012 and will continue until 2025 (Kasasa, 2021; Meredith & Schewe, 2003).

According to Solomon (2003), each generation is more materialistic than the previous one, and so, their patterns of consumption become an important way for each of them to differentiate from their predecessor. Generation Y is the most materialistic generation so far, who views consumption as an essential form to build their identity and acquire a cool status (Ferguson, 2011). By consuming cool products, services, and experiences, this generation wants to transfer the cool feelings into their self-identity projections (Runyan et al., 2013). Additionally, Van den Bergh and Behrer (2011) found that BC is highly influential on Generation Yers. As such, the concept of cool is often related to youth, and it is usually employed to target young consumers in marketing practices (Chen & Chou, 2019; Keller & Kalmus, 2009). Furthermore, it is mostly among adolescents that coolness is seen as an important source of status (Wooten & Mourey, 2013).

2.2 || Memes

The term *meme* was presented in the evolutionary biologist Richard Dawkins's work *The Selfish Gene* in 1976 (Benaim, 2018; Wiggins & Bowers, 2014). According to Dawkins, a meme is a cultural parallel to biological genes in the sense that they carry information, are replicated, transmitted from one person to the other, and can evolve and mutate as a cultural phenomenon (Wang & Wood, 2011; Wiggins & Bowers, 2014). They can be ideas, symbols,

melodies, catchphrases, clothing fashion, or architectural styles (Shifman, 2012). The meme catalysed jumps in human evolution and is the mediator of cultural evolution (Wiggins & Bowers, 2014). Recently, memes have become more associated with digitally mediated communication (Vasquez & Aslan, 2021). Within a culture, the transmission of memes is carried through verbal, visual, or electronic communication, and the most successful memes in being copied and spread become the most popular (Murray, Manrai, & Manrai, 2014).

2.2.1 || Internet Memes

Presently, the Internet plays a central role and mirrors society in many ways (Wang & Wood, 2011). Through the production, diffusion, and remix of digital content, there is a growing culture that is shaping our daily experiences on the Internet – the Internet culture (Benaim, 2018). It is in this media that the iconic IMs appear. IMs are defined as '*an image, video, piece of text, etc., typically humorous in nature, that is copied and spread rapidly by internet users, often with slight variations*' (Oxford Living Dictionary, 2018 as cited by Lonnberg, Xiao, & Wolfinger, 2020; p.1). They are cultural texts that connect users and their online communities, fuelled by popular entertainment and political events (Kietzmann et al., 2011; Milner, 2016). Basically, IMs are about expressions of affection or emotions (Wiggins, 2019).

In order to be recognized as an IM, and be part of the Internet culture, a meme needs to go through imitation processes (parroting elements from a meme) or a remix (re-edition) (Benaim, 2018; Shifman, 2012).

According to Knobel and Lankshear (2005), there are five main meme media types: collaborative, absurdist humour in multimedia forms, fan-based memes, hoax memes, celebrations of the absurd, and social commentary (social critiques, political comments, and social activism). Additionally, IMs present a variety of forms. They can be animations, image macros – '*a captioned image that typically consists of a picture and a witty message or catchphrase*' (Dynel, 2016; p.663) - videos or musical productions (Benaim, 2018; Vasquez & Aslan, 2021; Wiggins & Bowers, 2014). The most common form of IM is the image macro (Beskow, Kumar, & Carley, 2020; Vasquez & Aslan, 2021). While video memes typically develop from broadcast news, user-generated videos, and videos from Websites such as YouTube, image macro IMs usually appear from television shows, movies and commercials, art, and online images (Wiggins & Bowers, 2014). An example of a well-known image macro IM is the 'Ancient Aliens' IM. This IM features Giorgio A. Tsoukalos, one of the main stars of the *Ancient Aliens* television show, who frequently justifies inexplicable phenomena as the

direct result of extra-terrestrial beings (Knowyourmeme, 2011). In 2010, the ‘Ancient Aliens’ IM appeared where it exaggerates Tsoukalos' beliefs in order to make it humorous, as it is shown in Figure 2.1 (Knowyourmeme, 2011).

Original Picture | Meme #1 | Meme #2 | Meme #3

Figure 2.1 - Original picture of Giorgio A. Tsoukalos in the 2010 television show Ancient Aliens (first image) and memes created from the original picture (second, third and fourth images).

The creation of IMs requires a balance between creative self-expression and the memetic grammar of the online community (Milner, 2016). On many occasions, irony, humour and play are indispensable to the meme’s creation, circulation and transformation (Vasquez & Aslan, 2021). According to Shifman (2014), IMs share common characteristics of content, are created with awareness of other memes, and are circulated, imitated and transformed via the Internet. As such, IMs are formed by a combination of shared similar qualities from their meme families and their own unique elements (Segev, Nissenbaum, Stolero, & Shifman, 2015). IMs belong to meme families by having certain quiddities, i.e., stylistic elements that unify individual memes into their meme families (Brubaker, Church, Hansen, Pelham, & Ostler 2018; Segev et al., 2015). They can be the images, the phrasing, the font, or the humour (Brubaker et al., 2018). This is why, many times, in image macro IMs, the verbal joke is partly incomprehensible without the background knowledge of the meme family to which the IM belongs to (Dynel, 2016). An example of those quiddities is given by Benaim (2018) in the ‘Lolcat’ meme family. Memes from this family are recognised because they must have a picture of a cat, and the text should be written in English-slang using a specific font (such as Impact, Arial Black or sans-serif fonts) (Benaim, 2018). In the example of the ‘Ancient Aliens' meme family, it has to have the picture of Giorgio Tsoukalos, and the text must be about the answer to something being ‘aliens’. This is illustrated in Figure 2.1 It is the combination of these elements that makes an IM recognisable and understood since the meaning of a meme cannot be interpreted by analysing the meanings of the text and picture separately, only combined (Yus, 2019).

In Internet culture, memes are communicated and diffused from person to person through specific platforms such as community sites (such as 4chan, 9Gag and Reddit), video platforms (like YouTube or Dailymotion), social media (like Facebook, Instagram and Twitter), image platforms (like Pinterest, Tumblr and Deviantart), and e-mails (Benaim, 2018; Vasquez & Aslan, 2021; Wang & Wood, 2011).

It is important to notice that the contents of an IM are not viral, but memetic since there is a participative process (Benaim, 2018; Shifman, 2014). Wiggins and Bowers (2014) and Shifman (2014) make important distinctions between memes and viral media. While viral media is also a form of spreadable media, it tends to wane and cease viral spread after its extreme popularity, while IMs endure more extended periods of time, possibly due to the ease by which people can remix and spread image macro memes (Wiggins & Bowers, 2014). Additionally, viral content spreads to the masses through digital word-of-mouth without significant change, while memetic content attracts creative user engagement (Shifman, 2014). According to Weng, Flammini, Vespignani, and Menczer (2012), the combination of social network structures and the competition for the social media users' limited attention affect meme popularity, diversity and lifetime. Furthermore, humour, intertextuality (references to popular culture events, artefacts, icons, phenomena, and practices) and incongruity contribute to a meme's spreading ability (Knobel & Lankshear, 2007). Beskow et al., (2020) hypothesize that memes propagate differently from viral content. While the latter is generally spread through sharing, retweeting and liking, the first propagates through its mutation and evolution, spreading to more corners of the Internet than other types of media (Beskow et al., 2020).

2.2.2 || Memes and Brands

Ravasi and Rindova (2008) state that consumers purchase goods for their practical functions and their meaning because they are able to express their individual and social identity through the symbolic value of the products they purchase and use. Aside from their apparent 'stupid' form and content, IMs have vast symbolic values embedded in a complex cultural context (Benaim, 2018). These symbolic values are the '*immaterial value attributed to an object or an idea and communicate its symbolic meaning*' (Ekstrom, 2011, cited by Benaim, 2018; p.2), and companies are increasingly interested in taking advantage of them (Hauge, 2011). They produce symbolic values through the design and production of products, their marketing, branding and mediating, and their retail and consumption (Hauge, 2015). An example of a successful cultural branding advertising campaign using memes is given by Holt and Cameron

(2010) regarding the marketing campaign for *VitaminWater*. In their initial campaign, the brand used art world design codes and memes to create the image of a sophisticated choice, and more recently their television campaigns used various YouTube IMs in a commercial (Holt & Cameron, 2010). In other cases, advertising campaigns become so popular that it leads to the generation of their own meme, like the *Old Spice* multimedia campaign (Murray et al., 2014).

Memes are a product of a culture that uses text and visual images as a way of user-generated communication (Brubaker et al., 2018). This is a unique way for people to share their ideas with a larger public and gather information from each other (Jenkins, Purushotma, Weigel, Clinton, & Robison, 2009). As such, memes about organizations are a way for the public to share their views, (dis)satisfaction with the company and its practices, and engage with brands online (Brubaker et al., 2018). Brand meme creators have different levels of knowledge and involvement with the organizations about which they create content (Brubaker et al., 2018). Therefore, brand meme creators may be characterized as individuals who have been impacted by the organization's actions or people who react to messages about the organization (Newsom, Turk, & Kruckeberg, 2013).

Brubaker et al.'s, (2018) research suggest that memes about organizations are not just a channel for criticism and hijacking of corporate communications, but rather a passage through which organization-public relationships are organized, shared, and preserved. Memes are an asset for brands because they have a built-in audience that recognizes and appreciates them, much like celebrities (Sax, 2012). If communicated properly, IMs can deliver enough symbolic value to be a useful tool for companies (Benaim, 2018; Brubacker et al., 2018). User-created content about companies (like IMs) is a manifestation of the online public's commitment to the organization and their willingness to advocate or criticize the brand, its products, and employees (Brubaker et al., 2018).

Even though IMs form an interesting connection between brands and consumers, according to Murray et al. (2014), meme-based marketing campaigns present unique disadvantages. While traditional media-based campaigns have a firm grip on the message they want to deliver, in meme-based multimedia campaigns, the sponsor may struggle to keep control of the message (Murray et al., 2014), due to its accelerated spread on the Internet which might alter the original meaning (Csordás, Horváth, Mitev, & Markos-Kujbus, 2017), possibly leading to a negative impact on the brand's image (Chuah et al., 2020). Therefore, companies should be conscious of the conversations taking place in memes since their associated communities can give memes more strength in their message and a higher chance of going viral (Brubaker et al., 2018). Furthermore, it is extremely important to consider the context in which the IM is being inserted.

For a brand to simply follow the trend without knowing the right context in which to use a meme and if it is appropriately addressed to the intended target group, might fail to bring coolness and acceptance to the group (Chuah et al., 2020).

Finally in his research, Benaim (2018) refers that the memetic quality of IMs makes them both highly trendy, but also, quickly out of date. As such, brands need to be careful about how and when they use them. The author gives the example of the 'Harlem Shake' video meme, which reached its peak of popularity in 2013. A few weeks after the trend started to slow down, some companies started producing their own 'Harlem shake' videos for communication purposes which resulted in these companies being seen as uncool (Benaim, 2018).

2.3 || Hedonism and Utilitarianism

The authors, Batra and Ahtola (1991), assert that consumers purchase goods and services and have certain consumption behaviours due to two reasons: "*(1) consummatory affective (hedonic) gratification (from sensory attributes), and (2) instrumental, utilitarian reasons concerned with expectations of consequences*' (p. 159). The first dimension refers to hedonic consumption, which is significantly linked to luxuries and tends to refer to discretionary goods, whereas the later refers to utilitarian consumption, which is primarily connected to the consumers' necessities (Kivetz & Simonson, 2002; Okada, 2005). While the hedonic dimension results from the sensations the consumer receives from using the product, the utilitarian dimension stems from the functionality of the products used (Voss, Spangenberg, & Grohmann, 2003). These dimensions are abstract attributes that define various items and also product-specific attributes (Okada, 2005).

Hedonic products are perceived to offer fun, pleasure and excitement, and are sensational and experiential (Alba & Williams, 2013; Dhar & Wertenbroch, 2000; Lu, Liu, & Fang, 2016). Differently, utilitarian goods are primarily more instrumental, functional, effective and practical (Alba & Williams, 2013; Dhar & Wertenbroch, 2000; Lu et al., 2016). Hedonic goods often represent indulgences or nonessential luxuries which give a sense of gratification and joy, while utilitarian products are more associated with necessities (Kivetz & Simonson, 2002). Both hedonic and utilitarian products deliver benefits to consumers but in different ways: while hedonic products offer experiential enjoyment, utilitarian products give practical functionality (Batra & Ahtola, 1991; Okada, 2005; Voss et al., 2003). According to Okada (2005), an essential distinction between both types of goods is that the pay-off from using those products lies in the gain domain.

2.3.1 || Hedonic and Utilitarian Dimensions

Early research measured consumers' attitudes towards products/brands through a single evaluative dimension (Batra & Ahtola, 1991; Voss et al., 2003). However, further research suggests that consumers' attitudes are complex and multidimensional, which has led to the development of scales capable of generally measuring the hedonic and utilitarian dimensions (Voss et al., 2003). An early two-dimensional scale was proposed by Batra and Ahtola (1991), and later, the authors Voss et al. (2003) further refined and improved the model (HED/UT). In their multi-item scale, the utilitarian dimension of the product/brand is measured through items such as: effective, helpful, functional, necessary, practical and useful, while the hedonic dimension is assessed through items such as fun, dull, delightful, thrilling, enjoyable and cheerful (Voss et al., 2003).

The hedonic-utilitarian division is not necessarily a one-dimensional scale (Voss et al., 2003). Products can have both hedonic and utilitarian characteristics. A product can present functionality and give the consumer feelings of joy (Chernev, 2004). An example of this duality is given by Lu et al. (2016), who mention athletic shoes' attributes. That kind of shoes presents its utilitarian value by providing protection and enhancing the individual's performance while delivering an enjoyable and exciting experience – the hedonic value.

Since one product can simultaneously fulfil a consumer's utilitarian and hedonic goals, various acts of consumption are driven by a combination of the two dimensions, making it challenging to identify the strength of each (Alba & Williams, 2013). Consumers' personalities, that is, being goal-oriented or 'fun-oriented', might influence the way they consume (Scarpi, 2012). Also, the same product can be used for various reasons, as when a typically utilitarian product such as a detergent is used based on its scent (the hedonic attribute) rather than its cleaning capability (the utilitarian attribute) (Chaker, 2011). As such, the difference between utilitarian and hedonic consumption might be a matter of the consumer's perception; specifically, the exact product might be necessary to some and optional for others (Okada, 2005).

When choosing between spending money on necessities or luxuries, prior research has shown that consumers face a dilemma (Kivetz & Simonson, 2002; Lu et al., 2016). While necessities are distinguished by their utilitarian attributes, luxuries are recognized by the sensations and experiences they provide to the consumer (Voss et al., 2003). Although people are naturally motivated to pursue happiness and pleasure, the choice of engaging in hedonic consumption might lead to feelings of guilt and sometimes a need for justification (Giner-

Sorolla, 2001; Okada, 2005; Zemack-Rugar, Rabino, Cavanaugh, & Fitzsimons, 2016). In fact, the higher the level of anticipatory guilt brought by considering hedonic consumption, the fewer consumers decide to buy hedonic products (Lu et al., 2016). On the other hand, utilitarian products' consumption is unlikely to provoke guilt in the consumer (Giner-Sorolla, 2001). According to Okada (2005), the possibility of making a hedonic purchase may seem more pleasing to consumers, but it is easier to justify a utilitarian purchase. As such, consumers tend to choose the utilitarian alternative when both hedonic and utilitarian alternatives are presented together (Okada, 2005).

2.3.2 || Utilitarianism, Hedonism, and Coolness

The link between hedonism and coolness can be considered obvious as many of the antecedents to coolness refer to rebelliousness (Pountain & Robins, 2000), aesthetic appeal (Bird & Tapp, 2008), popularity (Wooten & Mourey, 2013), and can be linked to emotions and experiences (Runyan et al., 2013). However, utilitarianism is expressed mainly through functionality and practicality. As products have both dimensions (Voss et al., 2003), is there also coolness in the utilitarian dimension of products? According to Runyan et al.'s (2013) research, the answer is yes. Furthermore, they propose a model of coolness which can be conceptualized through a two-dimensional factor composed of utilitarian cool and hedonic cool.

Regarding the first, according to the authors, it has mainly two dimensions: the functional cool, and the quality cool. The functional cool dimension refers to the question if the design should follow function. As product practicality and functionality changes between individuals, the consumer's purchase decisions can either be more influenced by the practicality of the product rather than the newness, and those individuals might define cool in terms of the products' functionality (Runyan et al., 2013). The quality cool dimension refers to the perceived quality and the objective quality of a product. As high quality might be linked to demonstrating a superior taste for better products, it can be seen as a form of coolness (Runyan et al., 2013).

In respect to the second factor, the hedonic cool, the authors refer that it is composed of three dimensions: singular cool, personal cool, and esthetic cool. Singular cool refers to the consumers' need to be different and unique relative to others. By purchasing unique products, the consumer can affirm their independence, autonomy, and individuality (Simonson & Nowlis, 2000). Personal cool is in regard to the consumers' need to have connections between themselves and a product or brand, leading marketers to promote the idea of cool through a

product which fulfils that need (Cassidy & van Schijndel, 2011; Chaplin & John, 2005). Lastly, esthetic cool refers to each individual's need to wear products which enhances and projects their image of being in style (Runyan et al., 2013).

2.3.3 || Hedonism and Utilitarianism in Cosmetics

In cosmetic products, the product/brand's utilitarian benefits consist of their ability to effectively deliver the effects on consumers' physical appearance, which they have promised to consumers (Apaolaza-Ibáñez et al., 2010). To highlight the utilitarian benefit of the cosmetic product, marketers often use sophisticated packaging designs since it is suggested that consumers' perception of packaging may be an essential factor in their judgements regarding the quality and performance of the product (Apaolaza-Ibáñez et al., 2010). Differently, cosmetic brands' hedonic benefits refer to the emotional and sensorial experiences that they deliver to the consumers, such as a perfume that can make people feel more sexually attractive (Apaolaza-Ibáñez et al., 2010; Ho, Chiu, Mansumitrchai, & Quarles, 2019). Furthermore, according to Hansen, Christensen and Lundsteen (2007), consumers' experiences with cosmetic brands include emotional associations with the brand.

Finally, early research by Cash (1988) has shown that when consumers purchase cosmetics in general or decide on a specific cosmetic brand, the benefits they drive after are not only functional but might also be related to emotional consumption experiences. A study by Apaolaza-Ibáñez et al. (2010) concluded that, for women, both utilitarian and hedonic benefits of beauty brands contribute to the consumers' satisfaction with the cosmetics' brands. Furthermore, both dimensions influence consumer's product preferences, help in attitude formation towards a product or brand, and for male consumers, they positively influence their purchase intentions (Ho et al., 2019).

3 || Research Hypothesis

In this chapter, the research hypothesis which will answer to the research questions proposed in this dissertation will be presented. All hypotheses were constructed according to the literature and in a first approach, the utilitarian and hedonic dimensions of products/brand will be analysed. Afterward, the hypothesis presented intend to create a connection between the BC characteristics, generational cohorts, and the knowledge of what a meme is, and the influence that the IM might have on the perceptions of BCs.

3.1 || Hedonism and Utilitarianism

As previously mentioned in the literature review, products/brands can have both the utilitarian and hedonic dimensions 'combined' (Chernev, 2004). Both dimensions influence consumer's product preferences, help in attitude formation towards a product or brand, and for male consumers, they positively influence their purchase intentions (Ho et al., 2019). Furthermore, according to Ho et al. (2019), cosmetic products/brands deliver both hedonic and utilitarian value to consumers. As such, and due to the duality of the hedonic and utilitarian dimensions in products, it is hypothesised that all cosmetic products presented will not be considered 100% hedonic or 100% utilitarian by respondents, since each person's views of the product's benefits might change according to their perceptions.

H_1: No cosmetic product is considered to be 100% utilitarian or 100% hedonic.

3.2 || Characteristics of BC

The use of IMs in communication has seen exponential growth due to their ease of replication and spreading throughout the Internet, particularly through social media. Hsu (2018) demonstrated in her study that it is favourable when a brand imitates or hijacks a current popular meme for their advertising. Additionally, memes are advantageous in order to generate interest on the brand (Csordás et al., 2017).

According to (Runyan et al., 2013), both dimensions have specific perceptions of coolness. While the utilitarian dimension finds coolness by its functionality and quality, the hedonic dimension is cool through the singular, personal, and esthetic dimensions. Furthermore, cool brands have been found to have ten characteristics that distinguish them from uncool brands (Warren et al., 2019). However, to be cool, brands do not need to have all ten characteristics at the same time, as it depends on the brand and each consumer (Warren et al., 2019). As such, it

is hypothesised that not all characteristics explain BC, but that some of the characteristics explain the perception of BC for both brands. Not only that, but also that the explanatory characteristics are different for the hedonic and the utilitarian brand, as they have different kinds of coolness.

H_2: The utilitarian brand's BC is explained by some of the characteristics when the brand is not using the IM.

H_3: The hedonic brand's BC is explained by some of the characteristics when the brand is not using the IM.

As the utilitarian dimension relies on practicality and functionality (Alba & Williams, 2013; Dhar & Wertenbroch, 2000; Lu et al., 2016), connecting to the 'Useful/Extraordinary' characteristic of BC, the hedonic dimension is usually related to emotions, luxury, excitement, and sensations (Alba & Williams, 2013; Dhar & Wertenbroch, 2000; Lu et al., 2016), connecting more to the characteristics 'Aesthetically Appealing', 'Authentic', 'High Status', 'Popular', and 'Subcultural'. As such, it is hypothesised that the utilitarian brand will be considered more useful/extraordinary than the hedonic brand, while the hedonic brand will be considered to be more aesthetically appealing, authentic, rebellious, high status, popular and subcultural than the utilitarian brand. Although IMs might bring a new perspective about the brand, the utilitarian and hedonic dimensions of products/brands are defined by what they offer and the reason for which the brand's products are acquired (Okada, 2005). Hence, the previously mentioned hypothesis refers to the brands both with and without using the IM.

H_4: Without using the IM, the utilitarian brand has higher perceptions of being useful/extraordinary than the hedonic brand.

H_5: Without the IM, the hedonic brand shows higher perceptions of being aesthetically appealing (H_{5a}), authentic (H_{5b}), high status (H_{5c}), popular (H_{5d}), and subcultural (H_{5e}) than the utilitarian brand.

