LUXURY FASHION BRANDS:
THE IMPACT OF EMBODIED IMAGERY ON BRAND RESPONSES

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ABSTRACT

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Brand imagery is composed of user and usage imagery. User imagery describes the user of the brand with personality traits while usage imagery describes the context in which to use the brand. The traditional use of personality traits to portray the brand user has been with imagery that has a static quality. However, imagery can also have an embodied quality. It is this embodied quality in imagery that leads an individual to form images of their self-concept that is more experiential. The current focus of this thesis is (1) to identify which type of user imagery – embodied or static – leads the consumer to greater hedonic and behavioral responses and (2) whether usage imagery intensifies this relationship. Study 1 served as an exploratory study of luxury fashion consumption. Study 2 served as an experimental study that addresses the current focus of this thesis. Methodologically, participants were required to answers a series of questions relating to their mental imagery experience, hedonic responses and behavioral intentions after being exposed stimuli scenarios. Results indicated that when presented independently of each other, embodied user imagery and usage imagery can enhance consumers' hedonic impressions but is more likely to affect purchase intentions. When presented together, such combinations of brand imagery as embodied user imagery and usage imagery as well as static user imagery and usage imagery brought the consumer to greater hedonic impressions and purchase intentions. What continues to be unclear is whether the relationship between brand imagery and consumer responses is due to high or low congruity between the consumer's ideal-self-concept and the product's brand image.

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CHAPTER 1
INTRODUCTION

More and more, consumers are being bombarded with images for branded products. Brand image can be defined as "a set of perceptions about a brand as reflected by the brand associations held in consumer memory" (Keller, 1993, p.3). According to some, "the brand may soon subsume everything, from marketing and sales to operations and engineering" (Osbourne, 2001 p. 65). Still, some are concerned about the negative impact of brands and urging consumers not to fall prey to the appeal of brands (Klein, 1999). Klein argues that in today's society, individuals define themselves solely with the brands they own. Despite some people's best effort to create awareness into the moral and societal implications of having a society composed of brand-defined individuals, others remain loyal to the allure and power of branding (Lasn, 1999). In today's marketing arsenal, the brand image remains an important element to attract customers and entice consumption.

Nowhere is image more important than in luxury fashion products. Once at the financial reach of the affluent, today, luxury brands are being sought out and acquired by the masses (Frank, 1999). Younger consumers who now have a greater disposable income are also seeking and acquiring luxury fashion brands (Curtis, 2000). For consumers who cannot afford to purchase original brands, counterfeit versions have become a viable option. For those consumers, purchasing a counterfeit luxury branded product is "almost as good as the genuine product" (Arghavan and Zaichkowsky, 2000, p.486). However, luxury fashion ads have become increasingly similar and redundant According to the popular press "there is no great difference between the ads, if you

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pulled the Givenchy name out of its ads and added a Dior label would you be any the wiser?" (Killgren, 1998, p.23). Further research is thus, required to identify brand imagery that will have the greatest impact on the consumer hedonic and behavioral responses.

Brand imagery includes user imagery and usage imagery. User imagery describes the user of the brand with personality traits while usage imagery focuses on the context in which the brand is being used. Recent developments in branding research have highlighted the importance of creating an experience rich with imagery and associations, that, ultimately, influences consumers' enjoyment (Schmitt 1997). Yet, information used to describe the brand user has often used imagery that has a static quality (e.g. unique, sharp). That is, the brand image describes the user with stable, un-moving personality traits. Such static traits do not lead the consumer into a mental imagery experience that is rich and vivid and may result in lower enjoyment and behavioral intent. However, mental imagery that is experienced can have an embodied quality (e.g. playful, outdoorsy or active). Embodied imagery is "people's subjective felt experience of their bodies in action" (Gibbs and Berg, 2002, p.1). It is this embodied quality in imagery that leads an individual to form images of who he/she is in a more experiential form. Thus far, the embodied quality of imagery has been generally neglected in brand image research. Therefore, the objectives of the present investigation are to determine which type of user imagery, embodied or static, produces greater hedonic and behavioral responses and whether usage imagery intensifies this relationship.

Identifying the relationship between brand imagery and consumer responses can be of interest to theoretical researchers and practitioners alike. For marketing scholars,

this is an important area to explore, especially a time when the reconciliation of mind and body is an ongoing theme in social sciences (Farnell, 1999). Identifying what type of brand imagery appeals to the consumer's self-concept provides researchers with new avenues to determine more conclusively whether certain types of imagery are more likely to influence specific self-concept dimensions and consumer responses. Branding and advertising practitioners will also likely benefit from such research. Identifying what type of imagery influences consumers and the ability to predict consumer responses can be a great asset. Equipped with such information, practitioners can develop and implement more effective branding and advertising strategies that will, ultimately, bring the consumer closer to a purchase.

This thesis consists of two studies. The first study serves as an exploratory investigation of luxury fashion consumption. The second study investigates the impact of brand imagery on hedonic and behavioral responses when the consumer's self-concept and the product's brand image are highly congruent. The next section presents a research literature review in four pertinent areas: brand image, self-concept, mental imagery and finally, self-congruity.

CHAPTER 2
LITERATURE REVIEW

This review of the literature covers four key areas: (1) brand image, (2) self-concept, (3) mental imagery and (4) self-congruity. The first section describes brand imagery and its components. The focus of the second section is on self-concept. This section makes the case that the multidimensional approach used in self-concept research has largely ignored the concept of embodiment. The focus of the third section is on mental imagery. It suggests that embodied imagery information about the brand user leads the consumer into more elaborate cognitive processing and amplifies mental imagery as well as consumer responses more so than static imagery information. This section also provides a discussion on how contextual information may enhance the relationship between user imagery and consumer responses. The last section reviews the literature on self-congruity. This section defined and describes the major findings with regard to the multidimensionality of self-congruity and its relationship to consumer responses.

2.1 Brand Image

2.1.1 Conceptual Definition. Even though the practice of creating an image for a product has been around for centuries (Farquhar, 1989) and prevails strongly today, there is no universal consensus concerning the definition of brand image (Dobni and Zinkham, 1990). In fact, the wide use and misuse of the brand image concept has led some researchers to categorize existing definitions according to their basic similarities and differences (see Dobni and Zinkham, 1990 for a complete review and description). For

those whose focus is on the consumer's perspective (i.e. Krishnan 1996) and on information processing, Keller's (1993) definition has been a viable choice. Keller defines brand image as "a set of perceptions about a brand as reflected by the brand associations held in the consumer's memory" (Keller, 1993, p.3). Since the aim of the present study is to determine and identify types of brand imagery that influence consumers' hedonic responses and purchase intentions, Keller's definition proves to be an important and conceptually appropriate one.

Brand image and brand personality have sometimes been used interchangeably (Batra, Lehman and Singh, 1993). Yet, these two concepts are conceptually different (Dobni and Zinkhan, 1990). Brand image is "a more encompassing term" (Batra Lehman and Singh, 1993, p. 83) that includes symbols, brand-customer relationship, emotional benefits, self-expressive benefits, user and usage imagery, country-of-origin, organizational associations (Aaker, 1996). Brand personality on the other hand, is limited to "a set of human characteristics associated with a brand" (Aaker 1997, p. 347). Such characteristics include "demographics (age, gender, social class, income, and race), lifestyles (activities, interest and opinions) and human personality traits (extroversion, agreeability and personality)" (Aaker, 1996, p.142). According to Batra, Lehman and Singh (1993), "it is the way in which a consumer perceives the brand on dimensions that typically capture the personality - extended to the domain of brands" (p. 84). In essence, the role that brand personality plays in relation to brand image is that of humanizing the brand image. Ultimately, brand personality makes it easier for consumers to relate to the brand as they would relate to an individual.

2.1.2. Brand Imagery. Brand imagery is composed of user imagery and usage imagery. According to Keller (1993), attributes can be product-related or non-product-related. Product-related attributes refer to functions of the products whereas non-product related attributes refer to perceptions not directly related to the purchase or consumption of the product (i.e. price, packaging, user imagery and usage imagery). For the present investigation, the focus is on user imagery and usage imagery, both of which are used to evoke images and associations about the brand personality.

User imagery conveys the profile and characteristics of the typical consumer of the product or service. It answers the question "Who is the user of the brand?" (Keller, 1993, p.4). This profile includes demographic and psychographic information. With user imagery, personality characteristics are used. For example, someone who is successful (e.g. CEO of corporation) can easily be associated with driving a high end BMW. Such a personality trait provides the consumer with user imagery about the type of consumer who drives a BMW.

Usage imagery pertains to the context in which the product is to be used (Keller, 1993). It answers the question "when and where is the product used" (Keller, 1993, p.4). It includes, but is not limited to, such variables as the time of day, the location and the type of activity involved in using the product. According to Keller, events can easily be associated with the brand such as time, date and place. For example, formal wear such as the wedding dress and the prom dress can easily be associated with a particular event. All of which, provide the consumer with information about the occasion in which to wear the garment.

2.2 Self-Concept

2.2.1. Conceptual Definition. Self-concept can be defined as "the totality of an individual's thoughts and feelings having reference to himself as an object" (Rosenberg, 1979 p.7). It is an individual's subjective perception and beliefs of one's own ability, limitations, appearance and characteristics, including one's own personality (Graeff, 1996). It is the *"I"* in relation to the world (Sirgy, 1982) and involves interaction with others (Ericksen, 1996). The self-concept is not configured and formulated at a specific point in time. Instead, it evolves over time (Graeff, 1996). In essence, the self-concept, "is an image shaped by the very person holding the image" (Zinkham and Hong, 1991, p.348).

2.2.2. Multidimensionality of the Self-Concept. A consumer may have *"multiple selves"* (Sirgy, 1985). That is, one's self-concept has various and separate facets that are triggered into consciousness at different times (Aaker, 1999). The multidimensional approach used to investigate the self-concept continues to be popular amongst marketing researchers in understanding which facets of the self-concept influences consumer behavior.

Some of the most successfully investigated facets of the self-concept include the actual self-concept and the ideal self-concept (Sirgy, 1982). According to Sirgy, the actual self refers to that which describes oneself in the present. For example, an individual referring to himself/herself as "I am patient" is essentially referring to himself /herself as someone who is patient in the actual present and not at some future time. Conversely, when a person describes himself/herself as "I would like to be patient", the individual is referring to his/her ideal self-concept, or a self-concept that they have

envisioned to be or would like to be. Another facet that has also been the topic of interest for some researchers is the social self-concept, sometimes referred to as the "looking glass self" or the "presenting self". The social self-concept refers to an image others have of an individual (Marking, 1979). Facet combinations of the self-concept have also been investigated. For instance, the ideal-social self-concept or the "expected self-concept" refers to an image that falls somewhere between the actual and the ideal self-concept whereas the "expressive self" refers to an image that falls somewhere between the ideal and the social self-concept. Unlike the actual self-concept and the ideal self-concept, the social self-concept and various facet combinations of the self-concept do not share the success in predicting various consumer responses (Sirgy, 1982). Together, these various dimensions of the self-concept create the totality of one's self-concept according to the multidimensional perspective.

2.2.3 Static Self Imagery. Under the multidimensional framework, the self is typically and/or assessed portrayed with a series of personality traits. However, depending on the cognitive processing involved, these personality traits may have a static quality to them. When the consumer encodes brand personality traits in memory, they are stored in the individual's existing or new schema (information relating to persons, organizations, summation and explanation of data which are cognitive generalization about the self derived from past experience, Kuiper and Rogers, 1979). The more elaborate the cognitive processing, the more organized and structured the information that makes up the schema. In such case, the imagery evoked is richer and more vivid. In cases where consumers are presented with information that does not lead to elaborate cognitive processing, the imagery evoked has a static quality. Therefore, these findings

stress the importance of having personality traits that lead the consumer to engage in elaborate cognitive processing.

This static view of the self has been noted in anthropological studies. According to Farnell (1999), the tendency to describe the self as a static construct is due to the separation between the mind and body. Farnell contents that western culture has omitted the validity of the human body as a tool of communication and the formation of one's self-concept. The body is merely a vehicle from which to express the needs and whims of the mind. It has been reduced to a "mechanical, sensated material locus of irrationality and feeling" (Farnell, 1999, p.345). The importance of the body and body movement has been minimized and limited to imagery information that presents the self in a static form.

In brief, the limitation here is not on the use of attributes to describe the self, but on the use of attributes to describe the self in a static form. Therefore, in marketing, if individuals are to experience and enjoy who they are as a result of purchasing the product, they must be exposed to not only brand user imagery they can relate to but that also has an embodied quality.

2.2.4 Embodied Self Imagery. Embodied self imagery includes dynamic and embodiment imagery. According to Freyd (1987) dynamic imagery is characterized by the representation of time and flow. Freyd further suggests that if the mental representation is dynamic, the temporal dimension must be both directional and continuous. That is, "time must go forward and between any two points in time, another point in time must exist" (Freyd, 1987, p. 431). Freyd also suggests that dynamic imagery is governed by the laws of motion and is not static. It is "an ordered sequence of

static representation that can mimic a dynamic representation if the grain of sequence is sufficiently fine" (Freyd, 1987, p.431).

Embodied imagery is also characterized by the notion of embodiment. Embodiment refers to "people's subjective felt experiences of their bodies in action" (Gibbs and Berg, 2002, p.1). According to Farnell (1999), individuals learn and absorb information with both theory and application. Individuals absorb information from theory that differs from information they absorb from application (experience). However, Farnell argues that it is with experience that embodied modes are learned. With application or field studies, individuals acquire skills and movement modes of expressive conducts, which are referred as "embodied modes" or "dynamically embodied actions." Similarly, if the individual is to apply the same process on a mental level, he/she brings new light into formation of their self-concept. In this case, the consumer is actively conceptualizing the *mental fieldwork* that comes along with creating and experiencing their self-concept. In fact, according to Kourtzi and Shifar (1999), imagined representations of the human body in motion require the same type of energy expenditure and effort that is required with carrying out real movement. In essence, embodiment modes create the experience of one's self-concept whereby the perception of body movement is an important characteristic in the mental representation.

Although research in anthropology has noted the importance of embodiment in the formation of one's self-concept (Farnell, 1999), embodiment in much of the social sciences has been ignored (Farnell, 1994). "Absent, on the whole, are the accounts of persons enacting the body, that is using physical action in the agentive production of meaning, actions that may be either out of awareness through habit, or highly deliberate

choreographies" (Armstrong, 1983; Foucault, 1977; Freund, 1982; Hudson, 1982 in Farnell, 1994, p. 931). In fact, marketing research is also guilty of this conceptual oversight.

Little research has examined the effects of body movement imagery on consumer responses. Even though some marketing researchers agree that the self-concept is a dynamic entity (Aaker, 1999), they agree only to the extent that different traits manifest themselves in different contexts. Embodiment has yet to be incorporated as an important dimension of the self-concept. Instead, it is replaced with is a sequence of behaviors that fails to capture the embodiment quality. The focus should be on a series of movements that make-up the behavior that more accurately capture the embodiment quality of one's actions (Farnell, 1999).

Some researchers in marketing have begun to investigate the contribution of body image in marketing research (Banister and Hogg, 2001; Beckman and Helweg, 2001; Joy and Venkatesh, 1994; Thompson and Hirschman, 1995; Veliquette and Bamossy, 2001; Warlop Lerouge and Heymans, 2001). Body image is the mental picture of one's body at any moment in time (Kaiser, 1997). Much of the marketing research on body image has been preliminary (Banister and Hogg, 2001; Beckman and Helweg, 2001; Veliquette and Bamossy, 2001; Warlop, Lerouge and Heymans, 2001), theoretical (Joy and Venkatesh, 1994), and qualitative in nature (Thompson and Hirschman 1995). As of yet, no research have focused on establishing causality between embodiment imagery about a brand and consumer's hedonic and behavioral responses.

