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The challenge of Sustainable Luxury Brands and the Role of Influencers

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CHAPTER ONE - Relevance

Abstract

The purpose of my thesis is to analyze the impact that communication from sustainable luxury brands has among young consumers (under 30) - who have become one of the main markets for fashion and luxury industries - with particular reference to the use of Influencers.

Both actual and potential luxury consumers have been taken into consideration, to whom an online questionnaire has been submitted analyzing both the importance of their concerns about environmental sustainability in determining purchasing decisions of luxury goods and how brands' communication could influence these decisions. The main aim of this thesis has been to evaluate the possible impacts on consumers of communication and advertising campaigns related to environmental sustainability policies implemented by luxury firms compared with similar campaigns by mass market companies. These impacts have been considered in terms of consumer's attitude toward sustainable products considering the typology of promotional communication. In this context, the use of Influencers for advertising campaigns has been one of the main focuses of attention.

The market to which the study refers to and the use of social media marketing

According to recent studies, in 2019 the dimension of the luxury market (both luxury goods and experiences consisting of nine segments, led by luxury cars, luxury hospitality and personal luxury goods) reached roughly €1.3 trillion globally, with positive grew by 4% in 2019 and positive performance across most segments. The most important emerging market phenomena are: Asia drives most of the market growth, in particular China (an increase of 26% of the market, reaching 30 billion euros) and the online channel that continues to revolutionize the logic of the industry reaching the 12% of the luxury goods market for the person, with consumers increasingly influenced and enabled by digital channels, even for offline purchases. In the last years the luxury sector has continuously grown, despite recessions, economic crises and increasing social inequalities. According to a recent study before the COVID-19 pandemic, the luxury customer base will grow to 450 million by 2025 (390 million in 2019), mainly thanks to the growth of the middle class, especially in Asia. (Bain & Company, 2019).

However, in the last months, the business landscape changed dramatically due to the COVID-19 pandemic, which had a significant impact on the business. According to a recent study (Deloitte, 2020) and with reference to the Fashion & Luxury (F&L) industry, the market expects Europe and the Americas to suffer a long demand contraction in the Personal Luxury Goods (PLG) (-30/40% of sales) with an expected recovery time from 12 to 18 months. In any case, 70% of investors will continue to invest in the F&L sector.

It is also important to highlight that in recent years, luxury companies started to invest heavily in initiating relationships with younger segments of consumers (Millennials and Generation Z)[1] who are considered as the customers of the future. In the near future, they will constitute the new consumer class which is recently emerged and is more and more increasing, supposed to become affluent in the next years especially in the luxury context. recently emerged, which is more and more increasing and is supposed to become affluent in the next years especially in the context of luxury: The HENRYs (High-Earners-Not-Rich-Yet), are on average 43 years old and they earn between $100.000 and $250.000. They are a new digital savvy generation and are big spenders who prefer to shop online. Moreover, those consumers are looking for modern digital technologies, especially social media platforms in order to be more engaged with brands, better express their brand preferences and make online purchase decisions, having personalized and individual brand relationships, inclusive and self-expressive goods (Deloitte, 2019).

In particular the fashion industry is very dynamic and fashion firms should take advantage of the fact that their online presence is very important in order to communicate with their audience. Social media are a relevant tool for fashion firms - almost all of fashion brands are using social media marketing – in order to communicate, promote their products and for entertaining their customers.

Social media are a high innovative environment and the current challenge for fashion brands is rethink continuously their strategy in order to maximize their return on marketing spend - taking into account both established social media (like Facebook or Instagram) and newer platforms (such as TikTok) - and understand how to generate direct sales through social platforms. Brands are aware that getting noticed on social media has become more and more difficult; attractive content is the most important element, using a storytelling approach, the right platform for each market and persuasive calls-to-action (Business of Fashion and McKinsey, 2020).

The use of influencer

Millennials and Generation Z are highly affected by Influencers when using social media and brands actually use these channels to guide young generations in their purchasing behaviors.

Influencers are opinion leaders who are able to influence a large number of potential buyers by communicating to a mass audience and are seen as a sort of "trusted tastemakers" in different fields.

People following influencers trust them and view them as a source of valuable information; this creates the best condition in order to reach people with the message that the brand intends to deliver.

Marketers rely on influencers since they could support a brand's favourable attitude, brand recognition and increased awareness about new products, thanks to their perceived authenticity, able to attract a great number of consumers. Moreover, a sort of a multiplicative effect can be triggered when the followers of an

[1] The so-called "Generation Z" includes people born between 1995 and 2005. It follows the "Millennials" or" Generation Y" which includes people born between early 1980s and mid-1990s.

Influencer can in turn share the content published by the influencer, motivating this way other viewers and expanding the total social reach.

It should be noticed that the use of influencers need some points of attention by marketers. First of all, they should be aware of the importance of the perceived fit between Influencers and brands and the negative effects that would grow in case of incongruence between them. The lack of this fit could negatively impact the advertising campaign and decline Influencer's credibility among its followers and potential buyers.

Another critical element that marketers should evaluate in order to obtain the best outcomes from the use of Influencers are the effects of sponsorship disclosure on user's brand attitude and purchase intention. Consumers can be negatively impacted by finding that these contents are paid sponsorships and there is not any genuine affection for the products by the Influencer. (see chapter 2.2)

The impact of the luxury sector on the environment

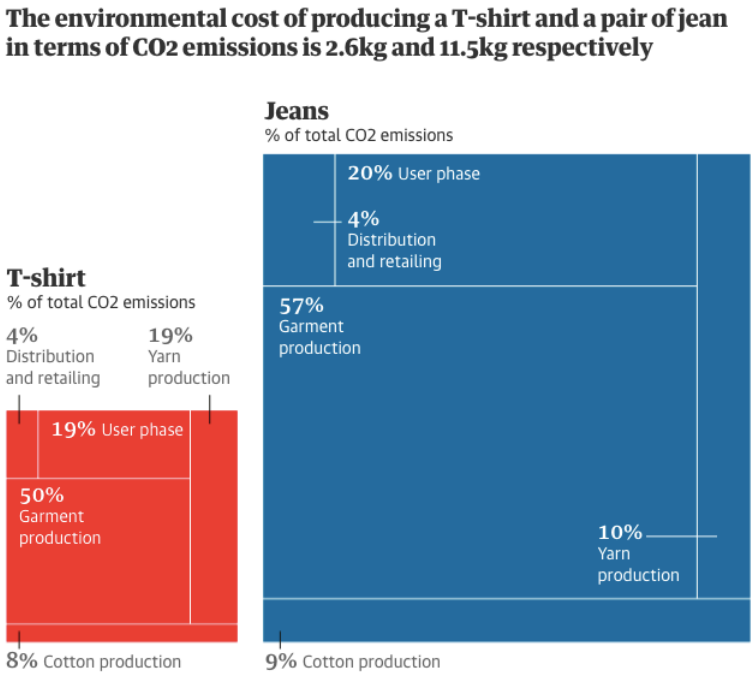
The fashion industry – which is worth $2.4 trillion - accounts for around 10% of greenhouse gas emissions from human activity and employs around 50 million people – is considered the second largest polluter in the world right after the oil industry (sustainyourstyle.org). It has grown significantly and has changed purchasing habits of many generations of consumers at different levels who are continuously connected and updated.

Currently, the fashion industry produced 1.2 billion tonnes of CO_2 which represents 4% of the global carbon emissions share. Over the next 10 years the fashion industry needs to act in order to cut the CO_2 annual emissions.

According to the Greenpeace Report "Fashion at the Crossroads" of 2017, the increasing overconsumption of textiles, together with synthetic products is the most urgent environmental impact to deal with. In 2019, the global fashion industry has produced about 114 billion clothing items; these pieces are cheap, they are made with a massive number of natural resources and at enormous social and environmental costs (greenpeace.org).

For example, these are the impacts of a T-Shirt and a pair of jeans, considering the CO_2 emissions during all the different phases from the production of raw materials to final consumption:

Figure 1- Environmental cost of producing a t-shirt



Source: The Guardian

Furthermore, fast fashion plays a crucial role in this environmental disaster, due to the vicious circle that has been implemented: you produce, you pollute, you throw away a lot and you do not recycle anything.

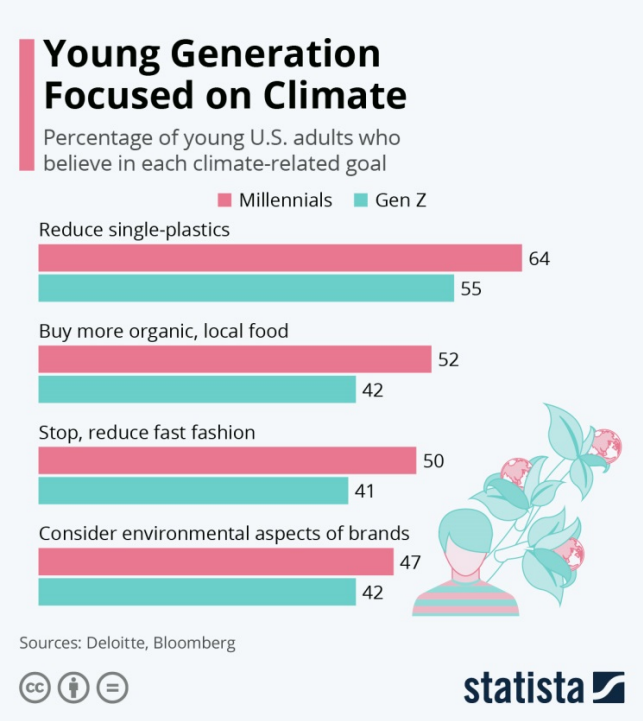
Even transportation contributes to this huge global problem, because it generates lots of carbon emissions, due to the fact that many clothes are produced in developing countries and have to be transported to even very distant countries.

In order to reduce the impact on the environment, it is necessary to implement new models of production and new consumption patterns.

On the consumer side, a new awareness on environment issues has emerged in last years, particularly within the "Generation Greta" - inspired by the Swedish environmental activist Greta Thunberg – which ask young people to take the stand against climate change, trying to make a powerful, positive change to the world.

According to a recent survey by Deloitte and Bloomberg, half of young U.S. adults believe that stop/reduce the fast fashion is one of the most important climate-related goal to be reached in the near future.

Figure 2 - Percentage of young U.S. who believe in each climate-related goal



Source: Statista

Considering the fashion industry, it should be emphasized that the value cycle comprises a complex eco-system made up of processes, products and services, it encompasses materials productions of fabrics, retailer activities, recycling and circular business models which all could contribute in cutting greenhouse gas emissions and in fighting climate change. Brands have direct control over their own operations and have significant influence across the value cycle. In fact, one of the most effective things that brands and retailers can do together is to ensure that overproduction of clothes is reduced. On the other hand, customers could substantially reduce carbon emissions by making small changes in the way they treat their clothing items, like for example skipping one in six washing loads (Global Fashion Agenda, 2017).

In recent years, most luxury brands have shared concerns about environmental damage and have developed business strategies aimed at protecting the environment and fighting climate change. Their communication and promotion activities has been deeply affected (see chapters 2 and 3).

As we can read from a report by the Global Fashion Agenda" Fashion needs to act on climate. If we continue on our current path, we will miss our 2030 emissions reduction targets by 50%, leading to accelerated global warming. From rising sea levels, to extreme rainfall and more powerful heatwaves, the consequences of climate change can no longer be ignored, either by society or the fashion industry, which will see many impacts on its operations in the years ahead" (The Global Fashion Agenda, 2017).

However, there are solutions to attempt to mitigate these risks, such as choosing organic and natural fibers, buying less or adopting new trends: clothes rental, developing new recycling methods in order to control pollution. Future projects aim to enforce "best practices" by big brands in order to intensify the use of polyester textiles by 2030, which is part of a "sustainable materials mix". Two of the most relevant operations are the design for longer life items and the promotion of extended use of clothing in order to incentivize people to lower their buying frequency and preserve the environment. There are new ways of doing marketing strategies such as convincing people to extend their use of clothing items such as sharing or renting items (Cobbing, Vicaire, 2017).

One important example of the complex relationship between the fashion and sustainability concerns Fashion Weeks, not traditional ones but digital Fashion Weeks. Given the Covid-19 pandemic situation of this period, we are experiencing Fashion shows virtually but this doesn't mean that they do not contribute to the environmental pollution problem and become automatically sustainable. Usually, 241.000 tons of CO_2 emissions per year are, unfortunately, consumed in order to allow fashion buyers and designers to attend Fashion Weeks in New York, London, Paris and Milan. Therefore, Evelyn Mora, founder of Helsinki Fashion Weeks illustrates to Vogue that "there's a very big misconception that when you go digital, it's automatically sustainable". Since it constitutes a new event, it cannot be established at present what is exactly the consequence of digital Fashion Weeks. For example, all the operations together with the production of videos and all other technologies behind the digital world and the huge amount of data required to post them online contributes to greenhouse gas emissions. As Evelyn Mora states "I don't think digital can push away physical, or vice versa; it's a balance, the point for us is to do it in the most sustainable way possible". (Chan, 2020).

Some relevant examples of sustainable luxury brands are described in chapter 3.

Relevance of the study

Literature review on the luxury goods market is plenty of information for what concerns the study of this industry and – in recent years - its sustainable development strategy.

Traditionally the luxury sector was seen by most as not compatible with environmental sustainability, but later more numerous scholars showed the environmental awareness as the true frontier of the luxury sector, which can lead to further development in the next years (see chapter 2.1).

However, few studies are currently available on how communication strategies on sustainable development are implemented and the tools and channels that are used. In particular, little attention is currently given to the impact and efficiency of sustainable communication toward the different segments of consumers, in terms of the new *green* positioning and increase in sales, in particular with reference to young consumers.

The relevance of this study could be evaluated considering its contribution to fill this gap, in particular with reference to the habits of younger consumers and the use of influencers as a tool for social media marketing by sustainable luxury.

First of all, my research aims at offering a new contribution of knowledge to marketers of sustainable luxury firms in implementing their communication strategies with regard to the consumer segment considered in the study. This segment – made up of young (potential) consumers of luxury goods up to 30 years old with environmental awareness – is part of the so-called "Generation Z" and partly of Millennials. According to recent studies, in the next years this segment will assume a great importance for luxury companies and is going to shape the future demand: by 2035 it could represent 40% of the market, with purchasing behavior substantially different from previous generations (Bain & Company, 2019).

In particular, the focus on the impact of Influencers on the consumers' intention to purchase and brand positioning would be useful to marketers in implementing communication campaigns, managing the available budget between the various communication channels/media.

Secondly, the thesis proposes a contribution to the existing literature on this topic, filling the gap of existing researches. The aim is enriching the market knowledge of one of the most important economic sectors in Italy, with a special reference to its new challenges both on the side of product innovation and brand positioning (sustainable luxury) and the use of new communication tools based on Social networks (Social Media Influencers - SMIs). Last but not least, the study will focus on a consumer segment at present not enough considered by literature (young people 20-30) who is going to shape the future demand.

CHAPTER TWO - Sustainability and influencers: two business opportunities for the luxury sector

2.1 Sustainability in luxury markets: an overview

2.1.1 What is luxury?

Providing a clear and unambiguous definition of the term luxury is not very easy.

According to the famous designer Coco Chanel "Fashion is not something that exists only in clothes, fashion is in the sky, in the streets. It has to do with ideas, with our way of life." This means that the clothing of a population has always been linked to its political and economic history; changes in fashion both for male and female were remarkable and complex and always linked to the new roles that men and women have within society. But fashion and luxury are two different concepts, although they are often perceived as overlapping ones and the fashion industry was considered as a small subset of the clothing industry, formerly associated with the *haute couture* devoted to an elite of the population, with high-quality and custom-made elements. In any case the definition of Luxury needs more specifications.

First of all, we have to distinguish between the concept of luxury in general and its products and luxury brands. The first concept is linked to quality, prestige, status, pleasure and exclusivity. Traditionally, luxury was considered a mean of wealth ostentation that élites used to differentiate themselves from lower classes; today, things are changing and people consider luxury in a different way, taking also in account one's personal experience and satisfaction.

The second one represents strategic implications with the capacity of the firm to offer extremely differentiated products, characterized by an excellent, exclusive, rare and unique quality (Beverland, 2004). The consumer thus associates to those products a symbolic value that goes beyond their functional use and is willing to pay a so-called "premium price". From the product point of view, a luxury brand is a brand traditionally associated to products whose value is related to the perception that others have on the product itself. The consumer satisfaction does not only derive from the usage and characteristics of the product but mostly from the social position and prestige to those who possess it.

Often, what can be considered a luxury product for some, is considered ordinary, or simply "major brand" for others. Thus, as the McKinsey report on luxury brands defines "Luxury brands are those which have constantly been able to justify a high price, significantly higher than the price of products with comparable tangible functions" (Mc Kinsey Corp, 1990). What really matters, indeed, is not the price but the differences in prices between luxury products and products with similar features. Furthermore, the fact that luxury is noticeable is fundamental: luxury must be seen by oneself and by others, and this is the reason why luxury brands showcase all their signs and their brand signature.

Other relevant features of luxury products are both the artistic creativity and craftsmanship in the production processes which are strictly connected with the importance of innovation. In fact, the luxury sector has to be considered an industry linked toward innovations - mainly technological, scientific and artistic - and single companies compete and grow within this sector.

What was said before highlights the complexity of the luxury world and it is equally evident the growing importance of unique personalized products whose prices are associated to intrinsic characteristics of the product itself such as the aesthetic quality, the attention to details and so on.
Traditionally, the luxury sector has been classified in three macro sectors:

- **Inaccessible Luxury**: these are incredibly rare products, often tailor-made, of very high quality and hand-made. Distribution of these products is extremely selective and prices are very high. This segment corresponds to the highest price range of the market;
- **Intermediate Luxury**; here we find products that emulate those who are part of the inaccessible luxury for their style. Those products are not tailor-made but can be adapted to the needs of customers and are distributed selectively: price range is middle-high;
- **Accessible Luxury**: it corresponds to the "masstige" market. These products are part of a serial production and are more accessible to consumers in terms of price.