H_6: With the IM, the utilitarian brand still has higher perceptions of being useful/extraordinary than the hedonic brand.

H_7: With the IM, the hedonic brand still shows higher perceptions of being aesthetically appealing (H_{7a}), authentic (H_{7b}), high status (H_{7c}), popular (H_{7d}), and subcultural (H_{7e}) than the utilitarian brand.

IMs bring new content to the brand's social media page, which might affect the characteristics of BC, and in turn, the perceptions of BC. In this dissertation, it is hypothesised that when brands use the IM, some (and not all) of the characteristics still influence BC, however, they are different from the ones which influence BC when the brands are not using the IM.

H_8: The characteristics that explain the utilitarian brand's BC, when it uses the IM, are different from when the brand does not use the IM.

H_9: The characteristics that explain the hedonic brand's BC, when it uses the IM, are different from when it does not use it.

IMs have symbolic value (Benaim, 2018), iconicity (Chuah et al., 2020), a built-in audience (Sax, 2012), are trendy in social media (Holt & Cameron, 2010), are a unique way to share brand content and user-generated content (Jenkins et al., 2009), and according to their humour and content can be considered energetic. They share many characteristics with the ones found in BC. Hence, it is hypothesised that by using IMs in their communication, the respondents' perception of the brands' BC will be higher not only in general but also for each characteristic.

H_{10}: When the utilitarian brand uses the IM, the respondents' perceptions of the BC characteristics increase. This applies to the characteristics: useful/extraordinary (H_{10a}), energetic (H_{10b}), aesthetically appealing (H_{10c}), original (H_{10d}), authentic (H_{10e}), rebellious (H_{10f}), high status (H_{10g}), popular (H_{10h}), subcultural (H_{10i}), and iconic (H_{10j}).

H_{11}: When using the IM, the perception of BC, in general, increases for the utilitarian brand.

H_{12}: When the hedonic brand uses the IM, the respondents' perceptions of the BC characteristics increase. This applies to the characteristics: useful/extraordinary (H_{12a}), energetic (H_{12b}), aesthetically appealing (H_{12c}), original (H_{12d}), authentic (H_{12e}), rebellious (H_{12f}), high status (H_{12g}), popular (H_{12h}), subcultural (H_{12i}), and iconic (H_{12j}).

H_{13}: When using the IM, the perception of BC, in general, increases for the hedonic brand.

3.3 || Generational Cohorts

Members of Generation Y are very attracted to brand names, are willing to pay extra for certain brands, and give a lot of value to coolness. Van den Bergh and Behrer (2011) found that BC is

particularly influential on this generation and that brands that were considered cool were preferred and purchased twice as often as those that were considered to be uncool, and also, that the loyalty for cool brands was more stable than for uncool brands. Additionally, this younger generation loves visual communication and truly appreciates when their favourite brand ads portray openness and authenticity, provoke controversy, and have some humour (Van den Bergh & Behrer, 2011). The use of IMs in social media marketing is growing in order to appeal to younger crowds (Chuah et al., 2020), IMs are humorous by nature, and depending on their characteristics can even spike some controversy (Brubaker et al., 2018), and also, IMs usually demand the frequent use of social media platforms which is mostly done by younger generations (Chuah et al., 2020). Due to these reasons, it is hypothesised that when both utilitarian and hedonic brands use the IM, the brands will be perceived as cooler by Generation Yers, than Generation Xers and Baby Boomers

H_{14}: When the utilitarian brand uses the IM, the perception of BC is higher for respondents in Generation Y than Generation X and Baby Boomers.

H_{15}: When the hedonic brand uses the IM, the perception of BC is higher for respondents in Generation Y than Generation X and Baby Boomers.

3.4 || Knowledge of an IM

According to Kemp (2020), in Portugal in 2020, 45% of the social media advertising audience was composed of Generation Yers, 28.3% were from Generation X, and 7.7% were Baby Boomers. Additionally, social media platforms like Facebook, Instagram, and Twitter are commonly used among consumers, especially by the younger generations (18 to 40 years old), increasingly becoming an important tool for brands to establish a connection with their consumers and also sell their products (Chuah et al., 2020). Since IMs are communicated and spread mostly through social media websites such as Facebook, Instagram, Reddit, Youtube, Twitter, Pinterest, and others (Benaim, 2018; Vasquez & Aslan, 2021; Wang & Wood, 2011), and the usage of social media is higher for Generation Yers than for Generation Xers and Baby Boomers, in this dissertation, it is hypothesised that:

H_{16}: More respondents from Generation Y know what a meme is than respondents from Generation X and Baby Boomers.

Lastly, IMs circulate mostly through social media platforms, and frequently require the knowledge of the context behind the joke to be understood, as people scroll through social media they have encountered an IM at least once (just in 2014, Facebook users encountered or distributed a meme daily) (Wiggins & Bowers, 2014). Hence it is hypothesised that respondents who know what a meme is, show higher perceptions of BC when brands use the IM.

H_{17}: Respondents who know what an IM is, have higher perceptions of BC when the utilitarian brand uses the IM.

H_{18}: Respondents who know what an IM is, have higher perceptions of BC when the hedonic brand uses the IM.

4 || Methodology

In this chapter, the outline of the methodology of this study will be presented. In it, it will be provided information regarding the intentions of this research and its approach, including the differences between primary and secondary data, and between quantitative and qualitative analysis. Furthermore, the structure and materials used in each questionnaire as well as its population, sample, and data analysis are showed.

4.1 || Research Objectives and Approach

4.1.1 || Research Objectives

This study aims to better understand if, and in what way, the usage of IMs influences the consumers' BC perceptions when brands use them in their communication online (more specifically, in their social media pages). Specifically, this theme will be investigated not only between the utilitarian and hedonic dimensions of brands but also between generational cohorts, all in the context of the beauty industry regarding cosmetic products.

The exploration of this theme will provide a better understanding as to what characteristics of BC might get affected by the usage of IMs; if the perception of BC, in general, is affected by IMs; if the knowledge of what an IM is, can affect the perception consumers have of BC, and also, if belonging to different generational cohorts could lead to different perceptions of BC (as different generations use social media differently). Additionally, these questions will also be reviewed considering that the brands have different utilitarian and hedonic dimensions, thus analysing if the consumers' perception of BC is the same for more utilitarian or hedonic brands, when using or not an IM.

To reach the intended conclusions, it is first necessary to understand which products/brands are considered to have a higher utilitarian value and a higher hedonic value. Afterwards, this thesis will attempt to compare the perceptions of BC not only between the selected utilitarian and hedonic brands, but also between those brands when they are using the IM or not, when respondents know or not what an IM is, and for different generational cohorts.

4.1.2 || Primary and Secondary Data

While primary data is original data that was collected for a specific research goal by using procedures that are more fitting to the research problem, secondary data is data that was already

created by other researchers for a different purpose and is made available to be reused by the general research community, to answer different research questions (Boeije & Hox, 2005).

In this dissertation, both primary and secondary data are used to reach the intended conclusions. As this is a deductive study, where the researcher deduces hypothesis on the basis of what is known regarding a certain domain, firstly secondary data was collected from various articles and books in order to build a sturdy literature review which enabled not only a better understanding of the main subject and related topics but also, the construct of the research questions and hypothesis (Bryman & Bell, 2011). This is an essential starting point for any marketing research (Churchill & Lacobucci, 2010).

As there is no theoretical background regarding the exact thematic explored in this dissertation, it was necessary to gather primary data through two questionnaires.

4.1.3 || Quantitative Research

There are two schools of thought regarding the best way to conduct research. Logical positivism uses quantitative and experimental methods to test hypotheses and deductive generalisations, and phenomenological inquiry which uses qualitative and naturalistic approaches to better understand the human experience in certain contexts (Amaratunga, Baldry, Sarshar, & Newton 2002). The choice between adopting one or the other depends on the goals that want to be achieved, as both quantitative and qualitative research methods have their strengths and their weaknesses, making both methods adequate in the right context (Amaratunga et al., 2002; Shields & Rangarjan, 2013).

Since this dissertation intends to test if the usage of an IM changes the perceptions of BC, and involves a large number of variables, the research method chosen was the quantitative research approach. Not only is quantitative data perceived to be more robust and unambiguous, but also, there is no compromise of objectivity (due to the lack of involvement with respondents), the findings can be generalized to the relevant population (Bryman & Bell, 2011), it is generally fast and economical (Amaratunga et al., 2002), and the data can be described numerically, making it easier to measure and interpret (Boeije & Hox, 2005). To draw the intended conclusions for this dissertation, primary data was gathered through two surveys with one questionnaire each. A survey is '*the process of collecting, analysing and interpreting data from many individuals*' (SmartSurvey, n.d.) using structured questionnaires, usually involving data on many variables from a representative sample of respondents (Boeije & Hox, 2005). The details regarding the questionnaires used will be presented in the following chapters.

4.2 || Questionnaire 1

As previously mentioned, before making conclusions on the main topic of this thesis, a primary questionnaire was conducted to discern which of the products/brands the respondents considered to be more utilitarian and more hedonic out of eight cosmetic products brands (Colgate Total toothpaste, O.P.I nail polish, Chanel Perfume, Pantene Shampoo, Nivea deodorant, Colour WoW hairspray, Dior eye shadow, and Dove body wash). This was an important step in order to choose one utilitarian brand and one hedonic brand to be compared in the second questionnaire.

4.2.1 || Materials, Structure and Procedure

This questionnaire was made with the online platform Google Forms. An online questionnaire was the chosen method to gather the data not only due to its efficiency, reduced costs and ease of obtaining answers, but also due to the current pandemic which mandated reduced physical contact with people. The online questionnaire was mainly distributed through social media channels (Instagram, WhatsApp, and Facebook) and by people close to the student. As respondents accessed the link which was sent, a brief introduction detailing the context of the questionnaire was presented. In the next section, there was a concise explanation about utilitarian and hedonic products to aid respondents who might not have known those concepts. After, eight questions were presented to the respondents where they only needed to answer if they considered the product from that brand to be 'Utilitarian' or 'Hedonic'. Each question included an image retrieved from Google images of the product and brand, to facilitate recognition amongst the respondents. Lastly, the respondents were presented with demographic questions regarding their gender and age group. The questionnaire was built in Portuguese and in English so that both Portuguese and international people could answer, becoming more convenient to the respondents, and more answers could be gathered.

As this questionnaire was only intended to select a hedonic and utilitarian brand for the questionnaire that would follow (Questionnaire 2), no questionnaire reviewed in literature was used as a basis, having been constructed by the student. The full questionnaire can be observed in Annex C.

4.2.2 || Population and sample

In any research method, the size of the sample has always been a topic of discussion. According to Bryman and Bell (2011), the answer is not a '*straightforward one*' (p.187) as it depends not

only on various conditions (such as the absolute and relative sample size, the response rate, the heterogeneity of the population, and the type of analysis that will be conducted) but also on considerations of time and cost. Although the larger the sample, the lesser the likelihood of biased findings and the greater the precision (Bryman & Bell, 2011), the sample size should not go over a specific size, which should take into account the researcher's resources (Taherdoost, 2017). According to Table 8.1, in Annex B, for large populations of 1 million, and a confidence level of 95%, an adequate sample size would be 384 respondents. As this dissertation addresses a large population, that number was used as a benchmark, however, due to time constraints, only a sample of 373 answers was gathered.

Additionally, in this dissertation, the sample is a non-probability sample, more specifically, a convenience sample as the questionnaire was shared with several participants of different age groups, educational levels and genders, but they were all known to the student (such as friends, family, classmates and work colleagues) which in turn would share with more people. Although there was a good response rate, the findings cannot be generalized since it is not possible to know what population this sample is representative of (Bryman & Bell, 2011). As such, the results should only be considered in the context of this thesis.

Regarding the characterization of the sample, the questionnaire was answered by a total of 373 individuals (N=373). The majority of the respondents were female (70.5%) while the remaining were male (29.5%). Furthermore, 2.4% were between 18-20 years old; 20.6% were aged between 21-30 years old; 17.2% were between 31-40 years old; 22% were between 41-50 years old; 16.9% had ages between 51-60 years old, and 20.9% were aged 61 and above.

4.2.3 || Data analysis

The gathered answers were analysed using Microsoft Excel. As the main goal of this questionnaire was to select two brands to be used in the questionnaire that followed, no further analysis or treatment of data was necessary.

4.3 || Questionnaire 2

After the selection of the utilitarian and hedonic brands a second questionnaire was constructed and shared. This second questionnaire is considered to be the main source of primary data as it gathers the information needed in order to test the research questions and hypothesis previously formulated through the analysis of the literature. The principal objective of Questionnaire 2 is to answer if the perception of BC changes when a utilitarian and a hedonic brand uses an IM

in their communication. Furthermore, it also sheds light as to if belonging to different generational cohorts changes respondents' perception of BC, and if knowing what an IM is changes the perceptions of BC.

4.3.1 || Materials, Structure and Procedure

Similar to the first questionnaire, the second questionnaire was also constructed through the online platform Google Forms. It was also an online questionnaire due to its efficiency, small costs, and ease in obtaining answers. Likewise, it was mainly shared through social media channels (mainly WhatsApp and Instagram) and it was primarily distributed to individuals close to the student, which in turn also shared with more people. This questionnaire was in fact, composed of two questionnaires where the participant could choose to answer both of them or just one. This method was chosen in order to avoid doubling the demographic characteristics if the respondent chose to answer both questionnaires.

After accessing the link, the respondents would be presented with a small introduction regarding the context of the study. Afterwards, the respondents would be asked to answer either 'Yes' or 'No' regarding their knowledge of what a meme is. Depending on their answer, the participant would either be redirected to the next section being asked to select one questionnaire (each questionnaire was for the utilitarian and hedonic brands previously selected in the first questionnaire) or to a new section briefly explaining what an IM is (respectively), and only after, the participant would be sent to the next section being asked to choose one questionnaire.

After choosing which questionnaire the respondent wished to answer, they would be asked if they knew the brand. If answered 'Yes' the respondent would be directed to brand involvement questions (if they like the brand, their purchase frequency of brand products, and reasons not to buy the products). If answered 'No', the respondent would be redirected to a question asking if they wished to answer the other questionnaire since they did not know the brand. This was done to keep the respondent involved in the questionnaire and possibly answer to the other one since it would not make sense to analyse the BC perception of someone who does not know the brand. For those who knew the brand, after answering the brand involvement questions, the respondent would be asked questions regarding the coolness of the brand without the IM. These questions were based on the research by Warren et al. (2019) to measure BC. In those questions, the participants were asked to rate their level of agreement with the statements presented, and similarly to the study by Warren et al. (2019), all the questions were measured in a 5-point Likert scale (from 1 'Strongly Disagree' to 5 'Strongly Agree'). Afterwards, the

respondents would be given the scenario where the brand would incorporate an IM in a social media post (with an image of the IM) and asked the same BC questions as before but now having the IM in mind. Just like the previous questions, the respondents were asked to measure their level of agreement with the statements which were measured through a 5-point Likert scale (from 1 'Strongly Disagree' to 5 'Strongly Agree'). The IM used was created using the website Imgflip, an online meme generator tool that has a database of the most popular IM images, and then the author adds the text caption. As many memes require some previous knowledge of the context behind it, an image belonging to the 'Lolcat' meme family (where an image of a cat is one of the requirements), was chosen since it requires no special context, as an effort to be better understood by the respondents. Furthermore, in order to make a fair comparison, the same IM image was used for both brands, but with different captions as the brands are different. The IMs were made both in Portuguese and in English so that Portuguese and international respondents would understand.

Subsequently, the participants were thanked for answering the questionnaire and asked if they wished to answer the other one. The answer choices were 'Yes', 'No', 'No, I already answered Questionnaire 2 about Colgate', and 'No, I don't know Colgate'. If they selected 'Yes', the respondents would answer the brand involvement questions regarding the other brand first, and afterwards, the same BC questions as the previous brand with and without the IM (also having a representative image of the IM). If answered either one of the three 'No' answers, the respondents would be led to the demographic questions where they were asked about their age group, gender, and education level. This way respondents would not answer the same questionnaire twice, and they had the chance to answer both questionnaires if they wished to.

Similar to the first questionnaire, this questionnaire was also constructed in Portuguese and in English so that both Portuguese and international people could participate. The full questionnaire and a flow chart can be observed in Annex D.

4.3.2 || Population and sample

Alike to the first questionnaire, the sample in this one is also a convenience sample as it was shared with people of different age groups, genders, and education levels, but they were known to the student (friends, family, work colleagues, and classmates), which in turn also shared with close ones. Even though the response rate was very good for the questionnaire in general, as it is a convenience sample, it is not possible to know the population this sample is representative

of, as such all the resulting conclusions should only be considered in the context of this dissertation and not be generalized (Bryman & Bell, 2011).

Finally, the questionnaire was answered by a total of 130 respondents (N=130). Regarding the demographic characteristics of the sample, the different age groups were grouped according to their generational cohort. As mentioned in the literature review, the most commonly used generational cohorts are the ones defined by the U.S.A, however, while countries may experience similar defining events, the economic, cultural, geographical, religious and political differences between them may change the impact those events have on the generations of each country (Meredith & Schewe, 2003). Different countries might have different generational cohorts from the ones found in the U.S.A, such as the case of Malaysia, Brazil and Russia (Meredith & Schewe, 2003; Ting et al., 2018). For this dissertation, there were not found any generational cohorts specifically defined for Portugal. Furthermore, much of the Portuguese media, articles and business reports use the same generational names as the ones defined by the U.S.A as a way of defining and separating generations by the year of birth and not specifically by the events lived by the Portuguese adolescents and early adults in those years. As such, taking as an example the approach by Erickson (2011), in this dissertation, the generational cohorts for Portugal were defined by the same ones as in the U.S.A as a form of consistency between age spans and recognizable generational names. Since there was only one respondent from the age group 18-20, this group was joint with the age groups 21-30 and 31-40 years old and they were labelled as 'Generation Y' (individuals who were born between 1981 and 1996, who, in 2021, are between 40 and 25 years old respectively). Subsequently, the age groups 41-50 and 51-60 were grouped and labelled as 'Generation X' (individuals who were born between 1965 and 1980, being between 41 and 56 years old in 2021). Lastly, the age group 61+ was labelled as the 'Baby Boomers' (individuals who were born between 1946 and 1964, who are between 57 and 75 years old in 2021). From the total 130 respondents: 49.3% were Generation Y-ers, 26.1% were from Generation X, and 24.6% were Baby Boomers.

Furthermore, the majority of the respondents were female (64.6%) while 35.4% were male. Lastly, from the 130 respondents, 86.2% has a college degree, 12.3% finished High School, and 1.5% has a Basic level education. The detailed information regarding the description of the sample can be observed in Tables 8.2, 8.3, and 8.4 in Annex E.

4.3.3 || Data analysis

All the collected data was first downloaded into an Excel file where the data set was cleaned, all answers were coded into values, and the variables were translated to English to facilitate the analysis. Afterwards, the data set was analysed using the SPSS software version 27. Prior to analysing the differences in the respondents' perceptions of BC, the answers to questionnaire 2 (which had two possible answering pathways) were divided into four groups as follows: Group 1(Dior's BC without the IM), Group 2 (Dior's BC with the IM), Group 3 (Colgate's BC without the IM), and Group 4 (Colgate's BC with the IM).

Furthermore, to analyse each characteristic of BC and BC in general, there was a need to calculate scores. To compute the scores of each BC characteristic (Cx), all variables composing that Cx were considered to have equal weights (as referred by Warren et al., 2019), and a simple mean of those variables (both with and without IM, and from both brands) was made. The same occurred to compute the scores of BC for each brand with and without the IM, and for BC in General for both brands. In Table 8.5, in Annex E, there is a summary of the computed new variables and the variables which constitute them.

To obtain the necessary results, firstly a descriptive analysis of the respondents' knowledge of a meme between generational cohorts, and their brand preference and purchase behaviour was made using a Kruskal-Wallis test and frequency tables. Afterwards, to test the perception of BC and IMs, a reliability test was performed to ensure that the variables are coherent and reliable, and a Pearson Correlation test was also performed to make an initial analysis of the relationships between the variables. Next, various multiple linear regressions were performed to verify the relationships between the characteristics and the general BC for each brand with and without the IM. Additionally, multiple independent samples t-tests were conducted to verify if there were significant differences in the means: for each Cx and the four groups previously mentioned, and for BC in general of each brand and the corresponding groups. Regarding BC, generational cohorts, and the knowledge of what a meme is, first a Kolmogorov-Smirnov test was run to check the normality of the distribution of the variable 'Generational Cohorts', followed by a Kruskal-Wallis test to verify the possibility of significant differences in the perception of BC and the Generational Cohorts. Afterwards, another Kolmogorov-Smirnov test was run to check the normality of the variable 'Knows what a meme is' and a Mann-Whitney test was used to verify if the perception of BC varied significantly when respondents knew what an IM was or not. Table 8.6 in Annex E presents a summary of the performed tests and their objectives.

5 || Results & Discussion

In this chapter, the results from both questionnaires will be presented and analysed. The objective of this chapter is to, in the first place, test the previously formulated hypotheses. Afterwards, in the discussion, the results will be discussed and analysed according to the literature and research questions. Finally, contributions to the theory and managerial implications will be presented.

5.1 || Questionnaire 1

5.1.1 || Descriptive analysis

Out of the 6 cosmetic products/brands presented, the Colgate Total toothpaste was considered to be the most utilitarian product since it was selected as being 'Utilitarian' by 98.4% of the respondents, while the Dior eyeshadow was considered to be the most hedonic product since it was selected as being 'Hedonic' by 89.8% of the respondents. None of the presented products was considered to be either 100% hedonic or 100% utilitarian thus confirming H_1. (Table 8.7 in Annex F has the percentage of responses of all eight brands).

Considering the results obtained in the first questionnaire, the brands which were used to represent the utilitarian brand and the hedonic brand in the second questionnaire were Colgate and Dior, respectively.

5.2 || Questionnaire 2

5.2.1 || Descriptive analysis

<u>Knowledge of an IM</u>

Regarding the knowledge about memes, the majority of the respondents answered 'yes' (78.5%) and only 21.5% did not know what a meme is. A parametric test (ANOVA) was performed to analyse if the mean of the variable 'Know what a meme is' was the same for the three generational cohorts. Since the sample size of each generational cohort group was above 30 (N_{GenY}=64, N_{GenX}= 34, and N_{BB}=32), the sample sizes are considered large (N>30 or 40) (Ghasemi & Zahediasl, 2012), the central limit theorem was applied and the Kolmogorov-Smirnov test was not performed, however, the p-value of the Levene's Test to the Equality of Variances was inferior to α=0.05, as such the equality of variances was not fulfilled, and the ANOVA test had to be abandoned (the details of the ANOVA test can be observed in Table

8.8 in Annex G). To continue the analysis, the equivalent nonparametric test, the Kruskal-Wallis test, was run (Uttley, 2019).