2.3. Mental Imagery

2.3.1. Conceptual Definition. Imagery is "a process by which sensory information is represented in working memory" (MacInnis and Price, 1987, p. 473). "Imagery is very like picturing and very unlike describing" (Fodor, 1981, p. 76) According to MacInnis and Price, imagery can be multi-sensory. They suggest that, once imagery is stored in memory, it is evoked when a script or schema (structures emphasizing objects, persons, role, event or action form, Abelson, 1976) is activated: "it is the instantiation of a schema or script that generates the imagery, not the schema or scripts itself" (p.474). For example, the consumer reliving his beach vacation on an island on the pacific ocean, can re-experience, by way of imagery, the feeling of the warm sand and water on her skin, the sent of the Pacific Ocean, the taste of the lobster dinner she had on her first day, the way the sunset looked above the ocean etc. All of these mental experiences provide the individual with imagery that focus on different senses.

2.3.2. Embodied-Static Imagery Dichotomy. Since imagery can have either an embodied or static quality, the question put forward then is which type of imagery will produce a greater hedonic response? One major argument in favor of embodied imagery producing more intense hedonic reaction can be attributed to the elaborate cognitive processing involved. According MacInnis and Price (1987) low elaboration imagery relates to retrieval of a perceptual image, while high elaboration imagery encompasses daydreams and fantasies. Hence, when the individual is imagining himself/herself in an embodied form, the individual is not retrieving a single perceptual image but retrieving a series of closely connected images. Since elaborate mental imagery is more likely to

lead consumers to form images of their self-concept that is more experiential, then as a result, consumer are more likely to enjoy it and have stronger hedonic responses.

Research measuring imagery responses (i.e. vividness, quantity and ease) demonstrates that imagery evoked due to higher elaborate cognitive processing produces greater imagery responses. According to Kisselius & Sternthal (1984), imagery vividness (the clarity with which the individual experiences and image, Bone and Ellen, 1992) increases with increased cognitive elaboration. Other studies, however, failed to show this link. Kisselius and Sternthal argue that failure to demonstrate a relationship between higher cognitive elaboration and imagery vividness can be attributed to "the failure of the vivid execution of the message to recruit more information from memory than the non vivid execution" (p.189). Since embodied imagery requires elaborate cognitive processing to come into consciousness, it should also produce greater imagery responses and hedonic responses than static imagery where elaborate cognitive processing is not required.

Research indicates that imagery quantity and imagery ease could also be important variables to consider when measuring the embodied and static imagery dichotomy. According to Bone and Ellen (1992), "imagery is not a one-dimensional construct…both vividness and quantity/ease are needed to capture the effect of imagery processing" (p.100). Imagery ease refers to "the ease with which a subjects can control or manipulate visual images" (Gordon 1949, in Ahsen 1986, p. 2) whereas imagery quantity refers to "the number of images that come to a consumer's mind while processing information" (Ellen and Bone, 1991, p. 97). According to Bone and Ellen (1991), the more available the information the greater the ease for engaging in imagery processing.

Since embodiment imagery resembles a sequence of images of behaviors, then as a result, imagery quantity might prove to be higher for embodied imagery than would static imagery. However, since embodied imagery is cognitively more taxing, imagery ease should be lower for embodied imagery. However, as of yet, no marketing studies has considered these variables when assessing embodied and static imagery.

2.3.3. Mental Imagery and Consumer Responses.

Research indicates that imagery responses can be linked to attitudinal judgment (Kisselius and Sternthal, 1984; McGill and Anand, 1989). According to Kisselius and Sternthal (1984) imagery vividness can influence attitudinal judgment. They suggest that the persuasive effect of vividness depends on cognitive elaboration. That is, if vividness is to affect judgment, the consumer must be able to retrieve additional information to engage in elaborate cognitive processing. Hedonic reactions (e.g. liking of a brand) have yet to be investigated. However, these findings suggest that embodied imagery, which requires elaborate cognitive processing, will have a greater positive impact on hedonic responses.

Research also indicates that imagery responses can influence behavioral intention (Anderson, 1983; Bone and Ellen, 1992; MacInnis and Price, 1987; McMahon, 1973). MacInnis and Price (1987) propose that, theoretically, greater change in behavioral intention will occur with elaborated imagery. Research suggests that imaging one self interacting with the product will results in stronger behavioral intentions (Anderson, 1983; Bone and Ellen, 1992). However, the impact of embodiment imagery on behavioral responses has yet to be investigated. Nevertheless, these findings suggest that embodied imagery, which requires more elaborate cognitive processing, will influence intentions to act.

2.3.4. Usage Imagery. The impact of contextual cues on embodiment imagery responses has not been investigated. Yet, situational cues can be an important source of information for a consumer's embodied imagery experience. According to Aaker (1999), the manifestation of self is influenced by the context. Since embodiment modes are part of the self, then they too should be influenced by the context. Therefore, the presence of usage cues should create the context to facilitate the flow for the individual to mentally envision embodiment modes that comes along with who they are.

2.4 Self-Congruity

    2.4.1 Conceptual Definition. *Self-congruity* refers to a personal experience whereby the consumer's self-concept and the product's brand image fit with one another (Sirgy, Grewal, Mangleburg, Park, Chon, Claiborne, Johar, and Berkman (1997). Operationally, Sirgy (1982, p.292) defines self-congruity as "the degree of match or mismatch between the product image and the self concept for a given consumer." As such, self-congruity is a global and unified perception that is experienced by the consumer and that describes how well their own self-image equates with the product's brand image.

    2.4.2 The Multidimensionality of Self-Congruity. Like the self-concept, self-congruity has been investigated at the dimensional level. In fact, much of the earlier research on self-congruity has focused on identifying the self-concept dimensions that most closely influence self-congruity. Research on self-congruity has shown the ideal form of self-congruity to have good predictive ability (Sirgy, 1982) and to be particularly relevant for conspicuous products. Since luxury fashion products can often be

conspicuous, the present investigation will focus on the ideal form of self-congruity. Ideal self-congruity refers to "the congruity between the ideal self concept and the product image" (Sirgy 1985, p.19). It emphasizes the consumer wishes, hopes, wants and aspirations (Markin, 1979). For example, when a person wishes or aspires to be more adventurous, it implies that, somewhere in their self-concept, they perceive that they lack or wish to acquire this characteristic. Ideal self-congruity has been shown to impact product preference, purchase intentions, product usage, ownership and loyalty (Sirgy, 1982). According to Johar and Sirgy (1991), ideal self-congruity helps satisfy one's need for self-esteem. Consumers prefer, intend to buy, own, use and remain loyal to brands whose image matches their ideal self-concept.

2.4.3 Self-Congruity and Consumer Responses. The relationship between self-congruity and consumer responses has been the main focus in self-congruity research. Self-congruity has been examined in the context of consumer choice (Birdwell, 1968), purchase motivation (Sirgy 1985), purchase intentions (Ericksen 1996), and product/brand evaluations (Hogg, Cox and Keelig1998). Since the focus of the present investigation is on hedonic responses and purchase intention, the following section will cover only the literature pertaining to these two consumer responses.

Hedonic Responses. Evidence indicates that different dimensions of self-congruity affect hedonic responses (i.e. product/brand preference, liking) differently. According to Sirgy (1980), product preference is affected to a greater extent by the ideal than by actual self-congruity and/or social-congruity. More specifically, ideal self-congruity produced greater product preference for highly conspicuousness products (Sirgy, 1982). Yet, when it comes to brand preference, Aaker (1997) argues in favor of a

strong influence of both the actual and the ideal self. "The greater congruity between the human characteristics that consistently and distinctively describe an individual's actual or ideal self and those describing a brand, the greater the preference for the brand" (Aaker, 1997 p. 348). It remains unclear, however, which forms of self-congruity has the greatest impact on consumers' hedonic responses.

Purchase Intentions. The evidence regarding the relationship between self-congruity and purchase intentions is largely inconclusive. It remains unclear which dimensions of self-congruity will most influence purchase intentions. Some researchers argue that "purchase intentions are more likely to be affected by social self-congruity than by ideal self-congruity" (Sirgy 1985, p196). Others contend that the ideal form of self-congruity is in fact the best predictor of buying behavior because the ideal self-concept represents the consumer's aspirations (Onkivisit and Shaw, 1987). Belch (1978) further specifies that the ideal self-congruity as opposed to actual self-congruity is more likely to influence purchase intentions when subjects have high social needs. Sirgy (1985), suggests however, that ideal self-congruity and actual self-congruity work together to affect purchase motivation by complementing one another. It remains to be determined whether and how ideal self-congruity affects purchase intentions for luxury fashion brands particularly, since they are products that are often consumed publicly or for social needs. Once again, there is enough evidence to suggest that ideal self-congruity will have an impact on purchase intentions.

CHAPTER 3
CONCEPTUAL FRAMEWORK

The decision to create a brand personality is based on the premise that consumers choose products and brands that matches their self-concept (Birdwell, 1967). Recently, marketing researchers have suggested that brand information providing consumers with an experience rich with imagery will increase their hedonic response and bring them closer to a purchase (Schmitt 1997).

One type of imagery that that has been ignored but evokes more vivid and experiential imagery is embodied imagery (Farnell, 1999). Embodied user imagery is characterized by the consumers' ability to mentally envisioning themselves in a moving form and requires consumers to engage in elaborate cognitive processing. Research has shown that various consumer responses and mental imagery responses increase in magnitude when cognitive processing increases (Kisselius, 1984). As a result, embodied user imagery, which, is cognitively more taxing than static user imagery should lead the consumer to greater responses (i.e. hedonic impressions and purchase intentions). Usage imagery about the brand, which allows the self to manifest itself, should also provide a contextual environment in which to envision the embodied imagery.

The traditional multidimensional approach used to describe and measure self-congruity has relied on the use of static personality traits. However, certain personality traits do not necessarily describe the brand user with an embodied quality. For example, a brand user that is described as being unique is being described in an abstract, static state of being. Such a personality trait does not provide the user with an embodied quality because elaborate cognitive processing is not involved. As result, the mental imagery

evoked by the consumer' self concept is static, the imagery experience is less vivid, and hedonic responses and purchase intentions are less likely to be affected. However, if a brand user is to be described as athletic, it becomes easier to imagine imagery that comes along with being athletic. As a result, it becomes easier to engage in more elaborate imagery processing.

The objective of this thesis is to determine how different brand user imagery will affect consumer responses and mental experiences under conditions of high and low self-congruity. Focus is on high self-congruity because research on self-congruity suggests that it is high self-congruity that influences various consumer responses (Sirgy 1982). Overall, it is hypothesized that when self-congruity is high, the presence of embodied user imagery along with usage imagery will create a synergy resulting in greater mental imagery responses as well as hedonic and behavioral responses.

3.1. Interaction between User imagery and Ideal Self Congruity

Research suggests that when the consumer is imagining himself/herself with elaborate imagery (i.e. embodied imagery), the consumer is retrieving not a single perceptual image but a series of closely connected images, is engaging in greater cognitive elaboration and, ultimately, evoking more vivid imagery (MacInnis and Price, 1987). Further elaborate cognitive imagery has also been shown to influence hedonic and behavioral responses (MacInnis and Price, 1987). As a result, brand user imagery such as embodied user imagery that requires more elaborate cognitive processing should also lead the consumer into stronger brand liking, and purchase intentions. Lastly since high ideal self-congruity has been shown to affect consumer responses, it should also lead the

consumer towards stronger mental imagery responses. Therefore, an interaction between user imagery and ideal self-congruity is expected. It is hypothesized that responses will be higher in conditions of high ideal self-congruity, where participants are presented with embodied user imagery as opposed to static user imagery.

H1: In conditions of high ideal self-congruity, the presentation of embodied user imagery will have a greater impact on (a) imagery vividness, (b) imagery quantity/ease, (c) brand liking and (d) purchase intention than the presentation of static user imagery.

3.2. Interaction between Usage Imagery and Ideal Self-Congruity.

Research suggests that when the consumer's self-concept includes schemas that are congruent with the brand image, they are more likely to rely on those schemas (Aaker, 1999). However, if their self-concept does not include any self-schemas that are congruent with the brand image, they are more likely to rely on external situational cues (Aaker, 1999). However, brand usage imagery can also provide consumers with information that indicates when to use the brand. Therefore, an interaction between usage imagery and self-congruity is expected. Specifically, it is expected that in conditions of high ideal-self-congruity, responses will be higher when participants are presented with usage imagery than no usage imagery condition. This interaction effect will be observed for the following dependent variables:

H2: In conditions of high ideal self-congruity, the presentation of usage imagery will have a greater impact on (a) imagery vividness, (b) imagery

quantity/ease, (c) brand liking and (d) purchase intention than the presentation of no usage imagery.

3. 4. Interaction between User imagery, Usage Imagery and Ideal Self-Congruity

The focus of last two hypotheses is to test the interaction effect of user imagery and usage imagery in conditions of high ideal self-congruity. Since the embodied user imagery presents the information about the body in movement and since such imagery requires more elaborate cognitive processing, then, as a result, mental imagery responses, hedonic impressions and purchasing intentions should be stronger then when static user imagery is presented. Usage imagery should enhance this relationship because it provides additional information and facilitates the flow of embodied user imagery. Therefore, an interaction between user imagery, usage imagery and ideal self-congruity is expected. Specifically, responses are expected to be higher in conditions of high ideal self-congruity, where participants are presented with embodied user imagery and usage imagery as opposed to participants who are presented with static user imagery and usage imagery.

> **H3:** In conditions of high ideal self-congruity, the presentation of embodied user imagery and usage imagery will have a greater impact on (a) imagery vividness, (b) imagery quantity/ease, (c) brand liking and (d) purchase intention than the presentation of static user imagery, usage imagery.

Also, response are expected to be higher in conditions of high ideal self-congruity, when participants are presented with embodied user imagery and usage imagery as opposed to participants who were presented embodied user imagery and no usage imagery

H4: In conditions of high self-congruity, the presentation of embodied user imagery and usage imagery will have a greater impact on (a) imagery vividness (b) imagery quantity/ease (c) brand liking, and (d) purchase intention than the presentation of embodied user imagery and no usage imagery.

CHAPTER 4
STUDY 1: EXPLORATORY INVESTIGATION OF
LUXURY FASHION CONSUMPTION

This first study served as an exploratory investigation. More specifically, the objective of this exploratory study is to (1) determine the type of products and brands participants consider when thinking of luxury fashion brands and (2) to derive user and usage imagery material for study 2, which necessitates the development of experimental scenarios.

4.1. Methods

4.1.1. Sample. Seventy-eight undergraduate students, similar to the one in the main study, from the John Molson School of Business at Concordia University, participated voluntarily in the study. Since the target sample for the main study would be composed of young adults (ages 18-35), it was important to consider the input of individuals that would better represent the opinions of this group. All those participants who did not fall within this age bracket were not considered. As a result, two questionnaires were discarded. This resulted in a final sample of 76 participants (34.4% males and 65.8% females). Ages ranged from 19 to 25 years with an average age of 22 years for males and 21 years for females.

4.1.2. Questionnaire. To determine the kinds of products considered to be luxurious, participants were asked to think about a garment or accessory they had bought or intended to buy and that they considered luxurious. Luxury fashion was described as garments or accessories for which one pays a premium and that is most likely made and designed by a well-known designer. To determine which brands were considered luxury

fashion, participants were first asked to identify the brand associated to the product they had purchased or (intended to purchase), and then participants were also asked to identify the five brands that spontaneously came to mind when they thought of luxury fashion garments and accessories. Participants were also asked to indicate the cost of the luxury product they had purchased or intended to purchase.

To assess whether user imagery was perceived as having an embodied or static quality, 60 personality traits were used, henceforth referred as *descriptors*. Many of the descriptors were selected from the Brand Personality Scale (Aaker, 1997) while others were derived independently (see Table 4.1). A 5-point Likert scale anchored "very static" to "very moving" was used to measure the embodied or static quality of the imagery experienced by participants when thinking about the each of the descriptors. Participants were asked the following question:

> "We are interested in the potential of a word to convey an idea of movement and flow or else to convey a more static, non-moving quality of an object. Please read each word carefully and take time to consider what it means. Then by circling the number that most closely matches your opinion, indicate to what extent you feel each word conveys a quality of movement or a more static and non-moving quality. If you do not know the meaning of a word, place a ✓ in the box to the right."