2.1.2 The different patterns of consuming luxury goods and the importance of brand prominence

Since ancient societies, status was a very important element connected with wealth and symbolic possessions in consumer's lives and used to measure other's success based on what they could afford. Luxury consumers who care about their status will pay a high price in order for them to feel "superior" in comparison to other who cannot afford to buy such products, thus, it is demonstrated that symbols can distinguish the type of consumers using that brand.
Consumers' decision on purchasing luxury goods are influenced by cultural evolutions and social contexts and is related to several factors related first of all to the economic well-being of the consumer and his need of status. Consumers could follow both external motivations (externalized luxury consumption in order to affirm one's status and show their wealthiest distinguishing themselves from the mass) and internal ones (internalized luxury consumption as self-reward) and their behaviour could also change considering markets with different maturity (typically mature markets vs emerging ones) (Pino et al., 2019).
It has been demonstrated that almost every consumer who purchases luxury goods attributes a great importance to visibility/exclusivity and prestige rather than on functionality and quality of luxury products.
Status consumption is a relevant indicator in the luxury sector as it is a "motivational process by which individuals strive to improve their social standing through the conspicuous consumption of consumer products that confer and symbolize status both for the individual and surrounding significant others". In detail, status consumption is the tendency to desire exclusivity and prestige in having status-laden products and not necessarily show them to others; conspicuous consumption makes consumers show their wealth, social power gain social status and enhance their image.
Nowadays - looking for quality, prestige, status, pleasure and exclusivity in a luxury good - everyone can buy a watch, a car or a handbag but a great difference lies in the brand that one's owns: a Ralph Lauren bag

is not worth the value of a Louis Vuitton bag (Ralph Lauren is considered as “accessible luxury”) and consumers perceive themselves on the basis of what they wear and the brand is a signal.

Luxury firms are aware about consumers’ perceptions and adopt different strategies regarding their “brand prominence” that is “the extent to which a product has visible markings that help ensure observers recognize the brand”, in other words, logos, marks, labels etc. that make the brand visible and easily recognizable. There are two different strategies they use to mark each product with their brands. The first strategy is making the brand’s logo visible (loud logo) in order to make the brand explicitly recognizable. In this case luxury houses find ways to make distinctive and large symbols and logos that are particularly visible in people’s eyes, this way wearing those products could keep the attention to many consumers.

Nevertheless, it cannot be taken for granted that all luxury products show visible logos. Indeed, the second strategy is not marking the product using the strategy “no logo”, for example putting the label inside the product so that only real connoisseurs can recognize it (quiet logo). Of course, the two strategies could be applied by the same brand with reference to different models of a product, in order to segment markets.

In figure 1 an example of different brand prominence related to two different model of Louis Vuitton bags.

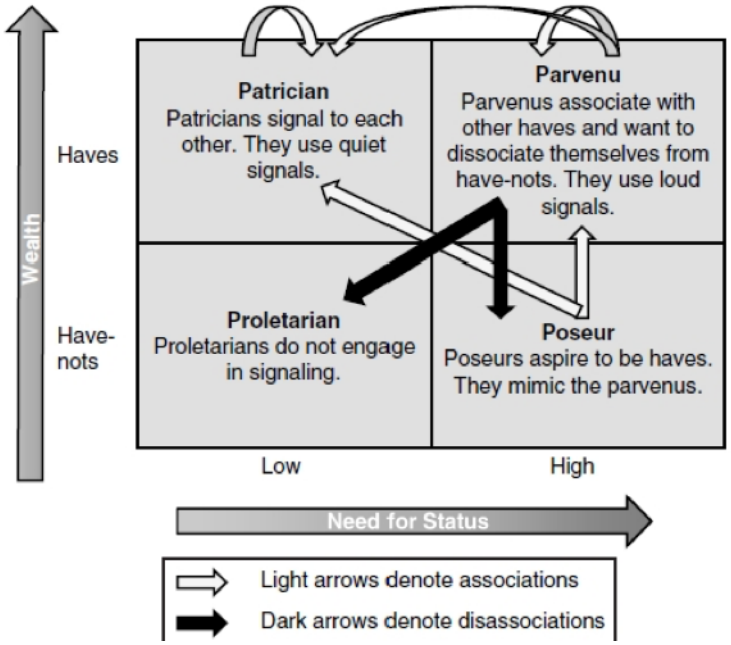
Figure 3 - Loud and Quite logo in Louis Vuitton bags

Source: Pinterest

In the first picture, we can observe the Louis Vuitton bag with the traditional logo of the brand which is very visible, the second one is a bag of the same brand but the logo is less explicit. Consumer’s preference for those different kinds of brand prominence depend on the type of consumer and if they want to be immediately distinctive form others or not.

An interesting study has identified four groups of consumers with different signal preferences, considering both their wealth and need for status, as showed in the following picture. Each of the groups have different needs regarding association (aspiration to be part of it) vs disassociation (need to show to be different) with the other groups.

Figure 4 - Signal preference and taxonomy based on wealth and need for status



Source: Han, Y. J., J. C. Nunes, and X. Drèze "Signaling Status with Luxury Goods: The Role of Brand Prominence,"

It has been demonstrated that "**patricians**" (members of higher elite classes) do not need to show-off from the mass and show their wealth to other groups. We could say that they are self-referential and prefer not well-recognizable branded products that only few will recognize, in particular the other members of the same group.

On the contrary, the so-called "**parvenus**" – consumers who have recently reached a high level of wealth - would like that everyone recognizes their status and therefore use products in which the brand is remarkably visible in order to be perceived as part of richest of the society and dissociate themselves from both the two have-not groups.

The "**poseurs**" try to be as similar as possible to higher classes and disassociate from the lowest class, consuming conspicuously, preferring loud products even buying counterfeit luxury products because generally they are not enough wealthy to buy luxury products.

The last have-not group "**proletarian**" is not interested to luxury goods and hasn't any need for status.

Last but not least, luxury purchases certainly also depend on how consumers perceive social standing, that is related to the social environment. For example, consumers come from an emerging market (the so-called BRICS countries) have different perceptions compared to those coming from mature markets such as Italy, Germany and France. Specifically, wealthy consumers from emerging markets feel the need to show-off their social status to distinguish themselves from less wealth consumers, while people from mature markets don't need to explicitly exhibit their wealth but use luxury as a "premium" product to reward themselves. Furthermore, literature suggests that consumers who buy luxury products in emerging markets do it with the only purpose of appearing wealthier and prefer loud logo luxury products.

2.1.3 Can luxury products be sustainable?

One of the greatest concerns of recent times is certainly the huge amount of consumption production which clearly leads to negative consequences for the planet. The luxury market contributes, to some extent, to this ecological impact but not as much as the so-called "fast fashion" which produces quick and low-cost items inspired by the luxury industry.

The term *luxury* comes from Latin roots and it means *excess*, which seems to be opposite to the concept of sustainability and the conservation of unique and rare ingredients which our world preserves. Sustainability implies a "development which meets the need of the present without compromising the ability of future generations to meet their own need" (WCED, 1987); resources are limited and we need to manage them in a correct way in order to make them available in the future.

Sustainability and luxury have been long considered two opposite concepts, for example, according to Berry (2014), luxury was associated to concepts such as rarity, hedonism and expense in contrast to sustainability's values. Of similar thoughts, also other scholars such as Carrier and Luetchford (2012) according to whom luxury's values of aestheticism, rarity and superfluity are in great contrast to sustainability's ethical values of altruism and moderation.

Other studies suggested that consumers consider the two concepts as antagonistic (Beckham D., Voyer B.G., 2014) and luxury consumers do not really care about sustainable products when buying i.e. the choice criterion of clients in making a luxury purchase was only to a limited extent concerned with sustainability (Carrigan and Attalla 2001; Dekhili and Achabou 2016; Rolling and Sadachar 2017).

In fact, traditionally most consumers did not associate luxury with sustainability: sustainability was concerned with words such as reduce, economize, cause no harm and respect while luxury was associated with dreams, exclusivity, not for everyone, prestige, hedonism and power. According to this approach, luxury products did not require to be perceived as "sustainable" to improve sales. This discrepancy between sustainability and luxury was perceived as related to their DNA: luxury is linked to vertical social stratification (Kapferer and Bastien 2012); on the opposite side, sustainability entails social responsibility and respectful horizontal mutual relationships.

But things have changed on consumers' approach to fashion and luxury products.

Nowadays it seems that the importance of sustainability issues for luxury consumers is no longer such a controversial issue in literature as it was a few years ago, even if many different approaches still remain. For example, Ducrot-Lochard and Murat (2011) explain that since modern consumers include sustainable elements as part of their quality expectations, luxury and sustainability can move together. On the other hand, it should be considered that other evidences show that in some cases sustainable luxury products are perceived as less wanted than standard luxury items.

In order to better define the general picture and consider different approaches, the various factors related to sustainable luxury purchase intention have been also studied and classified in four broad categories of values (culture, personal, social and economic valu es) (Jain 2019) or adopting a mixed-methods approach

quantitative and qualitative) for a systematic investigation of attitudes toward sustainable luxury consumption, considering their apparent complexity. (B. G. Voyer, D.Beckham, 2014) .

Now most of the literature agrees on considering sustainability as one of the most important factors influencing luxury consumers, who are more and more looking for high quality products which provide no harm to the environments. On their side, luxury brands became aware that many consumers with high purchasing power are environmentally conscious.

Sustainability is, according to Kapferer, highly connected to luxury, meant as real luxury, in fact all major luxury brands have committed themselves to sustainability without much communicating it. In particular, a deeper analysis shows that Luxury and Sustainable Development merge together for some factors that characterize both luxury and sustainable issues such as rarity and durable and beauty. LVMH, Kering Group and others have put as their major goals the use environmental and eco-friendly products incorporated with luxury. As Kapferer states "beyond the brand exclusive image, luxury value is based on its objective rarity, as rare skins, rare leathers, rare pearls, rare materials, rare craftsmanship. Thus, luxury is resource dependent and obsessed by the sustainability of its resources: high prices limit the demand and is the best way to protect the future of these resources, hence of the sector".

So, "Luxury and Sustainable Development converge: both focus on rarity and beauty. The essence of real luxury is to sell high quality, creative and rare objects with an image of good taste and elegance" (Kapferer 2016).

Considering how the luxury sectors have managed sustainability, it should be also noted that it is strictly linked to the orientation toward social responsibility; an element that is becoming more and more relevant to operate in a changed competitive scenario. The concern about social responsibility started to assume a growing importance in the last years; until around 1990 sensibility toward social and environmental issues started to assume a different meaning. In a broader sense, the concept of sustainability began to cover the research of well-being, a better life quality and a sense of responsibility toward the community.

In this perspective, being sustainable form an ecological point of view means doing choices aimed at reducing the environmental impact resulting from the production activity, in terms of containment of consumption and materials used for the realization of the product; the way firms produce and the raw materials utilized must not burden on the ecosystem. At the same time, sustainability is accompanied by respect for the health and working conditions of the workforce and consumers.

It is interesting to consider how the two concepts of luxury and sustainability have evolved in a compatible way. On the one hand, the connotation of luxury products to the idea of prestige could be strengthen thus increasing the exclusivity of the brand and its perceived value; in this case, sustainability is seen as a feature that will be add to the pre-existing luxury product, which turns out to be somehow instrumental to its strengthening. On the other hand, sustainability could be conceived as an original source of luxury. Recently, some niche products seem to circle around promotion of some sustainable traits of a line of production, as for example a raw material which is particularly precious, on which the luxury brand is based.

This latter aspect could conduct the definition of new business models on the basis of existing natural resources and their connection with local actors.

Luxury is now an industry based on excellence taking into consideration quality, heritage, local production (unlike fast fashion which relies on mass production) and it enhances beauty and creativity. Additionally, luxury products are meant to last forever in contrast to other goods, technological products for instance, which hare considered "good today, but thrown away tomorrow".

2.1.4 The growing importance of sustainability

Nowadays, among the various global matters, the fight to climate change for sustainability represents one of the main challenges for the fashion industry and in particular for luxury brands which are based on high quality raw materials and should offer unique and excellent products to high-end customers.

In the last years, the development of sustainability has become central and fundamental for all businesses, thanks to a higher consciousness born with the policies of environmentalism. Companies, in particular those in the luxury sector, have been accused of having procrastinated the adoption of measures oriented toward social responsibility and environmental protection, looking only for profit maximization. Although luxury represents a relatively small sector of the global economy compared to other industries such as the food or automobile industry, luxury brands have gained a high visibility and attention with a higher exposure to criticism. The reason is that they represent the growth of a consumption which is based on a sort of "appearance business" than on functionality (Mason, 2000). As a result, some luxury brands are perceived as having a high iconic and symbolic status rather than a functionality one.

Social responsibility and sustainability have become issues that are more and more the focus of attention by both consumers and firms and fashion and luxury firms have gained great attention in the field of sustainability and its strategies. Thus, in order to create value both for companies and society, products, service and managerial processes should be revised toward sustainable development to create new socially responsible business models. The concept of sustainability has assumed different meanings from time to time until it is now quite the same as social responsibility, with a special attention on the ecology.

Until the seventies, environmental concerns started to worry and luxury companies limited themselves to focus on social responsibility in a communicational way, through several *green* marketing initiatives. From the beginning of the nineties sensibility toward environmental and social concerns has assumed a different meaning, not only communicative but also linked to an effective production and organizational capability of enterprises (Grant, 2009). This orientation toward social responsibility is strictly connected to the concept of sustainability and it is, indeed, a more and more essential element in every sector in this changed competitive scenario.

Two recent events in Italy could be considered as evidences of this kind of evolution of the luxury sector towards sustainability. The 18th edition of the Milan Fashion Global Summit (Mfgs) the 21 and 22th October 2019 whose leitmotiv could undoubtedly be identified within the issue of sustainability, highlighting and

identifying green issues of the future of fashion. This annual event has been organized by Class Editori in partnership with Camera Nazionale della Moda Italiana and it lasted two days: during the first day, the big luxury houses, such as LVMH, Kering, Chanel and Hermès were present; these brands have discovered ongoing transformations, growing scenarios and the relation with sustainability. Moreover, during the second day of the Fashion Summit, entrepreneurs, designers and influencers exchanged views on new business models which are reinventing the luxury industry in Italy and globally.

Another recent event is the Sustainable Innovation Fashion Week, the first Italian event dedicated to the innovation of green fashion that took place recently in Rome (September 15, 2020) with the best emerging sustainable brands. The aim of this event has been giving visibility to the most innovative eco-friendly brands which have proven to be committed with at least one of the 17 SDGs (Sustainable Development Goals) mentioned in the agenda 2030, subscribed by member countries of the United Nations (UN 2015). Considering these SDGs, one of the most important goals for the fashion industry seems to be goal number 12 "Ensure sustainable consumption and production patterns".

In general, we could say that the world of fashion fits very well within a new sustainability. Respecting the environment is no longer an option and fashion, in particular, shouldn't be perceived any more as a polluting sector which causes a high consumption of resources. However, sustainability is one the main issues in the production process of most of the brands, for example with the use of eco-fibers, and the achievement of green certificates is an always closer goal for the majority of brands.

Another example that emphasizes the importance of sustainability in the luxury sector is represented by the *Fashion Pact* signed in Biarritz in August 2019 where the French President Macron took part; 32 of the most engaged fashion and luxury brands signed the Fashion Pact protocol with the aim of fighting greenhouse gas emissions and making their industry sustainable (www.thefashionpact.org).

This event has been organized by François-Henri Pinault, CEO of the Kering Group stating that "With this Pact, we recognize the importance of the environment and we take our responsibilities through collective actions and common commitments".

But sustainability is a complex, dynamic, and interdisciplinary problem that needs the implementation of what is called a "transdisciplinary approach". It is important to understand how social and natural sciences must "embrace" to advance the ultimate goals of this complex field of sustainability, but also to understand how society perceives these objectives and what kind of economic and social behaviour it considers necessary to be adopted in order to reach sustainable goals.

The changed competitive environment where industries operate has lead sustainability to grow and become a strong driver of innovation which drives fashion companies to redirect their strategies transforming sustainability in a competitive opportunity that would benefit both individual firms and the whole fashion sector. But this new approach to the business needs to be well communicated to consumers.

The effort of communication toward sustainability – Sustainable advertising

Nowadays, all economic sectors are concerned with sustainable development regardless of their domain of activity. Dealing with sustainability is not just consider the relationship with the environment but also the economic and social implications.

In any sustainability plan, communication is crucial both externally and internally of the organization, taking into consideration that people should be able to communicate and express themselves with reference to sustainable strategies implemented by the organization. Therefore, using appropriate communication methods is essential (Genç, 2017). If there is a lack of internal communication in an organization, it would be difficult to make it more sustainable, whereas external communication is helpful when working with customers and partners. Without communication is would be hard to create a common agreement on sustainability and related goals.

Moreover, it is very important for a brand to define how to communicate its environmental strategy and all the initiatives related to it to potential customers, because they will impact on consumer's perception (Kim & Hall, 2015). Communication on sustainability should consist on an integrated strategy based on the new *green* positioning of the brand which is able to influence consumers 'perceptions (Hartmann, Ibanez, & Sainz, 2005). Moreover, studies on *green* positioning strategies have demonstrated that advertisements that combine both functional and emotional features have a greater impact in terms of brand attitude (Hartmann, Ibanez, & Sainz, 2005). On the contrary, communication based only on emotional attributes influence the attitude toward the brand only if consumers are much more involved in issues related to sustainability (Matthes, Wonneberger, & Schmuck, 2014).

Literature suggests that there are two kinds of emotions that influence purchasing decisions of consumers who care about responsible and sustainable consumption and could be used by sustainable advertising: guilt and pride. Both these variables could help consumers to behave according to their own beliefs concerning sustainability. Guilt is perceived by consumers as a negative feeling when they become aware of the negative consequences of their purchase decisions. On the other side, pride is a positive psychological state related to the conviction of having made the right choice (Lima et al., 2019).

Furthermore, the concepts of guilt and pride can be applied to the feelings of consumers after their purchase decision. In this case, they can help in doing future purchases in line with sustainable concerns (appraisal process) (Antonetti et al., 2014).

In this context, we can introduce the concept of green products, those that respect the environment and meet consumer's expectations; they have the same features of common products without polluting the environment. For example, they use less water resources or use a packaging in line with green standards.

Green Advertising is the advertisement for these products which are environmental-friendly.

At this point, I want to provide a definition of the term *Green,* because literature suggests that there are many nuances of "green", related to both consumers and products. A product's level of "Greenness" is measured by different elements such as recyclable packaging, all natural, organic ingredients or eco-friendly production, consumption and disposal standards. Furthermore, how much the consumer is "green" can be

identified by his behaviors and his sense of social awareness and responsibility toward the planet. (Komal, 2015).