H_0: the distribution of knowing what a meme is, is the same for the three generational cohorts.

The p-value = 0.000 < α = 0.05, as such the null hypothesis was rejected, thus concluding that the distribution of knowing what a meme is, is different for at least one of the three populations defined by age. Additionally, according to the sample mean ranks, there is evidence that knowledge of what a meme is, is the lowest for Baby Boomers (μ_{BB} = 51.06), and the highest for Generation Yers (μ_{GenY} = 74.42). The test statistics and mean ranks of this Kruskal-Wallis test can be observed in Table 8.9 in Annex G.

Brand preference and purchase behaviour

As previously mentioned, the results from questionnaire 1 show that out of the list of the 6 cosmetic products and brands, Colgate was selected as the most utilitarian brand and Dior as the most hedonic brand. Due to the extensive length of the two questionnaires which compose the second questionnaire, the sample size for the two brands is different. Out of the 130 respondents, 113 answered the questionnaire about Dior and 101 answered the questionnaire about Colgate.

Dior

Of the 113 respondents, the majority (55.8%) answered that they like the brand while 2.3% does not like the brand, and the remaining 41.6% is indifferent. Regarding the purchase frequency, 37.2% buy products from the brand (35.4% annually and 1.8% monthly), but 62.8% answered that they do not buy Dior products. When asked the reasons why 52.1% selected that the brand does not interest them, 50.7% referred to the price of the products (since Dior is a luxury brand, it comes as no surprise that this reason was one of the most selected by the respondents) and other reasons such as the brand's ethic and 'other reasons' were selected by 1.4% and 11.3% of the respondents respectively.

Colgate

Regarding the brand Colgate, when asked if they liked it: 83.2% of the respondents answered positively while only 4% answered 'no' and for 12.9% of the respondents, they neither like nor dislike the brand. With respect to the purchase frequency of the brand's products, unlike Dior, only 11.9% of the respondents answered that they do not buy the

products while the majority (62.4%) responded that they buy them monthly, and 3% and 7.9% buy them daily or weekly (respectively). As Colgate is a mostly utilitarian brand, and as such associated with practicality and functionality, it was expected that the respondents would present a higher purchase frequency than with Dior products which are more related to luxury. Finally, when asked the reasons why they do not buy Colgate products, the most common answer was the lack of interest (41.7%), followed by 'none of the reasons above' (33.3%), quality (25%), price (16.7%), and lastly, the brand's ethic (8.3%).

5.2.2 || BC and IMs

Reliability

In this study, the respondents' answers to each question were given through a multi-item measure scale and aggregated to form an overall score for each Cx. To assure that the variables do not lack coherence and that the items which compose the characteristics are related between them, it was necessary to verify the reliability of the variables (Bryman & Bell, 2011). Reliability indicates the extent to which the scores of the same respondents are identical for repeated measurements in varying conditions (de Vet, Mokkink, Mosmuller, & Terwee, 2017). Currently, Cronbach's Alpha is the most frequently used test to analyse the internal reliability among variables (Bryman & Bell, 2011). As such, a Cronbach's Alpha test was performed before the data analysis. When performing this test, the computed alpha coefficient varies between 0 (meaning there is no internal reliability) and 1 (suggesting perfect internal reliability), and it is generally accepted that scores above 0.7 are considered acceptable (Bryman & Bell, 2011; George & Mallery, 2019).

All ten characteristics presented a Cronbach's Alpha higher than 0.9, except for the characteristics 'High Status', and 'Iconic' which presented values above 0.8. The overall data set displayed a Cronbach's Alpha of 0.986. According to the authors George and Mallery (2019), these alpha values are considered 'Good' ($\alpha > 0.8$) and 'Excellent' ($\alpha > 0.9$), hence the data analysis can proceed. The alpha values to each characteristic and the overall data set can be observed in Table 8.10 in Annex G.

Correlation

After the verification of the reliability of the variables, the Pearson Correlation method was applied to make a primary inference on the relationship between the variables (both characteristics and the perceptions of BC). This method is the most commonly used in

numerical variables where a value between -1 (suggesting a total negative correlation) and 1 (suggesting a total positive correlation) is assigned (Nettleton, 2014). As can be observed in Table 8.11 in Annex G, all variables present values above 0, suggesting that there is a positive relationship between them so when one of them increases, the other will also increase. Additionally, all p-values < $\alpha = 0.05$, as such it can be concluded that all variables have a significant relationship with each other. Regarding the perception of BC for each brand with and without the IM and the characteristics, the DBC has the highest correlation with the characteristic C2 (0.804) and the lowest correlation with C9 (0.565); the DMBC has the highest correlation with the characteristic C4 (0.808) and the lowest with C9 (0.665); the CBC has the highest correlation with the characteristic C5 (0.714) and the lowest with C9; and finally, the CMBC has the highest correlation with the characteristic C1 (0.819) and has the lowest with C10.

Multiple linear regression

To further explore how each characteristic influences the perceptions of BC for each brand depending on them having the IM or not, various multiple linear regressions were conducted. The multiple linear regression analysis shows the influence that various independent variables have on a dependent variable (George & Mallery, 2019). The assumptions to the multiple linear regressions (which can be observed in Table 8.12 in Annex G) were verified prior to all multiple linear regressions, and all assumptions hold.

Dior without the IM Brand Coolness (DBC)

Regarding DBC and the ten characteristics, the following equation of the estimated model was constructed:

DBC = 0.266 + 0.114*C1 + 0.386*C2 + (-0.156)*C3 + (-0.079)*C4 + 0.268*C5 + 0.005*C6 + 0.153*C7 + 0.145*C8 + (-0.037)*C9 + 0.167*C10

First, to verify the quality of the regression, the ANOVA Test was analysed. As the F-value presented sig.=0.000 < $\alpha = 0.05$, the null hypothesis was rejected (H_0: β_1=....= β_k=0), being concluded that not only the multiple regression is valid, but also that some characteristics used in the model are important to explain the dependent variable (DBC). In fact, since the R^2 value = 0.798, 79.8% of DBC's variance is explained by the characteristics. Only the characteristics C2 (sig.=000), C5 (sig.=0.011), and C10 (sig.=0.024) presented p-values < $\alpha = 0.05$, as such the null hypothesis was rejected (H_0: $\beta_k = 0$), concluding that these characteristics are important

to explain DBC and should be included in the model. Since the remaining characteristics presented p-values > $\alpha = 0.05$, the null hypothesis could not be rejected, thus meaning that those characteristics are not important to explain the dependent variable and could be excluded from the model. Finally, since C2 has the highest Standardized Beta Coefficient in absolute value (0.385), it is the most important variable to explain DBC, as a unit increase in C2's score leads to an increase of 0.386 in DBC's score.

All results regarding this multiple linear regression can be observed in Tables 8.13 (a, b, c, and d), and Figures 8.2 (a and b), in Annex G.

Dior with the IM Brand Coolness (DMBC)

To analyse the relation between DMBC and the characteristics, the following equation of the estimated model was built:

DMBC = (-0.544) + 0.250*C1 + (-0.283)*C2 + 0.240*C3 + 0.246*C4 + (-0.060)*C5 + 0.184*C6 + 0.005*C7 + 0.307*C8 + 0.219*C9 + 0.013*C10

Regarding the quality of the regression, the ANOVA test F-value showed sig.=000 < $\alpha = 0.05$, thus rejecting the null hypothesis (H_0: β_1=....= β_k=0) and concluding that the multiple linear regression is valid and some of the explanatory variables (the characteristics) are important to explain the dependent variable (DMBC). Furthermore, since $R^2 = 0.782$, it can be said that 78.2% of DMBC's variance is explained by the characteristics which is a very good value. In respect to the magnitude of the effects of each independent variable on DBMC, as the characteristics C1 (sig.=0.035), C2 (sig.=0.027), C8 (sig.=0.010), and C9 (sig.=0.007) presented p-values < $\alpha = 0.05$, the null hypothesis was rejected (H_0: $\beta_k = 0$), and as such, these characteristics are important to explain DMBC and should be kept in the model. Additionally, out of all the characteristics, C8 is the most important variable to explain DMBC since it has the highest Standardised Beta Coefficient in absolute value (0.273), and it can be said that a unit increase in C8's score leads to an increase of 0.307 in DMBC's score. Since the other variables presented p-values > $\alpha = 0.05$, they are considered unimportant to explain the DMBC and can be removed from the model.

All results regarding this multiple linear regression can be observed in Tables 8.14 (a, b, c, and d), and Figures 8.3 (a and b), in Annex G.

Colgate without the IM Brand Coolness (CBC)

In the analysis of the influence of the characteristics in CBC, the equation of the estimated model is presented below:

CBC = 0.930 + (-0.011)*C1 + 0.254*C2 + 0.177*C3 + (-0.089)*C4 + (-0.060)*C5 + 0.184*C6 + 0.005*C7 + 0.307*C8 + 0.219*C9 + 0.013*C10

First and foremost, in order to proceed with the analysis, it is important to verify the validity of the multiple linear regression. For that, it can be seen in the ANOVA table that the F-value (sig.=0.000) < $\alpha = 0.05$, leading to the rejection of the null hypothesis (H_0: β_1=....= β_k=0) and concluding that this multiple linear regression is valid and that some of the characteristics are important to explain CBC. Additionally, as the R^2 value = 0.625, it indicates that 62.5% of CBC's variance is explained by the characteristics.

Furthermore, only the characteristics C2 (sig.=0.032) and C5 (sig.=0.007) have p-values < $\alpha = 0.05$, thus rejecting the null hypothesis (H_0: $\beta_k = 0$) and concluding that these independent variables are important to explain the dependent variable and should be kept in the model. Additionally, by observing the Standardised Beta Coefficients, it can be said that the most important characteristic to explain CBC is C5 since it has the highest absolute value (0.405), also, a unit increase in C5's score leads to an increase of 0.298 in CBC's score. Since the remaining characteristics did not have p-values < $\alpha = 0.05$, the null hypothesis was not rejected and thus concluded that they are not important to explain CBC and could be removed from the model.

All results regarding this multiple linear regression can be observed in Tables 8.15 (a, b, c, and d), and Figures 8.4 (a and b), in Annex G.

Colgate with the IM Brand Coolness (CMBC)

To analyse the influence of the 10 characteristics in CMBC, the following equation of the estimated model was constructed:

CBC = (-0.445) + 0.451*C1 + 0.083*C2 + 0.047*C3 + 0.267*C4 + (-0.051)*C5 + 0.072*C6 + 0.103*C7 + 0.132*C8 + 0.106*C9 + (-0.100)*C10

Similar to the previous analysis, the validity of the multiple linear regression was verified before further conclusions were reached. As the F-value in the ANOVA table is below $\alpha = 0.05$ (sig.=0.000), the null hypothesis was rejected (H_0: β_1=....β_k=0), and it can be concluded that the regression is valid and that at least some of the ten characteristics are important to explain the dependent variable (CMBC). Furthermore, since the R^2 value = 0.741, it can be said that

74.1% of the CMBC's variance is explained by the explanatory variables in the model. Afterwards, out of the ten characteristics, only C1 (sig.=0.001) and C4 (sig.=0.037) presented p-values < $\alpha = 0.05$, thus rejecting the null hypothesis (H_0: $\beta_k = 0$) and concluded that they are important to explain CMBC and should be kept in the model. On the other hand, as all remaining characteristics had p-values > $\alpha = 0.05$ the null hypothesis was not rejected, and thus, these variables are not important to explain CMBC and should be removed from the model. Lastly, the characteristic considered to be the most important to explain CMBC is C1 since it has the highest Standardized Beta Coefficient in absolute value (0.390), and it can be said that a unit increase in C1's score leads to an increase of 0.451 in CMBC's score.

All results regarding this multiple linear regression can be observed in Tables 8.16 (a, b, c, and d), and Figures 8.5 (a and b), in Annex G.

Independent samples t-test

As the previously conducted multiple linear regressions show, some characteristics are important to explain the perception of BC in the brands Dior and Colgate with and without the IM. To further understand how the perception of BC differs in each characteristic for the different brands with and without the IM, various Independent Samples T-Tests were performed. This test is commonly used to compare the means of two different samples and verify if they differ significantly (George & Mallery, 2019).

To conduct these tests, the respondents' answers had to be divided into four groups, each representing one of the brands with or without the IM. After the computation of the scores, the size of the samples for each characteristic became N=428, for the variable Dior General BC (DGBC) N=226, and for the variable Colgate General BC (CGBC) N=202. Since all sample sizes are considered large (N>30 or 40), there was no need to perform a Kolmogorov-Smirnov test for normality, as according to the central limit theorem, when the size of the sample is large the sampling distribution tends to be normal (Uttley, 2019).

Group 1 versus Group 3: Dior and Colgate without IM

H_0: the mean perception of each Cx is the same for the brand Dior and for Colgate without the IM.

Primarily, in regard to Levene's Test to the Equality of Variances, the characteristics C2, C3, C7, and C9 had p-values < $\alpha = 0.05$, as such it was rejected that the samples come from populations with equal variances and the test statistics that were chosen did not assume the

equality of variances. For the remaining characteristics, as the p-values > α = 0.05, equal variances were assumed.

Regarding the independence of the samples, only characteristics C1 (sig.=0.000), C3 (sig.=0.016), C7 (sig.=0.000), and C9 (sig.=0.000) presented p-values < α=0.05 rejecting the null hypothesis, that is, the respondents' average perception of those characteristics significantly varies between the brands Dior and Colgate without the IMs. C1 was the only characteristic to present both the upper and lower limits of the 95% confidence interval negative, thus suggesting that respondents', on average, perceive Colgate to being more Useful/Extraordinary than Dior (μ_3 = 3.4965 > μ_1=3.0986). On the other hand, in the remaining characteristics, both the upper and lower limits of the 95% confidence interval are positive, thus suggesting that respondents', on average, perceive Dior to be more Aesthetically Appealing (μ_1=3.8562 > μ_3=3.5619), High Status (μ_1=4.0044 > μ_3=2.7426), and Subcultural (μ_1=2.7987 > μ_3=2.3342) than Colgate. Seeing that the remaining characteristics showed p-values > α = 0.05, the null hypothesis was not rejected, thus suggesting that the respondent's average perception of those characteristics does not significantly vary between the brands Dior without the IM and Colgate without the IM. All details regarding the independent samples t-test to the brands Dior and Colgate without IMs and each Cx can be observed in Table 8.17 in Annex G.

Group 1 versus Group 2: Dior without and with the IM.

H_0: the mean perception of each Cx is the same for the brand Dior without and with the IM.

In relation to Levene's Test to the Equality of Variances, all characteristics but C7 and C8 presented p-values > α = 0.05, leading to the assumption of equal variances in the two groups. For the two characteristics with p-values < α = 0.05, equal variances were not assumed.

With regard to the independence of the samples, the majority of the characteristics showed a significant difference in the respondents' average perception of that characteristic between Dior without the IM and with the IM. The characteristics C3 (sig.=0.000), C4 (sig.=0.025), C5 (sig.=0.001), C7 (sig.=0.000), C8 (sig.0.006), and C10 (sig.0.000) presented p-values < α = 0.05, thus rejecting the null hypothesis, and concluding that the average perception of those characteristics is significantly different for the brand Dior without the IM and with the IM. Additionally, for all the mentioned characteristics, both the lower and upper limits of the 95% confidence interval are positive, hence suggesting that, on average, respondents perceive the brand Dior to be less Aesthetically Appealing (μ_1=3.8562 > μ_2=3.2412), Original (μ_1=3.4985

> μ_2=3.2006), Authentic (μ_1=3.4867 > μ_2=3.0465), High Status (μ_1=4.0044 > μ_2=3.3341), Popular (μ_1=3.5752 > μ_2=3.2235), and Iconic (μ_1=3.6239 > μ_2=3.0487) when it uses the IM than when it does not. Considering that the remaining characteristics showed p-values > α = 0.05, the null hypothesis was not rejected, thus suggesting that the respondent's average perception of those characteristics is not significantly different between the brand Dior without and with the IM. All the information regarding the independent samples t-test between groups 1 and 2 can be observed in detail in Table 8.18 on Annex G.

Group 3 versus Group 4: Colgate without and with the IM.

H_0: the mean perception of the characteristic Cx is the same for the brand Colgate without and with the IM.

Primarily, regarding the Levene's Test to the Equality of Variances, all characteristics but C2 and C8 showed p-values > α = 0.05, as such it was not rejected that the samples come from populations with equal variances. Since both C2 and C8 presented p-values < α = 0.05, equal variances were not assumed.

Regarding the independence of the samples, only the characteristics C2 (sig.=0.042), C3 (sig.=0.034), and C5 (sig.=0.043) presented p-values < α = 0.05, indicating that for these characteristics, the respondents' average perception varies significantly for the brand Colgate without the IM and with the IM. For C3 and C5, both the lower and upper limits of the 95% confidence interval are positive, suggesting that respondents have an average perception of Colgate being more Aesthetically Appealing (μ_3=3.5619 > μ_4=3.3045), and Authentic (μ_3=3.4158 > μ_4=3.1658) when not using the IM, than when using the IM. On the other hand, both the upper and lower limits of the 95% confidence interval, for C2, are negative, indicating that, on average, respondents' found Colgate to be more Energetic (μ_4=3.0470 > μ_3=3.2822) when using the IM, than when not using it. As the remaining characteristics showed p-values > α = 0.05, the null hypothesis was not rejected, thus indicating that the respondent's average perception of those characteristics does not significantly vary between the brand Colgate without the IM and with the IM. All the information regarding the independent samples t-test between groups 3 and 4 for each characteristic can be observed in detail in Table 8.19 Annex G.

Group 2 versus Group 4: Dior and Colgate with IM

H_0: the mean perception of the characteristic Cx is the same for the brand Dior with the IM and the brand Colgate with the IM.

In regard to Levene's Test to the Equality of Variances, only the characteristic C7 presented a p-value < $\alpha = 0.05$, to which the chosen test statistic did not assume equal variances. To the remaining characteristics, equal variances were assumed since their p-values > $\alpha = 0.05$.

In respect to the independence of the samples, characteristics C1 (sig.=0.003), C7 (sig.=0.000), and C8 (sig.=0.023) showed a p-value < $\alpha = 0.05$, indicating that for these characteristics the respondents' average perception of that characteristic is significantly different between the brands Dior with the IM and Colgate with the IM. For both characteristics C1 and C8, both the lower and upper limits of the 95% confidence interval were negative, hence indicating that, on average, the respondents perceive that when using the IM, the brand Colgate is more Useful/Extraordinary (μ_4=3.2914 > μ_2=2.9153) and Popular (μ_4=3.5322 > μ_2=3.2235) than the brand Dior. Contrarily, both the upper and lower limits of the 95% confidence interval of C7 are negative, thus suggesting that, on average, the respondents perceive that, when using the IM, the brand Dior is more High Status (μ_2=3.3341 > μ_4=2.6832) than the brand Colgate. Since the remaining characteristics showed p-values > $\alpha = 0.05$, the null hypothesis was not rejected, thus concluding that the respondent's average perception of those characteristics does not significantly vary between the brands with the IM. All the detailed results of the independent samples t-test to groups 2 and 4 can be analysed in Table 8.20 in Annex G.

Dior General Brand Coolness and Colgate General Brand Coolness

$H_{0a)}$: the mean perception of BC, in general, is the same for the brand Dior whether it uses or not the IM.

Firstly, in respect to Levene's Test for Equality of Variances, the p-value > $\alpha = 0.05$, as such equal variances were assumed. Secondly, the p-value of the independent samples t-test was inferior to $\alpha = 0.05$ (sig.=0.005), rejecting the null hypothesis and concluding that the respondents' average perception of BC, in general, for the brand Dior significantly varies when the brand uses the IM, as to when it does not. Additionally, both the lower and upper limits of the 95% confidence interval were positive, thus suggesting that, in average, respondents' found

Dior to have more BC in general when not using the IM, than when using the IM (μ_1=3.3648 > μ_2=3.0546).

H_{0b}: the mean perception of BC in general, is the same for the brand Colgate whether it uses or not the IM.

Regarding the brand Colgate, in the Levene's Test for Equality of Variances, the p-value < α = 0.05, leading to the rejection that the sample comes from populations with equal variance. In the independent samples test, the p-value (sig.=0.383) > α = 0.05, as such the null hypothesis was not rejected and it was concluded that the respondents' average perception of general BC did not vary significantly whether Colgate uses the IM or not.

All tables relating these independent samples t-tests can be observed in Table 8.21 in Annex G.

5.2.3 || Brand coolness and Generational Cohorts

Due to the small sample size of the generational cohorts in both brands, ($N_{GenY(Dior)}$=55, $N_{GenX(Dior)}$=29, $N_{BB(Dior)}$=29, $N_{GenY(Colgate)}$=50, $N_{GenX(Colgate)}$=24, $N_{BB(Colgate)}$=27), the central limit theorem could not be applied, and a Kolmogorov-Smirnov Test of Normality was run. By observing the Table 8.22 and Figure 8.6 in Annex G, both the p-value of the Kolmogorov-Smirnov test and the Shapiro-Wilk test were inferior to α = 0.05, leading to the conclusion that the variable Generational Cohort does not follow a normal distribution, and only nonparametric tests could be made.

<u>Dior Brand Coolness</u>

Regarding the analysis of possible significant differences between the generational cohorts and their perception of Dior's BC, two Kruskal-Wallis tests were made. One to test for the brand when it is not using the IM (T1), and the other to test when it uses the IM (T2). All detailed results of the Kruskal-Wallis tests can be observed in Table 8.23 (for T1) and Table 8.24 (for T2) Annex G.

$H_{0T1)}$: the distribution of the perception of DBC is the same for the three generational cohorts.

The p-value of T1 was superior to α = 0.05 ($sig._{T1}$=0.575), thus the null hypothesis was not rejected and it was concluded that the distribution of the perception of DBC was the same for the three generational cohorts.

$H_{0.T2)}$: the distribution of the perception of DMBC is the same for the three generational cohorts.