Table 4.1: List of Descriptors

List of Descriptors					
Wholesome*	Up to date*	Feminine*	Playful	Warm	Outdoorsy*
Original*	Independent*	Smooth*	Loungy	Provocative	Exciting*
Cheerful*	Contemporary*	Masculine*	Comfortable	Elegant	Athletic
Sentimental*	Smart	Tough*	Sporty	Graceful	Voluptuous
Daring*	Successful*	Rugged*	Sexual	Distinguished	Old-fashioned*
Spirited	Confident*	Casual*	Hardworking*	Sharp	Unusual
Cool*	Upper class*	Professional*	Active	Leader*	Upbeat
Young*	Glamorous*	Zen-Like	Rhythmic	Corporate*	Cheerful*
Imaginative*	Attractive*	Serene	Creative	Hardworking	Avant-guard
Unique*	Charming*	Expressive	Silky	Trendy*	Artistic

* Descriptors taken from the brand personality scale (Aaker, 1997)

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To determine the kind of usage imagery that could be associated to the branded products, participants were given a series of usage categories options (i.e. for work, for school, for sports, for going out, because it makes me feel good, and other). Participants were then required to indicate which of the luxury product usages applied to the product they had purchased or intended to purchase.

4.2. Results

The top five frequently mentioned luxury fashion products were trousers (19%), tops (19%) and coats/jacket (9%) for the garment category and eyewear (10%) and jewelry (10%) for the accessory category. Among the mentioned tops (i.e. sweater, tank, sweatshirt, shirt, jersey, blouse, t-shirt), the most commonly purchased was the sweater (5.2%). The average cost for a luxury fashion garment was $M_{Garment} = 189.24 with a $SD_{Garment} = 167.36 while the average cost for a luxury fashion accessory was $M_{Accessory} = 366.31 with a $SD_{Accessory} = 383.65.

The top seven brands most frequently mentioned were Diesel (13.8%), Donna Karan (7.7%), Parassuco (6.2%), Louis Vuitton (4.6%), Marc Jacobs (3.1%), Gucci (3.1) and Giorgio Armani (3.1%). By order of frequency, the brands mentioned first most often were Gucci (16.9%), Diesel (6.5%), Giorgio Armani (5.2%) and Louis Vuitton (3.9%). Based on the above findings, the products and brands included in the main experiment study were a pair of Diesel jeans, a DKNY sweater and Armani sunglasses.

Table 4.2. presents the mean and standard deviation for each descriptor. Descriptors were considered to project an embodied quality when they fell above the median value score (4.345) whereas descriptors were considered to project a static

quality when they fell below the median value score. Descriptors were also tested for gender differences. Descriptors perceived differently by men and women were not considered for the main study. Descriptors selected to portray user imagery with a static quality were: unique, original, casual, comfortable, smart and upper class; descriptors selected to portray user imagery with an embodied quality were: sexy, sporty, athletic, trendy and expressive.

Table 4.2. Mean Values for Static and Embodied User Imagery Descriptors

Static User Imagery				Embodied User Imagery			
Descriptor	N	Mean	Standard Deviation	Descriptor	N	Mean	Standard Deviation
Wholesome	69	2.43	1.58	Sexual*	75	5.81	1.67
Old fashion	74	2.73	1.75	Active	74	5.57	1.47
Zen like	56	3.29	1.89	Sporty*	75	5.40	1.76
Serene	63	3.30	1.91	Playful	74	5.38	1.76
Unusual	74	3.38	1.82	Rhythmic	75	5.37	1.70
Casual*	72	3.51	1.82	Athletic*	73	5.33	1.75
Corporate	71	3.56	2.00	Exciting	73	5.26	1.78
Sentimental	74	3.59	1.80	Daring	71	5.20	1.68
Smart*	75	3.63	1.78	Cheerful	70	5.10	1.59
Loungy	68	3.68	1.86	Glamorous	75	5.00	1.79
Comfortable*	74	3.72	1.86	Young	75	4.99	1.79
Upper class*	75	3.77	2.08	Attractive	75	4.99	1.73
Sharp	72	3.78	1.92	Upbeat	69	4.87	1.80
Warm	73	3.78	1.99	Creative	75	4.80	1.74
Tough	74	3.80	1.94	Graceful	74	4.76	1.77
Contemporary	75	3.81	1.96	Expressive*	74	4.76	1.9
Original	74	3.91	2.01	Feminine	75	4.75	1.71
Professional	74	3.91	1.89	Outdoorsy	70	4.74	1.66
Independent	74	3.91	1.79	Spirited	73	4.74	1.70
Leader	73	3.96	2.15	Provocative	74	4.62	1.87
Avant guard	63	3.97	1.80	Trendy*	71	4.62	1.55
Rugged	65	4.00	2.02	Elegant	74	4.57	2.05
Unique*	75	4.09	2.03	Imaginative	75	4.55	1.77
Up to date	75	4.16	1.94	Successful	74	4.53	1.85
Distinguished	73	4.16	1.83	Hardworking	74	4.47	2.04
Confident	74	4.19	1.97	Cool	75	4.43	1.57
Masculine	74	4.30	1.89	Charming	75	4.41	1.66
Artistic	73	4.33	1.91	Smooth	71	4.37	1.77
Voluptuous	73	4.33	2.10	Silky	70	4.36	2.07

The most common usage of fashion luxury items suggested was that of "making participants feel good" (41.3 %), for other reasons (e.g. gift giving, going to church) (16%), to go out (13.3%), for school (13.3%), for work (9.3%) and for sports (6.7%). Based on these findings, words chosen to portray usage imagery were "to go out", "to go to school" and "to go to work".

CHAPTER 5
STUDY 2: EXPERIMENTAL INVESTIGATION

The second study serves as an experimental investigation. The objective was (1) to determine whether embodied or static user imagery produces greater hedonic and behavioral responses and (2) whether usage imagery intensifies this relationship.

5.1. Pretest

The aim of the pretest was to test the user imagery manipulation. Sixty-eight (44 females, 23 males) undergraduate students from Concordia University were recruited to participate voluntarily in the study. Ages ranged from 18 to 44 with the average age for males being 23 and 24 years for females. As experimental material, eighteen written scenarios were developed (6 conditions x 3 products), each including an introduction, a product description and user and/or usage imagery. Appendix A contains the six scenarios for the Gucci pants. Similar scenarios were adapted for each of the other branded products (i.e. Vuitton coat and Armani sunglasses). Measurement materials included a questionnaire with two sections. Section A included demographic questions (i.e. age, gender, etc.), questions relating to the importance of clothing and shopping on life, monthly income and income allocated to clothing per month; all of which were measured on a 7-point Likert scale. Section B included instructions, three product scenarios (same condition, different brands) and a series of questions relating to the dependent variables. All questions were on a 9 point-Likert type scale. Embodied quality of imagery was measured with the following three items: (1)"Considering the scenario you just read, would you say the product was described with a" anchored "with a static

quality"/"with a moving quality," (2) "As I read this the scenario, I was able to imagine myself in this scenario" anchored "not at all"/"very much so" and (3) "As I read the scenario, I imagined myself..." anchored "Not moving"/"moving." Imagery responses (i.e. vividness, ease and quantity) were measured using Bone and Ellen (1992) and consumer responses (i.e. brand liking and purchase intentions) were measured using Martin and Stewart (2001).

Table 5.1 presents the importance of different activities and product categories. The importance of clothing ranked in the top five categories (M = 7.04). The majority of participants reported making between 0-$1000/month (35.4% made less than $500/month; 41.5% made between $500-$1000/month). Table 5.2 presents the monthly income allocated to different product categories. Clothing ranked third (M = 111.25) in terms of monthly income allocated to clothing, close to income allocated towards living expenses such as rent (M = 190.38) and food (M = 118).

Table 5.1: Importance Rank of Different Activities and Product Categories

Category Importance	N	Mean	Std. Dev.
Importance of School in Your Life	68	7.69	1.519
Importance of Friends in Your Life	68	7.54	1.540
Importance of Food in your Life	67	7.49	1.460
Importance of Spending Time with Your Family	68	7.29	1.893
Importance of Clothes in Your Life	68	7.04	1.419
Importance of Sports in your Life	68	6.29	2.088
Importance of Reading in Your Life	68	5.57	2.208
Importance of Shopping in Your Life	67	5.30	2.355
Importance of Movies in Your Life	68	5.15	2.345
Importance of Watching TV in your Life	68	4.69	2.139
Importance of Religion in Your Life	67	4.33	2.977
Importance of Going to Clubs in Your Life	68	3.99	2.308

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Table 5.2: Monthly Income Allocated to Different Products Categories

Income Spent on Different Product Categories	N	Mean	Std. Dev.
Income Spent on Rent	68	$190.38	$264.781
Income Spent on Groceries	68	$118.01	$147.043
Income Spent on Clothing	68	$111.25	$89.030
Income Spent on Eating in Restaurants	68	$94.56	$102.115
Income Spent on Traveling	68	$68.84	$197.669
Income Spent on Going Out to Bars	68	$48.25	$67.433
Income Spent on Other Forms of Entertainment	68	$44.12	$47.379
Income Spent on Books	68	$28.46	$50.403
Income Spent on Other Things	67	$19.76	$43.378
Income Spent on Sports	68	$16.26	$22.549
Income Spent on Music	68	$12.94	$21.200
Income Spent on Cigarettes	68	$9.16	$26.197

All imagery measures were analyzed using two-way ANOVA with repeated measures. No significant difference was found between user imagery conditions on embodied quality ($F_{(2, 56)} = 0.018$, $p = 0.982$), imagery vividness ($F_{(2, 58)} = 0.19$, $p = 0.981$), imagery quantity ($F_{(2, 58)} = 0.199$, $p = 0.820$) and imagery ease ($F_{(2, 58)} = 0.134$, $p = 0.875$). With the exception of imagery ease, the embodied user imagery condition generated greater embodied quality ($M = 11.80$), imagery vividness ($M = 25.09$), and imagery quantity ($M = 11.83$) for participants than did the static user imagery condition ($M_{Embodied\ quality} = 11.55$; $M_{vividness} = 24.66$; $M_{Quantity} = 11.69$) and the no user imagery level ($M_{Embodied\ quality} = 11.76$; $M_{Vividness} = 24.93$; $M_{Quantity} = 11.08$). The difference, however, was not significant. Cronbach's alpha for embodied imagery, imagery vividness and quantity for all brands were acceptable ($\alpha > 0.71$) except for imagery ease. These findings suggest that participants did not perceive the three conditions to be very different from one another. Since, the preliminary results prove to be disappointing, a series of MANOVAs were executed to assess which product would be retained or replaced for the main study. Dependent variables included: the embodied

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quality of imagery, imagery vividness, imagery quantity and imagery ease, brand liking, and purchase intentions. Both the DKNY sweater and Diesel Jeans had no significant effect for any of the dependent measures. Armani sunglasses, however, was shown to have a marginal impact on purchase intentions ($F_{(2, 51)} = 2.959$, $p < 0.061$). Static user imagery had a greater impact on purchase intentions ($M = 6.125$) than embodied user imagery ($M = 4.597$) and no user imagery ($M = 3.992$).

These findings suggest a number of modifications to the experimental material. Specifically, the category of jeans may not be a product category that could be easily associated with luxury and as a result, was modified to dress pants. As Diesel produces mostly jeans, associating Diesel with a regular pair of trousers would be difficult. It was thus decided to describe trousers with the Gucci brand which was frequently mentioned in the exploratory study. Furthermore, positioning a sweater as a luxurious product may have been a difficult association for participants to make. The decision was made to change the brand and the product to a Louis Vuitton Coat. Thus, the branded products used in the main study were Gucci Pants, Vuitton Coat and Armani Sunglasses.

5.2. Experimental Design

A 3 x 2 x 3 mixed-subject design was used for the experimental study. The between-subject factors were user imagery and usage imagery. User Imagery reflected the brand user imagery of the product and was composed of three levels: no user imagery (control), static user imagery and embodied user imagery. Usage imagery reflected the context in which the product was used and was composed of two levels: presence of usage imagery (usage imagery) and absence of usage imagery (no usage imagery). The

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within-subject component of the design included the use of three branded products namely, Gucci Pants, Vuitton Coat and Armani glasses. In addition, ideal self-congruity served as the fourth factor that was measured but not manipulated.

5.3. Methodology

5.3.1. Participants. One hundred and ninety seven undergraduate business students from the John Molson School of Business participated in the study (70 males and 123 females) with ages ranging from 18 to 36 years old. The average age for both males and females was 21 years and no gender differences were detected. Participants were recruited from marketing classes and were given course credit and/or 5$ dollars upon completion of the questionnaire. An one-way ANOVA revealed no significant age differences between males and females ($F_{(1, 65)}$ = 0.012 p = 0.428). The sample consisted of 40.5% participants whose native language was English, 21% participants whose native language was French and 38.5% participants whose native language was other than French or English. The number of participants varied from 30 to 36 in each cell.

5.3.2. Procedure. Participants were recruited in classrooms from Concordia University and told that the study related to branding strategies of luxury fashion products and that the purpose of the study was to evaluate branding strategies. Students were asked for their voluntary assistance in this research and it was emphasized that no obligation was placed upon them to participate. Questionnaires were then distributed so that participants were randomly assigned to one of the possible six conditions (i.e., between subjects design). On the first page of the questionnaire, participants were

required to give their consent (see Appendix C) in writing prior to completing the questionnaire. Once the consent form was filled out, participants were given specific instructions pertaining to the condition they were assigned to. Participants either filled out the questionnaire during class or brought it home to complete and return it the following week.

5.3.3. Experimental Materials. As in the pretest, eighteen scenarios were developed (See Appendix A). First, each scenario included an introduction. Because participants were exposed to three different scenarios, introductions for each of the products differed in order to make the scenario more reader friendly. The introduction was followed by a product description. The product description included (1) the style of the article, (2) the color and (3) the materials involved. Third, with respect to the user imagery factor, both the embodied and static user imagery conditions were depicted with two descriptors that were selected from Study 1. In the embodied user imagery condition, descriptors were embedded in a context where the user is described in a moving, embodied form whereas in the static user imagery conditions, the descriptors were embedded in a context where the user is described in a state of being. The no user imagery condition served as the control condition; only an introduction and description of the product was provided. The usage imagery conditions were depicted with words that focused on a time and place to use the branded product. The no usage level served as a control condition. In this case, only an introduction and a description of the product were provided.

5.3.4. Measures. The first series of questions were included to describe the sample demographically. Measures included: age, gender, nationality, native language

and monthly income. Participants were also asked about the importance of clothing and shopping in their life compared to other activities (7-point Likert scale anchored "not very important" to "very important"). Participants were also asked how much on a monthly basis they spent on clothing and accessories.

Covariates. Various measures were used as covariates: self-monitoring, materialism, familiarity and experience, fashion involvement, and style of processing.

Self-Monitoring. Self-monitoring is defined as "self-observation and self-control guided by situational cues to social appropriateness" (Snyder, 1974, p.526). The scale consists of twenty-five true/false items. Research indicates that high self-monitors (HSM) rely on social information (Browne and Kaldenberg, 1997). They dress for a specific situation (Snyder and Gangestead, 1986). Often, they demonstrate great awareness of the message clothing communicates to others (Browne and Kaldenberg, 1997). Conversely, low self-monitors (LSM) rely on their internal self-image. They are not so easily influenced by situational variables. Self-Monitoring has been investigated as a moderating factor when investigating the relationship between self-congruity and consumer responses. Aaker (1999) found self-congruity to be greater for LSM (compared to HSM) whereas situational congruity proved to be greater for HSM (compared to LSM).