Made in Italy fashion brands: a diversified situation

Italy has always been a global leader and a major centre of the European fashion industry for what concerns the haute couture, due to the talent of designers, styles and quality of fabrics which are well recognized all over the world under the label of "Made in Italy". According to data from the Camera Nazionale della Moda Italiana, fashion in Italy invoiced 90 billion euros in 2018, the 5% of the GDP of the third largest European economy. Made in Italy has an absolute value: in the same year, the Italian export reached around 52 billion in clothing, accessories and footwear. Among the major partners there are France, Germany and the United States and United Kingdom and China are among the first destinations.[2]

Asian markets remain the priority and in particular the Asian south-east, that is the ASEAN members (Indonesia, Malaysia Philippines, Singapore, Thailand, Brunei, Vietnam, Laos, Burma and Cambodia) and in addition, even India has a relevant role. The consumption of wealthy individuals coming from these countries tend to have similar characteristics to them of Western countries and for this reason they represent an excellent opportunity for Made in Italy products.[3]

Made in Italy can be represented in a dynamic and competitive way considering different features that could have different approaches to sustainability:

- Fast Fashion: presenting stylish and trendy new clothes at low prices; this leads to a greater consumption, to an acceleration of production and to a costs downward pressure which could result in a worsening of the pay of employees, developing a grey market which can become illegal and irregular;
- Sustainable Fashion: choosing a more responsible, ethic and sustainable way of doing fashion. Nowadays, for consumers sustainability is not enough, despite still an important feature, but it should be aligned with the current tendencies, styles and aesthetics; a product should be sustainable and pretty;
- Supply chain: sustainability should concern the overall life-cycle of the product, from production to raw materials to the end of the product's life. The traditional approach of the Italian fashion supply chain is a good starting point that needs to be extended to the distribution, usage and maintenance of items, to the re-use;
- Manufacturing skills: sustainable fashion requires greater valorisation of material components and the business model of the Italian fashion should reflect this capacity: pretty and well-made;

[2] http://www.adlmag.it/en/2019/06/04/made-in-italy-fashion-grows-to-90-billion-euros-in-2018/

[3] https://www.exportiamo.it/aree-tematiche/13564/le-nuove-sfide-del-lusso-made-in-italy-tra-cina-e-commerce-e-tradizione/

- Local systems: the history of the textile industry, leather goods and clothing in Italy have had the hub in industry districts. These have been the centre of relations among interested stakeholders, between the industry and the organization, local communities, taking into account all the individuals that are influenced by the industry activity. This mechanism is essential for the development of sustainability.

Negative consequences of traditional Fast Fashion

Fast fashion emerged with much emphasis in the last years as a new phenomenon with huge impacts on fashion industry. It expands problems on sustainability side, since it produces high water consumption, increases waste and chemicals pollution and is accused of violating human rights and it increases greenhouse gas emissions.

The increase in competitive pressures from the global demand side leads companies to change collections on average every three weeks since consumers are more and more asking for new collections; this new behavior is called "see now-buy now". Thanks to the spread of this new economic phenomenon, fast fashion has allowed everyone to buy the latest trends spending little money; customers like to buy new products every week in their favourite stores.

The so-called Fast Fashion produces on average 52 collections a year, one per week. All these micro-seasons ensure that the product has not only an extremely low price and poor quality raw materials, but also a very short life-cycle. For instance, after a week the product is no longer trendy and you can throw it away. This leads to an enormous accumulation of waste which ends up in landfills where they remain and where they cannot be disposed of being made with non-biodegradable materials. Moreover, during the production process of textiles the negative impact on the environment could be great, due to:

- the use of pesticides, fertilizer and other toxic substances;
- the emission of enormous quantities of polluting substances and carbon dioxide;
- an intensive waste of natural resources, especially water.

We can summarize the most serious consequences of fast fashion and its unstoppable clothing consumption in a few points:

- high waste of textiles. Due to fast fashion consumers buy more and more clothing items and wardrobes of Western countries have become saturated. Moreover, in order to sell more, these industries try to convince consumers with ongoing news and making them think that their items are now old-fashioned. Thinking this way, the quantity of clothing items which will be thrown away is enormous and the situation even worse if we consider that we don't have adequate technological tools for a 100% recycle of synthetic and natural fibers;
- mankind exploitation at low costs, precarious labour conditions and often exploitation of child labour;

- high energy consumption, including hydric one. A tragic consequence of uncontrollable water usage, for cotton cultivations, is for instance the draining of the Aral lake in Kazakistan whose surface is diminished by 10% compared to the 60s.

A vicious circle has been implemented: you produce, you pollute, you throw away a lot and you do not recycle anything.

The phenomenon of low-cost fashion has led us to double the production of clothing and increasing by 60% the number of purchased items in 10 years. The textile industry is the second most polluting industry after petrol and produces an annual turnover of 1,500 billion euros and over 1 billion clothing every year.[4] In 2015, for instance, the fashion industry has consumed around 80 billion cubic meters of fresh water and released over 1 million tons of CO2 and produced 92 million tons of waste.

Fast fashion is growing faster and faster, together with the entire fashion industry. The rapid growth of well-being and economic availability from emerging markets such as Brazil, China, India, Mexico and Russia will have a further negative impact on the environment with very worrying estimates. A research by McKinsey & Co. foresees that in 2025, CO2 emissions will reach +77%, water consumption +20% and land exploitation at 7%.

Nevertheless, a positive chance is that the growing *green and sustainable* sensibility will extend in the fast fashion industry and this could result in a significant change from the company leading to corporate and social responsibilities to a more structured level.[5]

Consumers expect more and more transparency across the whole value chain process, asking for more information about the origin of goods and quality of raw materials. From the demand side, brands are becoming more transparent with consumers, trying to specify the costs of materials used, mark-ups, costs of labour and transports.

[4] http://www.lteconomy.it/it/news-it/notizie-della-settimana/copenaghen-fashion-summit-puo-l-industria-tessile-essere-piu-sostenibile

[5] https://www.mark-up.it/fast-fashion-in-esplosione-ma-a-pagare-sara-lambiente/

2.2 The role of influencers in the luxury market and the related marketing strategies

2.2.1 The growing presence of Influencers

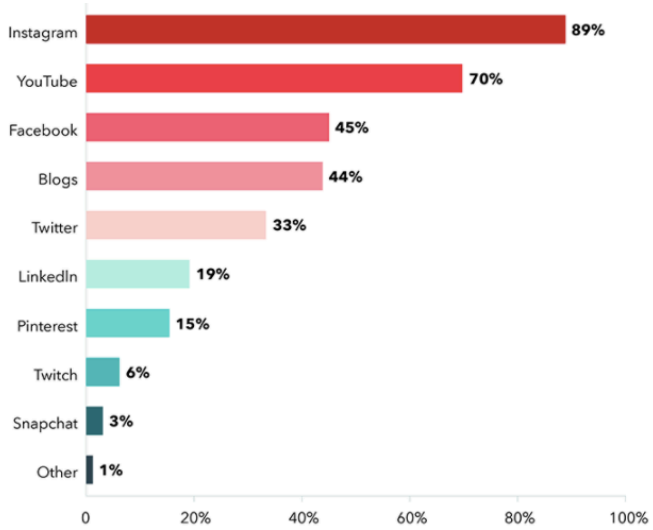
The increasing use of social media has become a marketing tool for the fashion and luxury industries, even if the luxury sector initially hesitated to use social media since features of the web covers classless mass media which seems to be the opposite of the exclusivity and uniqueness of luxury brands. Over the years, the luxury industry has recognized that the brand image of luxury products could not be achieved without the use of the Internet and social media for a brand's reputation and interactions with its customers.

Nowadays it is essential to have a two-way communication, social media engagement and the involvement of consumers. With the integration of social media, a brand can enhance its reputation, increase interaction with potential customers and increase their willingness to desire luxury products.

The digital environment offers new opportunities and challenges for brands and social media are overlapping traditional media in brand communication. The management of brands is moving from an organizational approach to a strong participatory one which takes into account the external stakeholders, in primis consumers.

In the last years, marketers and firms are becoming more and more comfortable in using social media in their marketing strategies and the growing use of social media as a marketing tool has influenced the fashion and luxury industries as well. The most used social media platforms with millions of users are Instagram, YouTube and Facebook which shaped the way in which advertising is proposed; these online platforms started to become a more important advertising vehicle than traditional media such as print and broadcasting. Influencer Marketing is considered a type of native advertising in which posts interweave with the daily life of Influencers who share their stories on social media.

Figure 5 - Which social media channels are most important for Influencer Marketing?



Source: Mediakix 2019

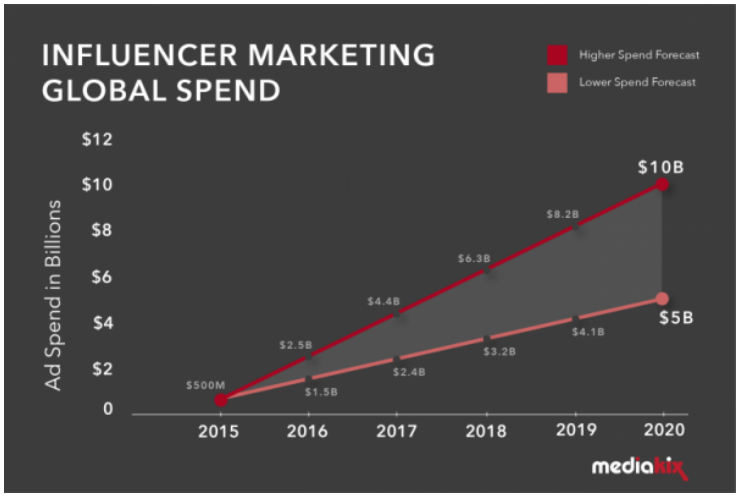
Influencers are opinion leaders who are able to influence a large number of potential buyers by communicating to a mass audience and are seen as "trusted tastemakers" in different fields. Essentially, influencers are people who have established a unique identity through their self-presentation on social media and gained a large number of followers attracted by the personal image they created. In other words, we could say that social media influencers have developed a sort of personal brand, known as "human brand". They established a dynamic relationship with consumers on social media platforms making it easier to build an interaction. According to recent studies, this interaction and the influential power of influencer over their followers depends on the emotional bond between the two, as influencers satisfy followers' needs for ideality, relatedness and competence (Ki et al., 2020). Followers find in Social Media Influencers (SMIs) both some persona-driven qualities – as showcasing inspiration, enjoyability and similarity – and the ability to offer informative social media content, satisfying the need of consumers to find online sources that helps them find credible and useful information to simplify their decision-making process.

Marketers rely on influencers since they could support a brand's favourable attitude, brand recognition and increased awareness about new products: they have the tools and perceived authenticity to attract a great number of consumers, who can in turn motivate other viewers and expand their social reach in sharing their contents and extend their followers' network.

People following influencers trust them and view them as a source of valuable information; this creates the best condition in order to reach people with the message that the brand intends to deliver. The message delivered by the influencer to followers directly affects their brand engagement in self- concept, expected brand value and purchase intention (Jimenez-Castillo, Sanchez-Fernandez, 2019).

The Influencer Marketing industry has grown increasingly in the last years: according to a study by Mediakix, the Influencer Marketing industry was forecast to spend between 5 and 10 billion dollars by 2020. (the forecast has been made two years ago before the pandemic period).

Figure 6 - The Influencer Marketing Industry Global Spend: A $5-10 Billion Market by 2020



Source: Mediakix 2018.

The most important issue in influencer marketing is the selection of the right influencers, taking into account of the objectives, product and service features and recognizing how the consumer buys. One relevant aspect is that buyers believe more on their friends, family and advocates rather than television ads and other kinds of advertisement and therefore are more willing to make a purchase because of their reference.

We could say that in Influencer Marketing, the Influencer is the focus of attention rather than the brand name.

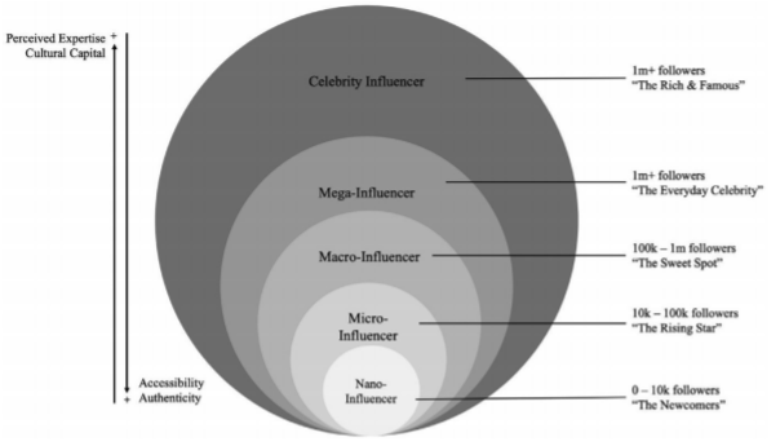
The concept of digital influencers covers high-profile Internet micro-celebrities who work on multiple platforms with a high number of followers on social media. They narrate their lives and lifestyles through these social networks endorsing brands for a fee or for free products, with the aim of increasing electronic word of mouth (eWOM).

Social media influencers are segmented by first taking into account the number of their followers, in particular we can distinguish micro-celebrities (those with a small number of followers) and macro-influencers (large number of followers). In any case, social media influencers' posts have the purpose of both increasing their fan's purchase intention and enhance product's knowledge and attractiveness. These micro- celebrities are seen as a more credible and powerful source of information compared to more traditional celebrities because they can be more effective in influencing consumers 'purchase intention and behaviors.

The world of Influencers offers several scenarios; in fact, different personalities exist that despite not having an enormous number of followers (<10.000) are still able to create a personification of the brand who boast a certain level of awareness. These "micro" Influencers have some advantages such as establishing a relationship with potential buyers. Among other advantages related to this type of Influencers there is certainly the issue of *savings* (for the company) compared to far more known personalities (Bewe.it, 2017).

Other studies propose a more detailed segmentation of influencers, taking into account not only the follower base but also a set of different characteristics that should be considered by marketers in using them, as branding and focus, engagement rate of their followers, their cost for endorsing a brand or product, the overall service they could offer. (Campbell et al., 2020). This is an example of a more detailed influencers' segmentation:

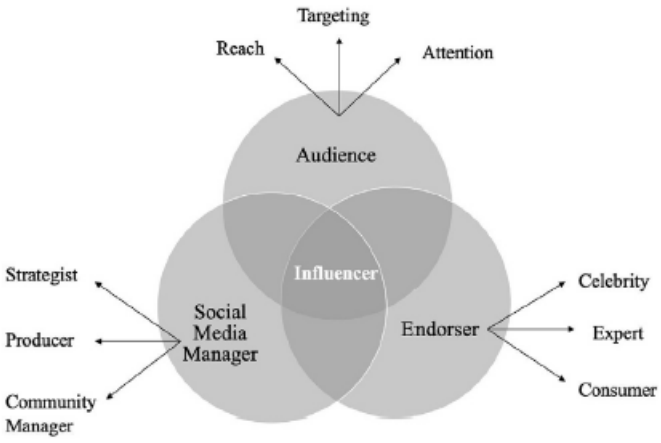
Figure 7 - Types of social media influencers



Source: Campbell et al., 2020

The aim of the segmentation is to choose the right influencer for the brand (for example celebrity influencer for luxury brands), evaluating their skills and their offer with reference to the three main marketing functions: reach a huge and targeted audience that could be engaged; acting as a truly reference person to consumers when endorsing a specific brand or product; offering other services in the domain of social media management.

Figure 8 - Advertising functions that influencer represent



Source: Campbell et al., 2020

Researches have documented a vast number of effects of influencers' messages - resulting from marketing communication, brand evaluation, purchase intention and corporate credibility - as they have become more and more involved with consumer's consumption and corporate credibility (Spry et al. 2011).

2.2.2. Points of attention in using influencers: the congruence between Influencers and brands, native advertising and sponsorship disclosure

"When identifying the right people to whom you associate your brand, be accurate; be sure that the choice is not based on numbers but on what is in line with your brand."
Jennifer Powell, Influencer Talent Manager and Digital Brand Strategist

One of the most discussed issues among researchers and brand managers concerns the perceived fit between Influencers and brands and the negative effects that would grow in case of incongruence between them. A mismatch between the brand and the Influencer could negatively impact the advertising campaign and decline Influencer's credibility among its followers and potential buyers. The aim should be to make the consumer believe that the Influencer is promoting a specific brand or product because he or she actually uses or likes it and do not endorses it only for commercial purposes (Breves et al, 2019). An example of not suited endorser choice is that of Volvo, which paid Chriselle Lim – very popular wardrobe stylist on YouTube with 739.000 subscribers and 1.3 million followers on Instagram - for its endorsements on Instagram even though she was not at all interested in cars. The result of this campaign has been unsuccessful with negative effects for both the brand and the Influencer.
Another critical element that marketers should evaluate in order to obtain the best outcomes from the use of Influencers is to evaluate the effects of sponsorship disclosure on user's brand attitude and purchase intention. In fact, consumers tend to identify the sponsored contents produced by Influencers as organic contents and could have negative reactions if they become aware that these contents are paid sponsorships and there is not any genuine affection for the products by the Influencer. These negative reactions related to product attitude and advertising recognition by users have been a discussed topic among researchers and highlighted that these negative effects could be lowered if there is congruence between the endorsed brand and the Influencer (Kim, 2020).
In order to explain in details this issue is necessary to know what is "native advertising".
Native advertising is a quite new emergent form of digital advertising which started to gain attention in recent times and it is a paid advertising form which is very similar to editorial content produced by the publisher, recreating the same user experience when reading news instead of traditional advertising content. Native advertising is related to different types of advertisings which appears on social media, websites and in keyword searches such as Google AdWords. Many marketers are spending huge amounts of money on native advertising: users tend to avoid and ignore banner ads and native advertising is therefore useful because it seems organic content. The rise of native advertising online led marketers wonder if its effectiveness is due to consumer's lack of awareness that those type of content is a paid endorsement similar to advertising (Wojdynski and Evans, 2016). In any case, native advertising raises ethical concerns because it is not always easy for consumers to identify it and it has a potentially deceptive nature (Campbell et al. 2019).
In order to promote advertising transparency, Influencers should clearly disclose that the published content is advertising. Both the Federal Trade Commission (FTC) and the UK's Advertising Standard Authority set

new guidelines on how Influencers using native advertising should declare their commercial relationships with endorsed brands (Kim, 2020).

In the document "Disclosures 101 for Social Media Influencers", the FTC explains that the Influencer should disclose when she/he has any financial, employment, personal or family relationships with a brand (FTC, 2019). The FTC also suggests how to disclose:

- making sure that people see and understand the disclosure;
- putting it in a visible place;
- use a simple and clear language (also including hashtags such as #ad or #sponsored);
- use the same language as the endorsement itself;
- make sure that the disclosure has effect despite of the platform used.