In similarity with the previous test, the p-value of T2 was also superior to $\alpha = 0.05$ ($sig._{T2}=0.355$), thus the null hypothesis was also rejected, and it was concluded that the distribution of the perception of DMBC was also the same for the three generational cohorts

Colgate Brand Coolness

Similar to the tests performed to the brand Dior, two Kruskal-Wallis tests were made to verify possible significant differences between the generational cohorts and their perception of Colgate's BC when not using the IM (T3) and when using the IM (T4). All detailed results of the Kruskal-Wallis tests can be observed in Table 8.25 (for T3) and Table 8.26 (for T4) in Annex G.

$H_{0.T3)}$: the distribution of the perception of CBC is the same for the three generational cohorts.

The p-value of T3 was superior to $\alpha = 0.05$ ($sig._{T3}=0.179$), as such the null hypothesis was not rejected, demonstrating that the distribution of the perception of CBC was the same for the Baby Boomers, Generation Xers, and Generation Yers.

$H_{0.T4)}$: the distribution of the perception of CMBC is the same for the three generational cohorts.

Finally, the p-value of T4 was also superior to $\alpha = 0.05$ ($sig._{T4}=0.152$), which lead to not rejecting the null hypothesis thus concluding that the distribution of the perception of CMBC was indeed the same for the Generation Yers, Generation Xers, and Baby Boomers.

5.2.4 || Brand Coolness and Knowledge of an IM

Akin to the previous tests, to verify if there were differences in the perception of BC for the two brands based on the respondent's knowledge of what an IM is, an Independent Samples T-Test was to be performed. However, due to the small size of the sample of the variable 'No' in both brands ($N_{No(Dior)}=25$, $N_{No(Colgate)}=19$), the central limit theorem could not be applied, and the Kolmogorov-Smirnov Test of Normality was performed. As it can be observed in Table 8.27 and Figure 8.7 in Annex G, the results showed a p-value test for both the Kolmogorov-Smirnov test and the Shapiro-Wilk test of $0.000 < \alpha = 0.05$, thus concluding that the distribution was not normal. As such, the equivalent nonparametric test was applied: the Mann-Whitney

test (Uttley, 2019). All the detailed results of the Mann-Whitney tests performed can be verified in Table 8.28 (for Dior) and Table 8.29 (for Colgate) in Annex G.

Dior Brand Coolness

H_0: the distribution of the perception of DMBC is the same for the two populations: respondents who know what an IM is and respondents who do not know.

As the p-value = 0.154 > α = 0.05, the null hypothesis could not be rejected, thus concluding that the distribution of the perception of DMBC was the same whether respondents knew what an IM was or not.

Colgate Brand Coolness

H_0: the distribution of the perception of CMBC is the same for the two populations: respondents who knew what an IM is and respondents who did not know.

Similar to the previous test, the p-value = 0.380 > α = 0.05, thus the null hypothesis was not rejected, and it was concluded that the distribution of the perception of CMBC was the same whether the respondents knew what an IM was or not.

5.3 || Discussion of Results

5.3.1 || Findings

Before the analysis of the research questions, some conclusions were taken from the results. Considering that neither of the presented cosmetic products/brands was considered to be 100% utilitarian, or 100% hedonic, hypothesis H_1 was validated, thus concluding that no cosmetic product is entirely utilitarian or hedonic, as both dimensions are present in any product/brand. This conclusion is in conformity with the literature as the consideration of the utilitarian and hedonic value of products/brands depends on the consumer's reasons to use or buy that product (Okada, 2005; Voss et al., 2013).

Additionally, when comparing the BC characteristics between the utilitarian and hedonic brand, in regular circumstances, Colgate was considered to be more useful/extraordinary than Dior, validating H_4.. On the other hand, Dior was considered to be more aesthetically appealing, high status and subcultural than Colgate, thus validating $H_{5a)}$, $H_{5c)}$, and $H_{5e)}$. These results are in accordance with the literature, as utilitarianism is closely related to functionality, rationality and usefulness, while hedonism is more connected to luxury, sensation, and experience (Voss

et al., 2003). Although it was hypothesised that Dior would also be considered to be more popular and authentic, those characteristics did not present significant differences between the brands, as such $H_{5b)}$ and $H_{5d)}$ were rejected. This could be explained due to the consumers' perceptions and the brands in question. Dior is considered to be a hedonic brand, but all hedonic brands are different and the perception of BC changes from consumer to consumer (Warren et al., 2019).

With these primary conclusions discussed, it is now possible to answer the proposed research questions constructed at the beginning of this dissertation.

RQ1: Does the use of IMs influence the perceptions of BC differently for a utilitarian cosmetic brand versus a hedonic cosmetic brand?

Regarding the cosmetic utilitarian brand, Colgate, in regular circumstances (when the brand does not use the IM), the coolness of the brand is explained by being perceived as an energetic, and authentic brand. On the other hand, when the brand uses the IM in its communication, the perception of BC is explained by different characteristics, specifically, the coolness of the brand comes from it being perceived as useful/extraordinary and original. These results validate H_2 and H_8, which are in accordance with the literature, as brands do not need to have all ten characteristics in order to be considered cool, since the perception of BC varies from brand to brand, and between consumers (Warren et al., 2019). Furthermore, as IMs have characteristics of their own (such as iconicity, popularity, humour, and others), it was expected that incorporating them into their social media communication would alter the characteristics which impact BC. More specifically, by using the IM, Colgate was perceived to be more energetic, thus validating $H_{10b)}$. However, it was considered to be less aesthetically appealing and authentic, rejecting $H_{10c)}$ and $H_{10e)}$ (respectively). For the remaining characteristics the IM made no difference, thus also rejecting $H_{10a)}$,$H_{10d)}$, $H_{10f)}$, $H_{10g)}$, $H_{10h)}$, $H_{10i)}$, and $H_{10j)}$. Lastly, after being exposed to the IM, the respondents did not find Colgate to be cooler in general, thus rejecting H_{11}. The decrease and lack of difference in the perceptions of the characteristics and BC in general can be connected to various reasons. The joke behind the IM might not have resonated with some respondents. This is always a risk with IMs since humour is subjective (Brubacker et al., 2018), making the IM lose its impact. Furthermore, research by Chuah et al. (2020), has found that sometimes, the use of IMs to highlight products or services is ineffective. This might have been the case with Colgate in this dissertation.

Regarding the hedonic brand, Dior, when the brand is not using the IM, its BC is explained by being perceived as energetic, authentic, and iconic, thus validating H_3, which is in agreeance

with the literature, as brands do not need to have all ten characteristics to be cool, since it is a matter of consumers' perceptions (Warren et al., 2019). When using the IM, Dior's coolness comes from it being perceived as useful/extraordinary, energetic, popular, and subcultural. This difference in the characteristics (except for energetic) validates H_9, which, in similarity with the utilitarian brand, was expected to happen as IMs have their own set of characteristics which might influence consumers' perceptions of the BC characteristics. In respect to the characteristics individually, after the utilisation of the IM, Dior was considered to be less aesthetically appealing, original, authentic, high status, popular, and iconic, and for the remaining characteristics, the perceptions remained the same, hence rejecting $H_{12a)}$ through $H_{12j)}$. Additionally, when using the IM, the respondents found Dior to be less cool in general, thus also rejecting H_{13}. This negative, and indifferent, impact of the IM on the perceptions of BC, both in general and by characteristic, could be due to not only the previously mentioned reasons given for the same results regarding Colgate, but also because Dior is a hedonic brand. Unlike utilitarianism, hedonism is linked to luxury (Lu et al., 2016), which is not only linked to high status but also subcultural (in the sense that not everyone has products of that brand), as such something as common and simple as an IM might reduce the perceptions of luxury of the brand, leading to a negative impact in BC.

Finally, even after being exposed to the IM, respondents still found Colgate to be more useful/extraordinary than Dior (validating H_6) and more popular, and Dior to remain more high status than Colgate (validating $H_{7c)}$). However, after the addition of the IM, Dior no longer stood apart from Colgate regarding its authenticity, aesthetic, popularity and subculturianism, like it did before using the IM, thus rejecting $H_{7a)}$, $H_{7b)}$, $H_{d)}$, and $H_{7e)}$.

In conclusion, and answering to RQ1, IMs do have an influence in the perceptions of BC, however, it is mostly negative. For the utilitarian brand, the incorporation of the IM changed which characteristics explain BC and decreased the perception of BC in most of the significant characteristics. For the hedonic brand a similar scenario is presented, however, while in the utilitarian brand the perception of at least one of the characteristics increased, in the hedonic brand all significant characteristics had a decrease in their perception and in BC in general.

RQ2: Does the use of IMs influence the perceptions of BC differently for different generational cohorts?

The results obtained through the tests showed that for both Colgate and Dior, the usage of the IM did not change the perceptions of BC between the three generational cohorts, thus rejecting H_{14} and H_{15}. These results came as a surprise since Generation Yers use social media

more, love visual communication and humorous content (Van den Bergh & Behrer, 2011). A possible justification could be that since the chosen IM did not have any pop culture references, it might not have captured the attention of the younger respondents. Not only that but also, according to Van den Bergh and Behrer (2011), Generation Yers appreciate warm humour and parodies. As the utilised IM was neither, but a simple kind of humour, it might not have resonated with that generation.

As such, the answer to RQ2 would be no. In this thesis, the perceptions of BC did not differ between the generational cohorts, when the brands used the IM.

RQ3: Does the previous knowledge of what an IM is, influence the perceptions of BC?

Akin to the previous research question, the results showed that for both Colgate and Dior, the respondents who knew what an IM was did not have a different perception of BC than those who did not know what an IM was, thus rejecting H_{17} and H_{18}. These results were also surprising since it was expected that a better knowledge of what an IM is would lead to a better understanding of the humour, and so higher BC perceptions. However, humour is subjective, as such, even if the respondents know what an IM is they still might not make a meaningful connection with the IM for various previously explained reasons. Additionally, and as expected, the number of respondents who knew what an IM was, was higher in Generation Y, and lower in Baby boomers (validating H_{16}). This goes with accordance to the literature as the highest users of social media (such as Facebook and Instagram) belong to Generation Y (Chuah et al., 2020), and IMs are mostly communicated through those channels (Vasquez & Aslan, 2021).

Finally, answering to RQ3, the previous knowledge of what an IM is did not translate into higher perceptions of BC, when both the utilitarian and the hedonic brands used the IM in their communication.

5.3.2 || Theoretical Contributions and Managerial Implications

Regarding theoretical contributions, the main goal of this dissertation is to fill the gap in the literature regarding the possible connections between this type of online social media brand page content and the perceptions of BC, specifically in the cosmetics market. There are many studies regarding BC, utilitarianism and hedonism, and IMs, but little or none connecting the three topics.

In a more practical sense, the conclusions from this dissertation might bring some insight to cosmetic brands who wish to leverage the symbolic values, popularity, simplicity, and humour embedded in IMs to boost their communication through their social media pages and increase the coolness of their brands. It also provides information regarding some cautions brands should pay attention to when using this type of content, in order to be successful. In the first place, IMs might have a simple nature, and an ease of diffusion and replication, especially image macros, however when applied in social media communication, there are some factors worthy of consideration. IMs are humorous by nature, and humour is subjective. When communicating through IMs it is important to make sure that the tone of the message is in accordance with the values of the brand and of the consumers and be aware that due to Internet's accelerated spreading rate, the original meaning of the IM might be lost leading to negative effects on the brand's image (Csordás et al., 2017). Furthermore, it is of extreme importance to consider the context in which the IM is inserted, as simply following a trend without noticing the right context, timing, and target group, might lead to failure in achieving the desired BC.

6 || Conclusion

Social media marketing is progressively becoming part of the brands' Marketing strategies, and BC is a common study subject not only by brands themselves but also by scholars, due to the benefit that it offers in their communication and relationship with consumers. Furthermore, in the current digital and online world, people encounter so many different stimuli in their social media that it is becoming increasingly difficult for brands to make their content stand out. The most commonly used kind of shared online content is IMs which through their humorous content and ease of creation and replication have been gaining popularity. Hence, the goal of this dissertation was to better understand if and how an IM might influence consumers' perceptions of BC, in the context of cosmetic brands, and if it was different for utilitarian and hedonic brands.

For that, first an extensive literature review was constructed through the analysis of various articles, books, and studies made by previous authors. The analysis of the topics from this chapter: coolness and BC, IMs, and hedonism and utilitarianism was intended to not only build a basis from which the research questions and hypothesis would be constructed but also, to fill the gap in the literature regarding the theme. Afterwards the research questions, hypothesis and conceptual model were constructed to conduct the research that was going to be done. Next, a methodology underlining the type of research, data, population and sample, procedures and data analysis was presented. Finally, the results from the collected data were analysed in further detail in the discussion, where the contributions to the theory and managerial implications were also presented.

The results showed that the IM does have some influence in the perceptions of BC, however they were not as positive as it was expected. Regarding the utilitarian brand, the IM changed which characteristics of BC influenced the general perception, and in the characteristics where the IM had a significant impact, with exception of being energetic, the perceptions of BC decreased showing that the IM had mostly a negative influence. Similar results were found for the hedonic brand, with the exception that not even one of the significant characteristics had an increase in its perception, showing that the use of the IM only had a negative impact. Furthermore, contrarily to what was expected, the younger generation's (Generation Y) and the oldest generation's (Baby Boomers) perception of BC were not different between them when the brands used the IM. Finally, and also against what was expected, the previous knowledge of what an IM is did not influence the perceptions of BC when the brands used the IM.

As with every research, this dissertation had some limitations. First, to make a 'fair' comparison between the perceptions of BC, and between the different brands, the same IM was used. However, the brands were very different from one another, and although that was one of the objectives (to verify if there were evident differences between them), while one is connected with luxury and class (Dior), the other is a brand which products are used to perform mundane tasks and is sold in common supermarkets (Colgate), as such it was expected that using the same meme for both could cause some friction. Furthermore, the IM which was created had to follow certain parameters so that it would be easily understood and not too specific to a topic, offensive, racist or xenophobic, and deliver a message that could be applied to both brands. As such, and due to the dark and self-deprecating humour that is commonly used in IMs, there was some difficulty in creating a 'safe' IM, while knowing that it could lead to indifference instead of an impact. Additionally, on the note of humour, another limitation is the fact that by nature, IMs have a joke behind its meaning, however humour is subjective and so what one person finds funny and relatable, another might find offensive. While one respondent commented: '*the cat's face is exactly the one I make when the toothpaste is too strong! It's funny!',* another said: '*Why did you choose a cat? I really don't like them…'*. The length of the second questionnaire, while necessary to analyse the differences in perception of BC, also proved to be a challenge, as respondents would get so tired that sometimes, they would either choose to not answer to both of them or they would give up in the middle. Finally, due to time constraints and the current pandemic, the questionnaires were only distributed to close peers to the student, who asked them to also share with people of their own. This and the length of the questionnaires led to a lower number of answers than desired, making the gathered results only applicable to this dissertation.

Lastly, it would be interesting and beneficial to brands, to continue studying the effects of IMs in BC in other ways such as: what kind of humour works best? The usual self-deprecating and dark humour, or something softer and heart-warming? Also, what type of brands should use IMs in their communication? Can all brands use them, or it is better indicated to a specific industry? There are many different formats of IMs, maybe for some brands an image macro IM is the best way to deliver the message while for others a video IM might have a higher impact, so which format works best? With so many possibilities and contexts, there are many opportunities to continue the exploration of the important connections between IMs and BC, and although there was not found evidence to validate a positive impact of the usage of IMs on BC as expected, this dissertation can be used as a basis to further research.

7 || Bibliography

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8 || Annexes

In this section, all relevant documents, tables and figures from the study are available for consultation and analysis.

Annex A: Life cycle of BC

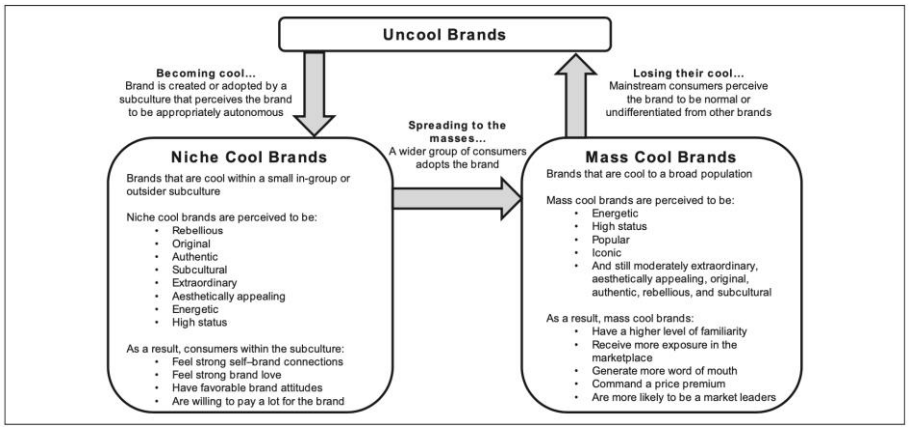


Figure 8.1 - Life cycle of brand coolness. Retrieved from Warren et al., 2019

Annex B: Sample size

Table 8.1. - Sample size based on Desired Accuracy with Confidence Level of 95%. Retrieved from Taherdoost (2017).

`	Variance of the population P=50%		
	Confidence level=95% *Margin of error*		
Population Size	5	3	1
50	44	48	50
75	63	70	74
100	79	91	99
150	108	132	148
200	132	168	196
250	151	203	244
300	168	234	291
400	196	291	384
500	217	340	475
600	234	384	565
700	248	423	652
800	260	457	738
1000	278	516	906
1500	306	624	1297
2000	322	696	1655
3000	341	787	2286
5000	357	879	3288
10000	370	964	4899

`	Variance of the population P=50%		
	Confidence level=95% *Margin of error*		
25000	378	1023	6939
50000	381	1045	8057
100000	383	1056	8762
250000	384	1063	9249
500000	384	1065	9423
1000000	384	1066	9513

Annex C: Structure - Questionnaire 1

Valor Utilitário e Hedónico dos cosméticos / Hedonic and Utilitarian value of cosmetics

Português:

Bom dia!

O questionário que se segue tem como objetivo explorar a perceção dos consumidores em relação ao valor utilitário e hedónico de alguns cosméticos.

O questionário demora menos de 5 minutos a responder e as suas respostas são completamente anónimas, sendo apenas utilizadas no contexto deste estudo para uma tese de Mestrado em Marketing.

Obrigada pela sua participação!

English:

Hello!

The following questionnaire explores consumers' perceptions regarding the utilitarian and hedonic value of cosmetics.

This survey takes less than 5 minutes, and your answers are entirely anonymous, only to be used in the context of this study for a Master's thesis in Marketing.

Thank you for your participation!

Section 2

Português:

Leia com atenção as seguintes definições e classifique os produtos apresentados como utilitários ou hedónicos. Se estiver indeciso/a, pense na principal razão pela qual utiliza os produtos em questão.

- Produtos UTILITÁRIOS são eficazes, instrumentais, funcionais, úteis, práticos e auxiliam na tarefa em questão. Estão associados às necessidades do consumidor e oferecem funcionalidade.
- Produtos HEDÓNICOS são produtos experienciais, divertidos, sensoriais e excitantes. Estão associados a luxos não essenciais que oferecem uma boa experiência e uma sensação de prazer ao consumidor.

English:

Read carefully the following definitions and classify the displayed products as either utilitarian or hedonic. If you can't decide, please reflect on the primary reason by which you use those products.

- UTILITARIAN products are effective, helpful, instrumental, functional, useful, and practical. They are associated with necessities and offer practical functionality to the consumer.
- HEDONIC products are fun, exciting, delightful, enjoyable, sensational, and experiential. They are more associated with nonessential luxuries and deliver a pleasant experience to the consumer.

Produtos/Products

1. Pasta de dentes Colgate Total / Colgate Total toothpaste

☐ Utilitário/Utilitarian

☐ Hedónico/Hedonic

2. Verniz para unhas O.P.I / O.P.I Nail polish

☐ Utilitário/Utilitarian

☐ Hedónico/Hedonic

3. Perfume Chanel

☐ Utilitário/Utilitarian

☐ Hedónico/Hedonic

4. Champô Pantene / Pantene Shampoo

☐ Utilitário/Utilitarian

☐ Hedónico/Hedonic

5. Desodorizante Nivea / Nivea Deodorant

☐ Utilitário/Utilitarian

☐ Hedónico/Hedonic

6. Laca para cabelo Color WoW / Color WoW Hair spray

☐ Utilitário/Utilitarian

☐ Hedónico/Hedonic

7. Sombra para olhos Dior / Dior Eye shadow

☐ Utilitário/Utilitarian

☐ Hedónico/Hedonic

8. Gel de banho Dove / Dove Body wash

☐ Utilitário/Utilitarian

☐ Hedónico/Hedonic

Section 3

Características Demográficas / Demographic Characteristics

Género / Gender

☐ Feminino/Female

☐ Masculino/Male

☐ Outro/Other

Idade/Age

☐ 18-20

☐ 21-30

☐ 31-40

☐ 41-50

☐ 51-60

☐ 61+

As suas respostas foram guardadas. Obrigada pela sua participação!

Your responses have been recorded. Thank you for your participation!

Annex D: Structure - Questionnaire 2

Nós e as Marcas -::- Brands & Us

Português:

Bom dia!

Este projeto foi desenvolvido no âmbito do Mestrado em Marketing no ISCTE Business School e é constituído por dois questionários. Pode escolher responder a um questionário ou aos dois.

Cada questionário tem a duração de cerca de 6 minutos, são voluntários e as suas respostas são completamente anónimas, sendo apenas utilizadas no contexto deste projeto.

Não há respostas certas ou erradas!

Apenas pedimos que dê a sua opinião.

Desde já muito obrigada pela sua participação!

Qualquer dúvida pode contactar através do e-mail: mrars@iscte-iul.pt

English:

Hello!

This project was developed as part of the MSc in Marketing at ISCTE Business School. It has two questionnaires and you can answer either one or both of them.

Each questionnaire has a duration of approximately 6 minutes, is voluntary and your answers are entirely anonymous, only to be used in the context of this project.

There are no right answers!

We only ask you to give your opinion.

Thank you for your participation!

If you have any questions feel free to contact us through the e-mail: mrars@iscte-iul.pt

Section 2

Memes da Internet -::- Internet Memes

Sabe o que é um meme? -::- Do you know what a meme is?