Materialism. Materialism is a consumer's value orientation that involves belief and attitudes so centrally held that they guide the conduct of one's life (Richins and Dawson, 1992). Consumers having high materialistic values place possessions and acquisition at the center of one's life (acquisition centrality), believe that possessions and their acquisitions are so central that they view this as essential to their satisfaction and

well being in life (acquisition as the pursuit of happiness), and judge others and their own success by the number and quality of possessions accumulated (possessions-defined success; Richins and Dawson, 1992, p. 304). The "material values scale" consists of 18 items (6 items for success, 7 items for centrality and 5 items for happiness. The items are scored on 5-point Likert scale anchored by "strongly agree"/"strongly disagree".

Familiarity and Experience. Prior experience and familiarity has been shown to affect self-congruity (Mangleburg, Sirgy, Grewal, Axsom, Claiborne and Bogle, 1998). Mangleburg et al. found that user imagery-based cues produced more favorable product attitudes for those with little prior experience. In this study, as per Martin and Stewart (2001), familiarity and experience was measured with the following seven items on a 7-point Likert scale: (1) "How familiar are you with (brand name) clothing?" (2) "How familiar are you with (brand name) accessories?" (3) "How familiar are you with stores that carry (brand name) clothing and accessories?" (4) "How familiar are you with advertisements that (brand name) currently uses?" (5) "How familiar are you with luxury fashion clothing and accessories in general?" (6) "How familiar are you with shopping for (product name, e.g., pants) in general?" and (7) "How much experience do you have with (brand name) clothing and accessories?"

Fashion Involvement. According to Tigert, Ring and King (1976) the Fashion Involvement Index (FII) is defined as "a continuum that is based on the aggregate effect of a variety of important fashion behavioral activities" (p.133). These activities pertain to five dimensions: fashion innovativeness, fashion interpersonal communication, fashion interest, fashion knowledgeability and fashion awareness/reaction to fashion trends. FII was measured with 5 items: the first four dimensions were measured on a three point

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multiple question and the fifth dimension was measured on a five point multiple question. According to Johar and Sirgy (1991) involvement has been shown to impact self-congruity. When individuals are less involved, focus is on information that is less cognitively taxing.

Style of Processing. According to Childer, Houston and Heckler (1985) as shown in Bearden, Netemeyer and Mobley (1993, p. 194), style of processing (SOP) can be defined "as the preference and propensity to engage in a verbal and/or visual modality of processing information about one's environment." SOP is a twenty-two-item scale, where the items are score form 1 (always true) to 4 (always false). Eleven items assess one' visual processing style and eleven items measure verbal processing style. According to Burns, Biswas and Babin (1993), SOP has been show to be important factor to consider when investigating the relationship between imagery and attitudes.

Dependent Variables. Dependent measures included: (1) mental imagery responses, (2) brand liking, (3) purchase intentions and (4) estimation cost.

Imagery Responses. Various aspects of participants' mental imagery responses were measured including imagery vividness, ease and quantity (Sheehan's, 1967, Bone and Ellen, 1992).

Imagery Vividness. Imagery vividness can be defined as "the clarity with which an individual experiences imagery. Vividness is not part of the stimuli, rather it is the subject's response to the stimuli" (Bone and Ellen, 1992 p. 97). As per Bone and Ellen (1991, 1992), imagery vividness was measured with the following six items using a 7-point Likert type scale: (1) "How clear was the imagery that was just imagined?" (2) "How vivid was the imagery that was just imagined?" (3) "How intense was the imagery

that was just imagined?", (4) "How lifelike was the imagery that was just imagined?" (5) "How sharp was the imagery that was just imagined?" and (6) "How defined was the imagery that was just imagined?".

Imagery Ease. As per Bone and Ellen (1991, 1992), imagery ease was measured with the following three items using a 7-point Likert type scale: (1) "How difficult or easy were the images to create?" (2) "How quickly were the images aroused?" and (3) "I had no difficulty imagining the scene in my head".

Imagery Quantity. As per Bone and Ellen (1991, 1992), imagery quantity can be defined as the number of images that come to a consumer's mind while processing information (Bone and Ellen, 1992). Three items were measured on a 7-point Likert scale (see Table): (1) "As you reading the script, to what extent did any of the images come to mind?" (2) "While reading the script, I experienced" and (3) "All sorts of pictures, sound, tastes and or smells came to my mind while I read my ad".

Brand Liking. Focus for this study is on liking of the brand. Therefore, brand liking was measured with the following item using a 7-point Likert scale: "How much do you like the (Brand Name) brand?"

Purchase Intentions. As per Martin and Stewart (2001), a purchase intention was measured with the following four items on a 7-point Liker scale: (1) "How likely are you to purchase the (brand name) product described in the scenario?" (2) "How likely are you to frequent a store that sells the branded product?" (3) "How often have you purchased product made by (branded name)?" and (4) "How likely are you to purchase another product than the one described in the scenario but that is made by (brand name)?"

Self-Congruity. Self-congruity can be defined as "the degree of match or mismatch between the product image and the ideal self concept for a given consumer" (Sirgy, 1982, p.292). The underlying rationale of the various self-congruity models is based on the linear distance (difference) between the perceptual evaluation of one's self-concept (i.e. actual self, ideal self) and that of the brand image (Birdwell, 1967). Ideal self-congruity was assessed using Sirgy and Danes (1981):

$$\textbf{\underline{Model A}}$$

$$ISC_k = \sqrt{\sum_{i=1}^{m} |PI_{ik} - ISI_{ik}|^2}$$

where ISC_k = ideal self-congruity score of the consumer (k); n=number of attributes (i); I = image attribute (1,2,3,...,I,...N); (PI_{ik}) = product image score of attribute (i) of consumer (k); (ISI_{ik}) = actual self-concept score of attribute (i) of consumer (k).

To derive this measure, both the perception of one self and that of the brand image were assessed. First, to measure the brand image, 42 items were taken from Aaker (1997) (see Table 5.3). They were asked to evaluate how well the items fit with the image they perceive the product to have and this for each of the three products (on a 7-point likert scale anchored by "very unlikely"/"very likely; Sirgy, 1985). Participants were asked the following questions: "Now think about the (Brand Name) product you just read about and indicate the extent to which each of the following descriptors could be used to describe how you imagine this (Brand Name) product."

Second, to measure the ideal self-concept, the same 42 items were used. Participants were presented with the following questions: "How do you ideally like to see yourself? To what extent would you idealistically like to see yourself as having the following descriptors listed below? I ideally see myself as." Participants were asked to

evaluate how well each of the 42 items on a 7-point likert scale anchored by "very much dislike"/"very much like" fit with the image they associate to their ideal self-concept (Sirgy, 1985).

Table 5.3: Aaker's (1997) Brand Personality Items

List of Items					
Down to earth	Original	Spirited	Contemporary	Successful	Feminine
Family-oriented	Cheerful	Cool	Reliable	Leader	Smooth
Small-town	Young	Sentimental	Hardworking	Confident	Outdoorsy
Honest	Friendly	Imaginative	Secure	Upper class	Masculine
Sincere	Daring	Unique	Intelligent	Glamorous	Western
Real	Trendy	Up to date	Technical	Good looking	Tough
Wholesome	Exciting	Independent	Corporate	Charming	Rugged

Manipulation Check. In order to determine whether in fact the three conditions of user imagery were different from one another, the embodied quality of the imagery experienced by participants was measured. Although previous research has derived scales to measure movement imagery (Hall and Martin1997; Hall and Pongrac, 1983; Isaac, Marks, Russel, 1986), these pertained mostly to individual's ability to engage in movement imagery and not on participants' ability to detect or perceive imagined movement imagery. A 3-item scale was, therefore, developed for the purpose of this study. One item was taken from Freyd (1983). The first item asked participants "Overall, how would you characterize the flow of the images you experienced?" on a four value rating scale where 1 meant no motion (like a picture); 2 jerky (broken) motion; 3 fairly continuous motion; and 4 excellent continuous motion (like a movie). The other two items were derived independently for the purpose of this study. The second item asked participants "Considering the scenario you just read, would you say that the product was described..." anchored "with a static (non moving quality)"/"with a dynamic (moving)

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quality" on 7-point Likert scale. The third item pertained to the dynamics of the participant in the imagery whereby participants were asked "As I read the scenario, I imagined myself anchored "With a static (non moving) quality/"with a dynamic (moving) quality" again on 7 point Likert scale.

The usage imagery manipulation check consisted of a question inspired by Klein and Kernan (1991). Participants were asked: "Considering the scenario you just read, how clear was the time and place to use the product described?' anchored by "not very clear"/"very clear" on a 7-point Likert scale.

5.3.5. Questionnaire. The questionnaire was composed of three sections. In Section A (see Appendix B) participants were asked to disclose demographic information (i.e. age, gender, etc.). Also, the ideal self-concept was assessed. In Section B, participants were instructed to read three product scenarios (see Appendix A) pertaining to the specific condition that they were assigned to. Then, participants were asked a series of questions related to the dependent variables and the manipulations. In section C, participants were asked to complete the various scales to be used as covariates (e.g. materialism, SOP, FII, etc).

5.4. Results

5.4.1. Descriptive Information. Table 5.4. presents the rank importance for different activities and product categories. The importance of clothing (M = 5.51) ranked in the top five most important categories. A one-way ANOVA revealed significant differences for importance in clothing (F (1, 192) = 9.445, $p < 0.01$) and shopping (F (1, 191) = 34.844, $p < 0.001$) between the two genders. Females indicated clothing (M =

5.72) and shopping (M = 4.86) to be of greater importance compared to males ($M_{clothing}$ = 5.17; $M_{shoppingg}$ = 3.89).

Table 5.4: Rank Importance for Different Activities and Product Categories

Categories	N	Mean	Std. Deviation
Importance of Having Friends	197	6.42	.84
Importance of Going to School	197	6.20	.85
Importance of Food	197	5.70	1.29
Importance of Spending Time With Family time	196	5.59	1.43
Importance of Clothing	197	5.51	1.20
Importance of Doing Sports	197	4.97	1.44
Import of Eating in Restaurants	197	4.63	1.44
Importance of Going to the Movies	196	4.42	1.35
Importance of Going Shopping	196	4.39	1.54
Importance of Watching TV	197	3.90	1.43
Importance of Going to Clubs	197	3.64	1.62
Importance of Religion	196	3.44	1.98

With respect to participant's monthly income, results indicated that 30.8% of participants made less than $500/month, 37.9% made between $500-$1000/month, 16.9% made between $1001-$1500/month, 8.2% reported making an income that fell within the $1501-$2000/month bracket and 4.2% that fell above the $2000/month. Pearson Chi square analysis did not demonstrate any significant difference in monthly income between males and females $P(\chi^2_4 > 0.706) = 0.951$.

Table 5.5. presents the monthly income allocated to different expense categories. Clothing ranked third in terms of monthly allocation (M = 138.98), close to income allocated towards living expenses such as rent (M = 494.89) and food (M = 176.01). A one-way ANOVA revealed no significant difference in income allocated towards clothing and accessories (F (1, 172) = 1.196, p = 0.276) between the two genders.

Table 5.5: Income Allocation for Different Expense Categories

Categories	N	Mean	Std. Deviation
Income Allocated Towards Rent	61	$494.89	$251.83
Income Allocated Towards Food	84	$176.01	$143.99
Income Allocated Towards Clothing and Accessories	177	$138.98	$124.39
Income Allocated Towards Eating in Restaurants	184	$111.32	$133.89
Income Allocated Towards Traveling	86	$105.84	$133.96
Income Allocated Towards Going to Bars	148	$90.24	$100.79
Income Allocated towards Other Categories	57	$83.42	$72.54
Income Allocated Towards Cigarette	56	$75.00	$65.26
Income Allocated Towards Entertainment	157	$52.87	$40.99
Income Allocated Towards Books	86	$51.52	$86.18
Income Allocated Towards Sports	99	$44.02	$52.38
Income Allocated to Computer Equip. and Software	36	$41.81	$30.99
Income Allocated to CD/DVD	73	$37.33	$31.23

5.4.2. Manipulation Check. Table 5.6. presents the embodied quality means for the user imagery manipulation. To determine whether the user imagery conditions were significantly different from each other, the embodied quality in imagery was measured. A two-way ANOVA with repeated measures confirmed the success of the manipulation (F $(1, 126) = 6.453$, $p < .05$). Participants perceived the embodied user imagery conditions with a greater embodied quality than the static user imagery for all three products.

Table 5.7. presents the usage perception means for the usage imagery manipulation. A two-way ANOVA with repeated measures demonstrated significant differences in usage perception between the two levels of usage imagery. More specifically, participants exposed to the usage imagery condition had clearer usage imagery perception of time/place for all three branded products than did participants exposed to the no usage imagery (F $(1, 188) = 27.297$, $p < 0.001$) (see Table 5.7.).

Table 5.6: Embodied Quality Means for the User imagery Manipulation

			User imagery Condition	
			Static User imagery (*n*= 70)	Embodied User-Imagery (*n*= 64)
Usage Imagery Condition	No-Usage imagery	Gucci Pants	8.88 (3.531)[a]	11.94 (4.227)
		Vuitton Coat	9.97 (3.737)	11.79 (3.998)
		Armani Glasses	11.03 (3.737)	11.97 (3.836)
	Usage imagery	Gucci Pants	10.727 (3.590)	11.07 (4.177)
		Vuitton Coat	10.606 (4.387)	10.90 (3.468)
		Armani Glasses	11.06 (3.88)	11.80 (2.941)

a. Standard deviations are shown in parentheses.

Table 5.7: Usage Perception Means For The Usage Imagery Manipulation

			Usage imagery	
			No-Usage-Imagery (*n*= 100)	Usage-Imagery (*n*= 94)
User imagery	Static-User-Imagery	Gucci Pants	3.37 (1.864)[a]	4.89 (1.745)
		Vuitton Coat	5.06 (2.075)	4.40 (1.735)
		Armani Glasses	4.40 (2.003)	4.69 (1.549)
	Embodied user imagery	Gucci Pants	3.86 (1.849)	4.93 (1.639)
		Vuitton Coat	3.91 (1.884)	4.83 (1.533)
		Armani Glasses	4.27 (1.948)	5.10 (1.547)

a. Standard deviations are shown in parentheses.

5.4.3. Self-Congruity. Participants were categorized as high or low on ideal self-congruity based on median split. Median values for the Gucci Pants, Louis Vuitton Coat, and the Armani Sunglasses were 1.484, 1.382, 1.381, respectively. A dummy variable was introduced to differentiate high and low ideal self-congruity (0 = low ideal self-congruity; 1 = high ideal self-congruity). Low values indicate high self-congruity while high values indicate low ideal self-congruity. Furthermore, to verify if groups of high and low ideal-self-congruity were significantly different from one another, t-test analysis was carried out. T-tests revealed a significant difference between high and low mean values of ideal self-congruity for all products (t (1,149) = 259.540, p = 0.001). Table 5.8 presents the mean values of low and high ideal self-congruity. Low ideal-self-congruity was significantly different from high self-congruity for all three brands.

Table 5.8: Mean Evaluations for Low and High Ideal Self-Congruity

Brand	Self-Congruity	
	Low	High
Gucci Brand	2.103* [a]	0.873*
	(0.591)	(0.390)
Vuitton Brand	2.025*	0.730*
	(0.768)	(0.314)
Armani Brand	2.001*	0.770*
	(0.646)	(0.324)

*   Significant at α = 0.001
a.   Mean evaluations for all three branded products are based on average scores on the brand personality scale (Aaker, 1997).
b.   Standard deviations are shown in parentheses.

5.4.4 Reliability Analysis. Imagery vividness was found to have good coefficients for internal consistency for all branded products (α = 0.95, α = 0.94, α = 0.94). Similarly, imagery quantity was also found to have satisfactory coefficients for internal consistency for all branded products (α = 0.87, α = 0.90, α = 0.87). Imagery ease

however, generated poor coefficients for internal consistency for all branded products (α = -0.45, α = 0.50, α = -0.41). Purchase intentions generated satisfactory coefficients for internal consistency for all three branded products (α = 0.88, α = 0.86, α = 0.88). With respect to covariate measures, acceptable coefficients for internal consistency were found only for materialistic values as well as familiarity and experience for all three products (α = 0.89, α = 0.93, α = 0.91). Poor coefficients for internal consistency were found for SOP (α = 0.56), self-monitoring (α = 0.57) and fashion involvement (α = -0.66). Therefore, imagery ease, SOP, self-monitoring and fashion involvement were discarded from any further analysis.