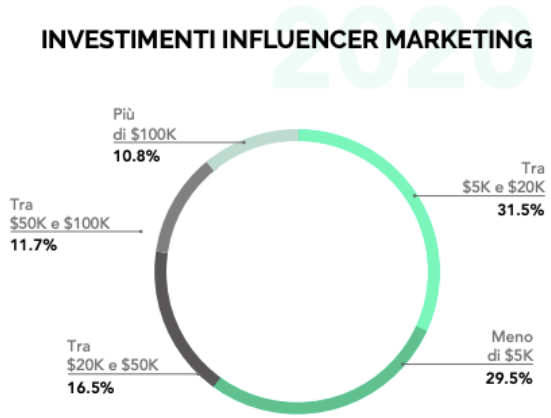
Research has demonstrated that the disclosure effect could be quite different for example by putting middle or bottom positioning of the terms "sponsored" or "advertising" that increases consumers' recognition that the content has commercial purposes with negative evaluative consequences.

2.2.3. How companies are moving toward Influencer Marketing

Nowadays, it is evident that Influencer Marketing represents a strategy with great opportunities for brands that use it. According to a report by Launchmetrics 2020 (a survey on 600 marketers operating in the luxury, fashion and beauty sectors conducted in February 2020, before the Covid-19 pandemic), 94% of firms consider Influencer Marketing as an efficient tool for increasing sales, 95.2% for brand awareness and 91.2% for a digital strategy support.

Moreover, 39% of professionals declared that in 2020 their brands will invest more than 20 million euros in Influencers programs.

Figure 9 - Influencer Marketing Investments



Source: Launchmetrics 2020.

Firms are more and more using digital influencers to endorse their brands thanks to the influencers' connection with the target audience. According to a report by Launchmetrics (2019), 80% of fashion, luxury

and cosmetics professionals has implemented their Influencers' campaigns in 2019. In my opinion, it is important to focus on the most relevant outcomes of this study:

Target

According to professionals, their main target are Millennials, aged between 24 and 38 (77.5%). Generation X, who are adults between 39 and 53 years old cover the second most chosen target (15.6%), even if this numbers have decreased compared to the previous year. Generation Z represents a growing target and it could lead to success in the future.

Efficiency

With regard to the efficiency of Influencers' campaigns, professionals identified that 90.6% of the activities with Influencers have been effective in generating brand awareness for their companies and products. Furthermore, 89.5% said that collaborations with influencers have proven effective support for their digital strategies. 76% showed that Influencers' partners are effective in building consumer confidence and finally 75.7% believe that Influencer marketing is effective in influencing sales. Compared to last year, each of these factors have increased and this means that Influencers' campaigns have reached more and more recognition.

Factors influencing the choice of Influencers

Professionals of the fashion, luxury and cosmetics sectors declare that the quality of contents is the main factor in the choice of the right Influencers, in detail 31.8% of them. Despite this data, in 2019 the most important factor has become the engagement rate, which now represents 35.2%. The number of followers of Influencers is becoming less and less important (4.6%). Other factors in the choice of the right Influencers are specific experiences, audience insights and relationships with competitors.

Types of Influencers

Micro and Mid-Influencers are the most preferred by fashion, luxury and cosmetics professionals (32.1%), they claim that these kinds of Influencers are the ones who are mostly connected and engaged with their target audience and their contents are authentic and therefore a more credible source by consumers. Moreover, Mega-Influencers have obtained an increased relevance compared to 2018; professionals state that it is the most efficient typology for their brands. Finally, All-Star-Influencers registered a significant decrease in popularity and only 5% of marketers affirms that they are the most efficient ones.

Channels

The most used channel for the development of Influencer Marketing campaigns is Instagram (46.2%), which is the most relevant channel according to professionals of this sector, because it allows to create a great variety of contents (for example through stories or posted photos which appear on the feed), followed by Facebook (15.7%) and YouTube (14.1%).

However, due to the emergency of the Covid-19 pandemic, Influencer Marketing in the luxury and fashion industries has been affected by several changes due to consumers' changed patterns, ways of buying and the importance related to personal values. Brands and content creators face new challenges such as trying to undertake a responsible role in order to satisfy consumers' needs. In particular, it has been demonstrated that sponsored contents published by Influencers have experienced a dramatic decrease in the last months, from an average of 35% to 4% of the total published contents by Influencers.

It should be noted that both Influencers and brands have been very active during the lockdown period giving more value with new content related to entertainment, fitness, education and giving suggestions to consumers helping them to manage their time at home. There have also been fund raising campaigns in order to raise money for social and health initiatives.

2.2.4 How to create an efficient Influencer Marketing Plan

In general, we can define three different steps for creating an efficient Influencer Marketing Plan:

Defining the scope of activity

The first step consists in taking into account the most important features of the brand and of its business and understanding what one would like to obtain from the collaboration with an influencer: increasing brand awareness or sales? Or obtaining a higher presence on social media? Setting a goal is useful in order to compare results with expected parameters and improving outcomes from time to time.

Smaller and emerging brands will have different objectives compared to largest ones: the first will need to increase their visibility, whereas the second ones may wish to reach a greater engagement to sustain sales. The very first thing to do in order for the campaign to be developed in a correct manner is putting on paper the goals one wants to reach.

Choosing the right Influencers

The Influencer Marketing approach is becoming more and more professional and in fact, in the luxury sector, an evident change is in progress and the majority of professionals is becoming aware of the advantages of the specific technologies of using Influencer Marketing and in particular, to identify and manage the relationships with opinion leaders.

The identification of the correct Influencers represents one of the main challenges of this sector; most of the time, obvious choices are those which constitute better solutions but nevertheless everything depends on the objectives and the audience that we want to reach. The worst that could happen is choosing the wrong Influencer, in this case outcomes are likely to be unsatisfactory.

Analyzing the outcomes of the Influencer Marketing Plan

One of the most critical challenges of working with Influencers is the analysis of results. Dealing with a suitable and adaptable monitoring platform allows the firm to easily supervise the performance of the Influencer Marketing plan. Using a single tool which allows to measure correctly all the results and confronting the performance with that of competitors gives the possibility to improve the activities and more broadly a long-term strategy. There are several metrics used by professionals in order to measure the efficiency of their campaigns such as engagement on social media, impact on sales and traffic increase on their websites.

2.3 Sustainability in the fashion and luxury industries: some concrete examples

Since at least five years most of the main companies of the luxury sector adopted measurable and verified programs related to sustainability.

The aim is to consolidate their brand equity which is the most precious thing for a luxury firm, both in terms of marketing and finance and to increase sales. In a recent report by Deloitte we read: ”Sensibility of consumers of younger generations, aware of the environmental and social impact of what they buy, constitutes today a challenge for companies who sell luxury goods. It seems to be an irreversible process and business model changes that will follow could have disruptive consequences” (Deloitte, 2020)

2.3.1 Sustainability in the Italian Fashion system

The Italian fashion system is committed in safeguarding sustainability. An important role is played by the *Camera Nazionale della Moda Italiana* (CNMI), founded in 1958 as a non-profit organization which associates more than 100 firms of the Italian fashion industry. CNMI aims to represents a new way of designing a responsible and sustainable fashion industry as well as promoting the adoption of models of conscientious management throughout the whole value chain, for the benefit of the economic system and the whole country. The first important step has been done with the launch by CNMI of the *Manifesto of sustainability for Italian Fashion* in 2012 with a Decalogue on the environmental and social responsibility which is addressed to companies - associated with the CNMI or not – which participate with their know-how in the excellence of the Made in Italy around the world. The current Decalogue considers global challenges on sustainability, defining concrete and distinctive actions for Italian industries; a tool able to guide Italian enterprises to grasp opportunities offered by the greater attention to environmental and social aspects and, at the same time, helping them in managing in the best way both reputation and operational risks. Enterprises

and organizations which took part in the elaboration of this document are: Ermenegildo Zegna, Salvatore Ferragamo, Gucci, Yoox, Limonta, Taroni, Simonetta, Material Connexion, Sistema Moda Italia, Politecnico di Milano, Università Bocconi di Milano, Avanzi – Sostenibilità per Azioni. The Decalogue is organized according to different phases of the value chain and for every theme some tags have been identified which represents references for the study of the most important issues:

1. **Design: Draw quality products which last for long times and minimize impacts on ecosystems**.

Firms should be aware of the responsibility that this creative process could have in connecting refinement, innovation, functionality, performance, reliability and environmental compatibility. In particular, make sure that products last for long times and are of high quality; raw materials and furniture for products should pay attention in not polluting the environment and not wasting any material but, on the contrary, use recycled materials. To conclude, even the packaging should minimize the impact on the ecosystem as well as waste production.

2. **Choice of raw materials: Use environmental and social high-value raw materials, textiles and fabrics.**

Firms should choose raw materials and environmental-friendly materials which originate from traceable cultivations having a low environmental impact. Moreover, industries should respect the animal wellness and should favor certified materials and fibers with recognized standards.

3. **Processing of raw materials and production: reduce environmental and social impacts of activities and recognize their contribution to the product's value.**

At this point, firms should control and minimize energy consumption and natural resources with regard to water and electric energy. Furthermore, another important aspect concerns the reduction in waste production and the recovery of rejects and all other materials that can be recycled. Last but not least, companies should respect the rights of workers rather than creating dangerous health and safety working conditions. The employer should respect appropriate standards in terms of working hours. Finally, it is of fundamental importance that firms use energy produced from renewable sources.

4. **Distribution, Marketing and Sales: you should include sustainable criteria along the whole product process toward the consumer.**

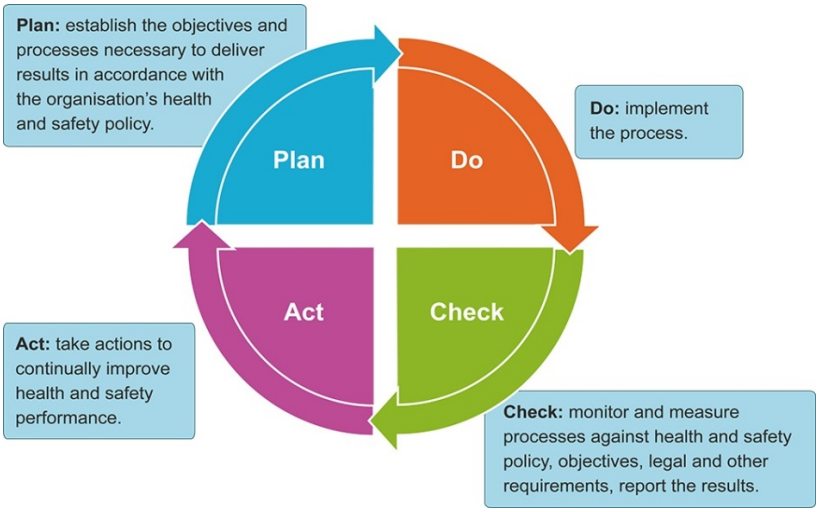
With reference to distribution, marketing and sales to customers, enterprises should encourage rational and efficient measures of sustainability for the transport, taking into account vehicles or other shipping methods committed to the reduction of environmental impacts and the reduction and use of secondary and tertiary packaging materials. Moreover, firms are invited to transfer sustainable and ethic Made in Italy values in their marketing campaigns. Taking into account of the human capital in commercial activities is also of great importance, in fact, stores and physical sales points have been projected with respect to environmental issues

and especially in lightening, conditioning and materials systems.

5 Management systems: Be committed to the improvement of corporate performances.

In order to control and minimize negative impacts on the ecosystem and manage social equity along the entire value chain, firms should develop corporate management systems according to the "Plan, Do, Check, Act" approach. Therefore, identify goals, activities and responsibilities useful for the continuous improvement of your sustainability performances. Check the progress of your objectives from time to time in order to verify the effectiveness of the activities undertaken.

Figure 10 - The "Plan, Do, Check, Act" Cycle



Source: Astutis: Health, Safety, Environment.

6. Fashion and the National Economic System: support the territory as well as "Made in Italy".

Fashion industries but eventually also other firms should imagine their company as a leading local player and benefit this potential to concrete projects. In particular, supporting traditional handcrafts as well as innovative productions that could characterize the future of Made in Italy and collaborating with other firms and stakeholders could be useful for the sustainability research. One key point addressed to firms is to educate and train workers through university and school internships. In conclusion, it is recommendable to promote young designers and small start-ups helping them achieving the markets and overcome the most critical steps in the development of a successful brand.

7. Business Ethics: Integrate universal values in your brand.

It is crucial to apply the best practices of social responsibility in every country these fashion companies operate so as to improve local regulations. Defining and applying an ethical code for sustainability policies in their companies, communicating their contents and propagating those principles to all employees and stakeholders involved in the process. In addition, firms should not allow inadequate behaviors for those who

work for the company, avoiding situations which could compromise the brand's reputation. Finally, it is important that the company creates conditions of development for everyone working for the company, enhancing equal opportunities and promoting a work-life balance.

8. **Transparency: Communicate to your stakeholders in a transparent way about your commitment for sustainability.**

Three steps are interesting here: first of all, firms should communicate their social and environmental commitment to their partners through the use of periodic reporting. Secondly, it is crucial to promote the social and environmental quality of products with the help of Internet or other means of communication and third, adopting an open and transparent behavior toward customer's and citizen's demands.

9. **Education: Promote ethics and sustainability to consumers and all other partners.**

Fashion brands should share, spread and enhance sustainability to all the relevant stakeholders as clients, employees, partners, suppliers and to all other people working for the company. In particular, values of sustainability should be considered both during the purchase decision process and when using the product. It is fundamental that there is a spread of responsible consumption among institutional partners and universities so that younger people could be aware as well.

10. **Show the Decalogue.**

Firms must communicate their adhesion to the Decalogue, to clients, collaborators, suppliers and to local communities in order to activate a virtuous path with the aim of complying with the proposed actions; activate labs in order to exchange good practices with other companies of the sector who have subscribed the Decalogue. In addition, firms should publish periodically of a report explaining how they interpret and apply the Decalogue and how it will evolve toward sustainability.

Besides the *Manifesto,* The Camera Nazionale della Moda Italiana has published some guidelines in order to help fashion companies to deal with concrete sustainability issues in their daily activities: Sustainability in Retail; Eco-toxicological requirements for articles of clothing, leather goods, footwear and accessories and Eco-toxicological requirements for chemical mixtures and industrial discharges.

2.4 Considering luxury advertising campaigns: sustainability and the use of celebrities

2.4.1 The recent evolution of advertising campaigns and sustainability

For a long time, traditional advertising has been avoided by luxury brands, because they believed that this communication could not include additional messages, priority for luxury products, such as exclusivity, rarity and exceptionality. The more and more increased desire of luxury by consumers willing to live these unfamiliar experiences and enjoy multi-sensorial feelings, has convinced luxury houses to use both traditional forms of advertisements such as magazines, television and newspapers, and other media such as social media, without omitting the key and fundamental luxury principles. Nevertheless, communication by the luxury sector often remain an elite one, due to its specific target and because of the use of elitist media and press such as Elle, Vogue and Marie-Claire.

On the other hand, it should be considered that today the concept of luxury is frequently related to values and especially to emotions and experiences. Consumers are therefore the central focus and luxury brands have to take sustainability into account as a main issue, behaving in a responsible way, such as adopting recycle policies or eliminating fur materials. The essence of luxury, that is focusing on uniqueness, rarity, exclusivity and inspiration today need to include sustainable objectives. Consumers will no longer take into consideration luxury brands which do not adopt sustainable practices and are not eco-friendly; they expect from these companies respect toward the environment and society (corporate social responsibility). In other words, sustainability is a primary issue and not an additional factor of the luxury product, but on the contrary, it represents a new business model connected to rare territory realities. (Cuomo, Foroudi, Tortora, Hussain, Melewar, 2019). This new approach influences the way luxury companies communicate to consumers, in particular messages conveyed through advertising, that should consider the attention of consumers on sustainability and corporate social responsibility.

It is crucial for luxury companies to use the right advertising media and communicate it in the right way concerning responsible and sustainable issues. Risks of negatively increasing a consumer's scepticism about a brand's image or trust could arise (Freire, Loussaief, 2018).

2.4.2 The use of celebrities in luxury advertising campaigns

The luxury brands' advertising has grown tremendously in the last years and has faced many challenges due to relevant factors, such as information technology, and consumers have been influenced by a new and competitive industry in which luxury brands' advertising needed to keep up with competition (Ko, 2020).

In the luxury sector one possible marketing strategy aimed at increasing positive consumer brand awareness, brand value and brand equity is through celebrity endorsement in commercials. Celebrity endorsements reinforce the desire to buy a product, gain attention to the advertising, increases marketing effectiveness in increasing positive consumers emotions, influences brand attitude and brand recognition strengthening the desire to buy the product, increasing sales. On social media, using celebrities can recall a greater target including new consumers also because they emphasize more authenticity.

Celebrity endorsement is a marketing communication strategy that firms associate with their products and brands for several benefits; for example, advertisements in which celebrities appear are more easily remembered as well as brand names that are better recalled (Premeaux, 2005). They appear in the advertisement and since they are people well-known to the general public, they influence a great number of consumers due to their popularity. In the last years, marketers have increased the number of celebrity endorsers in advertisements; it has been estimated that one out of four advertisements both in the UK and US uses celebrities in their advertisements.

But using a celebrity's endorsement in order to increase company's revenues is not an easy task because to obtain results it is not sufficient to involve a celebrity, but it is also important to select a celebrity that adds value to the firm, product or brand (Amos et al., 2015). Therefore, marketers have not the guarantee about the effectiveness of advertisement. As previously said, it also depends on the fit, which is very important, between the endorser and the type of brand or product. Moreover, a relevant attribute that determines the effectiveness of the spokesperson is the way in which he or she communicates the meaning of the advertisement; there should be a match between the sender and the message.

Factors such as believability are one of the variables that create a congruence between the image of the spokesperson and the product image. According to a model by McCracken, called the meaning transfer model "the effectiveness of the endorser depends, in part, upon the meanings he or she brings to the endorsement process." (McCracken, 1989). A celebrity transfers its symbolic and cultural meaning according to a three-stage process: celebrity image formation, transfer of meaning from celebrity to product and transfer of product to consumers.

The internalization process is a process by which a source's persuasive power is related to its expertise; information is therefore *internalized* from the endorser to the individual's attitudes and if there is a great fit between the endorser and the message the more the message is internalized. In addition, the identification process happens when consumers identify themselves with the endorser and accept the message of the spokesperson/celebrity. In other words, people accept the influence of their desired endorsers because of a wish to empathise with those people.

The use of celebrities in advertising is a strategy used by marketers also with the aim of capturing the attention of consumers. Evidence demonstrates the idea that physical attractiveness brings benefits and has positive impressions; attractive people are perceived as being more "sensitive, warm, interesting, strong, sociable than people of lesser physical attractiveness" and people are more willing to pay attention to them. Besides attractiveness, honesty, popularity and likability, other criteria are used in the selection of the right endorser in order to guarantee a match between the celebrity and the sponsored product or service. Therefore, it is strongly recommended to choose the right spokesperson for the type of product in the advertisement; it has been tested that spokespersons who are expert or engaged in a specific issue will be more effective because the meaning they transfer fit better with the product.