☐ Sim -::- Yes (when selected, the respondent is sent to *Section 4*)

☐ Não -::- No (when selected, the respondent is sent to *Section 3*)

Section 3

Memes da Internet -::- Internet Memes

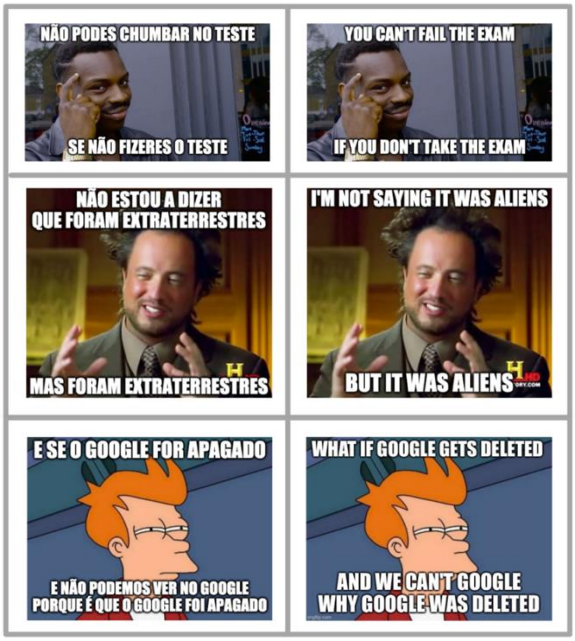
Memes da Internet são animações, "imagens macro" (uma imagem com uma mensagem), vídeos ou produções musicais, tipicamente humorísticos, que são copiados e espalhados rapidamente por utilizadores na Internet.

Em baixo estão alguns exemplos de diferentes memes da Internet em formato de "imagens macro".

-::--::-::-::-::-::-::-

Internet Memes are animations, image macro (a picture with a witty message or catchphrase), videos or musical productions, typically humorous, which are copied and spread rapidly by Internet users.

Below there are some examples of different image macro Internet memes.



Section 4

Seleção de Questionário -::- Questionnaire selection

Por favor selecione um dos questionários para responder. No fim pode escolher responder ao outro questionário se quiser.

-::--::-::-::-::-::-::-

Please choose one of the questionnaires to answer. At the end you can answer the other questionnaire if you wish.

Selecione UM questionário -::- Choose ONE questionnaire

☐ Questionário 1 -::- Questionnaire 1 (when selected, the respondent is sent to *Section 5*)

☐ Questionário 2 -::- Questionnaire 2 (when selected, the respondent is sent to *Section 14*)

Section 5

Sobre a Dior -::- About Dior

Conhece a Dior? -::- Do you know Dior?

▢ Sim -::- Yes (when selected, the respondent is sent to *Section 9*)

▢ Não -::- No (when selected, the respondent is sent to *Section 6*)

Section 6

Não conheço a Dior -::- I do not know Dior

Como não conhece a Dior, não pode responder ao Questionário 1. Quer responder ao Questionário 2 sobre a Colgate?

-::--::-::-::-::-::-::-

As you do not know about Dior, you cannot answer Questionnaire 1. Would you like to answer Questionnaire 2 about Colgate?

▢ Sim -::- Yes (when selected, the respondent is sent to *Section 18*)

▢ Não -::- No (when selected, the respondent is sent to *Section 7*)

▢ Não, não conheço a Colgate -::- No, I don't know Colgate (when selected, the respondent is sent to *Section 8*)

Section 7

Obrigada -::- Thank you

Chegou ao fim do questionário. Obrigada pelo seu tempo.

-::-::-::-::-::-::-::-

You have reached the end of the Questionnaire. Thank you for your time.

Reaching this section, the questionnaire would have ended for the respondent.

Section 8

Não conheço a Colgate -::- I do not know Colgate

Uma vez que não conhece a Colgate, também não pode responder ao Questionário 2.

No entanto, obrigada pelo seu tempo.

-::--::-::-::-::-::-::-

As you don't know Colgate, you cannot answer Questionnaire 2 either.

However, thank you for your time.

Reaching this section, the questionnaire would have ended for the respondent.

Section 9

Sobre a Dior -::- About Dior

Gosta da Dior? -::- Do you like Dior?

▢ Sim -::- Yes

▢ Não -::- No

▢ É-me indiferente -::- Neither like or dislike

Em média, com que frequência compra produtos da Dior? -::- In average, how often do you buy Dior products?

▢ Não compro -::- I don't buy (when selected, the respondent is sent to *Section 10*)

▢ Diariamente -::- Daily (when selected, the respondent is sent to *Section 11*)

▢ Semanalmente -::- Weekly (when selected, the respondent is sent to *Section 11*)

▢ Mensalmente -::- Monthly (when selected, the respondent is sent to *Section 11*)

▢ Anualmente -::- Annually (when selected, the respondent is sent to *Section 11*)

Section 10

Porque razão não compra produtos da Dior? -::- Why do you not buy Dior products?

▢ Preço -::- Price

▢ Qualidade -::- Quality

▢ Não é do meu interesse -::- Doesn't interest me

▢ Ética da marca -::- Brand's ethic

▢ Nenhuma das razões anteriores -::- None of the reasons above

Section 11

A Dior -::- Dior

Numa escala de 1. "Discordo Fortemente" a 5. "Concordo Fortemente", indique o quanto concorda com as seguintes afirmações.

-::--::-::-::-::-::-::-::-

On a scale from 1. "Strongly Disagree" to 5. "Strongly Agree", please rate how much you agree with the following sentences.

Eu acho que a Dior... -::- I think Dior...

	1. Discordo fortemente -::- Strongly Disagree	2. Discordo -::- Disagree	3. Não discordo, nem concordo -::- Neither agree or disagree	4. Concordo -::- Agree	5. Concordo fortemente -::- Strongly Agree
É útil -::- Is useful	▢	▢	▢	▢	▢
Ajuda as pessoas -::- Helps people	▢	▢	▢	▢	▢
É valiosa -::- Is valuable	▢	▢	▢	▢	▢
É excecional -::- Is exceptional	▢	▢	▢	▢	▢
É magnífica -::- Is superb	▢	▢	▢	▢	▢
É fantástica -::- Is fantastic	▢	▢	▢	▢	▢
É extraordinária -::- Is extraordinary	▢	▢	▢	▢	▢
É energética -::- Is energetic	▢	▢	▢	▢	▢
É extrovertida -::- Is outgoing	▢	▢	▢	▢	▢

É alegre -::- Is lively	▢	▢	▢	▢	▢
É forte -::- Is vigorous	▢	▢	▢	▢	▢
Tem bom aspeto -::- Looks good	▢	▢	▢	▢	▢
É esteticamente apelativa -::- Is aesthetically appealing	▢	▢	▢	▢	▢
É atraente -::- Is attractive	▢	▢	▢	▢	▢
Tem uma aparência muito boa -::- Has a really nice appearance	▢	▢	▢	▢	▢
É inovadora -::- Is innovative	▢	▢	▢	▢	▢
É original -::- Is original	▢	▢	▢	▢	▢
Tem um estilo próprio -::- Does its own thing	▢	▢	▢	▢	▢
É autêntica -::- Is authentic	▢	▢	▢	▢	▢
É fiel às suas origens -::- Is true to its roots	▢	▢	▢	▢	▢
Não parece artificial -::- Does not seem artificial	▢	▢	▢	▢	▢
Não tenta ser algo que não é -::- Does not try to be something it's not	▢	▢	▢	▢	▢
É rebelde -::- Is rebellious	▢	▢	▢	▢	▢
É desafiante -::- Is defiant	▢	▢	▢	▢	▢
Não tem medo de quebrar as regras -::- Is not afraid to break rules	▢	▢	▢	▢	▢
É inconformista -::- Is nonconformist	▢	▢	▢	▢	▢
É chique -::- Is chic	▢	▢	▢	▢	▢
É glamorosa -::- Is glamorous	▢	▢	▢	▢	▢
É sofisticada -:: Is sophisticated	▢	▢	▢	▢	▢
É elegante -::- Is ritzy	▢	▢	▢	▢	▢
É apreciada pela maioria das pessoas -::- Is liked by most people	▢	▢	▢	▢	▢
Está na moda -::- Is in style	▢	▢	▢	▢	▢
É popular -::- Is popular	▢	▢	▢	▢	▢
É largamente aceite -::- Is widely accepted	▢	▢	▢	▢	▢

É um símbolo cultural -::- Is a cultural symbol	▢	▢	▢	▢	▢
É icónica -::- Is iconic	▢	▢	▢	▢	▢

A Dior: -::- Dior:

	1. Discordo fortemente -::- Strongly Disagree	2. Discordo -::- Disagree	3. Não discordo, nem concordo -::- Neither agree or disagree	4. Concordo -::- Agree	5. Concordo fortemente -::- Strongly Agree
Faz as pessoas que a usam, serem diferentes dos outros -::- Makes people different from other people	▢	▢	▢	▢	▢
Ajuda as pessoas que a usam, a destacarem-se dos outros -::- Helps people who use it stand apart from the crowd	▢	▢	▢	▢	▢
Faz as pessoas que a usam, serem únicas -::- People who use this brand are unique	▢	▢	▢	▢	▢

Se eu usasse Dior, destacava-me das outras pessoas. -::- If I were to use Dior, it would make me stand apart from others.

▢ 1. Discordo fortemente -::- Strongly Disagree

▢ 2. Discordo -::- Disagree

▢ 3. Não concordo nem discordo -::- Neither agree or disagree

▢ 4. Concordo -::- Agree

▢ 5. Concordo fortemente -::- Strongly Agree

Section 12

Dior e Memes -::- Dior and Memes

Imagine que a Dior colocava nas suas redes sociais o meme apresentado em baixo. Com este meme em mente, indique o quanto concorda com as seguintes afirmações numa escala de 1."Discordo Fortemente" a 5."Concordo Fortemente".

-::--::-::-::-::-::-::-

Imagine that Dior posted the meme shown below in their social media. With this meme in mind, please rate the following sentences from 1."Strongly Disagree" to 5. "Strongly Agree".

Depois de ver este meme, eu acho que a Dior... -::- After watching this meme, I think Dior…

	1. Discordo fortemente -::- Strongly Disagree	2. Discordo -::- Disagree	3. Não discordo, nem concordo -::- Neither agree or disagree	4. Concordo -::- Agree	5. Concordo fortemente -::- Strongly Agree
É útil -::- Is useful	▢	▢	▢	▢	▢
Ajuda as pessoas -::- Helps people	▢	▢	▢	▢	▢
É valiosa -::- Is valuable	▢	▢	▢	▢	▢
É excecional -::- Is exceptional	▢	▢	▢	▢	▢
É magnífica -::- Is superb	▢	▢	▢	▢	▢
É fantástica -::- Is fantastic	▢	▢	▢	▢	▢
É extraordinária -::- Is extraordinary	▢	▢	▢	▢	▢
É energética -::- Is energetic	▢	▢	▢	▢	▢
É extrovertida -::- Is outgoing	▢	▢	▢	▢	▢
É alegre -::- Is lively	▢	▢	▢	▢	▢
É forte -::- Is vigorous	▢	▢	▢	▢	▢
Tem bom aspeto -::- Looks good	▢	▢	▢	▢	▢
É esteticamente apelativa -::- Is aesthetically appealing	▢	▢	▢	▢	▢
É atraente -::- Is attractive	▢	▢	▢	▢	▢
Tem uma aparência muito boa -::- Has a really nice appearance	▢	▢	▢	▢	▢
É inovadora -::- Is innovative	▢	▢	▢	▢	▢
É original -::- Is original	▢	▢	▢	▢	▢
Tem um estilo próprio -::- Does its own thing	▢	▢	▢	▢	▢
É autêntica -::- Is authentic	▢	▢	▢	▢	▢
É fiel às suas origens -::- Is true to its roots	▢	▢	▢	▢	▢
Não parece artificial -::- Does not seem artificial	▢	▢	▢	▢	▢
Não tenta ser algo que não é -::- Does not try to be something it's not	▢	▢	▢	▢	▢

É rebelde -::- Is rebellious	▢	▢	▢	▢	▢
É desafiante -::- Is defiant	▢	▢	▢	▢	▢
Não tem medo de quebrar as regras -::- Is not afraid to break rules	▢	▢	▢	▢	▢
É inconformista -::- Is nonconformist	▢	▢	▢	▢	▢
É chique -::- Is chic	▢	▢	▢	▢	▢
É glamorosa -::- Is glamorous	▢	▢	▢	▢	▢
É sofisticada -:: Is sophisticated	▢	▢	▢	▢	▢
É elegante -::- Is ritzy	▢	▢	▢	▢	▢
É apreciada pela maioria das pessoas -::- Is liked by most people	▢	▢	▢	▢	▢
Está na moda -::- Is in style	▢	▢	▢	▢	▢
É popular -::- Is popular	▢	▢	▢	▢	▢
É largamente aceite -::- Is widely accepted	▢	▢	▢	▢	▢
É um símbolo cultural -::- Is a cultural symbol	▢	▢	▢	▢	▢
É icónica -::- Is iconic	▢	▢	▢	▢	▢

Depois de ver este meme, eu acho que a Dior... -::- After watching this meme I think Dior…

	1. Discordo fortemente -::- Strongly Disagree	2. Discordo -::- Disagree	3. Não discordo, nem concordo -::- Neither agree or disagree	4. Concordo -::- Agree	5. Concordo fortemente -::- Strongly Agree
Faz as pessoas que a usam, serem diferentes dos outros -::- Makes people different from other people	▢	▢	▢	▢	▢
Ajuda as pessoas que a usam, a destacarem-se dos outros -::- Helps people who use it stand apart from the crowd	▢	▢	▢	▢	▢
Faz as pessoas que a usam, serem únicas -::- People who use this brand are unique	▢	▢	▢	▢	▢

Depois de ver este meme, eu acho que se eu usasse Dior, destacava-me das outras pessoas. -::- After watching this meme, I think that if I were to use Dior, it would make me stand apart from others.

▢ 1. Discordo fortemente -::- Strongly Disagree

▢ 2. Discordo -::- Disagree

▢ 3. Não concordo nem discordo -::- Neither agree or disagree

▢ 4. Concordo -::- Agree

▢ 5. Concordo fortemente -::- Strongly Agree

Section 13

Fim do Questionário 1 -::- End of Questionnaire 1

Muito obrigada por responder ao Questionário 1 sobre a Dior.

Gostaria de responder ao Questionário 2 sobre a Colgate?

-::--::-::-::-::-::-::-

Thank you very much for answering Questionnaire 1 regarding Dior.

Would you like to answer Questionnaire 2 about Colgate?

▢ Sim -::- Yes (when selected, the respondent is sent to *Section 18*)

▢ Não -::- No (when selected, the respondent is sent to *Section 23*)

▢ Não, já respondi ao Questionário 2 sobre a Colgate -::- No, I have already answered Questionnaire 2 about Colgate. (when selected, the respondent is sent to *Section 23*)

▢ Não, eu não conheço a Colgate. -::- No, I don't know Colgate. (when selected, the respondent is sent to *Section 23*)

Section 14

Sobre a Colgate -::- About Colgate

Conhece a Colgate? -::- Do you know Colgate?

▢ Sim -::- Yes (when selected, the respondent is sent to *Section 18*)

▢ Não -::- No (when selected, the respondent is sent to *Section 15*)

Section 15

Não conheço a Colgate -::- I don't know Colgate

Como não conhece a Colgate, não pode responder ao Questionário 2. Quer responder ao Questionário 1 sobre a Dior?

-::--::-::-::-::-::-::-

Since you don't know Colgate, you cannot answer Questionnaire 2. Would you like to answer Questionnaire 1 about Dior?

▢ Sim -::- Yes (when selected, the respondent is sent to *Section 9*)

▢ Não -::- No (when selected, the respondent is sent to *Section 16*)

▢ Não, não conheço a Dior. -::- No, I don't know Dior. (when selected, the respondent is sent to *Section 17*)

Section 16

Obrigada -::- Thank you

Chegou ao fim do questionário. Obrigada pelo seu tempo.

-::-::-::-::-::-::-::-

You have reached the end of the Questionnaire. Thank you for your time.

Reaching this section, the questionnaire would have ended for the respondent.

Section 17

Não conheço a Dior -::- I don't know Dior

Uma vez que não conhece a Dior, também não pode responder ao Questionário 1.

No entanto, obrigada pelo seu tempo!

-::--::-::-::-::-::-::-

Since you don't know Dior, you cannot answer Questionnaire 1 either.

However, thank you for your time!

Reaching this section, the questionnaire would have ended for the respondent.

Section 18

Sobre a Colgate -::- About Colgate

Gosta da Colgate? -::- Do you like Colgate?

☐ Sim -::- Yes

☐ Não -::- No

☐ É-me indiferente -::- Neither like or dislike

Em média, com que frequência compra produtos da Colgate? -::- In average, how often do you buy Colgate products?

☐ Não compro produtos da Colgate -::- I don't buy Colgate products (when selected, the respondent is sent to *Section 19*)

☐ Diariamente -::- Daily (when selected, the respondent is sent to *Section 20*)

☐ Semanalmente -::- Weekly (when selected, the respondent is sent to *Section 20*)

☐ Mensalmente -::- Monthly (when selected, the respondent is sent to *Section 20*)

☐ Anualmente -::- Annually (when selected, the respondent is sent to *Section 20*)

Section 19

Não compro Colgate -::- I don't buy Colgate

Porque razão não compra produtos da Colgate? -::- Why don't you buy Colgate products?

☐ Preço -::- Price

☐ Qualidade -::- Quality

▢ Não é do meu interesse -::- Doesn't interest me

▢ Ética da marca -::- Brand's ethic

▢ Nenhuma das razões anteriores -::- None of the reasons above

Section 20

A Colgate -::- Colgate

Numa escala de 1. "Discordo Fortemente" a 5. "Concordo Fortemente", indique o quanto concorda com as seguintes afirmações.

-::--::-::-::-::-::-::-

On a scale from 1. "Strongly Disagree" to 5. "Strongly Agree", please rate how much you agree with the following sentences

Eu acho que a Colgate... -::- I think Colgate…

	1. Discordo fortemente -::- Strongly Disagree	2. Discordo -::- Disagree	3. Não discordo, nem concordo -::- Neither agree or disagree	4. Concordo -::- Agree	5. Concordo fortemente -::- Strongly Agree
É útil -::- Is useful	▢	▢	▢	▢	▢
Ajuda as pessoas -::- Helps people	▢	▢	▢	▢	▢
É valiosa -::- Is valuable	▢	▢	▢	▢	▢
É excecional -::- Is exceptional	▢	▢	▢	▢	▢
É magnífica -::- Is superb	▢	▢	▢	▢	▢
É fantástica -::- Is fantastic	▢	▢	▢	▢	▢
É extraordinária -::- Is extraordinary	▢	▢	▢	▢	▢
É energética -::- Is energetic	▢	▢	▢	▢	▢
É extrovertida -::- Is outgoing	▢	▢	▢	▢	▢
É alegre -::- Is lively	▢	▢	▢	▢	▢
É forte -::- Is vigorous	▢	▢	▢	▢	▢
Tem bom aspeto -::- Looks good	▢	▢	▢	▢	▢
É esteticamente apelativa -::- Is aesthetically appealing	▢	▢	▢	▢	▢
É atraente -::- Is attractive	▢	▢	▢	▢	▢
Tem uma aparência muito boa -::- Has a really nice appearance	▢	▢	▢	▢	▢

É inovadora -::- Is innovative	▢	▢	▢	▢	▢
É original -::- Is original	▢	▢	▢	▢	▢
Tem um estilo próprio -::- Does its own thing	▢	▢	▢	▢	▢
É autêntica -::- Is authentic	▢	▢	▢	▢	▢
É fiel às suas origens -::- Is true to its roots	▢	▢	▢	▢	▢
Não parece artificial -::- Does not seem artificial	▢	▢	▢	▢	▢
Não tenta ser algo que não é -::- Does not try to be something it's not	▢	▢	▢	▢	▢
É rebelde -::- Is rebellious	▢	▢	▢	▢	▢
É desafiante -::- Is defiant	▢	▢	▢	▢	▢
Não tem medo de quebrar as regras -::- Is not afraid to break rules	▢	▢	▢	▢	▢
É inconformista -::- Is nonconformist	▢	▢	▢	▢	▢
É chique -::- Is chic	▢	▢	▢	▢	▢
É glamorosa -::- Is glamorous	▢	▢	▢	▢	▢
É sofisticada -:: Is sophisticated	▢	▢	▢	▢	▢
É elegante -::- Is ritzy	▢	▢	▢	▢	▢
É apreciada pela maioria das pessoas -::- Is liked by most people	▢	▢	▢	▢	▢
Está na moda -::- Is in style	▢	▢	▢	▢	▢
É popular -::- Is popular	▢	▢	▢	▢	▢
É largamente aceite -::- Is widely accepted	▢	▢	▢	▢	▢
É um símbolo cultural -::- Is a cultural symbol	▢	▢	▢	▢	▢
É icónica -::- Is iconic	▢	▢	▢	▢	▢

A Colgate... -::- Colgate…

	1. Discordo fortemente -::- Strongly Disagree	2. Discordo -::- Disagree	3. Não discordo, nem concordo -::- Neither agree or disagree	4. Concordo -::- Agree	5. Concordo fortemente -::- Strongly Agree
Faz as pessoas que a usam, serem diferentes dos outros -::- Makes people different from other people	▢	▢	▢	▢	▢
Ajuda as pessoas que a usam, a destacarem-se dos outros -::- Helps people who use it stand apart from the crowd	▢	▢	▢	▢	▢
Faz as pessoas que a usam, serem únicas -::- People who use this brand are unique	▢	▢	▢	▢	▢

Se eu usasse Colgate, destacava-me das outras pessoas. -::- If I were to use Colgate, it would make me stand apart from others.

▢ 1. Discordo fortemente -::- Strongly Disagree

▢ 2. Discordo -::- Disagree

▢ 3. Não concordo nem discordo -::- Neither agree or disagree

▢ 4. Concordo -::- Agree

▢ 5. Concordo fortemente -::- Strongly Agree

Section 21

Colgate e Memes -::- Colgate and Memes

Imagine que a Colgate colocava nas suas redes sociais o meme apresentado em baixo. Com este meme em mente, indique o quanto concorda com as seguintes afirmações numa escala de 1. "Discordo Fortemente" a 5. "Concordo Fortemente".

-::--::-::-::-::-::-::-

Imagine that Colgate posted the meme shown below in their social media. With this meme in mind, please rate the following sentences from 1. "Strongly Disagree" to 5. "Strongly Agree".