5.4.5. Analysis Strategy. The initial strategy chosen to test the hypotheses was a MANOVA with repeated measures for each of the products for ideal self-congruity. However, the analysis failed to generate any significant interaction effect for any of the dependent variables. Therefore, another analysis strategy was used. When further analysis was carried out with the female sample only, significant results emerged. Therefore, males were excluded from the analysis. As a result, the sample per cells was smaller and, consequently, the no user imagery condition was excluded. In brief, a MANOVA with repeated measures was used to analyze the impact of user imagery (static user imagery vs. embodied user imagery) x usage imagery (usage imagery vs. no usage imagery) x ideal self congruity (high vs. low) on the following consumer responses: imagery responses (i.e. vividness and quantity), brand liking and purchase intentions for the female participants only.

5.4.6. Hypothesis Testing: User Imagery and Ideal Self-Congruity Interaction.

H1: In conditions of high ideal self-congruity, the presentation of embodied user imagery will have a greater impact on (a) imagery vividness, (b) imagery quantity/ease, (c) brand liking and (d) purchase intention than the presentation of static user imagery.

Gucci brand. A MANOVA with repeated measures revealed a significant two-way interaction effect between user imagery and ideal self-congruity for the Gucci Brand for imagery vividness (Wilk's Lambda = 0.515; F (1, 29) = 4.996, p < 0.05) and purchase intentions (Wilk's Lambda = 0.515; F (1, 29) = 10.229, p < 0.01).

Table 5.9 presents the estimated means for user imagery and ideal self-congruity on imagery vividness and imagery quantity, brand liking, and purchase intentions for the Gucci brand. With respect to imagery vividness, results indicate that participants who were presented with embodied user imagery and had high ideal self-congruity with the Gucci brand (M = 4.944) experienced greater imagery vividness than did participants who were presented with static user imagery and had high I deal self-congruity with the Gucci brand (M = 4.093). With respect to purchase intentions, results indicate that participants who were presented with static user imagery and had high ideal self-congruity with the Gucci brand (M = 3.444) had stronger purchase intentions than did participants who were presented with embodied user imagery and had high ideal self-congruity with the Gucci brand (M = 2.010). However, participants having low ideal self congruity with the Gucci brand and who were presented with embodied user imagery demonstrated stronger purchase intentions (M = 3.038) than participants who had low ideal self-congruity with the Gucci brand and who were presented with static user imagery (M = 1.215). Therefore, H1a is supported, H1d is partially supported and H1b and H1c are not supported.

Table 5.9.
Estimated Means for User-Imagery and Ideal Self-Congruity
On Imagery Vividness and Quantity, Brand Liking and Purchase Intentions
For the Gucci Brand

Ideal Self-Congruity	Low Ideal Self-Congruity		High Ideal Self-Congruity	
User Imagery	Embodied User Imagery	Static User Imagery	Embodied User Imagery	Static User Imagery
Imagery Vividness*	3.881	4.695	4.944	4.093
Imagery Quantity	4.136	4.033	4.766	4.380
Brand Liking	3.872	3.561	3.649	4.639
Purchase Intentions**	3.038	1.215	2.010	3.444

* $\alpha = .05$; ** $\alpha = .01$

Louis Vuitton brand. A MANOVA with repeated measures revealed a significant two-way interaction effect between user imagery and ideal self-congruity for brand liking (Wilk's Lambda = 0.680; F (1, 29) = 7.012, p < 0.05) and purchase intentions (Wilk's Lambda = 0.680; F (1, 29) = 7.757, p < 0.01).

Table 5.10 presents the estimated means for user imagery and ideal self-congruity on imagery vividness and imagery quantity, brand liking and purchase intentions for the Louis Vuitton brand. With respect to brand liking, results indicate that participants who were presented with embodied user imagery and had high ideal self-congruity with the Vuitton brand (M = 4.885) indicated greater brand liking than did participants who were presented with static user imagery and had high Ideal self-congruity with the Louis Vuitton (M = 3.331). Similarly, with respect to purchase intentions, results indicate that participants who were presented with embodied user imagery and had high ideal self-congruity with the Louis Vuitton brand (M = 3.239) had stronger purchase intentions than did participants who were presented with static user imagery and had high ideal self-

congruity with the Louis Vuitton brand (M = 1.021). These findings support H1c and

H1d and do not H1a and H1b.

Table 5.10.
Estimated Means for User Imagery and Ideal Self-Congruity
On Imagery Vividness and Quantity, Brand Liking and Purchase Intentions
For the Louis Vuitton Brand

Ideal Self-Congruity	Low Ideal Self Congruity		High Ideal Self-Congruity	
User Imagery	Embodied User Imagery	Static User Imagery	Embodied User Imagery	Static User Imagery
Imagery Vividness	4.506	4.200	4.319	4.588
Imagery Quantity	4.351	4.018	4.551	4.395
Brand Liking*	2.636	4.869	4.885	3.331
Purchase Intentions**	1.808	3.639	3.239	1.021

* $\alpha = .05$; ** $\alpha = .01$

Giorgio Armani brand. A MANOVA with repeated measures failed to reveal a

significant two-way interaction effect between user imagery and ideal self-congruity for

any of the dependent measures.

In brief, these results provide some evidence suggesting that embodied user

imagery can impact imagery and hedonic responses when there is high ideal self-

congruity. The findings also suggest that embodied user imagery is more likely to

influence purchase intentions. However, that which continues to be unclear, is whether

the relationship between embodied user imagery and purchase intentions is due to high or

low ideal self-congruity.

5.4.7. Hypothesis Testing: Usage Imagery and Ideal Self-Congruity Interaction.

H2: In conditions of high ideal self-congruity, the presentation of usage imagery will have a greater impact on (a) imagery vividness, (b) imagery quantity/ease, (c) brand liking and (d) purchase intention than the presentation of no usage imagery.

Gucci Brand. A MANOVA with repeated measures revealed a marginal significant two-way interaction effect between usage imagery and ideal self-congruity for the Gucci Brand for purchase intentions (Wilk's Lambda = 0.776; $F_{(1, 29)}$ = 3.665, p < 0.10).

Table 5.11. presents the estimated means for usage imagery and ideal self-congruity on imagery vividness and imagery quantity, brand liking, and purchase intentions for the Gucci brand. Results indicate that participants who were presented with no usage imagery and had high ideal self-congruity with the Gucci brand (M = 3.030) had stronger purchase intentions than did participants who were presented with usage imagery and had high ideal self-congruity with the Gucci brand (M = 2.424). However, participants who were presented with usage imagery and had low ideal self-congruity with the Gucci brand (M = 2.795) had stronger purchase intentions than did participants who were presented with no usage imagery and had low ideal self-congruity with the Gucci brand (M = 1.458). These findings partially support H2d but do not support H2a, H2b, and H2c.

Table 5.11.
Estimated Means for Usage Imagery and Ideal Self-Congruity
On Imagery Vividness and Quantity, Brand Liking and Purchase Intentions
for the Gucci Brand

Ideal self-congruity	Low Ideal self-congruity		High Ideal self-congruity	
Usage Imagery	Usage Imagery	No Usage Imagery	Usage Imagery	No Usage Imagery
Imagery Vividness	4.359	4.217	4.558	4.479
Imagery Quantity	4.017	4.153	4.775	4.370
Brand Liking	4.355	3.077	4.076	4.212
Purchase Intentions*	2.795	1.458	2.424	3.030

* $\alpha = .10$

Louis Vuitton Brand. A MANOVA with repeated measures revealed a significant two-way interaction effect between usage imagery and ideal self-congruity for purchase intentions (Wilk's Lambda = 0.787; $F (1, 29) = 5.672$, $p < 0.05$).

Table 5.12. presents the estimated means for usage imagery and ideal self-congruity on imagery vividness and imagery quantity, brand liking and purchase intentions. Results indicate that participants who were presented with usage imagery and had high ideal self-congruity had stronger purchase intentions (M = 3.193) than did participants who were presented with no usage imagery and had high Ideal self-congruity (M = 1.066). The findings support H2d but do not support H2a, H2b and H2c.

Table 5.12.
**Estimated Means for Usage Imagery and Ideal Self-Congruity
on Imagery Vividness and Quantity, Brand Liking and Purchase Intentions
for the Louis Vuitton Brand**

Ideal self-congruity	Low Ideal self-congruity		High Ideal self-congruity	
Usage Imagery	Usage Imagery	No Usage Imagery	Usage Imagery	No Usage Imagery
Imagery Vividness	4.238	4.468	4.678	4.229
Imagery Quantity	4.005	4.364	4.787	4.159
Brand Liking	3.466	4.040	4.966	3.249
Purchase Intentions*	2.025	3.422	3.193	1.066

* $\alpha = .05$

Giorgio Armani brand. A MANOVA with repeated measures revealed a significant two-way interaction effect between Usage imagery and Ideal self-congruity for the Giorgio Armani brand for brand liking (Wilk's Lambda = 0.742; $F(1, 29) = 5.826$, $p < 0.05$) and for purchase intentions (Wilk's Lambda = 0.742; $F(1, 29) = 6.221$, $p < 0.05$).

Table 5.13. presents the estimated means for usage imagery and ideal self congruity on imagery vividness and imagery quantity, brand liking and purchase intentions for the Giorgio Armani brand. With respect to brand liking, results indicated that participants who were presented with no usage imagery and had high ideal self-congruity with the Giorgio Armani brand (M = 4.290) indicated greater brand liking than did participants who were presented with usage imagery and had high ideal self-congruity with the Giorgio Armani brand (M = 3.721). However, participants who had low ideal self-congruity with the Giorgio Armani brand and who were presented with usage imagery indicated greater brand liking (M = 4.711) than did participants who were

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presented with no usage imagery and had low Ideal self-congruity with the Louis Vuitton brand (M = 2.999).

Similar results were found for purchase intentions, participants who were presented with no usage imagery and had high ideal self-congruity with the Giorgio Armani brand (M = 2.903) indicated greater purchase intentions than did participants who were presented with usage imagery and had high ideal self-congruity with the Giorgio Armani brand (M = 2.903). However, participants who were presented with usage imagery and had low ideal self-congruity with the Giorgio Armani brand (M = 3.149) indicated greater brand liking and purchase intention than did participants who were presented with no usage imagery and had low ideal self-congruity with the Louis Vuitton brand (M = 1.586). These findings partially support H2c and h2d because usage imagery prove to be particularly influential in conditions of low ideal self-congruity but do not support H2a and H2b.

Table 5.13.
Estimated Means for Usage Imagery and Ideal Self-Congruity
on Imagery Vividness and Quantity, Brand Liking and Purchase Intentions
for the Giorgio Armani Brand

Ideal Self-Congruity	Low Ideal Self-Congruity		High Ideal Self-Congruity	
Usage Imagery	Usage Imagery	No Usage Imagery	Usage Imagery	No Usage Imagery
Imagery Vividness	4.558	4.010	4.358	4.686
Imagery Quantity	4.593	4.356	4.199	4.167
Brand Liking	4.711	2.999	3.721	4.290
Purchase Intentions*	3.149	1.586	2.070	2.903

* $\alpha = .05$

In brief, these findings suggest that usage imagery has an impact on brand liking but is more likely to influence purchase intentions. Once again, it remains unclear whether the relationship between usage imagery and brand liking and purchase intentions due to high or low ideal self-congruity.

5.4.8. User-Imagery, Usage Imagery and Ideal-Self-Congruity Interaction

H3: In conditions of high ideal self-congruity, the presentation of embodied user imagery and usage imagery will have a greater impact on (a) imagery vividness, (b) imagery quantity/ease, (c) brand liking and (d) purchase intention than the presentation of static user imagery, usage imagery.

H4: In conditions of high self-congruity, the presentation of embodied user imagery and usage imagery will have a greater impact on (a) imagery vividness (b) imagery quantity/ease (c) brand liking, and (d) purchase intention than the presentation of embodied user imagery and no usage imagery.

Gucci Brand. A MANOVA with repeated measures revealed a marginally significant three-way interaction effect between user imagery, usage imagery and ideal self-congruity for the Gucci brand for brand liking (Wilk's Lambda = 0.838; $F_{(1, 29)}$ = 3.958, $p < 0.10$) and purchase intentions (Wilk's Lambda = 0.776; $F_{(1, 29)}$ = 3.833, $p < 0.10$).

Table 5.14. presents the estimated means for usage imagery and ideal self-congruity on imagery vividness and quantity, brand liking and purchase intentions for the Gucci brand. Results indicate in conditions of high ideal self-congruity for the Gucci brand, participants presented with static user imagery and usage imagery indicated greater brand liking and purchase intentions ($M_{Brand\ Liking}$ = 4.444; $M_{Purchase\ Intentions}$ = 2.889) than participants with high ideal self-congruity for the Gucci brand who were

presented with embodied user imagery and usage imagery (M $_{Brand\ Liking}$ = 3.708; M $_{Purchase}$ $_{Intentions}$ = 1.958). The findings fail to support H3a, H3b, H3c, and H3d.

Results also indicate that in conditions of high ideal-self-congruity for the Gucci brand, participants presented with embodied user imagery and usage imagery indicated lower brand liking (M = 3.708,) compared to participants who were presented with embodied user imagery, no usage imagery (M = 3.590,). However, cell means in purchase intentions were higher with participants presented with embodied user imagery and no usage imagery (M = 2.889) than participants presented with embodied user imagery and usage imagery = 1.958). In spite of these findings, the presentation of static user imagery and no usage imagery generate the highest cell means for both brand liking (M = 4.833) and purchase intentions (M = 4.00). The findings fail to support H4a, H4b, H4c and H4d.

In conditions where participants had low ideal self-congruity with the Gucci brand and who were presented with static user imagery and no usage imagery demonstrated the greatest cell means in brand liking (M = 5.067) than participants in any other condition. Also, participants presented with static user imagery no usage imagery indicated the lowest values of brand liking (M = 2.056) than participant in any other group.

With respect to purchase intentions, participants experiencing low ideal self - congruity, presented with embodied user imagery and no usage imagery (M = 3.111) generate the greatest cell means in purchase intentions than any other cell means.

Table 5.14.
Estimated Means for Usage Imagery and Ideal Self-Congruity
On Imagery Vividness and Quantity, Brand Liking and Purchase Intentions
for the Gucci Brand

Ideal Self-Congruity	Low Ideal Self-Congruity				High Ideal Self-Congruity			
User Imagery	Static User Imagery		Embodied User Imagery		Static User Imagery		Embodied User Imagery	
Usage imagery	No Usage Imagery	Usage Imagery	No Usage Imagery	Usage Imagery	No Usage Imagery	Usage Imagery	No Usage Imagery	Usage Imagery
Imagery Vividness	4.435	4.956	3.999	3.762	4.028	4.157	4.930	4.958
Imagery Quantity	3.833	4.233	4.472	3.800	3.944	4.815	5.067	4.736
Brand Liking*	2.056	5.067	4.099	3.644	4.833	4.444	3.590	3.708
Purchase Intentions*	1.94	2.625	3.111	2.965	4.000	2.889	2.061	1.958

* significant at $\alpha = .10$

Louis Vuitton Brand. A MANOVA with repeated measures revealed a significant three-way interaction effect between user imagery, usage imagery and ideal self-congruity for the Gucci brand for purchase intentions (Wilk's Lambda = 0.787; $F_{(1, 29)}$ = 5.672, $p < 0.05$).

Table 5.15. presents the estimated means for usage imagery and ideal self-congruity on imagery vividness and quantity, brand liking and purchase intentions for the Louis Vuitton brand. Results indicate that in conditions of high ideal self-congruity for the Louis Vuitton brand, participants who were presented with static user imagery and usage imagery indicated greater purchase intentions (M = 3.286) than participants who were presented with static user imagery and usage imagery (M = 3.194). These findings support H3d but do not support H3a, H3b, H3c.