Another issue to be considered is the fit between the self–image of the consumer and the brand image and the last one is the self-celebrity pair, that is the fit between self-image and self-celebrity image. In addition to this image congruence, the type of consumer and the attitude toward luxury brands are other relevant factors. Moreover, other researchers analysed that physical attractiveness is appropriate for cosmetics and other appearance-related products; products that have a perceived fit with the brand, such as a pair of running shoes promoted by an athlete, have endorsement effects. Moving to our second fit (self-image with brand image), in general, consumers hold favourable feelings and are more attached toward brands and products which they perceive as compatible with their self-image. Thus, if there is a high congruence between the self and the brand, consumers will recognize their self with the product leading to increased positive attitudes toward the product. The last congruence (self-celebrity image) posits that image congruence is positively related to advertisement attitudes, brand attitudes and self-brand connections. In conclusion, the use of celebrities is more and more crucial in consumer's identity formation and the new digital media help them in finding their identity needs.

2.4.3 Controversies of celebrity endorsement in the luxury world

Marketers should be aware that an inappropriate celebrity selection could be the cause of a brand's harm; it is therefore necessary to select the right endorsers not only according to attractiveness or source credibility. Some hypotheses suggest that even if the celebrity is attractive, credible and likable, their endorsement can't fit because there could be a personal mismatch between the celebrity (or his behaviour) and the product.

We could say that the involvement of celebrities could be a risk, for example involving in endorsement the "wrong" celebrity. For instance, an endorser who behaves in the wrong way is perceived as less attractive and thus negatively impacts consumer's choices toward the purchase of the brand. A concrete example is the case of Kate Moss: *Burberry*, *Chanel* and *H&M* decided to cancel the partnership with her, after having learnt that she was involved in a cocaine consumption scandal. On the other hand, it could happen that some brands that take advantage of these negative examples, with positive outcomes on a company's profitability. Two controversial issues arise from these negative examples: or the misbehaviour of celebrity endorsers pushes firms not to renew their partnership with them or, on the contrary, in order for a brand to differentiate itself from the mass, firms take this opportunity to reinforce their position. This latter could be especially advantageous for luxury brands.

3. CHAPTER THREE – CASE STUDIES

3.1 Kering: a luxury group aimed at sustainability

Kering is a global Luxury Group that manages the activities of several fashion, leather goods, jewellery and watches Maisons. Creativity is a core element of its strategy enabling its luxury houses to set new creativity limits while crafting tomorrow's luxury in a sustainable and responsible way is at the centre of their culture and corporate strategy. "Empowering imagination" is Kering's signature, promise and commitment.

Going more into detail, the Kering Group was founded in 1963 by François Pinault and its business focused on wood commercialisation and the production of building materials. Today, Kering is one of the most successful luxury groups but during times it was characterized by several transformations guided by an entrepreneurial spirit and by a constant desire to grow and value creation which will be factors leading to the formation of a group entirely focused on luxury goods. In 1992, the group entered the retail sector acquiring Conforama, in 1992 Au Printemps and in 1994, with the acquisition of La Redoute Pinault, it changed his name in Pinault-Printemps-Redoute. Later in 1994, the group acquired Fnac, a company specialized in the sale of music, books and electronics. In 1999, the group started to move toward the luxury world by purchasing a 42% stake in Gucci Group, increased then by 99.4% in 2004. In the last years between 2000 and 2004, Pinault-Printemps-Redoute started to increase its presence in the fashion industry acquiring Yves Saint Lauren; Boucheron, Bottega Veneta and Balenciaga and signing collaboration agreements with Stella McCartney and Alexander McQueen; in 2005 François- Henri Pinault son of Henri Pinault, became CEO of the group and in 2007 he acquired a 62.1% participation with Puma. Between 2008 and 2014 Pinault-Printemps-Redoute implemented several acquisitions in the jewellery and watch world and continued with the disinvestments of retail activities almost sent in 2003 (Kering, 2018).

In 2013, the group decided to change its name in Kering and as François-Henri Pinault explains "it reflects who we are now and how we manage our business. Kering is pronounced like the English word "caring" because I wanted a name who described the attitude we have toward our brands, our people, our customers and investors and also toward the environment. The name change represents both our international dimension and the Breton origins of our business. In the Breton language "KER" means home […] and Kering is the house family where our brands and workers meet. Our new name is associated to the owl symbol who symbolizes wisdom and it represents the visionary side of the group and our capacity to individualize talents and potentials. Since it is a protective animal, it represents the image of a group who guides and cultivates its brands and its people. Therefore, Kering does not represents the accumulation of distinct activities but an integrated international group, a leader in the clothing industry and accessories luxury". (Clarisson le Hérisson, 2013).

In 2015, the group launches Kering Eyewear, an important turning point that will stipulate in 2017, an agreement between Richemont and the group for the production of Cartier sunglasses from Kering Eyewear. In 2018, Kering has announced the end of collaboration with Puma and Volcom and the exit from Stella McCartney, Christopher Kane e Thomas Maier (Kering, 2018).

From the point of view of the big luxury groups, Kering can be defined as a mixed holding with typical characteristics both of a horizontally integrated group and a conglomerate group; Kering is more and more addressed toward the luxury sector alone, but at the same time it is characterized by both industries working in this sector (clothing and leather goods) and to companies that work in different sectors such as jewelry and watchmaking.

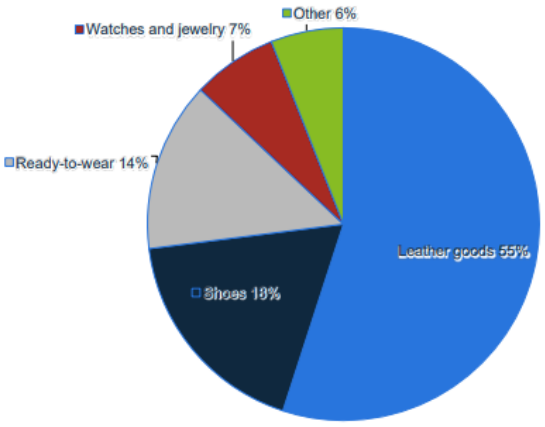
In the Integrated Report of 2019, which presents an overview of its strategy, values and perspectives of the group and its Houses, Kering registered a turnover of 15.9 billion euros with 38.068 employees from the following 13 brands of the group:

Kering's Houses:

Couture and Leather Goods	**Watches and Jewelry**	**Kering Eyewear**
○ Gucci	○ Boucheron	
○ Saint Laurent	○ Pomellato	
○ Balenciaga	○ DoDo	
○ Bottega Veneta	○ Qeelin	
○ Alexander McQueen	○ Ulysse Nardin	
○ Brioni	○ Girard-Perregaux	

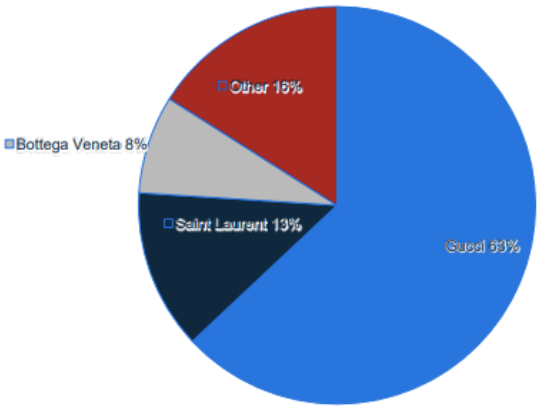
Gucci registered an extra 1.3 billion euros in sales in comparison to 2018 and Yves Saint Lauren more than 2 billion euros. The turnover, in terms of brands are 63% derived from Gucci, 13% form Saint Laurent and 8% form Bottega Veneta, while in terms of product category, the majority of revenues derived from leather goods (55%) followed by shoes (18%), ready-to-wear (14%) and watches/jewelry (7%). Further, 78% for sales in directly operated store while 22% wholesale sales and other revenues, including royalties (Kering, 2020).

Figure 11 - Revenue share of Kering Group worldwide in 2019 by product category



Source: Statista

Figure 12 - Revene share of the Kering Group worldwide in 2019 by brand



Source: Statista

3.1.1. Kering's business model

The Luxury world is changing faster and faster and a new generation of consumers is born, they ask for authenticity, transparency and dialogue on all channels.

According to the Group, luxury companies should therefore deliver a more personal experience both in physical stores and online through innovative distribution channels.

Kering's business model is a multi-brand model built on a long-term approach and creative autonomy for its Maisons. The Group's business model combines three main characteristics: *agility*, *balance* and *responsibility*. Through *agility*, the Group ensures to it brands an organizational structure that enhances its potential thanks to the Pinault family, its stakeholders and the flexibility of the Group who was able to transform itself from a combination of diversified retail activities to a luxury brand company and, thanks to the transparency in defining objectives and assure that the brands performance was aligned with the vision of the Group.

Regarding *Balance,* despite their various positioning, brands assume complementary roles and evoke a set of emotions and creations coherent among them. Kering allows both the access to a great number of distribution channels and reinforces consumers experience especially in digital channels and it helps the identity development who is different for every brand, encouraging each of them to share the best practices and guiding innovation to assure growth.

Last but not least, *responsibility* is the third point in Kering's business model. One of the most relevant aspects is the attention toward the environment. As previously said, sustainability and even ethic are core issues, in fact, sustainability is seen not only as an economic opportunity but also as a source of innovation and inspiration.

3.1.2. Kering's sustainable strategy

After briefly describing the Group and its main achievements, we proceed by analyzing Kering's strategy. Kering represents a creative, authentic and sustainable luxury, able to offer surprising and genuine products to make everyone express their personality, stimulate emotions and imagination. Creativity is at the basis of the group's vision and its big goal is to be the most influential luxury Group in terms of creativity, sustainability and economic performance. According to Francois- Henri Pinault, luxury and sustainability should move together and the issue of sustainability has always been at the center of the group's vision and strategy. More than a necessity, it is a duty for an important global luxury group; they have adopted a long-term ambitious strategy by which all the Maisons of Kering are deeply moving toward this direction, they have set concrete and measurable goals for example the reduction of their environmental footprint by 40% and the halving of greenhouse gas emissions. Collaborating, innovating, sharing and being pioneer are the main notions in order to make progress.

Governance: sustainability is represented at all levels by their governance involved in the implementation of a sustainable roadmap.

At the basis of Kering's sustainable strategy there are three pillars which are fundamental for preserving the environment and reducing resource consumption and to become a more sustainable and responsible luxury company: *Care, Collaborate and Create.* This represent the aim of the group's mission. *Care for the planet* is an essential pillar in Kering's strategy to preserve the environment and its resources by adopting rigorous standards and developing innovative solutions for example measuring their footprint at every step they do, using raw materials in sustainable ways and respecting biodiversity.

Kering's "care for the planet" strategy identifies 5 goals to be reached by 2025 and for each of them indicates 2019 results and related main achievements:

- A decrease of 50% in CO2 emissions
- A decrease of 40% of EP&L (Environmental Profit & Loss Account – An indicator that measures the overall environmental impact of Kering's activities)
- Ensure 100% traceability in key raw materials
- Achieve 100% compliance with the Kering Standards for Group suppliers
- Define and achieve the highest standards in animal welfare

In order to inventory and promote the most sustainable fabrics, they founded a library of 3.800 samples of sustainable fabrics that they update constantly.

Their idea of sustainability goes beyond the environmental issues; they pay attention to ensure optimal working conditions hand in hand with their suppliers. Furthermore, Kering is engaged in reducing 50% of its emissions of carbon dioxide by 2025, promoting new sustainable practices relative to water consumption, hydronic and air pollution, waste and territory exploitation.

3.1.3 Gucci's sustainable communication

As said before, all luxury brands which are part of the group Kering follow the sustainability policy and its aims; these brands manage most of the communication related to sustainable issues directly to consumers through advertising campaigns, their web sites and social pages. Going more in depth in one of the luxury houses, Gucci is certainly the most relevant ones in terms of turnover.

Entering the Gucci website, it is evident that sustainability is a relevant issue: a special section of the web site is devoted to Gucci's commitment on social and environmental sustainability. In particular there is the first sustainable collection "Gucci Off The Grid" designed by Alessandro Michele - an Italian fashion designer at present Gucci's creative director and responsible for all collections and global brand image - using Eco nylon, a regenerated nylon. The collection is part of Gucci Equilibrium, the House's commitments and actions to reduce environmental footprints and to protect nature, while supporting people's rights and respect. In particular, this is the first Gucci campaign for its sustainable line leaded by Jane Fonda where we can find testimonials such as David Meyer de Rothschild, Lin Nas X, Princess and Miyavi Lee Ishihara in which each of them wears pieces from Gucci Off The Grid collection, standing and sitting on a treehouse in the city, ready to open the door to a new beginning. Gucci Off The Grid is created using recycled, organic, bio- based and sustainably sourced materials, free recycled polyester as well as leftovers from Gucci's manufacturing processes. This campaign is promoted also on Gucci's official Instagram account with #GucciOffTheGrid and in the post with the image of Jane Fonda with Gucci's bag there is a statement in which the actress declares that "demand that the government officials should invest in clean energy infrastructure. Global economists agree that it is the top investments that we can make in terms of climate benefits and having the highest stimulus effect during the time of pandemic when so many jobs need to be created". The post received 91.1k likes and around 500 comments have been added. The hashtag has been used in more than 1.400 posts. Moreover, from the Gucci's Instagram page called @gucciequilibrium we can read the caption "Gucci's ongoing commitment to generate positive change for people and planet"; the page has 18,3k followers.

Figure 13 - Gucci's sustainable campaign 2020

Source: Gucci's official Instagram account

3.2 Stella McCartney: the pioneer of sustainable luxury

In this section, the case of Stella McCartney is analyzed because this brand is considered the pioneer of sustainable luxury, one of the first designers in the fashion business able to adopt a sustainable approach in her business model, from production to final collections. Stella McCartney launched her Maison in collaboration with Kering Group[6] as a 50% joint venture and presented its first collection in 2001 in Paris. Today, 51 Stella McCartney mono-brand boutiques exist in different parts of the world, among which we highlight the most important ones: Manhattan (Soho), London (Myfair and Brompton Cross), Los Angeles (West Hollywood), Paris (Palais Royal), Milan, Tokyo, Shanghai and Beijing and they are distributed in over 77 countries thanks to a network of 863 retailers such as department stores which are available online in 100 countries all over the world. The effort of Stella McCartney in favour of sustainability is clear in every collection and it is an integral part of the philosophy of its brand: a responsible and honest firm who takes care of sustainability.

Stella McCartney's spring/summer collection of 2020 is made by 90% of organic cotton and 100% of the denim is organic or recycled, bags have been created using natural raffia by female artisans in Madagascar in communities that support the fight against deforestation. As herself states, Stella Mc Cartney is constantly looking for new ways of being sustainable and helping the planet: "I design clothes that are meant to last. I believe in creating pieces that are not going to get burnt, that are not going to landfills and that are not going to damage the environment. For every piece in every collection, I am always asking what have we done to make this garment more sustainable and what else can we do. It is a constant effort to improve". Moreover, recycling is one of the most important elements of this brand's philosophy; all textiles are recycled or reused and even locations have recycling systems. It is far known that fashion represents one of the most polluting and wasteful industries in the world and Stella McCartney taking real actions in order to deliver a sustainable and ethical message toward fashion companies. 53 million tons of fibers are produced every year for clothes and textiles and 73% of them burn. Therefore, Stella McCartney is seriously taking into account actions for a more sustainable and ethical fashion industry.

According to Stella McCartney, we can summarize three important steps that companies should meet: find great partnerships to research in order to develop new and more sustainable materials, develop innovative processes that are less harmful for natural resources and connecting with experts to collect and analyze data. For what concerns the first point, developing new materials is one of the aims of the brand: one way could be using recycled oceans plastic or mushroom leader, Eco nylon made from recycled fishing nets instead of traditional nylon are some of these new innovations that could be implemented. The second step consists in developing innovative processes that are less exploitative of natural resources for example using organic cotton and avoiding synthetic materials and collaborating with suppliers that are in line with the brand's standards of quality and sustainability. Last but not least, Stella McCartney is the example that change can

[6] Kering Group is a French global group of luxury houses with its main headquartered in Paris that sustains and promotes the development of some of the most important fashion, jewelry and watches brands.

be possible: her network has allowed the collection and analysing of data in order to overcome misconceptions, such as thinking that leather is more durable instead of using alternative materials which could be an innovative solution.

Stella McCartney represents a successful example of ethical and sustainable initiatives for the fashion and luxury industry and all decisions have in mind sustainability: "My job is to make desirable, luxurious, beautiful clothing and accessories women want to buy. My first decision is always based on, 'Can I do this in a more sustainable way without sacrificing design?' If I can, then there is no reason not to."

In 2018, Stella McCartney won with honours the *Global Voices Award 2018* of The Business of Fashion for the achievements gained as first pioneer of sustainability in the fashion industry and as exemplary for the whole world. During her thanksgiving speech, she announced a collaboration with the United Nations for a programmatic *manifesto* on green fashion and the possible actions in terms of climate change.

Stella McCartney took part in an event in 2020 in Milan where she presented her new spring/summer 2020 collection and spread her message related to fashion and sustainability; she told that her challenge would be to create clothes and accessories that are sustainable without marking it. Doing ecological fashion that is really fashionable. When asked about how difficult it is to find sustainable materials she explains that it is harder that what people believe; she's enthusiastic to be an example for many fashion brands and that this industry is improving in terms of sustainability.

In terms of graphic communication, sustainability values are communicated through the website, with dedicated pages.

3.2.1 Stella McCartney and the sustainable advertising campaign

Since Stella McCartney has been one of the pioneers in promoting fashion in a sustainable way, she launched her new campaign for the Summer 2020 collection in harmony with nature in order to demonstrate the brand commitment and enduring love for "Mother Earth", empowering modernity by living in harmony with it and allowing nature to lead the way. The line of the Summer collection 2020 is 90% organic cotton without toxic and synthetic pesticides, in fact, organic cotton consumes up to 70% less water compared to traditional cotton, it maintains the health of the soul and promotes high social standard for farmers.

Amber Valletta, supermodel and actress from the United States, is testimonial of this new marketing campaign (the most sustainable campaign of the brand) and also for sustainability within the fashion industry participating at the "Fire Drill Friday" in Washington to stand up against climate change (CoverMedia, 2020). The message of the Stella McCartney's campaign is "The power of plants" to emphasize the more and more growing commitment of the brand toward sustainability in fashion. On the Instagram page of Stella McCartney, the prevalent hashtags are #NoPlanetB and #AgentsForChange. In the campaign's picture, Amber Valletta is immersed in the English countryside embodying the key characteristics of the brand; she is luxuriant, brave and fierce on a bicycle. The focus is on the power of plants, their resistance and their constant renewal; the life of a plant will always find a way to evolve and

regenerate. “Humankind has had a long and important symbiotic relationship with plants, and they are a resource for many of our products. The new campaign images highlight that plant life has been on earth for 700 million years and despite the continued devastation of climate change, plants will continue to evolve and thrive” says one of the representatives of the brand. The aim of this campaign is to demonstrate that luxury products can be made with respect to the environment without renouncing to the fashion style.