Depois de ver este meme, eu acho que a Colgate... -::- After watching this meme I think Colgate...

	1. Discordo fortemente -::- Strongly Disagree	2. Discordo -::- Disagree	3. Não discordo, nem concordo -::- Neither agree or disagree	4. Concordo -::- Agree	5. Concordo fortemente -::- Strongly Agree
É útil -::- Is useful	▢	▢	▢	▢	▢
Ajuda as pessoas -::- Helps people	▢	▢	▢	▢	▢
É valiosa -::- Is valuable	▢	▢	▢	▢	▢
É excecional -::- Is exceptional	▢	▢	▢	▢	▢
É magnífica -::- Is superb	▢	▢	▢	▢	▢
É fantástica -::- Is fantastic	▢	▢	▢	▢	▢
É extraordinária -::- Is extraordinary	▢	▢	▢	▢	▢
É energética -::- Is energetic	▢	▢	▢	▢	▢
É extrovertida -::- Is outgoing	▢	▢	▢	▢	▢
É alegre -::- Is lively	▢	▢	▢	▢	▢
É forte -::- Is vigorous	▢	▢	▢	▢	▢
Tem bom aspeto -::- Looks good	▢	▢	▢	▢	▢
É esteticamente apelativa -::- Is aesthetically appealing	▢	▢	▢	▢	▢
É atraente -::- Is attractive	▢	▢	▢	▢	▢
Tem uma aparência muito boa -::- Has a really nice appearance	▢	▢	▢	▢	▢
É inovadora -::- Is innovative	▢	▢	▢	▢	▢
É original -::- Is original	▢	▢	▢	▢	▢
Tem um estilo próprio -::- Does its own thing	▢	▢	▢	▢	▢
É autêntica -::- Is authentic	▢	▢	▢	▢	▢
É fiel às suas origens -::- Is true to its roots	▢	▢	▢	▢	▢
Não parece artificial -::- Does not seem artificial	▢	▢	▢	▢	▢
Não tenta ser algo que não é -::- Does not try to be something it's not	▢	▢	▢	▢	▢

É rebelde -::- Is rebellious	▢	▢	▢	▢	▢
É desafiante -::- Is defiant	▢	▢	▢	▢	▢
Não tem medo de quebrar as regras -::- Is not afraid to break rules	▢	▢	▢	▢	▢
É inconformista -::- Is nonconformist	▢	▢	▢	▢	▢
É chique -::- Is chic	▢	▢	▢	▢	▢
É glamorosa -::- Is glamorous	▢	▢	▢	▢	▢
É sofisticada -:: Is sophisticated	▢	▢	▢	▢	▢
É elegante -::- Is ritzy	▢	▢	▢	▢	▢
É apreciada pela maioria das pessoas -::- Is liked by most people	▢	▢	▢	▢	▢
Está na moda -::- Is in style	▢	▢	▢	▢	▢
É popular -::- Is popular	▢	▢	▢	▢	▢
É largamente aceite -::- Is widely accepted	▢	▢	▢	▢	▢
É um símbolo cultural -::- Is a cultural symbol	▢	▢	▢	▢	▢
É icónica -::- Is iconic	▢	▢	▢	▢	▢

Depois de ver este meme, eu acho que a Colgate... -::- After watching this meme, I think Colgate…

	1. Discordo fortemente -::- Strongly Disagree	2. Discordo -::- Disagree	3. Não discordo, nem concordo -::- Neither agree or disagree	4. Concordo -::- Agree	5. Concordo fortemente -::- Strongly Agree
Faz as pessoas que a usam, serem diferentes dos outros -::- Makes people different from other people	▢	▢	▢	▢	▢
Ajuda as pessoas que a usam, a destacarem-se dos outros -::- Helps people who use it stand apart from the crowd	▢	▢	▢	▢	▢
Faz as pessoas que a usam, serem únicas -::- People who use this brand are unique	▢	▢	▢	▢	▢

Depois de ver este meme, eu acho que se eu usasse Colgate, destacava-me das outras pessoas. -::- After watching this meme, I think that if I were to use Colgate, it would make me stand apart from others.

▢ 1. Discordo fortemente -::- Strongly Disagree

▢ 2. Discordo -::- Disagree

▢ 3. Não concordo nem discordo -::- Neither agree or disagree

▢ 4. Concordo -::- Agree

▢ 5. Concordo fortemente -::- Strongly Agree

Section 22

Fim do Questionário 2 -::- End of Questionnaire 2

Muito obrigada por responder ao Questionário 2 sobre a Colgate.

Gostaria de responder ao Questionário 1 sobre a Dior?

-::--::-::-::-::-::-::-

Thank you so much for answering Questionnaire 2 regarding Colgate.

Would you like to answer Questionnaire 1 about Dior?

▢ Sim -::- Yes (when selected, the respondent is sent to *Section 9*)

▢ Não -::- No (when selected, the respondent is sent to *Section 23*)

▢ Não, já respondi ao Questionário 1 sobre a Dior -::- No, I have already answered Questionnaire 1 about Dior. (when selected, the respondent is sent to *Section 23*)

▢ Não, eu não conheço a Dior. -::- No, I don't know Dior. (when selected, the respondent is sent to *Section 23*)

Section 23

Características demográficas -::- Demographic characteristics

Idade -::- Age

▢ 18-20

▢ 21-30

▢ 31-40

▢ 41-50

▢ 51-60

▢ 61+

Género -::- Gender

▢ Feminino -::- Female

▢ Masculino -::- Male

▢ Prefiro não dizer -::- Prefer not to say

Nível de educação -::- Education level

▢ Básico -::- Primary

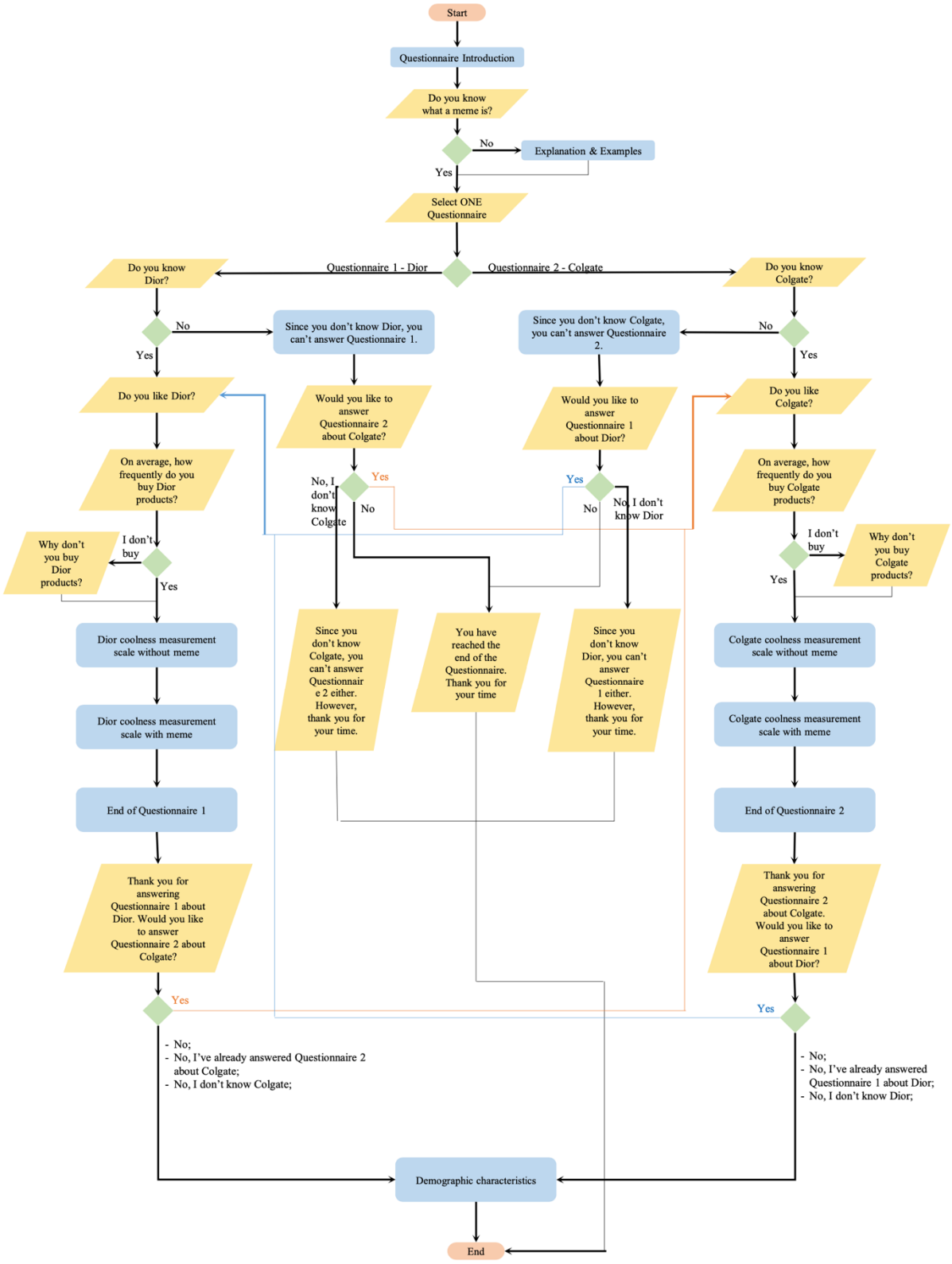
▢ Secundário -::- High School

☐ Superior -::- College

As suas respostas foram guardadas. Muito obrigada pela sua participação! -::-::-::-::-::-::-::-::-::-

Your answers have been recorded. Thank you very much for your participation!

Flowchart



Annex E: Sample and BC characteristics - Questionnaire 2

Sample characterization

Table 8.2 - Description of the sample according to the corresponding generational cohorts.

Generational Cohort	Age Groups	Frequency	Percentage	Group Percent
Baby Boomers	61+	32	24.6%	24.6%
Generation X	51-60	22	16.9%	26.1%
	41-50	12	9.2%	
Generation Y / Millennials	31- 40	20	15.4%	49.3%
	21-30	43	33.1%	
	18-20	1	0.8%	

Table 8.3 - Description of the sample according to gender.

Gender	Frequency	Percentage
Male	46	35.4%
Female	84	64.6%

Table 8.4 - Description of the sample according to the level of education.

Level of education	Frequency	Percentage
Basic	2	1.5%
High School	16	12.3%
College	112	86.2%

Computed variables

Table 8.5 - Computed variables and the primary variables from which they are composed.

New variable	Composing variables
Useful/Extraordinary (C1)	Useful; Exceptional; Helps people; Superb; Valuable; Fantastic; Extraordinary; from the four groups (Dior with and without IM, and Colgate with and without IM).
Energetic (C2)	Energetic; Outgoing; Lively; Vigorous; from the four groups (Dior with and without IM, and Colgate with and without IM).
Aesthetically Appealing (C3)	Looks good; Aesthetically appealing; Attractive; Has a really nice appearance; from the four groups (Dior with and without IM, and Colgate with and without IM).

Original (C4)	Innovative; Original; Does its own thing; from the four groups (Dior with and without IM, and Colgate with and without IM).
Authentic (C5)	Authentic; True to its roots; Doesn't seem artificial; Doesn't try to be something it's not; from the four groups (Dior with and without IM, and Colgate with and without IM).
Rebellious (C6)	Rebellious; Defiant; Not afraid to break rules; Nonconformist; from the four groups (Dior with and without IM, and Colgate with and without IM).
High Status (C7)	Chic; Glamorous; Sophisticated; Ritzy; from the four groups (Dior with and without IM, and Colgate with and without IM).
Popular (C8)	Liked by most people; In style; Popular; Widely accepted; from the four groups (Dior with and without IM, and Colgate with and without IM).
Subcultural (C9)	Makes people who use it, different from other people; If I were to use it, it would make me stand apart from others; Helps people who use it stand apart from the crowd; People who use this brand are unique; from the four groups (Dior with and without IM, and Colgate with and without IM).
Iconic (C10)	Cultural symbol; Iconic; from the four groups (Dior with and without IM, and Colgate with and without IM).
DBC	Useful; Exceptional; Helps people; Superb; Valuable; Fantastic; Extraordinary; Energetic; Outgoing; Lively; Vigorous; Looks good; Aesthetically appealing; Attractive; Has a really nice appearance; Innovative; Original; Does its own thin; Authentic; True to its roots; Doesn't seem artificial; Doesn't try to be something it's not; Rebellious; Defiant; Not afraid to break rules; Nonconformist; Chic; Glamorous; Sophisticated; Ritzy; Liked by most people; In style; Popular; Widely accepted; Makes people who use it, different from other people; If I were to use it, it would make me stand apart from others; Helps people who use it stand apart from the crowd; People who use this brand are unique; Cultural symbol; Iconic; only from Group 1 (Dior without the IM).
DMBC	The same as the previous but only from Group 2 (Dior with the IM).
CBC	The same as the previous but only from Group 3 (Colgate without the IM)
CMBC	The same as the previous but only from Group 4 (Colgate with the IM)
Dior General BC	The same as the previous but only from Groups 1 and 2 (Dior without and with the IM).
Colgate General BC	The same as the previous but only from Groups 3 and 4 (Colgate without and with the IM).

Table 8.6 – Summary of the tests conducted and their objectives

Test	Objective
Cronbach's Alpha	• Verify the reliability of the variables in the analysis.
Pearson Correlation	• A primary analysis of the relationship between the variables.

Independent Samples T-Test	• Test if the mean of each characteristic is the same for two groups: group 1 and group 3; group 1 and group 2; group 3 and group 4; and group 2 and group 4. • Test if the mean of the utilitarian brand's general BC is the same for group 3 and group 4. • Test if the mean of the hedonic brand's general BC is the same for group 1 and group 2.
Multiple Linear Regression	• Test the relationship between the utilitarian and hedonic brands' general BC and the ten characteristics (with and without the IM). • Test the relationship between the hedonic brand's general BC and groups 1 and 2. • Test the relationship between the utilitarian brand's general BC and groups 3 and 4.
Kolmogorov-Smirnov	• Test the normality of the distribution of the variable 'Generational Cohorts'. • Test the normality of the distribution of the variable 'Knows what is a meme'.
Kruskal-Wallis	• Test the equality of the distribution of the variable 'Knows what is a meme' for the different generational cohorts. • Test the equality of the distribution of the utilitarian and hedonic brands' BC (with and without the IM) for the different generational cohorts.
Mann-Whitney	• Test the equality of the distribution of the utilitarian and hedonic brands' BC(with the IM) for the respondents' knowledge of what an IM is.

Annex F: Statistical analysis – Questionnaire 1

Table 8.7 – Percentage of responses classifying the 8 cosmetic products/brands as utilitarian or hedonic.

Product/Brand	**Percentage of responses (%)**	
	Utilitarian	**Hedonic**
Colgate Total Toothpaste	98.4%	1.6%
O.P.I Nail Polish	15.5%	84.5%
Chanel Perfume	18%	82%
Pantene Shampoo	95.7%	4.3%
Nivea Deodorant	95.7%	4.3%
Color WoW Hair Spray	24.1%	75.9%
Dior Eyeshadow	10.2%	89.8%
Dove Bodywash	92.2%	7.8%

Annex G: Statistical analysis – Questionnaire 2

Knowledge of an IM

Table 8.8 - ANOVA test results between the variables 'Do you know what is a meme?' and 'Generational Cohorts'. Retrieved from SPSS.

Tests of Homogeneity of Variances

		Levene Statistic	df1	df2	Sig.
Do you know what is a meme?	Based on Mean	39.178	2	127	.000
	Based on Median	9.531	2	127	.000
	Based on Median and with adjusted df	9.531	2	99.565	.000
	Based on trimmed mean	39.178	2	127	.000

ANOVA

Do you know what is a meme?

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	2.867	2	1.434	9.531	.000
Within Groups	19.102	127	.150		
Total	21.969	129			

Table 8.9 - Kruskal-Wallis test results between the variables 'Do you know what a meme is?' and 'Generational cohorts'. Retrieved from SPSS.

Ranks

	Age Group	N	Mean Rank
Do you know what is a meme?	Generation Y	64	74.42
	Generation X	34	62.29
	Baby Boomers	32	51.06
	Total	130	

Test Statistics[a,b]

	Do you know what is a meme?
Kruskal-Wallis H	16.836
df	2
Asymp. Sig.	.000

a. Kruskal Wallis Test

b. Grouping Variable: Age Group

Reliability

Table 8.10 - Cronbach's Alpha test results of the ten characteristics of BC and overall data set.

Characteristic	Cronbach's Alpha	No. of variables
General	0.986	160
C1. Useful/Extraordinary	0.952	28
C2. Energetic	0.907	16
C3. Aesthetically Appealing	0.935	16
C4. Original	0.903	12
C5. Authentic	0.940	16
C6. Rebellious	0.915	16
C7. High Status	0.878	16
C8. Popular	0.921	16
C9. Subcultural	0.922	16
C10. Iconic	0.866	8

Correlation

Table 8.11 - Pearson Correlation test results between the perceptions of BC (for DBC, DMBC, CBC, and CMBC) and Cx, and also the unstandardized residuals. Retrieved from SPSS.

Correlations

		DBC	DMBC	CBC	CMBC	C1	C2	C3	C4	C5	C6	C7	C8	C9	C10	Unstandardized Residual (DBC)	Unstandardized Residual (DMBC)	Unstandardized Residual (CBC)	Unstandardized Residual (CMBC)
DBC	Pearson Correlation	1	.661**	.513**	.428**	.765**	.804**	.774**	.786**	.801**	.670**	.724**	.773**	.565**	.757**	.449**	-.131	-.102	-.420**
	Sig. (2-tailed)		.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	.165	.354	.000
	N	113	113	84	84	113	113	113	113	113	113	113	113	113	113	113	113	84	84
DMBC	Pearson Correlation	.661**	1	.372**	.546**	.762**	.711**	.795**	.808**	.754**	.674**	.695**	.796**	.665**	.680**	-.137	.467**	-.355**	-.291**
	Sig. (2-tailed)	.000		.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	.149	.000	.001	.007
	N	113	113	84	84	113	113	113	113	113	113	113	113	113	113	113	113	84	84
CBC	Pearson Correlation	.513**	.372**	1	.572**	.650**	.687**	.643**	.654**	.714**	.576**	.596**	.541**	.454**	.556**	-.230*	-.244*	.613**	-.058
	Sig. (2-tailed)	.000	.000		.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	.036	.025	.000	.567
	N	84	84	101	101	101	101	101	101	101	101	101	101	101	101	84	84	101	101
CMBC	Pearson Correlation	.428**	.546**	.572**	1	.819**	.753**	.706**	.756**	.683**	.566**	.639**	.682**	.569**	.496**	-.402**	-.128	-.048	.509**
	Sig. (2-tailed)	.000	.000	.000		.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	.245	.634	.000
	N	84	84	101	101	101	101	101	101	101	101	101	101	101	101	84	84	101	101
C1	Pearson Correlation	.765**	.762**	.650**	.819**	1	.862**	.741**	.788**	.730**	.604**	.551**	.720**	.676**	.594**	.000	.000	.000	.000
	Sig. (2-tailed)	.000	.000	.000	.000		.000	.000	.000	.000	.000	.000	.000	.000	.000	1.000	1.000	1.000	1.000
	N	113	113	101	101	130	130	130	130	130	130	130	130	130	130	113	113	101	101
C2	Pearson Correlation	.804**	.711**	.687**	.753**	.862**	1	.762**	.766**	.704**	.704**	.611**	.735**	.650**	.592**	.000	.000	.000	.000
	Sig. (2-tailed)	.000	.000	.000	.000	.000		.000	.000	.000	.000	.000	.000	.000	.000	1.000	1.000	1.000	1.000
	N	113	113	101	101	130	130	130	130	130	130	130	130	130	130	113	113	101	101
C3	Pearson Correlation	.774**	.795**	.643**	.706**	.741**	.762**	1	.826**	.829**	.581**	.768**	.842**	.489**	.709**	.000	.000	.000	.000
	Sig. (2-tailed)	.000	.000	.000	.000	.000	.000		.000	.000	.000	.000	.000	.000	.000	1.000	1.000	1.000	1.000
	N	113	113	101	101	130	130	130	130	130	130	130	130	130	130	113	113	101	101
C4	Pearson Correlation	.786**	.808**	.654**	.756**	.788**	.766**	.826**	1	.885**	.683**	.733**	.768**	.583**	.737**	.000	.000	.000	.000
	Sig. (2-tailed)	.000	.000	.000	.000	.000	.000	.000		.000	.000	.000	.000	.000	.000	1.000	1.000	1.000	1.000
	N	113	113	101	101	130	130	130	130	130	130	130	130	130	130	113	113	101	101
C5	Pearson Correlation	.801**	.754**	.714**	.683**	.730**	.704**	.829**	.885**	1	.629**	.742**	.750**	.547**	.782**	.000	.000	.000	.000
	Sig. (2-tailed)	.000	.000	.000	.000	.000	.000	.000	.000		.000	.000	.000	.000	.000	1.000	1.000	1.000	1.000
	N	113	113	101	101	130	130	130	130	130	130	130	130	130	130	113	113	101	101
C6	Pearson Correlation	.670**	.674**	.576**	.566**	.604**	.704**	.581**	.683**	.629**	1	.641**	.610**	.576**	.577**	.000	.000	.000	.000
	Sig. (2-tailed)	.000	.000	.000	.000	.000	.000	.000	.000	.000		.000	.000	.000	.000	1.000	1.000	1.000	1.000
	N	113	113	101	101	130	130	130	130	130	130	130	130	130	130	113	113	101	101
C7	Pearson Correlation	.724**	.695**	.596**	.639**	.551**	.611**	.768**	.733**	.742**	.641**	1	.635**	.483**	.642**	.000	.000	.000	.000
	Sig. (2-tailed)	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000		.000	.000	.000	1.000	1.000	1.000	1.000
	N	113	113	101	101	130	130	130	130	130	130	130	130	130	130	113	113	101	101
C8	Pearson Correlation	.773**	.796**	.541**	.682**	.720**	.735**	.842**	.768**	.750**	.610**	.635**	1	.485**	.762**	.000	.000	.000	.000
	Sig. (2-tailed)	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000		.000	.000	1.000	1.000	1.000	1.000
	N	113	113	101	101	130	130	130	130	130	130	130	130	130	130	113	113	101	101
C9	Pearson Correlation	.565**	.665**	.454**	.569**	.676**	.650**	.489**	.583**	.547**	.576**	.483**	.485**	1	.358**	.000	.000	.000	.000
	Sig. (2-tailed)	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000		.000	1.000	1.000	1.000	1.000
	N	113	113	101	101	130	130	130	130	130	130	130	130	130	130	113	113	101	101
C10	Pearson Correlation	.757**	.680**	.556**	.496**	.594**	.592**	.709**	.737**	.782**	.577**	.642**	.762**	.358**	1	.000	.000	.000	.000
	Sig. (2-tailed)	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000		1.000	1.000	1.000	1.000
	N	113	113	101	101	130	130	130	130	130	130	130	130	130	130	113	113	101	101
Unstandardized Residual (DBC)	Pearson Correlation	.449**	-.137	-.230*	-.402**	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	1	-.293**	-.184	-.605**
	Sig. (2-tailed)	.000	.149	.036	.000	1.000	1.000	1.000	1.000	1.000	1.000	1.000	1.000	1.000	1.000		.002	.094	.000
	N	113	113	84	84	113	113	113	113	113	113	113	113	113	113	113	113	84	84
Unstandardized Residual (DMBC)	Pearson Correlation	-.131	.467**	-.244*	-.128	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	-.293**	1	-.663**	-.455**
	Sig. (2-tailed)	.165	.000	.025	.245	1.000	1.000	1.000	1.000	1.000	1.000	1.000	1.000	1.000	1.000	.002		.000	.000
	N	113	113	84	84	113	113	113	113	113	113	113	113	113	113	113	113	84	84
Unstandardized Residual (CBC)	Pearson Correlation	-.102	-.355**	.613**	-.048	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	-.184	-.663**	1	-.094
	Sig. (2-tailed)	.354	.001	.000	.634	1.000	1.000	1.000	1.000	1.000	1.000	1.000	1.000	1.000	1.000	.094	.000		.349
	N	84	84	101	101	101	101	101	101	101	101	101	101	101	101	84	84	101	101
Unstandardized Residual (CMBC)	Pearson Correlation	-.420**	-.291**	-.058	.509**	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	-.605**	-.455**	-.094	1
	Sig. (2-tailed)	.000	.007	.567	.000	1.000	1.000	1.000	1.000	1.000	1.000	1.000	1.000	1.000	1.000	.000	.000	.349	
	N	84	84	101	101	101	101	101	101	101	101	101	101	101	101	84	84	101	101

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

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

Multiple Linear Regression

Table 8.12 - Summary of the verified assumptions to the Multiple Linear Regression.