Results also indicate in conditions of high ideal self-congruity for the Vuitton brand, participants presented with embodied user imagery, usage imagery (M = 3.286)

indicated greater purchase intentions than participants exposed to embodied user imagery, no usage imagery (M = 3.192). These findings support H4d but do not support H4a, H4b, H4c.

In conditions of when participants had low ideal self-congruity for the Vuitton brand, the presentation of static user imagery and no usage imagery generate the greatest cell mean for purchase intentions (M = 4.958).

Table 5.15.
Estimated Means for User Imagery, Usage Imagery and Ideal Self Congruity
on Imagery Vividness and Quantity, Brand Liking and Purchase Intentions
for the Louis Vuitton Brand

Ideal Self-Congruity	Low Ideal Self-Congruity				High Ideal Self-Congruity			
User Imagery	Static User Imagery		Embodied User Imagery		Static User Imagery		Embodied User Imagery	
Usage imagery	No Usage Imagery	Usage Imagery	No Usage Imagery	Usage Imagery	No Usage Imagery	Usage Imagery	No Usage Imagery	Usage Imagery
Imagery Vividness	4.514	3.887	4.421	4.590	3.949	5.226	4.130	4.508
Imagery Quantity	4.361	3.674	4.367	4.335	3.417	5.374	4.901	4.201
Brand Liking	5.250	4.489	2.830	2.442	1.639	5.022	4.859	4.910
Purchase Intentions*	4.958	2.319	1.886	1.731	1.153	3.194	3.192	3.286

* Significant at α = .05

Armani Brand. A MANOVA with repeated measures failed to reveal a significant three-way interaction effect between user imagery, usage imagery and ideal self-congruity for the Giorgio Armani brand for any of the dependent measures. These findings do not support H3a, H3b, H3c and H4d as well as H4a, H4b, H4c and H4d.

Brand Liking. In conclusion, these findings suggest that under conditions of high ideal self-congruity, participants indicated purchase intentions when presented with static

user imagery and no usage imagery. But in conditions of low ideal self-congruity, participants indicated purchase intentions when presented with static user imagery and usage imagery and then by the presentation of embodied user imagery and no usage imagery.

Purchase intentions. In summary, results indicate that the results indicate that both the presentation of embodied user imagery and usage imagery as well as the presentation of static user imagery and no usage imagery generated the highest cell means concerning purchase intentions. Once, it again it remains unclear whether these findings are due to high or low ideal self-congruity.

Table 5.16 Summary of Hypothesis Testing

Hypothesis	Results Gucci Brand	Results Vinton Brand	Results Armani Brand

H1: In conditions of high ideal self-congruity, the presentation of embodied user imagery will have a greater impact than the presentation of static user imagery on:

a. imagery vividness	Supported		
b. imagery quantity/ease			
c. brand liking		Supported	
d. purchase intention	Part. Supported	Supported	

H2: In conditions of high ideal self-congruity, the presentation of usage imagery will have a greater impact than the presentation of no usage imagery on:

a. imagery vividness			
b. imagery quantity/ease			
c. brand liking			Part. Supported
d. purchase intention			Part. Supported

H3: In conditions of high ideal self-congruity, the presentation of embodied user imagery and usage imagery will have a greater impact on than the presentation of static user imagery, usage imagery on:

a. imagery vividness			
b. imagery quantity/ease			
c. brand liking		Supported	
d. purchase intention			

In conditions of high self-congruity, the presentation of embodied user imagery and usage imagery will have a greater impact than the presentation of embodied user imagery and no usage imagery on:

H4: a. imagery vividness			
b. imagery quantity/ease			
c. brand liking			
d. purchase intention		Supported	

5.4.9. Covariate Analysis. The materialistic values covariate failed to yield any impact on imagery vividness ($F_{(1, 64)} = 0.049$, $p = 0.83$), imagery quantity ($F_{(1, 64)} = 0.82$), brand liking ($F_{(1, 64} = 0.165$, $p = 0.69$) and purchase intentions ($F_{(1, 64)} = 0.140$, $p = 0.71$). However, familiarity and experience was found to be a covariate for brand liking for the Louis Vuitton brand ($F_{(1, 64)} = 7.144$, $p < 0.10$) and the Armani brand ($F_{(1, 64)} = 8.910$, $p < 0.01$). Similarly, familiarity and experience was found to be a covariate of for purchase intentions for the Gucci brand ($F_{(1, 64)} = 4.231$, $p < 0.05$), Louis Vuitton rand ($F_{(1, 64)} = 11.517$, $p < 0.01$) and the Armani brand ($F_{(1, 64)} = 13.614$, $p < 0.01$).

5.5. Discussion

The objective of the experimental investigation was to determine whether embodied or static user imagery produced greater hedonic and behavioral responses and (2) whether usage imagery intensifies this relationship. With respect to the first objective, the present study provides evidence to suggest that embodied user imagery brings the consumer to experience greater imagery responses but is more likely to enhance hedonic impressions and even more so purchase intentions. The study also demonstrates that usage imagery can impact hedonic impressions but is likely to purchase intentions. This study, however, does not conclusively indicate whether usage imagery benefits more so static usage or embodied user imagery with respect hedonic impressions and behavioral intentions. Furthermore, it remains unclear whether these results are due to high or low congruence between the consumer's ideal-self-concept and the product's brand image.

The present findings suggest that embodied user imagery leads the consumer to experience greater imagery vividness and greater liking of the brand under conditions of high ideal self-congruity. These findings are consistent with existing research on mental imagery which suggests that imagery requiring more elaborate cognitive processing leads the consumer to greater imagery responses and judgment than imagery that requires less cognitive elaboration (Kisselius and Sternthal, 1984). These findings are also consistent with self-congruity research which argues that high congruence between the brand image and the consumer's ideal-self-concept leads to greater brand preference (Aaker, 1999) and is more likely to occur for conspicuous products (Sirgy, 1985). Essentially, these findings make a contribution to the existing literature on mental imagery and self-congruity by suggesting that imagery vividness and hedonic impressions are enhanced by embodied user imagery but also by imagery that matches the consumer ideal self-concept.

With respect to purchase intentions, the present findings suggest that embodied imagery leads to greater purchase intentions than static user imagery but fails to reveal if this is due to high or low congruence between the consumer's ideal self-concept and their perception of the brand. These findings prove to be consistent with past research on mental imagery (Anderson, 1983; Bone and Ellen, 1992; MacInnis and Price, 1987) which suggests that greater change in behavioral intention occurs when elaborate imagery involves one's self. However, since these findings were not consistent across different brands, future research should focus on identifying whether embodied user imagery on purchase intentions is due to high, low or both self-congruence between the consumer's self-concept and the product's brand image.

Usage imagery was also show to impact hedonic and behavioral responses. With respect to brand liking, the present findings demonstrate that usage imagery leads consumers to better like the brand under conditions of low ideal self-congruity. Similar findings were found when it concerned purchase intentions for two of the three brands. The presence of usage imagery about the brand led consumers to have greater purchase intentions under conditions of low ideal self-congruity than when no usage imagery was present and this for both the Gucci and Giorgio Armani brand. However, with respect Louis Vuitton brand, usage imagery led consumer to have greater purchase intentions under high ideal self-congruity. It was expected that usage imagery would have a greater impact under conditions of high ideal self-congruity. In the present study, however, usage imagery had a greater impact on both brand liking and purchase intentions and this was the case for two out of the three brands in this study. These findings are consistent with Aaker (1999). According to Aaker, when self-congruity is weak, consumers are more likely to rely on situational information. These findings are also consistent with Dubois and Laurent (1996) findings which suggests that a new population segment has emerged, one who purchases luxury goods for specific situations. In such cases, situational information becomes particularly important.

5.5.1. Post Hoc Analysis For Establishing Mediation. The findings in the present study suggest that brand imagery impacts purchase intentions. This relationship however is not adirect one. The results suggest a potential relationship between brand liking, ideal self-congruity and purchase intentions. More specifically, ideal self-congruity might function as mediator.

According to Baron and Kenny (1986), to establish mediation a series of regression analysis must be carried out. First, regressing the mediating variable on the independent variable. Second, regressing the dependent variable on the independent. Finally, regressing the dependent variable on both the independent and mediating variable. Baron and Kenny suggest that mediation occurs when the following conditions are satisfied. First, the independent variable must affect the mediator in the first equation; second, the independent variable must affect the dependent variable in the second equation; and third, the mediator variable must affect the dependent variable in the third equation. If these conditions all hold, then the effects of the independent variable must be less in the third than in the second. Perfect mediation holds if the independent variable has no effect when the mediator is controlled.

Mediation analysis was conducted using brand liking as the independent variable, ideal self-congruity as the mediating variable and purchase intentions as the dependent variable. Mediation analysis was carried for all cell conditions as well as for each of the four conditions independently. When carried out for all cells, all three regression analysis yielded significant parameter estimates, however, the effects of the independent variable were not less in the third than in the second equation. When analyzed per condition, the findings failed to show ideal self-congruity as a mediating factor.

5.5.2. Limitations and Future Research. Although the findings of this study are promising, various theoretical methodological and limitations remain. The first limitation concerns the inability of the current design to identify clearly the impact of high and low ideal self-congruity. Future research efforts need to address this issue. In the present study, congruity was not manipulated, it was simply measured. Future research should

manipulate congruity in order to clearly determine if the impact is due to high or low congruity with respect to different types of brand imagery and brand imagery combination. Since brand imagery may impact consumer responses by first affecting self-congruency, structural equation modeling may be an appropriate technique for future research on this topic.

The second limitation is that the findings pertain only to the *ideal* self-concept. Subsequent research should investigate the impact of brand imagery on consumer responses using different self-concept dimensions (i.e. actual self-concept, social self-concept). Future research should assess whether different types of brand imagery are more (or less) relevant for different self-concept dimensions in terms of influencing consumers' impressions and purchase intentions. For instance, embodied user imagery might prove to be more relevant under conditions of actual self-congruity since this is a portrayal of who they are in the present form. When the focus is on one's self concept in the 'here and now', embodied imagery might be easier, clearer and more vivid. It may also impact consumer responses to a greater extent.

The third limitation is the findings pertain to luxury fashion brands. The findings presented in this study can not be generalized to other product categories without additional research. Future research efforts should focus on replicating this study with different types of luxury as well as necessary product but also on product that are consumer privately versus publicly. Also this study should be replicated with different product categories in order to increase the generalizability of the findings.

Reliance on self-reports must also be acknowledged as a potential limitation, as they may not fully capture the complexity and richness of mental experiences such as

imagery. Future research should consider using verbal protocols to assess the effect of imagery in a more phenomenologically faithful manner. Finally, the use of actual and well-known brand names may also have created a bias that must be acknowledged.

In spite of their limitations, the current findings offer useful insights for marketing professionals. Marketers have long been aware of the fact that consumers choose products that parallel their personality (Birdwell, 1969). Based on this argument, marketers who can develop a product/brand image that not only matches, but taps into specific dimensions of the consumer's self-concept, stand a greater chance of influencing consumers' minds, hearts, and spending patterns to their advantage.

5.5.3. Managerial Implication. For brand advertising, understanding what type of brand imagery will render a brand's experiential benefits may well be the key to fostering and maintaining a relationship between the consumer and the brand. Furthermore, understanding what type of brand imagery will capture consumers' attention as well as influence their attitudes and purchase intentions is crucial particularly when advertisement of luxury fashion brands have become similar and redundant (Killgren, 1998, p.23) and a new population segments purchasing luxury goods for specific situations (i.e. event) is emerging (Dubois and Laurent, 1996). Lastly, the fact that brand imagery information proves to be efficient for individual who had low congruity between their self-concept and the brand imagery indicates suggest that brand imagery information might be particularly relevant to shape consumers. In fact, research indicates that younger consumers who now have a greater disposable income than ever before are good candidates. Younger individuals are continuously in the process of forming their self-identity. This may be an opportunity for practitioners to use brand

imagery information in the mediums of communication that will reach them and indicate that luxury fashion brands are not just a luxury that young people can go without but a necessity in forming their self-concept.

5.6. Conclusions

The objective of the present study was to determine whether different types of brand imagery would affect consumer responses. Although encouraging, the findings are somewhat inconclusive. When presented independently of each other, user imagery and usage imagery can enhance consumers' hedonic impressions but are more likely to affect purchase intentions. Together, however, certain combination type of brand imagery namely: the presentation of embodied user imagery and usage imagery as well as the presentation of static user imagery and usage imagery can bring the consumer to greater hedonic impressions and purchase intentions. However, what remains unclear is whether these results are due to high or low congruence between the consumer's ideal-self-concept and the product's brand image.

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APPENDIX A:

SCENARIO FOR THE EXPERIMENTAL INVESTIGATION (GUCCI BRAND)

	No User Imagery	Static User Imagery	Embodied User Imagery
Usage Imagery	You are in a store when all of sudden you come across a display of Gucci Pants. You notice the information on the label: • Style: low waist • Color: black • Materials: 98% wool, 2% spandex Then you notice the price, which clearly suggests that it's a luxury item. As you consider this pair of pants for a few seconds, your mind wanders and you find yourself thinking ahead to this Saturday when you are supposed to go out to a nightclub. These pants would be a good thing to wear.	You are in a store when all of sudden you come across a display of Gucci Pants. You notice the information on the label: • Style: low waist • Color: black • Materials: 98% wool, 2% spandex Then you notice the price, which clearly suggests that it's a luxury item. As you consider this pair of pants for a few seconds, your mind wanders and you find yourself thinking ahead to this Saturday when you are supposed to go out to a nightclub. These pants would be a good thing to wear. You can totally imagine how unique and original you would be in those pants.	You are in a store when all of sudden you come across a display of Gucci Pants. You notice the information on the label: • Style: low waist • Color: black • Materials: 98% wool, 2% spandex Then you notice the price, which, clearly suggests that it's a luxury item. As you consider this pair of pants for a few seconds, your mind wanders and you find yourself thinking ahead to this Saturday when you are supposed to go out to a nightclub. These pants would be a good thing to wear. You can almost "see" yourself, moving in those pants. As a matter of fact, you momentarily get lost in your thoughts and you can imagine how well your body moves in these pants. You can totally imagine how provocative and attractive you look.

	No User Imagery	Static User Imagery	Embodied User Imagery
No Usage Imagery	You are in a store when all of sudden you come across a display of Gucci Pants. You notice the information on the label: • Style: low waist • Color: black • Materials: 98% wool, 2% spandex Then you notice the price, which clearly suggests that it's a luxury item.	You are in a store when all of sudden you come across a display of Gucci Pants. You notice the information on the label: • Style: low waist • Color: black • Materials: 98% wool, 2% spandex Then you notice the price, which clearly suggests that it's a luxury item. You can totally imagine how unique and original you would be in those pants.	You are in a store when all of sudden you come across a display of Gucci Pants. You notice the information on the label: • Style: low waist • Color: black • Materials: 98% wool, 2% spandex Then you notice the price, which clearly suggests that it's a luxury item. You can almost "see" yourself, moving in those pants. As a matter of fact, you momentarily get lost in your thoughts and you can imagine how well your body moves in these pants. You can totally imagine how provocative and attractive you look.

* Scenarios for the Louis Vuitton and the Armani brand in order to relevant to chosen brands and products

APPENDIX B
SAMPLE QUESTIONNAIRE

INTRODUCTION

YOUR OPINION OF THE IMAGE OF FASHION PRODUCTS

As part of the requirement of my Master of Science in Administration Program at Concordia University, I am completing a thesis on branding strategies used by marketers of fashion products.

By luxury fashion, I mean garments or accessories for which you would pay a premium and that are most likely made and designed by a well-known designer. At this time, this study <u>does not</u> include perfume or fragrances made by famous designers.

I would very much appreciate your participation in this study. This questionnaire should take approximately 30 minutes of your time to complete. Your participation in this study is completely anonymous and voluntary. Your answers will be used for statistical purposes and at no time will you be identified on an individual basis. You are free to discontinue your participation at any time. There are no right or wrong answers in this survey; I am simply interested in your opinion.