Figure 14 - Amber Valletta for Stella McCartney’s sustainable campaign

Source: Fashiontimes.it

3.3 LVMH: a global leader in the luxury sector where sustainability is a priority

The luxury French multinational group LVMH Moët Hennessy, known as LVMH is made up of 75 Maisons all over the world that create high quality products. The group headquarter is in Paris and its CEO is Bernard Arnault; currently, 163.000 employees all over the world work at LVMH. The main activities carried out, within the luxury field, are divided according to the following sectors:

- Wines & Spirits
- Fashion & Leather Goods
- Perfumes & Cosmetics
- Watches & Jewellery
- Selective retailing

3.3.1 LVMH's business model

LVMH's business model is based on a long-term vision, it maximizes the patronage of their Maisons and it enhances creativity and excellence. It is the driving force of their Group success and warranty of their future. These are the words pronounced by Bernard Arnault for explaining its philosophy. Their unique operational model is based on six pillars:

- decentralized structure; it guarantees full autonomy of each Maison and a long-term development in accordance with their identity, tradition and specialization;
- internal growth; the aim is to make excel their employees and make them professionally growth in order to guarantee a high quality of products;
- vertical integration; it allows to aim for excellence at each level;
- creation of synergies; through the sharing of resources which have to bring advantages to every Maison;
- savoir-faire transmission; the aim is to preserve distinctive qualities of all the Maisons and therefore convey knowledge and secrets of traditional craftsmen to future generations;
- balance among activity sectors and geographic distribution; this balance is important in order to cope with unknown and unforeseeable economic scenarios.

Since 1978, LVMH has been dynamic and developed a brand strategy able to expand its International retail network in more than 3.000 stores around the globe.

For what concerns LVMH's mission, the main aim is to be recognized for its refined qualities of Western "Art de Vivre" worldwide since the group is well-known for elegance and exclusivity, their products represent tradition and innovation together, as well as dream and fantasy. Furthermore, there are five essential characteristics shared by all member of the Group:

- Be creative and innovate
- Aim for product excellence

- Bolster the image of our brands with passionate determination
- Act as entrepreneurs
- Strive to be the best in all we do

3.3.2 LVMH's sustainable activities

All these values are representative of the success of LVMH's Maisons; since its foundation, the Group has committed itself toward sustainability concerns which is today at the basis of its strategy in line with corporate ethic responsibility. In 2012, the Life program has been created in order to improve the environmental performances of the group and its Maisons, among the various initiatives we find life recycle and re-use of products, social and environmental responsibility of suppliers, impact of activities in terms of Co2 emissions and environmental excellence in the production process. All brands that are part of the group have set clear and measurable objectives on sustainability issues that are controlled and every year[7].

The next step for Life 2020, will be an exciting challenge, it will respond to questions concerning the environmental emergency and all its facets in order to increase customer's experience and improve social and environmental responsibility in the luxury sector.

In 2019, LVMH and Stella McCartney signed a partnership with the aim to further increase the Stella McCartney's Maison in terms of strategic and commercial activities and maintaining their commitment with respect to sustainable fashion. In particular, a specific role of sustainability concerns has been assigned to the designer, she will be Bernard Arnault's consultant. In fact, as previously mentioned, LVMH has been the first big firm in France, around 25 years ago, which created a department of sustainable development and Stella will help increasing awareness about this topic, which is nowadays a relevant element for luxury firms.

3.3.3 Bulgari and its Influencer campaign

Since Bulgari is one of the main luxury brands of the LVMH group, it promotes the sustainability policy, in particular, in 2019 Bulgari announced a Plastic-free Policy and a commitment to reduce plastic use, maximizing the re-use and re-cycle of materials. This responsibility is felt across the entire brand universe, in their production process, stores, offices hotels and resorts, where they are looking forward in leading the industry toward by going plastic free by the end of 2020. Through their Plastic-Free manifesto they have already seen a great plastic reduction in their packaging and consumption. "As business advantages emerge, practitioners of sustainable fashion will further demonstrate how to drive innovation and create value by integrating the sustainability of the entire value chain" said the Web Moderator Lena Young, CEO of WWD China.

For its advertising campaigns, Bulgari works primarily with models; doing my research I found out that they are not used to collaborate with Influencers. Nevertheless, Gian Maria Sainato is a young blogger and digital

[7] https://www.ilsole24ore.com/art/sostenibilita-certificata-cosi-lvmh-resta-leader-ACdQP4u

influencer for Italian and international fashion and luxury brands, among them he sponsors products for brands such as Versace, Breitling, Dolce & Gabbana, Salvatore Ferragamo, Hugo Boss, Tod's and many others. He gained popularity through social media and he's currently followed by 578k followers on his Instagram profile. In 2016, in Geneva, Switzerland, he took part to the press conference for the fine watchmaking of Bulgari on the occasion of the presentation of new watches.

Figure 15 - Gian Maria Sainato in Geneva for Bulgari

Source: Gian Maria Sainato's Blog

4. CHAPTER FOUR – Research Methodology

4.1. Theoretical Framework

Figure 16 - Experimental conditions

		Influencer	
		Yes	**No**
Market	**Luxury**	**a. Influencer supporting on social media a sustainable luxury product**	**b. Luxury brand promoting on social media a new sustainable product**
	Mass	**c. Influencer supporting on social media a sustainable mass product**	**d. Mass brand promoting on social media a new sustainable product**

Source: own elaboration

H1: Luxury e Influencer have a direct positive effect on the dependent variable brand sentiment.

H2: Do Luxury and Influencer have an interaction effect on the dependent variable perception?

H3: Brand identification is higher when the sponsored product is posted by the brand company (mass market product) while brand identification is higher when the sponsored product is posted by the Influencer (luxury product).

H4: Luxury e Influencer have a direct positive effect on the dependent variable sustainability.

H5: Do Luxury and Influencer have an interaction effect on the dependent variable influence?

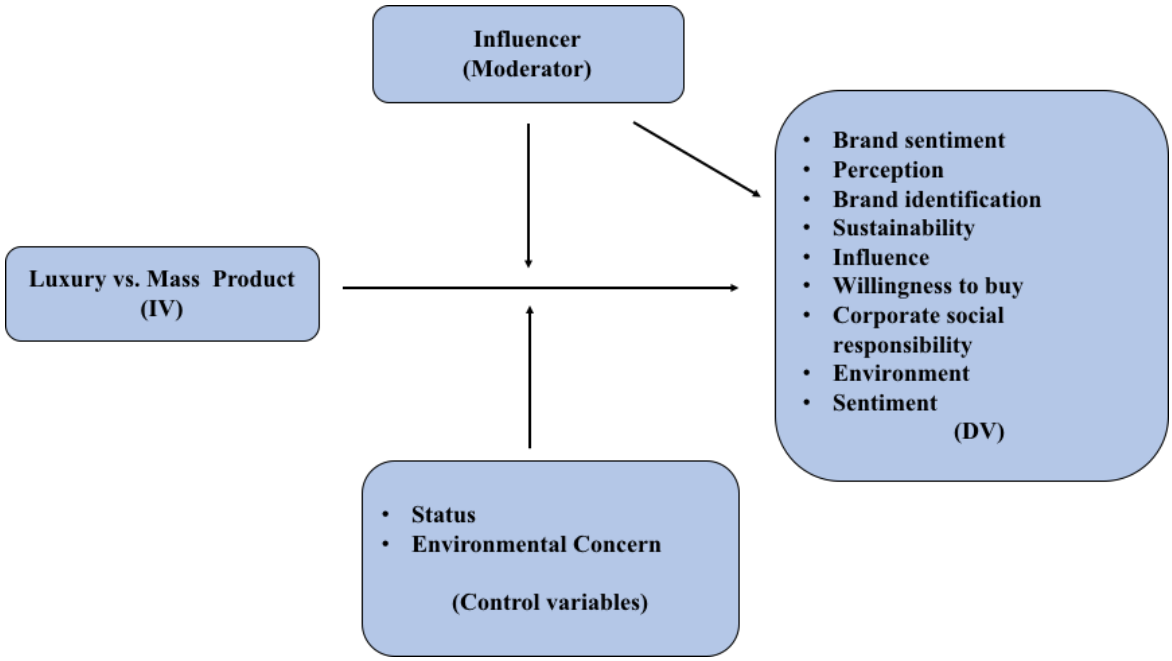
H6: Luxury e Influencer have a direct positive effect on the dependent variable willingness to buy.

H7: Luxury e Influencer have a direct positive effect on the dependent variable corporate social responsibility.

H8: Do Luxury and Influencer have an interaction effect on the dependent variable environment?

H9: Do Luxury and Influencer have an interaction effect on the dependent variable sentiment?

Conceptual Model



Source: own elaboration

4.2 Methodology

The research question of the present study is the following: **How does the type of market (luxury vs. mass market) influence consumer's attitude toward sustainable products considering the typology of promotional communication (with vs. without influencer)?**

In order to reach the goal of this research, a quantitative methodology was chosen.

To deepen my survey analysis[8], I carried out a 2 x 2 between-subject design. 206 people, in particular women aged on average 20 to 30 years, were randomly divided into 4 groups; to each group a different situation (scenario) was presented, characterized by a different fashion product (a bag for women) and a different source of promotional message. A 2 Influencer (with Influencer vs. without Influencer) X 2 Brand (luxury bag vs. mass market bag) Matrix was used. The 206 people were randomly selected and varied by age, gender, job title and educational level. Respondents were submitted to 4 different Instagram posts, which were obviously fake posts as well as the fictitious brand name and Influencer, completely analogous to real ones that can be found on this social media and each of them belonged to a specific scenario.

[8] Full survey text in Appendix B

Conditions of the study, 2(Influencer) x 2 (Brand) Matrix

BRAND – MASS PRODUCT

BRAND - LUXURY

INFLUENCER – MASS PRODUCT

INFLUENCER - LUXURY

Source: own elaboration

4.2.1 Data collection and coding process

The survey I run was conducted through the Qualtrics software in Italian language since it was addressed to the Italian audience.

Respondents were asked to indicate on a Likert-scale from 1 to 7 their level of agreement with statements retrieved from Spears, Singh, (2004), Jimenez-Castillo, Sanchez-Fernandez, (2019), Chan, Wong, (2012) and bipolar scales with opposite statements on a scale from 1 to 7 regarding the product displayed. Before showing the entire block of questions, an introduction text was presented in order to explain what each respondent was going to see. The texts of the four conditions where different based on what the respondent was randomly going to see. The questions asked to all participants, regardless of the condition they were

going to answer, aimed to get answers about the willingness to buy the product either with or without the Influencer. 8 items were asked for “brand sentiment”, 9 for “perception”, 7 for “brand identification”, 3 for “sustainability” 3 for the “willingness to buy the product”, 4 for “corporate social responsibility”, 3 for “environment” and 4 for “sentiment”. Moreover, in order to make the comparison among the randomized conditions as homogeneous as possible, each condition presented the same questions in the same order. As soon as all the 206 total responses were reached, the dataset was exported to the SPSS statistical software platform where all the questions were analysed after being cleaned. The dataset was cleaned for example excluding respondents aged above or under the range 20-30 years and not essentials parts for the analysis such as start date, session duration, end of session, respondent's IP and geographical area. Afterwards, an analysis was carried out on the manipulation check questions in order to evaluate the reliability of all the answers. Manipulation was found efficient only in one of the two analyses (in the case of the variable mass product vs. luxury product) and in this case, it is significant (0.002) (Tab 1).

Table 1 - Manipulation check Luxury vs. Mass Product

Group Statistics

	lusso	N	Mean	Std. Deviation	Std. Error Mean
In base al post letto all'inizio dello studio indica in che misura ritieni che il brand "Lay" sia: - Brand accessibile a tutti:Brand di lusso	,00	99	4,42	1,744	,175
	1,00	103	5,20	1,757	,173

Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means						
									95% Confidence Interval of the Difference	
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
In base al post letto all'inizio dello studio indica in che misura ritieni che il brand "Lay" sia: - Brand accessibile a tutti:Brand di lusso	Equal variances assumed	,000	,985	-3,164	200	,002	-,780	,246	-1,265	-,294
	Equal variances not assumed			-3,165	199,785	,002	-,780	,246	-1,265	-,294

As we can see in table 2, the manipulation check analysis related to the source of the message was not significant (0.682) and therefore I conducted the study in order to analyse the effects of the two independent variables on the dependent variables.

Table 2 – Manipulation check Brand-Influencer

Group Statistics

	influencer	N	Mean	Std. Deviation	Std. Error Mean
In base al post letto all'inizio dello studio indica in che misura ritieni che la fonte del messaggio sia: - Azienda produttrice: Influencer	,00	101	3,36	2,086	,208
	1,00	101	3,48	2,033	,202

Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference Lower	Upper
In base al post letto all'inizio dello studio indica in che misura ritieni che la fonte del messaggio sia: - Azienda produttrice: Influencer	Equal variances assumed	,479	,490	-,410	200	,682	-,119	,290	-,690	,453
	Equal variances not assumed			-,410	199,866	,682	-,119	,290	-,690	,453

Demographic questions such as age (Tab 3), gender (Tab 4), educational level (Tab 5) and job title (Tab 6) were asked afterwards.

Table 3 - Age of respondents

Age

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid		2	1,0	1,0	1,0
	17	1	,5	,5	1,5
	18	1	,5	,5	1,9
	20	12	5,8	5,8	7,8
	21	15	7,3	7,3	15,0
	22	20	9,7	9,7	24,8
	23	20	9,7	9,7	34,5
	24	24	11,7	11,7	46,1
	25	25	12,1	12,1	58,3
	26	16	7,8	7,8	66,0
	27	11	5,3	5,3	71,4
	28	15	7,3	7,3	78,6
	29	17	8,3	8,3	86,9
	30	21	10,2	10,2	97,1
	31	1	,5	,5	97,6
	32	1	,5	,5	98,1
	33	1	,5	,5	98,5
	34	2	1,0	1,0	99,5
	35	1	,5	,5	100,0
	Total	206	100,0	100,0	

Source: Own elaboration

As we can see from the table 3, 25 years is the average range of respondents is the mode of the dataset with F=25, 12.1%. Another relevant factor is that 97.1 % of respondents is aged under 30.

Table 4 - Gender of respondents

Gender

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Femmina	203	98,5	100,0	100,0
Missing	System	3	1,5		
Total		206	100,0		

Source: Own elaboration

From the point of view of the respondents' gender, I excluded all men from the survey because I chose a product, a shoulder bag, which is only suitable for women. Therefore, I cleaned the dataset in order to have a 100% female distribution composed by 206 women.

Table 5 - Educational level of respondents

Educational level

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Licenza media	8	3,9	3,9	3,9
	Diploma	50	24,3	24,6	28,6
	Laurea Triennale	71	34,5	35,0	63,5
	Laurea Magistrale	74	35,9	36,5	100,0
	Total	203	98,5	100,0	
Missing	System	3	1,5		
Total		206	100,0		

Source: Own elaboration

The most frequent educational level among all respondents is "Master Degree", with a frequency of 35.9%, while in second place (n=71) there are students who graduated in Bachelor's degrees, with a frequency of 34.5%, slightly under the Master's Degree graduated. Only 58 respondents aren't graduated (28.2%).

Table 6 - Job title of respondent

Job title

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Occupato	95	46,1	46,8	46,8
	Disoccupato che cerca occupazione	12	5,8	5,9	52,7
	Disoccupato	3	1,5	1,5	54,2
	Studente	93	45,1	45,8	100,0
	Total	203	98,5	100,0	
Missing	System	3	1,5		
Total		206	100,0		

Source: Own elaboration

The most frequent job title among all respondents is “Employed”, almost half of respondents (46.1%), while in second place (n=93) we find “Student” with a percentage of 45.1%; this is quite obvious since the survey was addressed to an audience aged between 20 and 30 years. Only 3 participants are unemployed and 12 are unemployed people seeking employment.

Before moving forward with the data analysis, a factor analysis was carried out in order to reduce the dimension of factors obtaining 9 groups. Subsequently, I have checked if the scales were reliable through the reliability test and the scales were in fact validated; this process was performed in order to understand if all the attributes used in the survey questions could be valid for the analysis. The reliability tests revealed a Cronbach’s Alpha > .89 and some even better with a Cronbach’s Alpha > .90 for all the variables I have analyzed. These results are considered “very good”[9] and therefore all the items were used later for the ANOVA analysis.

Table 7 - Cronbach’s Alpha “BRAND SENTIMENT”

Reliability Statistics

Cronbach's Alpha	N of Items
,938	8

Table 8 - Cronbach’s Alpha “PERCEPTION”

Reliability Statistics

Cronbach's Alpha	N of Items
,911	9

Table 9 - Cronbach’s Alpha “BRAND IDENTIFICATION”

Reliability Statistics

Cronbach's Alpha	N of Items
,898	7

Table 10 - Cronbach’s Alpha “SUSTAINABILITY”

Reliability Statistics

Cronbach's Alpha	N of Items
,942	3

[9] Janssens, Winjen, De Pelsmacker, Van Kenhove, 2008

Table 11 - Cronbach's Alpha "INFLUENCE"

Reliability Statistics

Cronbach's Alpha	N of Items
,858	3

Table 12 - Cronbach's Alpha "WILLINGNESS TO BUY"

Reliability Statistics

Cronbach's Alpha	N of Items
,911	3

Table 13 - - Cronbach's Alpha "CORPORATE SOCIAL RESPONSIBILITY"

Reliability Statistics

Cronbach's Alpha	N of Items
,892	4

Table 14 - Cronbach's Alpha "ENVIRONMENT"

Reliability Statistics

Cronbach's Alpha	N of Items
,828	3

Table 15 - Cronbach's Alpha "SENTIMENT"

Reliability Statistics

Cronbach's Alpha	N of Items
,881	4

Following, validated the items asked to the participants have been calculated the averages until obtaining nine main dependent variables:

BRAND SENTIMENT = MEAN(s5, s6, s7, s8, s9, s10, s11, s12)

PERCEPTION = MEAN(p1, p2, p3, p4, p5, p6, p7, p8, p9)

BRAND IDENTIFICATION = MEAN(p10, p11, p12, p13, p14, p15, p16)

SUSTAINABILITY = MEAN(a1, a2, a3)

INFLUENCE = MEAN(i1, i2, i3)

WILLINGNESS TO BUY = MEAN(c1, c2, c3)

CORPORATE SOCIAL RESPONSIBILITY = MEAN(a4, a5, a6, a7)

ENVIRONMENT = MEAN(a,8 a9, a10)

SENTIMENT = MEAN(s1, s2, s3, s4)

Where "a" stands for variables regarding sustainability and environmental factors, "p" for perception and brand identification, "s" for sentiment, "c" stands for willingness to buy and "i" for influence.