Ax	Description	Decision
A1	Linearity of the relationship between X and Y	Holds
A2	The mean of the residual term is 0: $E(\varepsilon_i)=0$ (as can be observed in the Residuals Statistics tables (Tables 8.13d), 8.14d), 8.15d), and 8.16d) in Annex G).	Holds
A3	There is no correlation between the independent variables and the residual terms: $Cov(\varepsilon_i,X_k) = 0$ (as can be observed in the Correlations Table (Table 8.11 in Annex G).	Holds
A4	There is no correlation among residual terms: $Cov(\varepsilon_i,\varepsilon_j) = 0$. The Durbin-Watson (DW) values observed in the Model Summary tables (Tables 8.13a), 8.14a), 8.15a), and 8.16a) in Annex G) were: - $DW_{(DBC)}$= 2.202 - $DW_{(DMBC)}$= 2.074 - $DW_{(CBC)}$= 2.136 - $DW_{(CMBC)}$= 1.709 According to Kenton (2021), values between 1.5 and 2.5 are considered to be normal. As all values are close to 2, the residuals are assumed to be independent.	Holds
A5	The variance of the random term is constant: $Var(\varepsilon_i)=\sigma^2$ (as can be observed in the scatterplots in Figures 8.2b), 8.3b), 8.4b), and 8.5b) in Annex G).	Holds
A6	Normality of the residuals: $\varepsilon_i \cap N(0,\sigma^2)$ (as can be observed in the Histograms (Figures 8.2a), 8.3a), 8.4a), and 8.5a) in Annex G).	Holds
A7	There is no correlation among the explanatory variables. As can be observed in Tables 8.13c), 8.14c), 8.15c), and 8.16c) in Annex G, all values of Tolerance (TOL) are > 0.1 and all values of the Variance Inflator Factor (VIF) are < 10.	Holds

- DBC

Tables 8.13 - (a) Model Summary, (b) ANOVA table, (c) Coefficients, and (d) Residual Statistics from the Multiple Linear Regression between DBC and Cx. Retrieved from SPSS.

8.13a)

Model Summary[b]

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	.894[a]	.798	.779	.35517	2.202

a. Predictors: (Constant), C10, C9, C6, C7, C1, C8, C5, C2, C4, C3

b. Dependent Variable: DBC

8.13b)

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	50.965	10	5.097	40.403	.000[b]
	Residual	12.867	102	.126		
	Total	63.832	112			

a. Dependent Variable: DBC

b. Predictors: (Constant), C10, C9, C6, C7, C1, C8, C5, C2, C4, C3

8.13c)

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.	95.0% Confidence Interval for B		Collinearity Statistics	
		B	Std. Error	Beta			Lower Bound	Upper Bound	Tolerance	VIF
1	(Constant)	.266	.175		1.519	.132	-.081	.614		
	C1	.114	.097	.119	1.179	.241	-.078	.306	.194	5.157
	C2	.386	.105	.385	3.690	.000	.178	.593	.181	5.514
	C3	-.156	.111	-.176	-1.413	.161	-.375	.063	.128	7.819
	C4	-.079	.106	-.089	-.745	.458	-.289	.131	.139	7.175
	C5	.268	.103	.305	2.607	.011	.064	.471	.144	6.936
	C6	.005	.088	.004	.054	.957	-.169	.179	.341	2.930
	C7	.153	.084	.160	1.814	.073	-.014	.319	.253	3.958
	C8	.145	.098	.149	1.483	.141	-.049	.338	.195	5.129
	C9	-.037	.066	-.038	-.557	.579	-.167	.094	.427	2.341
	C10	.167	.073	.193	2.298	.024	.023	.311	.281	3.553

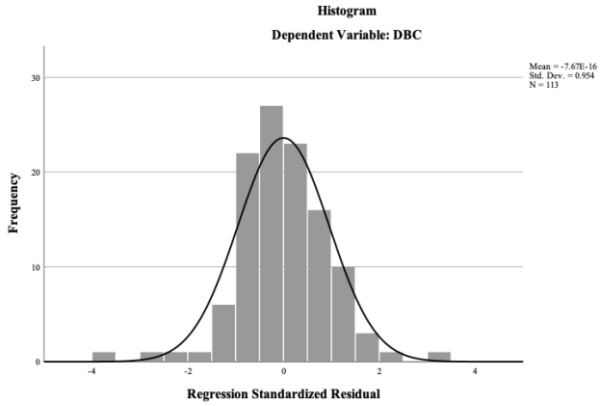
a. Dependent Variable: DBC

8.13d)

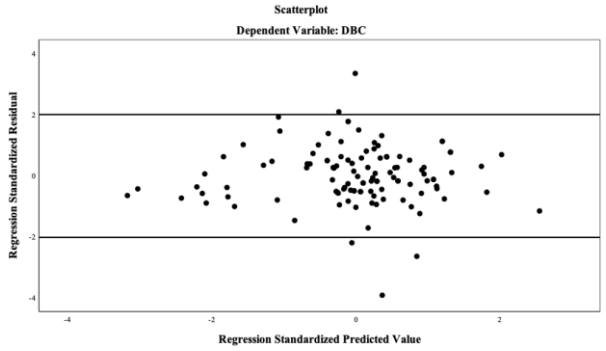
Residuals Statistics[a]

	Minimum	Maximum	Mean	Std. Deviation	N
Predicted Value	1.2311	5.0855	3.3648	.67457	113
Residual	-1.38946	1.18797	.00000	.33894	113
Std. Predicted Value	-3.163	2.551	.000	1.000	113
Std. Residual	-3.912	3.345	.000	.954	113

a. Dependent Variable: DBC



8.2a)



8.2b)

Figures 8.2 - (a) Histogram and (b) Scatterplot from the Multiple Linear Regressions between DBC and Cx. Retrieved from SPSS.

- DMBC

Tables 8.14 - (a) Model Summary, (b) ANOVA table, (c) Coefficients, and (d) Residual Statistics from the Multiple Linear Regression between DMBC and Cx. Retrieved from SPSS.

8.14a)

Model Summary[b]

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	.884[a]	.782	.761	.42869	2.074

a. Predictors: (Constant), C10, C9, C6, C7, C1, C8, C5, C2, C4, C3

b. Dependent Variable: DMBC

8.14b)

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	67.283	10	6.728	36.611	.000[b]
	Residual	18.745	102	.184		
	Total	86.028	112			

a. Dependent Variable: DMBC

b. Predictors: (Constant), C10, C9, C6, C7, C1, C8, C5, C2, C4, C3

8.14c)

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.	95.0% Confidence Interval for B		Collinearity Statistics	
		B	Std. Error	Beta			Lower Bound	Upper Bound	Tolerance	VIF
1	(Constant)	-.544	.212		-2.571	.012	-.964	-.124		
	C1	.250	.117	.225	2.141	.035	.018	.481	.194	5.157
	C2	-.283	.126	-.243	-2.239	.027	-.533	-.032	.181	5.514
	C3	.240	.133	.232	1.797	.075	-.025	.504	.128	7.819
	C4	.246	.128	.238	1.922	.057	-.008	.499	.139	7.175
	C5	-.060	.124	-.059	-.482	.631	-.306	.186	.144	6.936
	C6	.184	.106	.137	1.734	.086	-.026	.394	.341	2.930
	C7	.005	.101	.005	.051	.959	-.196	.206	.253	3.958
	C8	.307	.118	.273	2.609	.010	.074	.541	.195	5.129
	C9	.219	.079	.195	2.753	.007	.061	.376	.427	2.341
	C10	.013	.088	.013	.144	.886	-.161	.187	.281	3.553

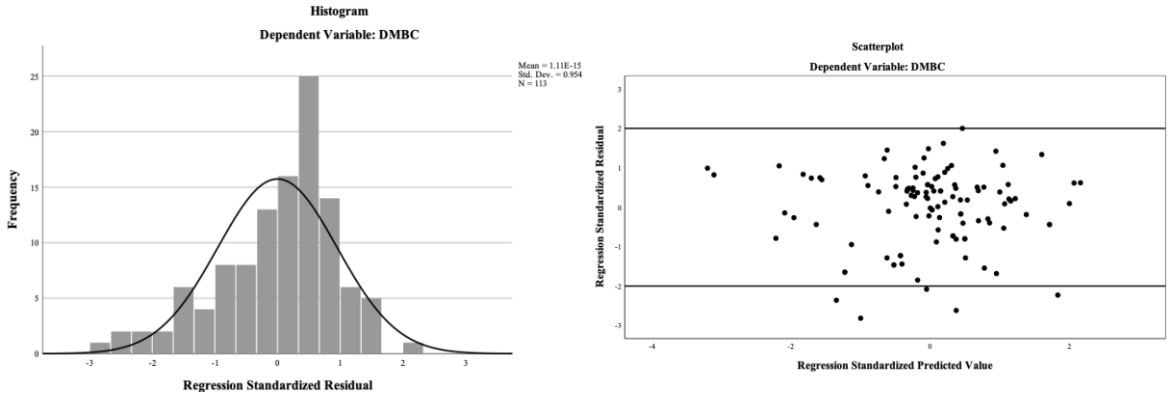
a. Dependent Variable: DBMC

8.14d)

Residuals Statistics[a]

	Minimum	Maximum	Mean	Std. Deviation	N
Predicted Value	.5759	4.7342	3.0546	.77507	113
Residual	-1.20834	.85758	.00000	.40911	113
Std. Predicted Value	-3.198	2.167	.000	1.000	113
Std. Residual	-2.819	2.000	.000	.954	113

a. Dependent Variable: DMBC



8.3a) 8.3b)

Figures 8.3 - (a) Histogram and (b) Scatterplot from the Multiple Linear Regressions between DMBC and Cx. Retrieved from SPSS.

- CBC

Table 8.15 - (a) Model Summary, (b) ANOVA table, (c) Coefficients, and (d) Residual Statistics from the Multiple Linear Regression between CBC and Cx. Retrieved from SPSS.

8.15a)

Model Summary[b]

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	.790[a]	.625	.583	.34337	2.136

a. Predictors: (Constant), C10, C9, C6, C3, C7, C2, C4, C8, C1, C5

b. Dependent Variable: CBC

8.15b)

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	17.653	10	1.765	14.972	.000[b]
	Residual	10.611	90	.118		
	Total	28.264	100			

a. Dependent Variable: CBC

b. Predictors: (Constant), C10, C9, C6, C3, C7, C2, C4, C8, C1, C5

8.15c)

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.	95.0% Confidence Interval for B		Collinearity Statistics	
		B	Std. Error	Beta			Lower Bound	Upper Bound	Tolerance	VIF
1	(Constant)	.930	.218		4.266	.000	.497	1.363		
	C1	-.011	.120	-.013	-.089	.929	-.249	.228	.209	4.787
	C2	.254	.117	.292	2.180	.032	.023	.486	.232	4.305
	C3	.177	.113	.237	1.560	.122	-.048	.402	.181	5.538
	C4	-.089	.111	-.114	-.798	.427	-.310	.132	.203	4.920
	C5	.298	.109	.405	2.741	.007	.082	.514	.191	5.227
	C6	.146	.086	.161	1.697	.093	-.025	.316	.463	2.159
	C7	.011	.093	.012	.118	.906	-.174	.196	.384	2.601
	C8	-.168	.098	-.217	-1.721	.089	-.363	.026	.262	3.815
	C9	.042	.067	.058	.631	.529	-.091	.175	.498	2.009
	C10	.070	.074	.101	.942	.349	-.077	.217	.361	2.773

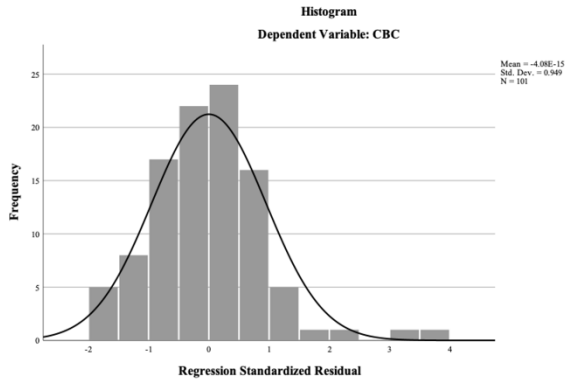
a. Dependent Variable: CBC

8.15d)

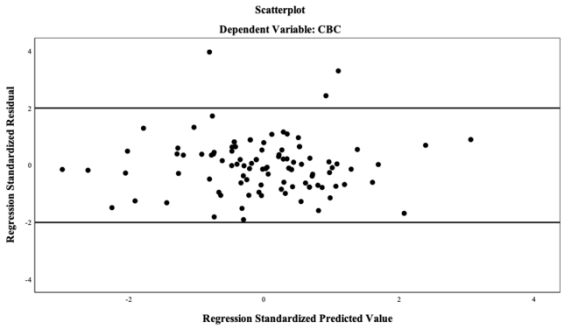
Residuals Statistics[a]

	Minimum	Maximum	Mean	Std. Deviation	N
Predicted Value	1.9506	4.4915	3.2025	.42015	101
Residual	-.65276	1.35904	.00000	.32575	101
Std. Predicted Value	-2.980	3.068	.000	1.000	101
Std. Residual	-1.901	3.958	.000	.949	101

a. Dependent Variable: CBC



8.4a)



8.4b)

Figures 8.4 - (a) Histogram and (b) Scatterplot from the Multiple Linear Regressions between CBC and Cx. Retrieved from SPSS.

- CMBC

Table 8.16 - (a) Model Summary, (b) ANOVA table, (c) Coefficients, and (d) Residual Statistics from the Multiple Linear Regression between CMBC and Cx. Retrieved from SPSS.

8.16a)

Model Summary[b]

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	.861[a]	.741	.712	.38817	1.709

a. Predictors: (Constant), C10, C9, C6, C3, C7, C2, C4, C8, C1, C5

b. Dependent Variable: CMBC

8.16b)

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	38.825	10	3.882	25.767	.000[b]
	Residual	13.561	90	.151		
	Total	52.386	100			

a. Dependent Variable: CMBC

b. Predictors: (Constant), C10, C9, C6, C3, C7, C2, C4, C8, C1, C5

8.16c)

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.	95.0% Confidence Interval for B		Collinearity Statistics	
		B	Std. Error	Beta			Lower Bound	Upper Bound	Tolerance	VIF
1	(Constant)	-.445	.246		-1.804	.075	-.934	.045		
	C1	.451	.136	.390	3.326	.001	.182	.720	.209	4.787
	C2	.083	.132	.070	.632	.529	-.179	.345	.232	4.305
	C3	.047	.128	.046	.363	.717	-.208	.301	.181	5.538
	C4	.267	.126	.252	2.122	.037	.017	.516	.203	4.920
	C5	-.051	.123	-.051	-.414	.680	-.295	.193	.191	5.227
	C6	.072	.097	.059	.746	.457	-.120	.265	.463	2.159
	C7	.103	.105	.085	.984	.328	-.105	.312	.384	2.601
	C8	.132	.111	.125	1.189	.237	-.088	.352	.262	3.815
	C9	.106	.076	.106	1.400	.165	-.044	.256	.498	2.009
	C10	-.100	.084	-.107	-1.197	.234	-.266	.066	.361	2.773

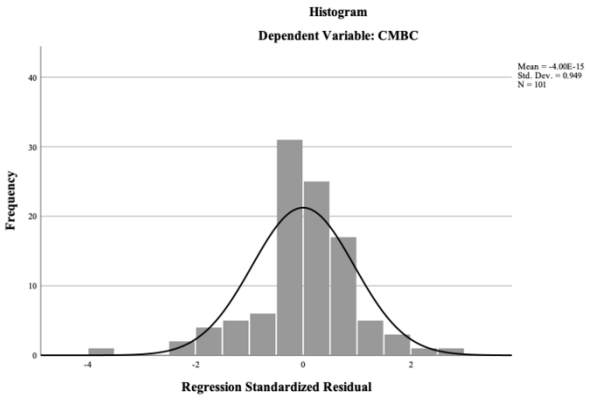
a. Dependent Variable: CMBC

8.16d)

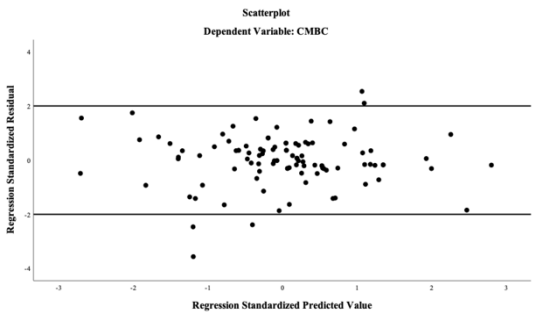
Residuals Statistics[a]

	Minimum	Maximum	Mean	Std. Deviation	N
Predicted Value	1.4394	4.8712	3.1243	.62309	101
Residual	-1.38214	.98453	.00000	.36825	101
Std. Predicted Value	-2.704	2.804	.000	1.000	101
Std. Residual	-3.561	2.536	.000	.949	101

a. Dependent Variable: CMBC



8.5a)



8.5b)

Figures 8.5 - (a) Histogram and (b) Scatterplot from the Multiple Linear Regressions between CMBC and Cx. Retrieved from SPSS.

Independent samples t-tests

Tables 8.17 - (a) Hypothesis summary, and (b) Detailed results of the independent samples t-tests of each Cx between G1 and G3.

8.17a)

Cx	Null Hypothesis	p-value Levene's test	p-value	Decision
C1	H_0: The average perception of the characteristic 'Useful/Extraordinary' is the same for G1 and G3.	Sig=0.052 > α=0.05 (Equal variances assumed)	Sig=0.000 < α=0.05	Reject H0
C2	H_0: The average perception of the characteristic 'Energetic' is the same for G1 and G3.	Sig=0.021 < α=0.05 (Equal variances not assumed)	Sig=0.956 > α=0.05	Do not reject H0
C3	H_0: The average perception of the characteristic 'Aesthetically Appealing' is the same for G1 and G3.	Sig=0.018 < α=0.05 (Equal variances not assumed)	Sig=0.016 > α=0.05	Reject H0
C4	H_0: The average perception of the characteristic 'Original' is the same for G1 and G3.	Sig=0.103 < α=0.05 (Equal variances assumed)	Sig=0.135 > α=0.05	Do not reject H0
C5	H_0: The average perception of the characteristic 'Authentic' is the same for G1 and G3.	Sig=0.228 > α=0.05 (Equal variances assumed)	Sig=0.559 > α=0.05	Do not reject H0
C6	H_0: The average perception of the characteristic 'Rebellious' is the same for G1 and G3.	Sig=0.535 > α=0.05 (Equal variances assumed)	Sig=0.280 > α=0.05	Do not reject H0
C7	H_0: The average perception of the characteristic 'High Status' is the same for G1 and G3.	Sig=0.024 < α=0.05 (Equal variances not assumed)	Sig=0.000 < α=0.05	Reject H0
C8	H_0: The average perception of the characteristic 'Popular' is the same for G1 and G3.	Sig=0.075 > α=0.05 (Equal variances assumed)	Sig=0.181 > α=0.05	Do not reject H0
C9	H_0: The average perception of the characteristic 'Subcultural' is the same for G1 and G3.	Sig=0.016 < α=0.05 (Equal variances not assumed)	Sig=0.000 > α=0.05	Reject H0
C10	H_0: The average perception of the characteristic 'Iconic' is the same for G1 and G3.	Sig=0.182 > α=0.05 (Equal variances assumed)	Sig=0.059 > α=0.05	Do not reject H0

8.17b) Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means						
									95% Confidence Interval of the Difference	
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
C1. Useful/Extraordinary	Equal variances assumed	3.807	.052	-3.591	212	.000	-.39785	.11078	-.61623	-.17948
	Equal variances not assumed			-3.636	209.491	.000	-.39785	.10942	-.61356	-.18215
C2. Energetic	Equal variances assumed	5.415	.021	.055	212	.956	.00607	.11004	-.21084	.22297
	Equal variances not assumed			.056	207.298	.955	.00607	.10844	-.20771	.21985
C3. Aesthetically Appealing	Equal variances assumed	5.731	.018	2.391	212	.018	.29431	.12308	.05170	.53693
	Equal variances not assumed			2.424	208.374	.016	.29431	.12141	.05496	.53367
C4. Original	Equal variances assumed	2.687	.103	1.499	212	.135	.17839	.11905	-.05627	.41306
	Equal variances not assumed			1.510	211.824	.132	.17839	.11811	-.05442	.41121
C5. Authentic	Equal variances assumed	1.459	.228	.586	212	.559	.07088	.12104	-.16771	.30948
	Equal variances not assumed			.590	211.958	.556	.07088	.12018	-.16602	.30779
C6. Rebellious	Equal variances assumed	.386	.535	1.082	212	.280	.10707	.09892	-.08791	.30206
	Equal variances not assumed			1.088	211.875	.278	.10707	.09843	-.08695	.30109
C7. High Status	Equal variances assumed	5.135	.024	10.335	212	.000	1.26185	.12210	1.02117	1.50253
	Equal variances not assumed			10.508	204.911	.000	1.26185	.12009	1.02508	1.49862
C8. Popular	Equal variances assumed	3.210	.075	-1.342	212	.181	-.15003	.11179	-.37039	.07034
	Equal variances not assumed			-1.351	212.000	.178	-.15003	.11108	-.36898	.06893
C9. Subcultural	Equal variances assumed	5.887	.016	3.851	212	.000	.46451	.12063	.22673	.70230
	Equal variances not assumed			3.902	208.872	.000	.46451	.11906	.22981	.69922
C10. Iconic	Equal variances assumed	1.789	.182	1.902	212	.059	.26251	.13800	-.00952	.53454
	Equal variances not assumed			1.914	211.996	.057	.26251	.13717	-.00788	.53289

Table 8.18 - (a) Hypothesis summary, and (b) Detailed results of the independent samples t-tests of each Cx between G1 and G2.