As this study is necessary for the successful completion of my M.Sc. program, I sincerely hope that you will agree to participate and that you will complete this survey with attention and care.

SECTION A

First, please tell us more about yourself.

Your age: _____   Gender: Male ❑   Female ❑

Nationality: _____ (which country issued your passport?)

Native Language: French ❑   English ❑   Other _____

How important are each of the product/activities in your life?

Clothing
Not Important   1   2   3   4   5   6   7   Very Important

Going to clubs
Not Important   1   2   3   4   5   6   7   Very Important

Religion
Not Important   1   2   3   4   5   6   7   Very Important

Watching TV
Not Important   1   2   3   4   5   6   7   Very Important

Food
Not Important   1   2   3   4   5   6   7   Very Important

Restaurant
Not Important   1   2   3   4   5   6   7   Very Important

Shopping
Not Important   1   2   3   4   5   6   7   Very Important

Friends
Not Important   1   2   3   4   5   6   7   Very Important

School
Not Important   1   2   3   4   5   6   7   Very Important

Movies
Not Important   1   2   3   4   5   6   7   Very Important

Sports, working out
Not Important   1   2   3   4   5   6   7   Very Important

Spending time with family
Not Important   1   2   3   4   5   6   7   Very Important

What is your monthly income in Canadian dollars? (including money you earn yourself and that your get for other sources)

Less than 500$/month ❑   1001-1500/month ❑   more than 2000$/month ❑

500-1000$/month ❑   1501-2000$/month ❑

In a typical month, how much money (in Canadian $) do you spend on the categories below? (you can leave a blank if it does not apply to you)

	$ spent in a typical month
Rent	
Groceries	
Clothing & Accessories	
Music (CD, DVD)	
Music	
Books	
Software & Computer Stuff	
Cigarettes	
Eating in Restaurants	
Going out to bars (clubbing)	
Sports (e.g. gym membership)	
Entertainment (other than restaurants and clubbing)	
Traveling	
Other (e.g. dentist, chiropractor)	

How would ideally like to see yourself? To what extent would you ideally like to see yourself as having the following personal characteristics listed below. Please circle the number that matches your opinion. I ideally I see myself as:

	Very much dislike						Very much like
Down to earth	1	2	3	4	5	6	7
Family-oriented	1	2	3	4	5	6	7
Small-town	1	2	3	4	5	6	7
Honest	1	2	3	4	5	6	7
Sincere	1	2	3	4	5	6	7
Real	1	2	3	4	5	6	7
Wholesome	1	2	3	4	5	6	7
Original	1	2	3	4	5	6	7
Cheerful	1	2	3	4	5	6	7
Sentimental	1	2	3	4	5	6	7
Friendly	1	2	3	4	5	6	7
Daring	1	2	3	4	5	6	7
Trendy	1	2	3	4	5	6	7
Exciting	1	2	3	4	5	6	7
Spirited	1	2	3	4	5	6	7
Cool	1	2	3	4	5	6	7
Young	1	2	3	4	5	6	7
Imaginative	1	2	3	4	5	6	7
Unique	1	2	3	4	5	6	7
Up to date	1	2	3	4	5	6	7
Independent	1	2	3	4	5	6	7
Contemporary	1	2	3	4	5	6	7
Reliable	1	2	3	4	5	6	7
Hardworking	1	2	3	4	5	6	7
Secure	1	2	3	4	5	6	7
Intelligent	1	2	3	4	5	6	7
Technical	1	2	3	4	5	6	7
Corporate	1	2	3	4	5	6	7
Successful	1	2	3	4	5	6	7
Leader	1	2	3	4	5	6	7
Confident	1	2	3	4	5	6	7
Upper class	1	2	3	4	5	6	7
Glamorous	1	2	3	4	5	6	7
Good looking	1	2	3	4	5	6	7
Charming	1	2	3	4	5	6	7
Feminine	1	2	3	4	5	6	7
Smooth	1	2	3	4	5	6	7
Outdoorsy	1	2	3	4	5	6	7
Masculine	1	2	3	4	5	6	7
Western	1	2	3	4	5	6	7
Tough	1	2	3	4	5	6	7
Rugged	1	2	3	4	5	6	7

SECTION B

INSTRUCTIONS

In this section we are seeking your reaction to different products. You will be asked to read three scenarios, each describing a different product. We ask that you read the scenarios carefully and in the order that they appear. After reading each scenario, answer the questions for that scenario and make sure to read carefully the information and scales provided for each question.

While you read each scenario, try to imagine and visualize the content described.

Now take the time and read the following scenario carefully. While you reading the following scenario carefully, try to imagine the scenario described.

SCENARIO 1

You are in a store when all of sudden you come across a display of *Gucci Pants*. You notice the information on the label:
- Style: *low waist*
- Color: black
- Materials: *98% wool, 2% spandex*

Then you notice the price, which clearly suggests that it's a luxury item. As you consider this pair of pants for a few seconds, your mind wanders and you find yourself thinking ahead to this Saturday when you are supposed to go out to a nightclub. These pants would be a good thing to wear.

Now please answer the questions. Do not come back to correct and revise your questions.

ABOUT THE GUCCI SCENARIO...

How much do you like the scenario described above?
Not at all   1   2   3   4   5   6   7   Very much

As you read the scenario, to what extent did any images come to mind?
To a very small extent 1   2   3   4   5   6   7   To a great
extent

While reading the scenario, I experienced
Few or no images   1   2   3   4   5   6   7   Lots of images

All sorts of pictures, sound, tastes and or smells came to my mind while I read the scenario
Strongly disagree   1   2   3   4   5   6   7   Strongly agree

Considering the imagery that may have been evoked as you were reading the scenario, would you say that the imagery was....

Clear?	Not at all	1	2	3	4	5	6	7	Very much so
Vivid?	Not at all	1	2	3	4	5	6	7	Very much so
Intense?	Not at all	1	2	3	4	5	6	7	Very much so
Lifelike?	Not at all	1	2	3	4	5	6	7	Very much so
Sharp?	Not at all	1	2	3	4	5	6	7	Very much so
Defined?	Not at all	1	2	3	4	5	6	7	Very much so

How difficult or easy were the images to create?
Extremely easy   1   2   3   4   5   6   7   Extremely difficult

How quickly did these images come to your mind?
Not quickly at all   1   2   3   4   5   6   7   Very quickly

I had no difficulty imagining the scene in the scenario.

Strongly agree   1   2   3   4   5   6   7   Strongly disagree

Considering the scenario you just read, how clear was the time and place to use the product described.
Not very clear 1   2   3   4   5   6   7   Very clear

Considering the scenario you just read, would you say that the product was described...
With a static,   1   2   3   4   5   6   7   With a dynamic
(non moving) quality   (moving) quality

In the scenario, I just imagine, the person in the imagery was
                Myself ☐   Somebody else ☐   No person was in the imagery ☐

As I read the scenario, I imagined myself

With a static,	1	2	3	4	5	6	7	With a dynamic
(non moving) quality								(moving)
quality								

Overall, how would you characterize the flow of the images you experienced?

1	2	3	4
No motion was perceived (like a picture)	Jerky (broken) motion	Fairly continuous motion	Excellent continuous motion (like a movie)

ABOUT THE GUCCI PRODUCT...

How much do you like the Gucci product described in the scenario?

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

How much do you like the Gucci brand?
Not at all   1   2   3   4   5   6   7   Very much

How likely are you to purchase the Gucci product described in the scenario?
Not all likely   1   2   3   4   5   6   7   Very Likely

How likely are you to purchase another product than the one described in the scenario but that is made by Gucci
Not all likely   1   2   3   4   5   6   7   Very likely

How likely are you to frequent a store that sells the Gucci product?
Not at all   1   2   3   4   5   6   7   Very likely

How often have you purchased product made by Gucci?
Never   1   2   3   4   5   6   7   Very often

How familiar are you with Gucci clothing?
Not at all familiar   1   2   3   4   5   6   7   Very familiar

How familiar are you with Gucci accessories?
Not at all familiar   1   2   3   4   5   6   7   Very familiar

How familiar are you with stores that carry Gucci clothing and accessories?
Not at all familiar   1   2   3   4   5   6   7   Very familiar

How familiar are you with advertisements that Gucci currently uses?
Not at all familiar   1   2   3   4   5   6   7   Very familiar

How familiar are you with luxury fashion clothing and accessories in general?
Not at all familiar   1   2   3   4   5   6   7   Very familiar

How familiar are you with shopping for pants in general?
Not at all familiar   1   2   3   4   5   6   7   Very familiar

How much experience do you have with Gucci clothing and accessories?
Not at all familiar   1   2   3   4   5   6   7   Very familiar

Now think about the Gucci product you just read about and indicate the extent to which each of the following adjectives could be used to describe how *you* imagine this Gucci product. Please circle the number that matches your opinion.

	Very unlikely					Very Likely	
Young	1	2	3	4	5	6	7
Imaginative	1	2	3	4	5	6	7
Unique	1	2	3	4	5	6	7
Up to date	1	2	3	4	5	6	7
Independent	1	2	3	4	5	6	7
Contemporary	1	2	3	4	5	6	7
Reliable	1	2	3	4	5	6	7
Hardworking	1	2	3	4	5	6	7
Secure	1	2	3	4	5	6	7
Intelligent	1	2	3	4	5	6	7
Technical	1	2	3	4	5	6	7
Corporate	1	2	3	4	5	6	7
Successful	1	2	3	4	5	6	7
Leader	1	2	3	4	5	6	7
Confident	1	2	3	4	5	6	7
Upper class	1	2	3	4	5	6	7
Glamorous	1	2	3	4	5	6	7
Good looking	1	2	3	4	5	6	7
Charming	1	2	3	4	5	6	7
Feminine	1	2	3	4	5	6	7
Smooth	1	2	3	4	5	6	7
Outdoorsy	1	2	3	4	5	6	7
Masculine	1	2	3	4	5	6	7
Western	1	2	3	4	5	6	7
Tough	1	2	3	4	5	6	7
Rugged	1	2	3	4	5	6	7
Down to earth	1	2	3	4	5	6	7
Family-oriented	1	2	3	4	5	6	7
Small-town	1	2	3	4	5	6	7
Honest	1	2	3	4	5	6	7
Sincere	1	2	3	4	5	6	7
Real	1	2	3	4	5	6	7
Wholesome	1	2	3	4	5	6	7
Original	1	2	3	4	5	6	7
Cheerful	1	2	3	4	5	6	7
Sentimental	1	2	3	4	5	6	7
Friendly	1	2	3	4	5	6	7
Daring	1	2	3	4	5	6	7
Trendy	1	2	3	4	5	6	7
Exciting	1	2	3	4	5	6	7
Spirited	1	2	3	4	5	6	7
Cool	1	2	3	4	5	6	7

Now take the time and read the following scenario carefully. While you read the following scenario, carefully try to imagine the scenario described.

SCENARIO 2

You then come across another display this time with a Louis Vuitton coat. You notice the information on the label:
- Style: three quarter length tailored coat
- Color: black
- Materials: 100% wool

Again, you notice the price, which clearly suggests that it's a luxury item. As you consider this coat for a few seconds, your mind wanders and you find yourself thinking ahead to the date you have Sunday afternoon. This coat would be a good thing to wear.

Now please answer the questions. Do not come back to correct and revise your questions.

ABOUT THE LOUIS VUITTON SCENARIO...

How much do you like the scenario described above?

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

As you read the scenario, to what extent did any images come to mind?

To a very small extent   1   2   3   4   5   6   7   To a great extent

While reading the scenario, I experienced

Few or no images   1   2   3   4   5   6   7   Lots of images

All sorts of pictures, sound, tastes and or smells came to my mind while I read the scenario

Strongly disagree   1   2   3   4   5   6   7   Strongly agree

---

Considering the imagery that may have been evoked as you were reading the scenario, would you say that the imagery was....

		1	2	3	4	5	6	7	
Clear?	Not at all	1	2	3	4	5	6	7	Very much so
Vivid?	Not at all	1	2	3	4	5	6	7	Very much so
Intense?	Not at all	1	2	3	4	5	6	7	Very much so
Lifelike?	Not at all	1	2	3	4	5	6	7	Very much so
Sharp?	Not at all	1	2	3	4	5	6	7	Very much so
Defined?	Not at all	1	2	3	4	5	6	7	Very much so

How difficult or easy were the images to create?

Extremely easy   1   2   3   4   5   6   7   Extremely difficult

How quickly did these images come to your mind?

Not quickly at all   1   2   3   4   5   6   7   Very quickly

I had no difficulty imagining the scene in the scenario.

Strongly agree   1   2   3   4   5   6   7   Strongly disagree

---

Considering the scenario you just read, how clear was the time and place to use the product described.

Not very clear   1   2   3   4   5   6   7   Very clear

Considering the scenario you just read, would you say that the product was described...

With a static,   1   2   3   4   5   6   7   With a dynamic
(non moving) quality   (moving) quality

In the scenario, I just imagine, the person in the imagery was

        Myself ☐   Somebody else ☐   No person was in the imagery ☐

As I read the scenario, I imagined myself

With a static,	1	2	3	4	5	6	7	With a dynamic
(non moving) quality								(moving)
quality								

Overall, how would you characterize the flow of the images you experienced?

1	2	3	4
No motion was perceived (like a picture)	Jerky (broken) motion	Fairly continuous motion	Excellent continuous motion (like a movie)

ABOUT THE LOUIS VUITTON PRODUCT...

How much do you like the Louis Vuitton product described in the scenario?

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

How much do you like the Louis Vuitton brand?
Not at all   1   2   3   4   5   6   7   Very much

How likely are you to purchase the Louis Vuitton product described in the scenario?
Not all likely   1   2   3   4   5   6   7   Very Likely

How likely are you to purchase another product than the one described in the scenario made by Louis Vuitton?
Not all likely   1   2   3   4   5   6   7   Very likely

How likely are you to frequent a store that sells the Louis Vuitton product?
Not at all   1   2   3   4   5   6   7   Very likely

How often have you purchased product made by Louis Vuitton?
Not very often   1   2   3   4   5   6   7   Not very often

How familiar are you with Louis Vuitton clothing?
Not at all familiar   1   2   3   4   5   6   7   Very familiar

How familiar are you with Louis Vuitton accessories?
Not at all familiar   1   2   3   4   5   6   7   Very familiar

How familiar are you with stores that carry Louis Vuitton clothing and accessories?
Not at all familiar   1   2   3   4   5   6   7   Very familiar

How familiar are you with advertisements that Louis Vuitton currently uses?
Not at all familiar   1   2   3   4   5   6   7   Very familiar

How familiar are you with luxury fashion clothing and accessories in general?
Not at all familiar   1   2   3   4   5   6   7   Very familiar

How familiar are you with shopping for coats in general?
Not at all familiar   1   2   3   4   5   6   7   Very familiar

How much experience do you have with Louis Vuitton clothing and accessories?
Not at all familiar   1   2   3   4   5   6   7   Very familiar

Now think about the Louis Vuitton product you just read about and indicate the extent to which each of the following adjectives could be used to describe how *you* imagine this Louis Vuitton product. Please circle the number that matches your opinion.