To analyze the answers the statistical program SPSS[10] was carried out, specifically a Two-way ANOVA test, using as dummy variables (0,1) the presence of luxury product (0 = mass product; 1 = luxury product) and (0,1) the source of the message (0 = brand; 1 = influencer). The ANOVA tests have been set with a 95% confidence interval and with a type III sum of squares, moreover, descriptive statistics have been added to give a complete overview. Afterwards the dummy variables have been set as independent factors to analyze the effect of the independent variables on the dependent variables.

Looking at the dependent variables, I run a factor analysis[11] in order to reduce the dimensions of the items thus obtaining 9 "main groups" called: brand sentiment, perception, brand identification, sustainability, influence, willingness to buy, corporate social responsibility, environment and sentiment.

Subsequently, 9 two-way ANOVA's were run to investigate the effect of the two independent variables on the 9 dependent ones, using as covariates the control variables.

4.3 Results

The two-way ANOVA analysis was run to understand the main effects of the independent variables the presence of the influencer and the typology of the brand, and the interaction of the two independent factors "influencer*luxury" among the dependent variables, and the results are the following: for the first dependent variable "Brand sentiment", we have a not significant effect of influencer $F(1.196) = .670$, $p = .414$ and a not significant effect of luxury, $F(1.196) = .001$, $p = .970$; the interaction effect influencer*luxury is not significant $F(1.196) = .395$, $p = .530$.

[10] Full SPSS Output in Appendix B
[11] See Appendix B

Table 16 - Two-way ANOVA Brand sentiment

Tests of Between-Subjects Effects

Dependent Variable: BRANDSENTIMENT

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	2,776[a]	5	,555	,367	,871
Intercept	443,452	1	443,452	292,758	,000
CONTROL_STATUS	1,266	1	1,266	,836	,362
CONTROL_ENV	,404	1	,404	,267	,606
influencer	1,015	1	1,015	,670	,414
lusso	,002	1	,002	,001	,970
influencer * lusso	,599	1	,599	,395	,530
Error	296,889	196	1,515		
Total	6053,891	202			
Corrected Total	299,665	201			

a. R Squared = ,009 (Adjusted R Squared = -,016)

For the second dependent variable “Perception”, we have a significant effect of influencer $F(1.196) = 4.367$, $p < .05$, $p = .038$ and a not significant effect of luxury, $F(1.196) = .001$, $p = .982$; the interaction effect influencer*luxury is not significant $F(1.196) = .179$, $p = .672$.

Table 17 - Two-way ANOVA Perception

Tests of Between-Subjects Effects

Dependent Variable: PERCEPTION

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	5,397[a]	5	1,079	,955	,447
Intercept	368,324	1	368,324	325,847	,000
CONTROL_STATUS	,039	1	,039	,034	,854
CONTROL_ENV	,379	1	,379	,335	,563
influencer	4,937	1	4,937	4,367	,038
lusso	,001	1	,001	,001	,982
influencer * lusso	,203	1	,203	,179	,672
Error	221,550	196	1,130		
Total	5485,728	202			
Corrected Total	226,947	201			

For the third dependent variable “Brand identification”, we have a not significant effect of influencer $F(1.196) = .992$, $p = .320$, and a significant effect of luxury, $F(1.196) = 4.711$, $p < .05$, $p = .031$; the interaction effect influencer*luxury is strongly significant $F(1.196) = 12.372$, $p < .05$, $p = .001$.

Table 18 - Tw-way ANOVA Brand identification

Tests of Between-Subjects Effects

Dependent Variable: BRANDIDENTIFICATION

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	33,782[a]	5	6,756	3,998	,002
Intercept	257,765	1	257,765	152,534	,000
CONTROL_STATUS	,280	1	,280	,165	,685
CONTROL_ENV	2,420	1	2,420	1,432	,233
influencer	1,676	1	1,676	,992	,320
lusso	7,961	1	7,961	4,711	,031
influencer * lusso	20,908	1	20,908	12,372	,001
Error	331,218	196	1,690		
Total	3545,776	202			
Corrected Total	364,999	201			

Table 19 - Descriptive statistics Brand Identification

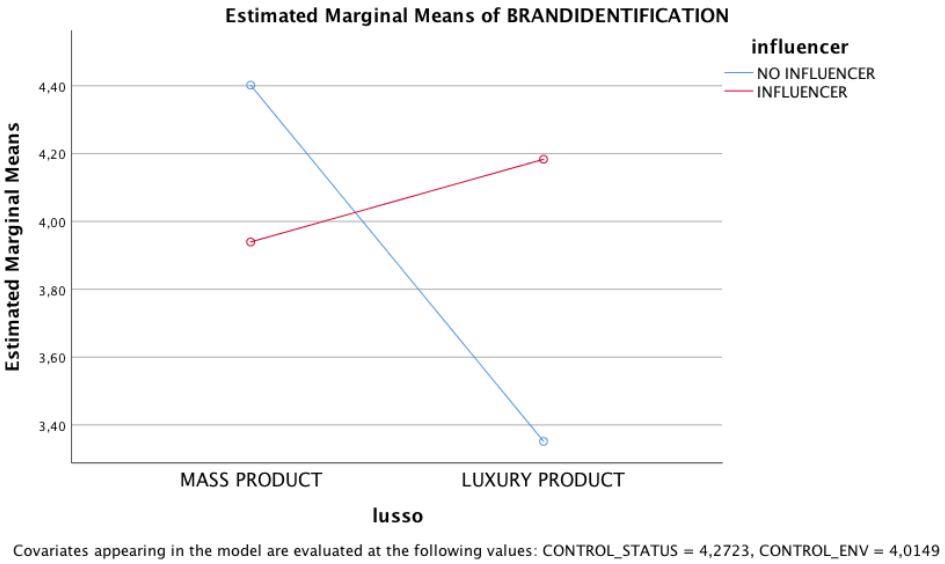
Descriptive Statistics

Dependent Variable: BRANDIDENTIFICATION

influencer	lusso	Mean	Std. Deviation	N
NO INFLUENCER	MASS PRODUCT	4,4086	1,32543	50
	LUXURY PRODUCT	3,3473	1,30470	51
	Total	3,8727	1,41290	101
INFLUENCER	MASS PRODUCT	3,9650	1,36418	49
	LUXURY PRODUCT	4,1566	1,19866	52
	Total	4,0636	1,27879	101
Total	MASS PRODUCT	4,1890	1,35631	99
	LUXURY PRODUCT	3,7559	1,31078	103
	Total	3,9682	1,34756	202

As we can see in table 19, brand identification is higher in the mass product – no influencer condition: mean = 4.4083, SD =1.33 compared to the luxury product – no influencer scenario: mean = 3.3473, SD = 1.30.

Figure 17 - Plot Brand identification



As we can see in figure 17 above, brand identification is higher in the luxury product condition rather than in the mass product condition when the source of the post is the influencer, while the opposite happens when the source of the post is the brand itself, so brand identification is higher for mass products instead of luxury ones.

Table 20 – Two- way ANOVA Sustainability

Tests of Between-Subjects Effects

Dependent Variable: SUSTAINABILITY

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	10,421[a]	5	2,084	1,326	,254
Intercept	106,278	1	106,278	67,633	,000
CONTROL_STATUS	1,935	1	1,935	1,232	,268
CONTROL_ENV	4,381	1	4,381	2,788	,097
influencer	2,016	1	2,016	1,283	,259
lusso	,707	1	,707	,450	,503
influencer * lusso	,373	1	,373	,237	,627
Error	307,994	196	1,571		
Total	1633,111	202			
Corrected Total	318,416	201			

For the dependent variable "Sustainability", we have a not significant effect of influencer F(1.196) = 1.283, p = .259 and a not significant effect of luxury, F(1.196) = .450, p = .503; the interaction effect influencer*luxury is not significant F(1.196) = .237, p = .627.

Table 21 – Two- way ANOVA Influence

Tests of Between-Subjects Effects

Dependent Variable: INFLUENCE

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	73,154[a]	5	14,631	7,985	,000
Intercept	203,607	1	203,607	111,125	,000
CONTROL_STATUS	1,329	1	1,329	,725	,395
CONTROL_ENV	,004	1	,004	,002	,961
influencer	65,336	1	65,336	35,659	,000
lusso	,014	1	,014	,008	,929
influencer * lusso	1,428	1	1,428	,779	,378
Error	359,116	196	1,832		
Total	3490,667	202			
Corrected Total	432,271	201			

For the dependent variable "Influence", we have a significant effect of influencer F(1.196) = 35.659, p < .05, p = .000 and a not significant effect of luxury, F(1.196) = .008, p = .929; the interaction effect influencer*luxury is not significant F(1.196) = .779, p = .378.

Tests of Between-Subjects Effects

Dependent Variable: WTB

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	22,009[a]	5	4,402	2,654	,024
Intercept	82,254	1	82,254	49,590	,000
CONTROL_STATUS	14,457	1	14,457	8,716	,004
CONTROL_ENV	,030	1	,030	,018	,892
influencer	3,334	1	3,334	2,010	,158
lusso	,350	1	,350	,211	,646
influencer * lusso	,161	1	,161	,097	,755
Error	325,105	196	1,659		
Total	2276,778	202			
Corrected Total	347,114	201			

For the variable "willingness to buy", we have a not significant effect of influencer F(1.196) = 2.010, p = .158 and a not significant effect of luxury, F(1.196) = .211, p = .646; the interaction effect influencer*luxury is not significant F(1.196) = .0,97, p = .755.

Tests of Between-Subjects Effects

Dependent Variable: CSR

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	12,643[a]	5	2,529	1,448	,209
Intercept	317,315	1	317,315	181,768	,000
CONTROL_STATUS	,109	1	,109	,063	,803
CONTROL_ENV	4,754	1	4,754	2,723	,100
influencer	6,040	1	6,040	3,460	,064
lusso	2,598	1	2,598	1,488	,224
influencer * lusso	,165	1	,165	,094	,759
Error	342,161	196	1,746		
Total	5500,250	202			
Corrected Total	354,803	201			

For the dependent variable "corporate social responsibility", we have a marginally significant effect of influencer F(1.196) = 4.367, p = .064 and a not significant effect of luxury, F(1.196) = 1.488, p = .224; the interaction effect influencer*luxury is not significant F(1.196) = .094, p = .759.

Tests of Between-Subjects Effects

Dependent Variable: ENVIRONMENT

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	8,193[a]	5	1,639	1,275	,276
Intercept	112,957	1	112,957	87,858	,000
CONTROL_STATUS	1,952	1	1,952	1,518	,219
CONTROL_ENV	,734	1	,734	,571	,451
influencer	1,761	1	1,761	1,370	,243
lusso	2,187	1	2,187	1,701	,194
influencer * lusso	1,505	1	1,505	1,171	,281
Error	251,992	196	1,286		
Total	1906,444	202			
Corrected Total	260,185	201			

For the dependent variable “environment”, we have a not significant effect of influencer F(1.196) = 1.370, p = .243 and a not significant effect of luxury, F(1.196) = 1.701, p = .194; the interaction effect influencer*luxury is not significant F(1.196) = 1.171, p = .281.

Tests of Between-Subjects Effects

Dependent Variable: SENTIMENT

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	3,595[a]	5	,719	,493	,781
Intercept	490,421	1	490,421	336,393	,000
CONTROL_STATUS	1,196	1	1,196	,820	,366
CONTROL_ENV	,732	1	,732	,502	,479
influencer	,567	1	,567	,389	,534
lusso	,115	1	,115	,079	,779
influencer * lusso	,512	1	,512	,351	,554
Error	285,744	196	1,458		
Total	6771,063	202			
Corrected Total	289,339	201			

For the dependent variable “Sentiment”, we have a not significant effect of influencer F(1.196) = .389, p = .534 and a not significant effect of luxury, F(1.196) = .079, p = .779; the interaction effect influencer*luxury is not significant F(1.196) = .351, p = .554.

4.4 Limitations and Future Research

The research was conducted on a very specific age range (20-30 years) of only female participants, therefore, future research could be focused on a more variegated sample for what concerns the age of participants and their gender. In addition, the manipulation check run to analyze the independent variable "Influencer" was not significant maybe because respondents might have thought the presence of an Influencer as paid by the brand and therefore the message of the Influencer was assimilated to corporate communication.

Moreover, the current study does not take into account a relevant element, the price of the sponsored product, which could have an important role affecting the purchase decision and the brand's perception.

Another factor which has not been considered in the current study is the brand loyalty effect that could guide consumer's willingness to buy.

Furthermore, future research could analyze other sustainable products such as a unisex product for both males and females rather than a luxury vs. non-luxury bag taken in consideration in the current study.

Conclusions

This thesis focuses on the luxury market, considering two main phenomena the current literature has highlighted in recent years: first of all, the emerging importance of sustainability both for consumers and brands, secondly the importance of social media in marketing strategies of quite all luxury brands and in particular the use of influencer in brand and product communication through social networks.

Within this overall picture, the research has considered a specific segment of consumers, little considered by the existing literature on luxury markets, with a great growth potential for the future: young consumers under 30 years old, potentially interested in sustainable products (due to the specific product considered – sustainable bags – only female consumers). This choice could appear a bit risky, because we are dealing with consumers who are often not yet fully structured in their purchasing habits, in particular in the luxury sector which requires high economic resources, difficult to have at a young age (the research don't consider the cost as a IV).

The objective of the research was to investigate how the consumer's behavior regarding sustainable products could change considering luxury or mass markets, starting from a promotional communication in social networks managed by an influencer or directly by the brand (four possible scenarios, see previous paragraph 4.2).

The analysis carried out (a two-way ANOVA analysis) in general shows quite few significant effects of the independent variables on dependent ones (see previous paragraph). The main finding of the study is related to "Brand identification" a dependent variable (which means how the consumption of a product affects the general opinion of oneself and other positive feelings such as self-esteem, satisfaction, feeling accomplished and usefulness of the product) which is deeply affected by the consumption of luxury products with the

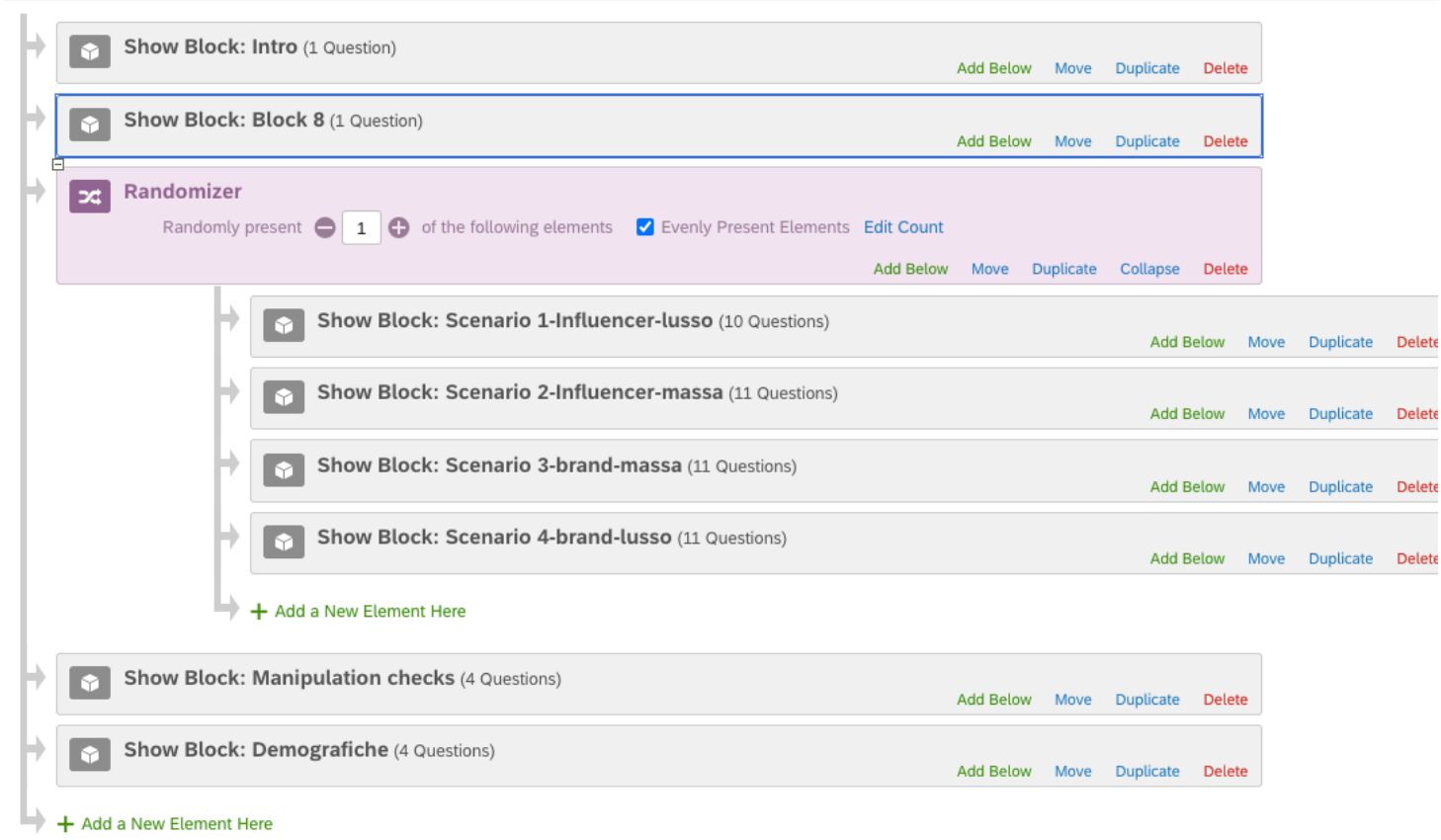
influencer acting as a rather strong moderator. As a corollary, it should be also considered that the positive "Perception" of the message has been affected by the presence of the influencer.

These results are in line with the initial hypothesis and give interesting advices for marketers when deciding their communication strategies on social networks. They can be considered as an effective basis for further analyzes that can be made for example by considering both consumer genders and a wider use of social networks for brand positioning and the increase of the willingness to buy luxury products.