8.18a)

Cx	Null Hypothesis	p-value Levene's test	p-value	Decision
C1	H_0: The average perception of the characteristic 'Useful/Extraordinary' is the same for G1 and G2.	Sig=0.543 > α=0.05 (Equal variances assumed)	Sig=0.127 > α=0.05	Do not reject H0
C2	H_0: The average perception of the characteristic 'Energetic' is the same for G1 and G2.	Sig=0.789 > α=0.05 (Equal variances assumed)	Sig=0.697 > α=0.05	Do not reject H0
C3	H_0: The average perception of the characteristic 'Aesthetically Appealing' is the same for G1 and G2.	Sig=0.223 > α=0.05 (Equal variances assumed)	Sig=0.000 < α=0.05	Reject H0
C4	H_0: The average perception of the characteristic 'Original' is the same for G1 and G2.	Sig=0.098 > α=0.05 (Equal variances assumed)	Sig=0.025 < α=0.05	Reject H0
C5	H_0: The average perception of the characteristic 'Authentic' is the same for G1 and G2.	Sig=0.829 > α=0.05 (Equal variances assumed)	Sig=0.001 < α=0.05	Reject H0
C6	H_0: The average perception of the characteristic 'Rebellious' is the same for G1 and G2.	Sig=0.080 > α=0.05 (Equal variances assumed)	Sig=0.686 > α=0.05	Do not reject H0

C7	H_0: The average perception of the characteristic 'High Status' is the same for G1 and G2.	Sig=0.006 < α=0.05 (Equal variances not assumed)	Sig=0.000 < α=0.05	Reject H0
C8	H_0: The average perception of the characteristic 'Popular' is the same for G1 and G2.	Sig=0.047 < α=0.05 (Equal variances not assumed)	Sig=0.006 < α=0.05	Reject H0
C9	H_0: The average perception of the characteristic 'Subcultural' is the same for G1 and G2.	Sig=0.360 > α=0.05 (Equal variances assumed)	Sig=0.145 > α=0.05	Do not reject H0
C10	H_0: The average perception of the characteristic 'Iconic' is the same for G1 and G2.	Sig=0.753 > α=0.05 (Equal variances assumed)	Sig=0.000 < α=0.05	Reject H0

8.18b) Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means						
									95% Confidence Interval of the Difference	
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
C1. Useful/Extraordinary	Equal variances assumed	.372	.543	1.530	224	.127	.18331	.11983	-.05283	.41946
	Equal variances not assumed			1.530	223.825	.127	.18331	.11983	-.05284	.41946
C2. Energetic	Equal variances assumed	.072	.789	-.389	224	.697	-.04646	.11934	-.28163	.18871
	Equal variances not assumed			-.389	223.997	.697	-.04646	.11934	-.28163	.18871
C3. Aesthetically Appealing	Equal variances assumed	1.491	.223	4.436	224	.000	.61504	.13866	.34179	.88829
	Equal variances not assumed			4.436	222.242	.000	.61504	.13866	.34178	.88831
C4. Original	Equal variances assumed	2.766	.098	2.256	224	.025	.29794	.13209	.03764	.55823
	Equal variances not assumed			2.256	220.149	.025	.29794	.13209	.03762	.55826
C5. Authentic	Equal variances assumed	.047	.829	3.378	224	.001	.44027	.13031	.18347	.69707
	Equal variances not assumed			3.378	222.224	.001	.44027	.13031	.18345	.69708
C6. Rebellious	Equal variances assumed	3.101	.080	.405	224	.686	.04425	.10914	-.17083	.25932
	Equal variances not assumed			.405	218.380	.686	.04425	.10914	-.17086	.25935
C7. High Status	Equal variances assumed	7.641	.006	4.520	224	.000	.67035	.14830	.37812	.96259
	Equal variances not assumed			4.520	216.563	.000	.67035	.14830	.37807	.96264
C8. Popular	Equal variances assumed	3.980	.047	2.787	224	.006	.35177	.12623	.10302	.60052
	Equal variances not assumed			2.787	216.919	.006	.35177	.12623	.10298	.60056
C9. Subcultural	Equal variances assumed	.843	.360	1.462	224	.145	.19469	.13321	-.06781	.45719
	Equal variances not assumed			1.462	223.239	.145	.19469	.13321	-.06782	.45720
C10. Iconic	Equal variances assumed	.099	.753	3.947	224	.000	.57522	.14572	.28806	.86238
	Equal variances not assumed			3.947	222.975	.000	.57522	.14572	.28805	.86239

Table 8.19 - (a) Hypothesis summary, and (b) Detailed results of the independent samples t-tests of each Cx between G3 and G4.

8.19a)

Cx	Null Hypothesis	p-value Levene's test	p-value	Decision
C1	H_0: The average perception of the characteristic 'Useful/Extraordinary' is the same for G3 and G4.	Sig=0.065 > α=0.05 (Equal variances assumed)	Sig=0.082 > α=0.05	Do not reject H0
C2	H_0: The average perception of	Sig=0.001 < α=0.05	Sig=0.042 < α=0.05	Reject H0

	the characteristic 'Energetic' is the same for G3 and G4.	(Equal variances not assumed)		
C3	H_0: The average perception of the characteristic 'Aesthetically Appealing' is the same for G3 and G4.	Sig=0.095 > α=0.05 (Equal variances assumed)	Sig=0.034 < α=0.05	Reject H0
C4	H_0: The average perception of the characteristic 'Original' is the same for G3 and G4.	Sig=0.058 > α=0.05 (Equal variances assumed)	Sig=0.935 > α=0.05	Do not reject H0
C5	H_0: The average perception of the characteristic 'Authentic' is the same for G3 and G4.	Sig=0.628 > α=0.05 (Equal variances assumed)	Sig=0.043 < α=0.05	Reject H0
C6	H_0: The average perception of the characteristic 'Rebellious' is the same for G3 and G4.	Sig=0.115 > α=0.05 (Equal variances assumed)	Sig=0.427 > α=0.05	Do not reject H0
C7	H_0: The average perception of the characteristic 'High Status' is the same for G3 and G4.	Sig=0.230 > α=0.05 (Equal variances assumed)	Sig=0.585 > α=0.05	Do not reject H0
C8	H_0: The average perception of the characteristic 'Popular' is the same for G3 and G4.	Sig=0.048 < α=0.05 (Equal variances not assumed)	Sig=0.108 > α=0.05	Do not reject H0
C9	H_0: The average perception of the characteristic 'Subcultural' is the same for G3 and G4.	Sig=0.067 > α=0.05 (Equal variances assumed)	Sig=0.522 > α=0.05	Do not reject H0
C10	H_0: The average perception of the characteristic 'Iconic' is the same for G3 and G4.	Sig=0.811 > α=0.05 (Equal variances assumed)	Sig=0.311 > α=0.05	Do not reject H0

8.19b) Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means						
									95% Confidence Interval of the Difference	
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
C1. Useful/Extraordinary	Equal variances assumed	3.443	.065	1.747	200	.082	.20509	.11737	-.02634	.43652
	Equal variances not assumed			1.747	185.939	.082	.20509	.11737	-.02645	.43663
C2. Energetic	Equal variances assumed	10.581	.001	-2.047	200	.042	-.23515	.11488	-.46168	-.00861
	Equal variances not assumed			-2.047	184.141	.042	-.23515	.11488	-.46180	-.00850
C3. Aesthetically Appealing	Equal variances assumed	2.820	.095	2.135	200	.034	.25743	.12059	.01963	.49522
	Equal variances not assumed			2.135	193.912	.034	.25743	.12059	.01959	.49526
C4. Original	Equal variances assumed	3.631	.058	-.081	200	.935	-.00990	.12199	-.25046	.23066
	Equal variances not assumed			-.081	196.005	.935	-.00990	.12199	-.25049	.23069
C5. Authentic	Equal variances assumed	.235	.628	2.035	200	.043	.25000	.12286	.00774	.49226
	Equal variances not assumed			2.035	197.579	.043	.25000	.12286	.00772	.49228
C6. Rebellious	Equal variances assumed	2.513	.115	-.796	200	.427	-.08663	.10881	-.30120	.12794
	Equal variances not assumed			-.796	191.685	.427	-.08663	.10881	-.30126	.12799
C7. High Status	Equal variances assumed	1.451	.230	.547	200	.585	.05941	.10857	-.15467	.27349
	Equal variances not assumed			.547	198.942	.585	.05941	.10857	-.15468	.27349
C8. Popular	Equal variances assumed	3.949	.048	1.617	200	.107	.19307	.11941	-.04240	.42854
	Equal variances not assumed			1.617	193.381	.108	.19307	.11941	-.04245	.42859
C9. Subcultural	Equal variances assumed	3.394	.067	-.641	200	.522	-.07673	.11966	-.31268	.15922
	Equal variances not assumed			-.641	193.244	.522	-.07673	.11966	-.31273	.15927
C10. Iconic	Equal variances assumed	.057	.811	1.017	200	.311	.13861	.13636	-.13027	.40750
	Equal variances not assumed			1.017	199.666	.311	.13861	.13636	-.13027	.40750

Table 8.20 - (a) Hypothesis summary, and (b) Detailed results of the independent samples t-tests of each Cx between G2 and G4.

8.20a)

Cx	Null Hypothesis	p-value Levene's test	p-value	Decision
C1	H_0: The average perception of the characteristic 'Useful/Extraordinary' is the same for G2 and G4.	Sig=0.629 > α=0.05 (Equal variances assumed)	Sig=0.003 < α=0.05	Reject H0
C2	H_0: The average perception of the characteristic 'Energetic' is the same for G2 and G4.	Sig=0.554 > α=0.05 (Equal variances assumed)	Sig=0.145 > α=0.05	Do not reject H0
C3	H_0: The average perception of the characteristic 'Aesthetically Appealing' is the same for G2 and G4.	Sig=0.060 > α=0.05 (Equal variances assumed)	Sig=0.650 > α=0.05	Do not reject H0
C4	H_0: The average perception of the characteristic 'Original' is the same for G2 and G4.	Sig=0.168 > α=0.05 (Equal variances assumed)	Sig=0.344 > α=0.05	Do not reject H0
C5	H_0: The average perception of the characteristic 'Authentic' is the same for G2 and G4.	Sig=0.433 > α=0.05 (Equal variances assumed)	Sig=0.372 > α=0.05	Do not reject H0
C6	H_0: The average perception of the characteristic 'Rebellious' is the same for G2 and G4.	Sig=0.505 > α=0.05 (Equal variances assumed)	Sig=0.841 > α=0.05	Do not reject H0
C7	H_0: The average perception of the characteristic 'High Status' is the same for G2 and G4.	Sig=0.000 < α=0.05 (Equal variances not assumed)	Sig=0.000 < α=0.05	Reject H0
C8	H_0: The average perception of the characteristic 'Popular' is the same for G2 and G4.	Sig=0.134 > α=0.05 (Equal variances assumed)	Sig=0.023 < α=0.05	Reject H0
C9	H_0: The average perception of the characteristic 'Subcultural' is the same for G2 and G4.	Sig=0.148 > α=0.05 (Equal variances assumed)	Sig=0.153 > α=0.05	Do not reject H0
C10	H_0: The average perception of the characteristic 'Iconic' is the same for G2 and G4.	Sig=0.196 > α=0.05 (Equal variances assumed)	Sig=0.235 > α=0.05	Do not reject H0

8.20b) Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means						
									95% Confidence Interval of the Difference	
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
C1. Useful/Extraordinary	Equal variances assumed	.234	.629	-2.963	212	.003	-.37607	.12691	-.62624	-.12591
	Equal variances not assumed			-2.958	207.724	.003	-.37607	.12713	-.62671	-.12544
C2. Energetic	Equal variances assumed	.352	.554	-1.461	212	.145	-.18262	.12500	-.42902	.06377
	Equal variances not assumed			-1.458	207.609	.146	-.18262	.12523	-.42950	.06426
C3. Aesthetically Appealing	Equal variances assumed	3.574	.060	-.455	212	.650	-.06331	.13916	-.33761	.21100
	Equal variances not assumed			-.459	211.594	.647	-.06331	.13794	-.33522	.20861
C4. Original	Equal variances assumed	1.917	.168	-.948	212	.344	-.12944	.13658	-.39866	.13978
	Equal variances not assumed			-.955	211.930	.341	-.12944	.13558	-.39670	.13781
C5. Authentic	Equal variances assumed	.618	.433	-.894	212	.372	-.11938	.13357	-.38269	.14392
	Equal variances not assumed			-.899	211.988	.370	-.11938	.13279	-.38113	.14237
C6. Rebellious	Equal variances assumed	.446	.505	-.200	212	.841	-.02381	.11885	-.25810	.21048
	Equal variances not assumed			-.201	210.848	.841	-.02381	.11859	-.25759	.20997
C7. High Status	Equal variances assumed	18.607	.000	4.575	212	.000	.65090	.14226	.37048	.93133
	Equal variances not assumed			4.678	195.497	.000	.65090	.13913	.37652	.92529
C8. Popular	Equal variances assumed	2.258	.134	-2.296	212	.023	-.30873	.13445	-.57375	-.04370
	Equal variances not assumed			-2.310	211.998	.022	-.30873	.13362	-.57213	-.04533
C9. Subcultural	Equal variances assumed	2.105	.148	1.435	212	.153	.19309	.13454	-.07212	.45830
	Equal variances not assumed			1.444	211.990	.150	.19309	.13374	-.07055	.45673
C10. Iconic	Equal variances assumed	1.683	.196	-1.192	212	.235	-.17410	.14606	-.46203	.11383
	Equal variances not assumed			-1.201	211.893	.231	-.17410	.14496	-.45985	.11165

Table 8.21 - (a) Hypothesis summary and detailed results of the independent samples t-tests of (b) the General BC between G1 and G2, and (c) the General BC between G3 and G4.

8.21a)

	Null Hypothesis	p-value Levene's test	p-value	Decision
DGC	H_0: The average perception of the general BC is the same for G1 and G2.	Sig=0.197 > α=0.05 (Equal variances assumed)	Sig=0.005 < α=0.05	Reject H0
CGC	H_0: The average perception of the general BC is the same for G3 and G4.	Sig=0.013 < α=0.05 (Equal variances not assumed)	Sig=0.383 > α=0.05	Do not reject H0

8.21b) Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means						
									95% Confidence Interval of the Difference	
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
DGC	Equal variances assumed	1.678	.197	2.850	224	.005	.31018	.10882	.09574	.52461
	Equal variances not assumed			2.850	219.192	.005	.31018	.10882	.09572	.52464

8.21c) Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means						
									95% Confidence Interval of the Difference	
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
CGC	Equal variances assumed	6.273	.013	.875	200	.382	.07822	.08936	-.09799	.25443
	Equal variances not assumed			.875	183.579	.383	.07822	.08936	-.09809	.25452

Generational Cohorts & BC

- Kolmogorov-Smirnov Test to Normality

Table 8.22 – Results of the Kolmogorov-Smirnov Test to Normality to the variable 'Generational Cohort'. Retrieved from SPSS.

Tests of Normality

	Kolmogorov-Smirnov[a]			Shapiro-Wilk		
	Statistic	df	Sig.	Statistic	df	Sig.
Generational Cohort	.311	130	.000	.752	130	.000

a. Lilliefors Significance Correction

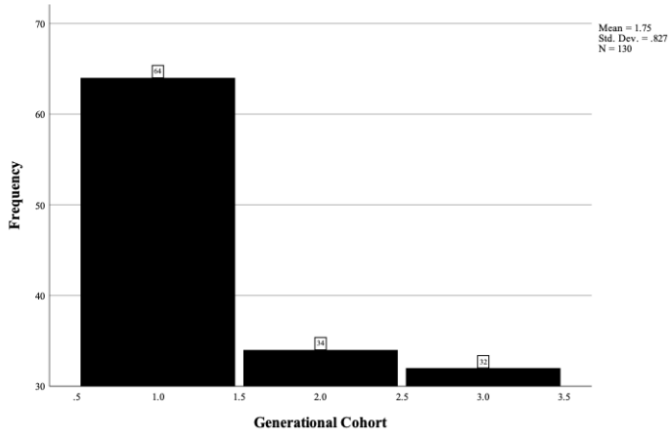


Figure 8.6 – Histogram of the Generational Cohorts. Retrieved from SPSS.

- Kruskal-Wallis Tests

Table 8.23 - Kruskal-Wallis test results between the three generational cohorts and their perception of DBC. Retrieved from SPSS.

Ranks

	Age Group	N	Mean Rank
DBC	Generation Y	55	55.34
	Generation X	29	54.66
	Baby Boomers	29	62.50
	Total	113	

Test Statistics[a,b]

	DBC
Kruskal-Wallis H	1.108
df	2
Asymp. Sig.	.575

a. Kruskal Wallis Test

b. Grouping Variable: Age Group

Table 8.24 - Kruskal-Wallis test results between the three generational cohorts and their perception of DMBC. Retrieved from SPSS.

Ranks

	Age Group	N	Mean Rank
DMBC	Generation Y	55	58.81
	Generation X	29	49.60
	Baby Boomers	29	60.97
	Total	113	

Test Statistics[a,b]

	DMBC
Kruskal-Wallis H	2.072
df	2
Asymp. Sig.	.355

a. Kruskal Wallis Test

b. Grouping Variable: Age Group

Table 8.25 - Kruskal-Wallis test results between the three generational cohorts and their perception of CBC. Retrieved from SPSS.

Ranks

	Age Group	N	Mean Rank
CBC	Generation Y	50	48.68
	Generation X	24	60.58
	Baby Boomers	27	46.78
	Total	101	

Test Statistics[a,b]

	CBC
Kruskal-Wallis H	3.445
df	2
Asymp. Sig.	.179

a. Kruskal Wallis Test

b. Grouping Variable: Age Group

Table 8.26 - Kruskal-Wallis test results between the three generational cohorts and their perception of CMBC. Retrieved from SPSS.

Ranks

	Age Group	N	Mean Rank
CMBC	Generation Y	50	55.39
	Generation X	24	52.10
	Baby Boomers	27	41.89
	Total	101	

Test Statistics[a,b]

	CMBC
Kruskal-Wallis H	3.769
df	2
Asymp. Sig.	.152

a. Kruskal Wallis Test

b. Grouping Variable: Age Group

Knowledge of an IM & BC

- Kolmogorov-Smirnov Test to Normality

Table 8.27 – Results of the Kolmogorov-Smirnov Test to Normality to the variable ‘Knows what is a meme?’. Retrieved from SPSS.

Tests of Normality

	Kolmogorov-Smirnov[a]			Shapiro-Wilk		
	Statistic	**df**	**Sig.**	**Statistic**	**df**	**Sig.**
Knows what is meme?	.484	130	.000	.506	130	.000

a. Lilliefors Significance Correction

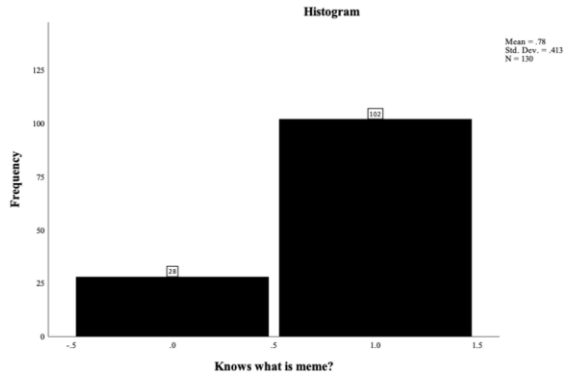


Figure 8.7 – Histogram of the variable ‘Knows what is a meme?’. Retrieved from SPSS

- Mann-Whitney Tests

Table 8.28 - Mann-Whitney test results between the knowledge of a meme and DMBC. Retrieved from SPSS.

Ranks

	Do you know what is a meme?	N	Mean Rank	Sum of Ranks
DMBC	No	25	48.76	1219.00
	Yes	88	59.34	5222.00
	Total	113		

Test Statistics[a]

	DMBC
Mann-Whitney U	894.000
Wilcoxon W	1219.000
Z	-1.425
Asymp. Sig. (2-tailed)	.154

a. Grouping Variable: Do you know what is a meme?

Table 8.29 - Mann-Whitney test results between the knowledge of a meme and CMBC. Retrieved from SPSS.

Ranks

	Do you know what is a meme?	N	Mean Rank	Sum of Ranks
CMBC	No	19	45.68	868.00
	Yes	82	52.23	4283.00
	Total	101		

Test Statistics[a]

	CMBC
Mann-Whitney U	678.000
Wilcoxon W	868.000
Z	-.878
Asymp. Sig. (2-tailed)	.380

a. Grouping Variable: Do you know what is a meme?