	Very unlikely Likely					Very	
Secure	1	2	3	4	5	6	7
Intelligent	1	2	3	4	5	6	7
Technical	1	2	3	4	5	6	7
Corporate	1	2	3	4	5	6	7
Successful	1	2	3	4	5	6	7
Leader	1	2	3	4	5	6	7
Confident	1	2	3	4	5	6	7
Upper class	1	2	3	4	5	6	7
Glamorous	1	2	3	4	5	6	7
Good looking	1	2	3	4	5	6	7
Charming	1	2	3	4	5	6	7
Feminine	1	2	3	4	5	6	7
Smooth	1	2	3	4	5	6	7
Outdoorsy	1	2	3	4	5	6	7
Masculine	1	2	3	4	5	6	7
Western	1	2	3	4	5	6	7
Tough	1	2	3	4	5	6	7
Rugged	1	2	3	4	5	6	7
Down to earth	1	2	3	4	5	6	7
Family-oriented	1	2	3	4	5	6	7
Small-town	1	2	3	4	5	6	7
Honest	1	2	3	4	5	6	7
Sincere	1	2	3	4	5	6	7
Real	1	2	3	4	5	6	7
Wholesome	1	2	3	4	5	6	7
Original	1	2	3	4	5	6	7
Cheerful	1	2	3	4	5	6	7
Sentimental	1	2	3	4	5	6	7
Friendly	1	2	3	4	5	6	7
Daring	1	2	3	4	5	6	7
Trendy	1	2	3	4	5	6	7
Exciting	1	2	3	4	5	6	7
Spirited	1	2	3	4	5	6	7
Cool	1	2	3	4	5	6	7
Young	1	2	3	4	5	6	7
Imaginative	1	2	3	4	5	6	7
Unique	1	2	3	4	5	6	7
Up to date	1	2	3	4	5	6	7
Independent	1	2	3	4	5	6	7
Contemporary	1	2	3	4	5	6	7
Reliable	1	2	3	4	5	6	7
Hardworking	1	2	3	4	5	6	7

Now take the time and read the following scenario carefully. While you read the following scenario carefully, try to imagine the scenario described.

SCENARIO 3

After you finish having a little snack, you come across yet another window display; this time with a pair of Armani sunglasses. You also notice the description of the sunglasses on the window:
- Style: classic, squared framed flexible rims
- Color: light Grey tint
- Materials: white Titanium steel

Of course you notice the price, which clearly suggests that it's a luxury item. As you consider this pair of sunglasses for a few seconds, your mind wanders and you find yourself thinking ahead to your after-work Friday in the city. This pair of sunglasses would be a good thing to wear.

Now please answer the questions. Do not come back to correct and revise your questions.

ABOUT THE ARMANI SCENARIO...

How much do you like the scenario described above?
Not at all   1   2   3   4   5   6   7   Very much

As you read the scenario, to what extent did any images come to mind?
To a very small extent   1   2   3   4   5   6   7   To a great extent

While reading the scenario, I experienced
Few or no images   1   2   3   4   5   6   7   Lots of images

All sorts of pictures, sound, tastes and or smells came to my mind while I read the scenario
Strongly disagree   1   2   3   4   5   6   7   Strongly agree

---

Considering the imagery that may have been evoked as you were reading the scenario, would you say that the imagery was....

		1	2	3	4	5	6	7	
Clear?	Not at all	1	2	3	4	5	6	7	Very much so
Vivid?	Not at all	1	2	3	4	5	6	7	Very much so
Intense?	Not at all	1	2	3	4	5	6	7	Very much so
Lifelike?	Not at all	1	2	3	4	5	6	7	Very much so
Sharp?	Not at all	1	2	3	4	5	6	7	Very much so
Defined?	Not at all	1	2	3	4	5	6	7	Very much so

How difficult or easy were the images to create?
Extremely easy   1   2   3   4   5   6   7   Extremely difficult

How quickly did these images come to your mind?
Not quickly at all   1   2   3   4   5   6   7   Very quickly

I had no difficulty imagining the scene in the scenario.

Strongly agree   1   2   3   4   5   6   7   Strongly disagree

---

Considering the scenario you just read, how clear was the time and place to use the product described.
Not very clear   1   2   3   4   5   6   7   Very clear

Considering the scenario you just read, would you say that the product was described...
With a static,   1   2   3   4   5   6   7   With a dynamic
(non moving) quality   (moving) quality

In the scenario, I just imagine, the person in the imagery was
                Myself ☐   Somebody else ☐   No person was in the imagery ☐

As I read the scenario, I imagined myself
With a static,   1   2   3   4   5   6   7   With a dynamic
(non moving) quality   (moving)quality

Overall, how would you characterize the flow of the images you experienced?

1	2	3	4
No motion was perceived (like a picture)	Jerky (broken) motion	Fairly continuous motion	Excellent continuous motion (like a movie)

ABOUT THE ARMANI PRODUCT...

How much do you like the Armani product described in the scenario?
Not at all   1   2   3   4   5   6   7   Very much

How much do you like the Armani brand?
Not at all   1   2   3   4   5   6   7   Very much

How likely are you to purchase the Armani product described in the scenario?
Not all likely   1   2   3   4   5   6   7   Very Likely

How likely are you to purchase another product than the one described in the scenario but that was made by Armani?
Not all likely   1   2   3   4   5   6   7   Very likely

How likely are you to frequent a store that sells the Armani product?
Not at all   1   2   3   4   5   6   7   Very likely

How often have you purchased product made by Armani?
Not very often   1   2   3   4   5   6   7   Not very often

How familiar are you with Armani clothing?
Not at all familiar   1   2   3   4   5   6   7   Very familiar

How familiar are you with Armani accessories?
Not at all familiar   1   2   3   4   5   6   7   Very familiar

How familiar are you with stores that carry Armani clothing and accessories?
Not at all familiar   1   2   3   4   5   6   7   Very familiar

How familiar are you with advertisements that Armani currently uses?
Not at all familiar   1   2   3   4   5   6   7   Very familiar

How familiar are you with luxury fashion clothing and accessories in general?
Not at all familiar   1   2   3   4   5   6   7   Very familiar

How familiar are you with shopping for glasses in general?
Not at all familiar   1   2   3   4   5   6   7   Very familiar

How much experience do you have with Armani clothing and accessories?
Not at all familiar   1   2   3   4   5   6   7   Very familiar

Now think about the Armani product you just read about and indicate the extent to which each of the following adjectives could be used to describe how *you* imagine this Armani product. Please circle the number that matches your opinion.

	Very unlikely					Very Likely	
Glamorous	1	2	3	4	5	6	7
Good looking	1	2	3	4	5	6	7
Charming	1	2	3	4	5	6	7
Feminine	1	2	3	4	5	6	7
Smooth	1	2	3	4	5	6	7
Outdoorsy	1	2	3	4	5	6	7
Masculine	1	2	3	4	5	6	7
Western	1	2	3	4	5	6	7
Tough	1	2	3	4	5	6	7
Rugged	1	2	3	4	5	6	7
Down to earth	1	2	3	4	5	6	7
Family-oriented	1	2	3	4	5	6	7
Small-town	1	2	3	4	5	6	7
Honest	1	2	3	4	5	6	7
Sincere	1	2	3	4	5	6	7
Real	1	2	3	4	5	6	7
Wholesome	1	2	3	4	5	6	7
Original	1	2	3	4	5	6	7
Cheerful	1	2	3	4	5	6	7
Sentimental	1	2	3	4	5	6	7
Friendly	1	2	3	4	5	6	7
Daring	1	2	3	4	5	6	7
Trendy	1	2	3	4	5	6	7
Exciting	1	2	3	4	5	6	7
Spirited	1	2	3	4	5	6	7
Cool	1	2	3	4	5	6	7
Young	1	2	3	4	5	6	7
Imaginative	1	2	3	4	5	6	7
Unique	1	2	3	4	5	6	7
Up to date	1	2	3	4	5	6	7
Independent	1	2	3	4	5	6	7
Contemporary	1	2	3	4	5	6	7
Reliable	1	2	3	4	5	6	7
Hardworking	1	2	3	4	5	6	7
Secure	1	2	3	4	5	6	7
Intelligent	1	2	3	4	5	6	7
Technical	1	2	3	4	5	6	7
Corporate	1	2	3	4	5	6	7
Successful	1	2	3	4	5	6	7
Leader	1	2	3	4	5	6	7
Confident	1	2	3	4	5	6	7
Upper class	1	2	3	4	5	6	7

SECTION C

I enjoy doing work that requires the use of words.
Always true   1   2   3   4   Always False

There are some special times in my life that I like to relive by mentally "picturing" just how everything looked.
Always true   1   2   3   4   Always False

I can never seem to find the right word when I need it.
Always true   1   2   3   4   Always False

I do a lot of reading.
Always true   1   2   3   4   Always False

When I am trying to learn something new, I'd rather watch a demonstration than read how to do it.
Always true   1   2   3   4   Always False

I think I often use words in the wrong way.
Always true   1   2   3   4   Always False

I enjoy learning new words.
Always true   1   2   3   4   Always False

I like to picture how I could fix up my apartment o a room if I could buy anything I wanted.
Always true   1   2   3   4   Always False

I often make written notes to myself.
Always true   1   2   3   4   Always False

I like to daydream.
Always true   1   2   3   4   Always False

I generally prefer to use a diagram rather than a written set of instructions.
Always true   1   2   3   4   Always False

I like to "doodle".
Always true   1   2   3   4   Always False

I find it helps to think in terms of mental pictures when doing many things.
Always true   1   2   3   4   Always False

After I meet someone for the first time, I can usually remember what they looked like but not much about them.
Always true   1   2   3   4   Always False

I like to think of synonyms for words.
Always true   1   2   3   4   Always False

When I have forgotten something I frequently try to form a mental "picture" to remember it.

Always true   1   2   3   4   Always False

I like learning new words.

Always true   1   2   3   4   Always False

I prefer to read instructions about how to do something rather than have someone show me.

Always true   1   2   3   4   Always False

I prefer activities that don't require a lot of reading.

Always true   1   2   3   4   Always False

I seldom daydream.

Always true   1   2   3   4   Always False

I spend very little time trying to increase my vocabulary.

Always true   1   2   3   4   Always False

My thinking often consists of mental "pictures" or images.

Always true   1   2   3   4   Always False

I find it hard to imitate the behavior of other people.

        True ☐   False ☐

My behavior is usually an expression of my true inner feelings, attitudes and beliefs.

        True ☐   False ☐

At parties and social gatherings, I do not attempt to do or say things that others will like.

        True ☐   False ☐

I only argue for ideas which I already believe.

        True ☐   False ☐

I can make impromptu speeches on topics about which I have almost no information.

        True ☐   False ☐

I guess I put on a show to impress or entertain people.

        True ☐   False ☐

When I am uncertain how to act in a social situation, I look for the behavior of others for cues.

        True ☐   False ☐

I would probably make a good actor.

        True ☐   False ☐

I rarely need the advice of my friends to choose books, movies, or music.

        True ☐   False ☐

I sometimes appear to others to be experiencing deeper emotions than I am.

        True ☐   False ☐

I laugh more when I watch a comedy with others than I do when I watch alone.

        True ☐   False ☐

In a group of people, I am rarely the center of attention.

        True ☐   False ☐

In different situations with different people, I often act like very different people.

        True ☐   False ☐

I am not particularly good at making other people like me.

        True ☐   False ☐

Even if I am not enjoying myself, I often pretend to be having a good time.

        True ☐   False ☐

I am not always the person I appear to be.

        True ☐   False ☐

I would not change my opinion (or the way I do things) in order to please someone else or to win their favor.

            True ☐   False ☐

I have considered being an entertainer.

            True ☐   False ☐

In order to get along and be liked, I tend to be what people expect me to be rather than to be anything else.

            True ☐   False ☐

I have never been good at game like charades or improvisational acting.

            True ☐   False ☐

I have trouble changing my behavior to suit different people and different situations.

            True ☐   False ☐

At a party I let other keep the jokes and stories going.

            True ☐   False ☐

I feel a bit awkward in company and do not show up quite so well as I should.

            True ☐   False ☐

I can look anyone in the eyes and tell a lie with a straight face (if for the right end).

            True ☐   False ☐

I may deceive people by being friendly when I really dislike them.

            True ☐   False ☐

I admire people who own expressive homes, car and clothes.
Strongly disagree   1   2   3   4   5   Strongly agree

Some of the most important achievements in life include acquiring material possessions.
Strongly disagree   1   2   3   4   5   Strongly agree

I don't place much emphasis on the amount of material objects people own as a sign
of success.
Strongly disagree   1   2   3   4   5   Strongly agree

The things I own say allot about how well I am doing in life.
Strongly disagree   1   2   3   4   5   Strongly agree

I like to own things that impress people.
Strongly disagree   1   2   3   4   5   Strongly agree

I don't pay much attention to the material objects other people own.
Strongly disagree   1   2   3   4   5   Strongly agree

I usually buy only things I need.
Strongly disagree   1   2   3   4   5   Strongly agree

I try to keep my life simple as far as possessions are concerned.
Strongly disagree   1   2   3   4   5   Strongly agree

The things I own aren't all that important to me.
Strongly disagree   1   2   3   4   5   Strongly agree

I enjoy spending money on things that aren't practical.
Strongly disagree   1   2   3   4   5   Strongly agree

Buying things gives me allot of pleasure.
Strongly disagree   1   2   3   4   5   Strongly agree

I like a lot of luxury in my life.
Strongly disagree   1   2   3   4   5   Strongly agree

I put less emphasis on material things than most people I know.
Strongly disagree   1   2   3   4   5   Strongly agree

I have all the things I really need to enjoy life.
Strongly disagree   1   2   3   4   5   Strongly agree

My life would be better if owned certain things I don't have.
Strongly disagree   1   2   3   4   5   Strongly agree

I wouldn't be any happier if I owned nicer things.
Strongly disagree   1   2   3   4   5   Strongly agree

I'd be happier if I could afford to buy more things.
Strongly disagree   1   2   3   4   5   Strongly agree

It sometimes bothers me quite a bit that I can't afford to buy all the things I'd like
Strongly disagree   1   2   3   4   5   Strongly agree

In general, would you say you buy men's (women's) clothing fashions *earlier* in the season, about the *same time* or later in the season than most other men (women)?
a) Earlier in the season than most other men (women)
b) About the same time as most other men (women)
c) Later in the season than most other men (women)

Would you say you give *very little information, an average amount of information,* or a *great deal of information* about new men's (women's) clothing fashion to your friends?
a) I give very little information to my friends.
b) I give an average amount of information to my friends.
c) I give a great deal pf information to my friends.

In general, would you say you are *less interested, about as interested,* or *more interested* in men's (women's) clothing fashions than most other men (women)?
a) Less interested than most other men (women).
b) About as interested scenarios most other men (women).
c) More interested than most other men (women).

Compared with most other men (women), are you *less likely, about as likely,* or *more likely* to be asked for advice about new men's (women's) clothing fashion?
a) Les likely to be asked than most other men (women).
b) About as likely to be asked than most other men (women).
c) More likely to be asked than most other men (women).

Which one of the statements below best describes your reactions to changing fashions in men's (women's) clothes? (Even though there may be no statement listed which describes exactly how you feel, make the best choice you can from the choices listed.)
a) I read the fashion news regularly and try to keep my wardrobe up to date with the fashion trends.
b) I keep up to date on all the fashion changes although I don't always attempt to dress according to those changes.
c) I check to see what is currently fashionable only when I need to buy some new clothes.
d) I don't pay much attention to fashion trends unless a major change takes place.
e) I am not at all interested in fashion trends.

APPENDIX C
CONSENT FORM

As part of the requirement of my Master of Science in Administration Program at Concordia University, I am completing a thesis on branding strategies used by marketers of fashion products.

I would very much appreciate your participation in this study. This questionnaire should take approximately 30 minutes of your time to complete. Your participation in this study is completely anonymous and voluntary. Your answers will be used for statistical purposes and at no time will you be identified on an individual basis. You are free to discontinue your participation at any time. There are no right or wrong answers in this survey; I am simply interested in your opinion.

As this study is necessary for the successful completion of my M.Sc. program, I sincerely hope that you will agree to participate and that you will complete this survey with attention and care.

BY FILLING OUT THIS SURVEY,I UNDERSTAND AND AGREE THAT:

- My participation in this study will be limited to filling out a questionnaire that should take approximately 30 minutes.

- I am free to withdraw my consent and discontinue my participation at any time without negative consequences.

- My input will be kept confidential and will only be used for research purposes by the researchers.

- The results if this study may be published.

- I will be entitled to receive either 5$ or extra credit as a token of our appreciation for my time and effort upon completion of the questionnaire.

I HAVE CAREFULLY STUDIED THE ABOVE UNDERSTAND THIS AGREEMENT. I FREELY CONSENT AND AGREE TO PARTICIPATE IN THIS RESEARCH.

NAME (Please Print)_____

SIGNATURE_____

DATE_____