APPENDIX A

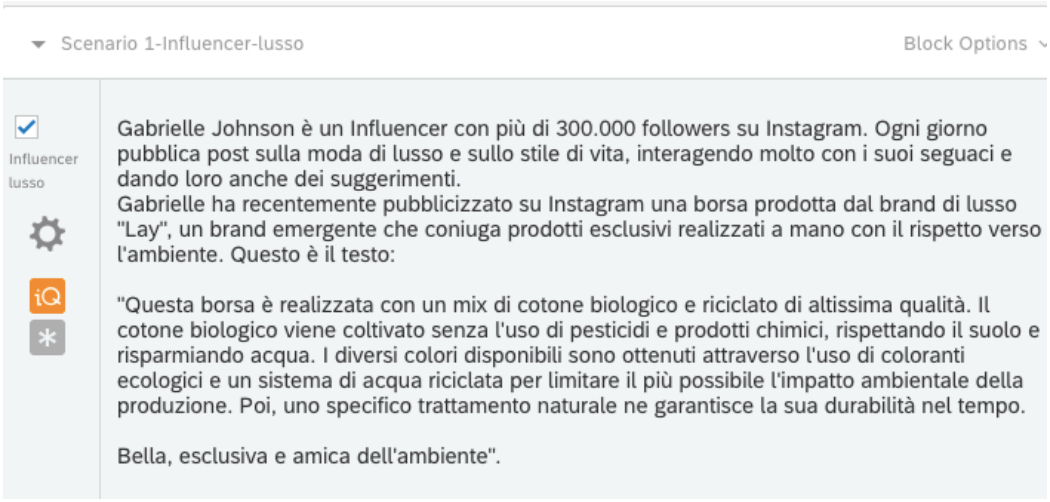
APPENDIX B

Qualtrics: questionnaire design



Introduction to the questionnaire:

Scenario Influencer-Luxury



IL_Willingness to buy_1 Indicate the degree of agreement or disagreement with the following statements
1. I would buy the product described in the scenario I just read.
2. I would consider buying the product described in the scenario I just read.
3. The probability that I would buy the product described in the scenario is high.

○1 – Strongly agree (1)

○1 – Agree (2)

○1 – Somewhat agree (3)

○1 – Neither agree nor disagree (4)

○1 – Somewhat disagree (5)

○1 – Disagree (6)

○1 – Strongly disagree (7)

IL_Sentiment_1 To what extent do you think that the product previously described is:

Negative-Positive

Wrong-Right

Unfavorable-Favorable

Unpleasant-Pleasant

IL_Brand sentiment_1 Indicate your overall sentiment about the brand which appears in the scenario you just saw:

Unattractive-Attractive

Bad-Good

Unpleasant-Pleasant

Unfavorable- Favorable

IL_Brand sentiment_2 Indicate your overall sentiment about the product which appears in the scenario you just saw:

Unattractive-Attractive

Bad-Good

Unpleasant-Pleasant

Unfavorable- Favorable

IL_Perception_1 To what extent do you perceive that the sponsored message is:

Improbable-Probable

Unreliable-Reliable

Unconvincing-Convincing

Not credible-Credible

Unreasonable-Reasonable

Dishonest-Honest

Unquestionable-Questionable

Inconclusive-Conclusive

Unauthentic-Authentic

IL_Brand identification _1 Imagine buying the product described in the scenario you just saw. Buying this product would make you feel:

1. Realized
2. Fulfilled
3. More confident
4. Satisfied
5. Useful
6. With grater self-esteem
7. Successful

○1 – No (1)

○1 – Probably not (2)

○1 – More no than yes (3)

○1 – I don't know (4)

○1 – More yes than no (5)

○1 –Probably yes (6)

○1 – Yes (7)

IL_Sustainability_1 Indicate the degree of agreement or disagreement with the following statements

1. The product described in the scenario you just read is "respectful of the environment".
2. The product described in the scenario you just read is a sustainable product.
3. The product described in the scenario you just read is a "green" product.

○1 – Strongly agree (1)

○1 – Agree (2)

○1 – Somewhat agree (3)

○1 – Neither agree nor disagree (4)

○1 – Somewhat disagree (5)

○1 – Disagree (6)

○1 – Strongly disagree (7)

IL_CSR_1 How would you evaluate the source of the message you read and the sustainable fashion product?

Dissimilar-Similar

Incoherent-Coherent

Atypical-Typical

Unrepresentative-Representative

IL_Environment_1 Indicate the degree of agreement or disagreement with the following statements

1.I purchase durable products.
2. I purchase products made with recycled materials.
3. I purchase which respect the environment.

IL_Influence_1 Indicate the degree of agreement or disagreement with the following statements

1. My perception changes often when I receive information form the Influencer I follow.
2. I value opinions from Influencers I follow as if they were someone close to me whom I trust.
3. Influencers I follow suggest me products and brands useful for me.

○1 – Strongly agree (1)

○1 – Agree (2)

○1 – Somewhat agree (3)

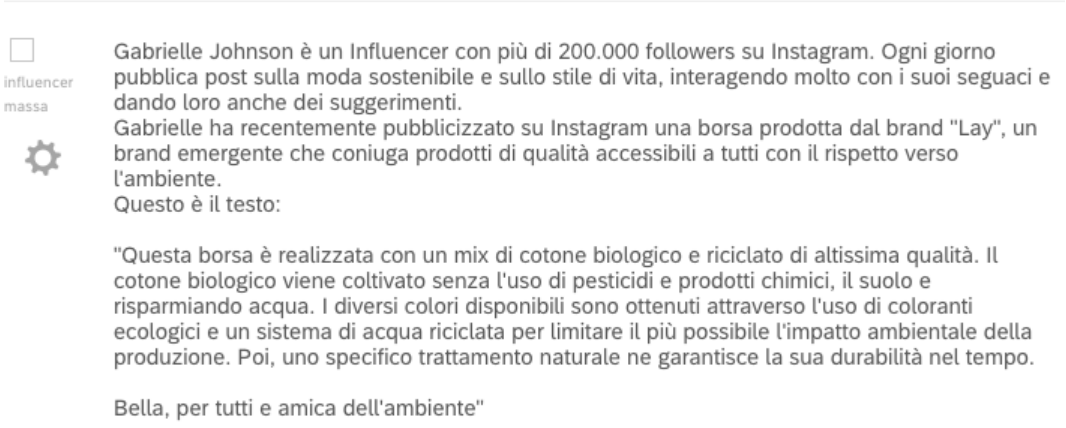
○1 – Neither agree nor disagree (4)

○1 – Somewhat disagree (5)

○1 – Disagree (6)

○1 – Strongly disagree (7)

Scenario Influencer-Mass product



IM_Willingness to buy_1 Indicate the degree of agreement or disagreement with the following statements
1. I would buy the product described in the scenario I just read.
2.I would consider buying the product described in the scenario I just read.
3. The probability that I would buy the product described in the scenario is high.

○1 – Strongly agree (1)

○1 – Agree (2)

○1 – Somewhat agree (3)

○1 – Neither agree nor disagree (4)

○1 – Somewhat disagree (5)

○1 – Disagree (6)

○1 – Strongly disagree (7)

IM_Sentiment_1 To what extent do you think that the product previously described is:

Negative-Positive

Wrong-Right

Unfavorable-Favorable

Unpleasant-Pleasant

IM_Brand sentiment_1 Indicate your overall sentiment about the brand which appears in the scenario you just saw:

Unattractive-Attractive

Bad-Good

Unpleasant-Pleasant

Unfavorable- Favorable

IM_Brand sentiment_2 Indicate your overall sentiment about the product which appears in the scenario you just saw:

Unattractive-Attractive

Bad-Good

Unpleasant-Pleasant

Unfavorable- Favorable

IM_Perception_1 To what extent do you perceive that the sponsored message is:

Improbable-Probable

Unreliable-Reliable

Unconvincing-Convincing

Not credible-Credible

Unreasonable-Reasonable

Dishonest-Honest

Unquestionable-Questionable

Inconclusive-Conclusive

Unauthentic-Authentic

IM_Brand identification _1 Imagine buying the product described in the scenario you just saw. Buying this product would make you feel:

1. Realized
2. Fulfilled
3. More confident
4. Satisfied
5. Useful
6. With grater self-esteem
7. Successful

○1 – No (1)

○1 – Probably not (2)

○1 – More no than yes (3)

○1 – I don’t know (4)

○1 – More yes than no (5)

○1 –Probably yes (6)

○1 – Yes (7)

IM_Sustainability_1 Indicate the degree of agreement or disagreement with the following statements

1. The product described in the scenario you just read is “respectful of the environment”.
2. The product described in the scenario you just read is a sustainable product.
3. The product described in the scenario you just read is a “green” product.

○1 – Strongly agree (1)

○1 – Agree (2)

○1 – Somewhat agree (3)

○1 – Neither agree nor disagree (4)

○1 – Somewhat disagree (5)

○1 – Disagree (6)

○1 – Strongly disagree (7)

IM_CSR_1 How would you evaluate the source of the message you read and the sustainable fashion product?

Dissimilar-Similar

Incoherent-Coherent

Atypical-Typical

Unrepresentative-Representative

IM_Environment_1 Indicate the degree of agreement or disagreement with the following statements

1.I purchase durable products.
2. I purchase products made with recycled materials.
3. I purchase which respect the environment.

IM_Influence_1 Indicate the degree of agreement or disagreement with the following statements

1. My perception changes often when I receive information form the Influencer I follow.
2. I value opinions from Influencers I follow as if they were someone close to me whom I trust.
3. Influencers I follow suggest me products and brands useful for me.

○1 – Strongly agree (1)

○1 – Agree (2)

○1 – Somewhat agree (3)

○1 – Neither agree nor disagree (4)

○1 – Somewhat disagree (5)

○1 – Disagree (6)

○1 – Strongly disagree (7)

IM_Influencer_1 Indicate the degree of agreement or disagreement with the following statements

1. The product described in the scenario you just read is "respectful of the environment".
2. The product described in the scenario you just read is a sustainable product.
3. The product described in the scenario you just read is a "green" product.

○1 – Strongly agree (1)

○1 – Agree (2)

○1 – Somewhat agree (3)

○1 – Neither agree nor disagree (4)

○1 – Somewhat disagree (5)

○1 – Disagree (6)

○1 – Strongly disagree (7)

Scenario Brand-Mass product

brand massa

"Lay" è un brand emergente che coniuga prodotti di qualità accessibili a tutti con il rispetto verso l'ambiente; il brand è molto attivo sui social media e ogni giorno sul suo profilo Instagram vengono pubblicati post sulla moda sostenibile accessibile a tutti e sullo stile di vita, interagendo molto con i suoi seguaci e dando loro anche dei suggerimenti. "Lay" ha recentemente pubblicato sul suo profilo Instagram un post pubblicizzando le sue nuove borse: "Questa borsa sostenibile è realizzata con un mix di cotone biologico e riciclato di altissima qualità. Il cotone biologico viene coltivato senza l'uso di pesticidi e prodotti chimici, rispettando il suolo e risparmiando acqua. I diversi colori disponibili sono ottenuti attraverso l'uso di coloranti ecologici e un sistema di acqua riciclata per limitare il più possibile l'impatto ambientale della produzione. Poi, uno specifico trattamento naturale ne garantisce la sua durabilità nel tempo.

Bella, per tutti e amica dell'ambiente"

BM_Willingness to buy_1 Indicate the degree of agreement or disagreement with the following statements

1. I would buy the product described in the scenario I just read.
2. I would consider buying the product described in the scenario I just read.
3. The probability that I would buy the product described in the scenario is high.

○1 – Strongly agree (1)

○1 – Agree (2)

○1 – Somewhat agree (3)

○1 – Neither agree nor disagree (4)

○1 – Somewhat disagree (5)

○1 – Disagree (6)

○1 – Strongly disagree (7)

BM_Sentiment_1 To what extent do you think that the product previously described is:

Negative-Positive

Wrong-Right

Unfavorable-Favorable

Unpleasant-Pleasant

BM_Brand sentiment_1 Indicate your overall sentiment about the brand which appears in the scenario you just saw:

Unattractive-Attractive

Bad-Good

Unpleasant-Pleasant

Unfavorable- Favorable

BM_Brand sentiment_2 Indicate your overall sentiment about the product which appears in the scenario you just saw:

Unattractive-Attractive

Bad-Good

Unpleasant-Pleasant

Unfavorable- Favorable

BM_Perception_1 To what extent do you perceive that the sponsored message is:

Improbable-Probable

Unreliable-Reliable

Unconvincing-Convincing

Not credible-Credible

Unreasonable-Reasonable

Dishonest-Honest

Unquestionable-Questionable

Inconclusive-Conclusive

Unauthentic-Authentic

BM_Brand identification _1 Imagine buying the product described in the scenario you just saw. Buying this product would make you feel:

1. Realized
2. Fulfilled
3. More confident
4. Satisfied
5. Useful
6. With grater self-esteem
7. Successful

○1 – No (1)

○1 – Probably not (2)

○1 – More no than yes (3)

○1 – I don't know (4)

○1 – More yes than no (5)

○1 –Probably yes (6)

○1 – Yes (7)

BM_Sustainability_1 Indicate the degree of agreement or disagreement with the following statements

1. The product described in the scenario you just read is "respectful of the environment".
2. The product described in the scenario you just read is a sustainable product.
3. The product described in the scenario you just read is a "green" product.

○1 – Strongly agree (1)

○1 – Agree (2)

○1 – Somewhat agree (3)

○1 – Neither agree nor disagree (4)

○1 – Somewhat disagree (5)

○1 – Disagree (6)

○1 – Strongly disagree (7)

BM_CSR_1 How would you evaluate the source of the message you read and the sustainable fashion product?

Dissimilar-Similar

Incoherent-Coherent

Atypical-Typical

Unrepresentative-Representative

BM_Environment_1 Indicate the degree of agreement or disagreement with the following statements

1.I purchase durable products.
2. I purchase products made with recycled materials.
3. I purchase which respect the environment.

BM_Influence_1 Indicate the degree of agreement or disagreement with the following statements

1. My perception changes often when I receive information form the brand I follow.
2. I value opinions from brands I follow as if they were someone close to me whom I trust.
3. Brands that I follow suggest me products useful for me.

○1 – Strongly agree (1)

○1 – Agree (2)

○1 – Somewhat agree (3)

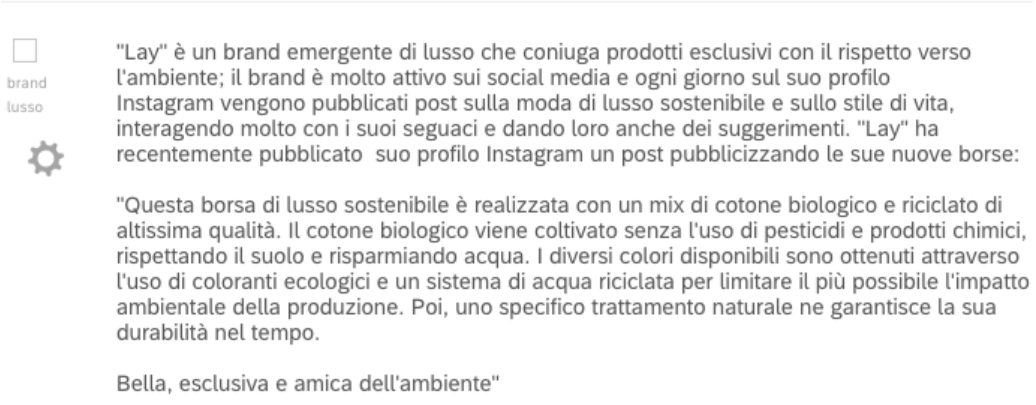
○1 – Neither agree nor disagree (4)

○1 – Somewhat disagree (5)

○1 – Disagree (6)

○1 – Strongly disagree (7)

Scenario Brand-Luxury



BL_Willingness to buy_1 Indicate the degree of agreement or disagreement with the following statements
1. I would buy the product described in the scenario I just read.
2. I would consider buying the product described in the scenario I just read.
3. The probability that I would buy the product described in the scenario is high.

○1 – Strongly agree (1)

○1 – Agree (2)

○1 – Somewhat agree (3)

○1 – Neither agree nor disagree (4)

○1 – Somewhat disagree (5)

○1 – Disagree (6)

○1 – Strongly disagree (7)

BL_Sentiment_1 To what extent do you think that the product previously described is:

Negative-Positive

Wrong-Right

Unfavorable-Favorable

Unpleasant-Pleasant

BL_Brand sentiment_1 Indicate your overall sentiment about the brand which appears in the scenario you just saw:

Unattractive-Attractive

Bad-Good

Unpleasant-Pleasant

Unfavorable- Favorable

BL_Brand sentiment_2 Indicate your overall sentiment about the product which appears in the scenario you just saw:

Unattractive-Attractive

Bad-Good

Unpleasant-Pleasant

Unfavorable- Favorable

BL_Perception_1 To what extent do you perceive that the sponsored message is:

Improbable-Probable

Unreliable-Reliable

Unconvincing-Convincing

Not credible-Credible

Unreasonable-Reasonable

Dishonest-Honest

Unquestionable-Questionable

Inconclusive-Conclusive

Unauthentic-Authentic

BL_Brand identification _1 Imagine buying the product described in the scenario you just saw. Buying this product would make you feel:

1. Realized
2. Fulfilled
3. More confident
4. Satisfied
5. Useful
6. With grater self-esteem
7. Successful

○1 – No (1)

○1 – Probably not (2)

○1 – More no than yes (3)

○1 – I don’t know (4)

○1 – More yes than no (5)

○1 –Probably yes (6)

○1 – Yes (7)

BL_Sustainability_1 Indicate the degree of agreement or disagreement with the following statements

1. The product described in the scenario you just read is "respectful of the environment".
2. The product described in the scenario you just read is a sustainable product.
3. The product described in the scenario you just read is a "green" product.

○1 – Strongly agree (1)

○1 – Agree (2)

○1 – Somewhat agree (3)

○1 – Neither agree nor disagree (4)

○1 – Somewhat disagree (5)

○1 – Disagree (6)

○1 – Strongly disagree (7)

BL_CSR_1 How would you evaluate the source of the message you read and the sustainable fashion product?

Dissimilar-Similar

Incoherent-Coherent

Atypical-Typical

Unrepresentative-Representative

BL_Environment_1 Indicate the degree of agreement or disagreement with the following statements

1.I purchase durable products.
2. I purchase products made with recycled materials.
3. I purchase which respect the environment.

BL_Influence_1 Indicate the degree of agreement or disagreement with the following statements

1. My perception changes often when I receive information form the brand I follow.
2. I value opinions from brands I follow as if they were someone close to me whom I trust.

3. Brands that I follow suggest me products useful for me.

○1 – Strongly agree (1)

○1 – Agree (2)

○1 – Somewhat agree (3)

○1 – Neither agree nor disagree (4)

○1 – Somewhat disagree (5)

○1 – Disagree (6)

○1 – Strongly disagree (7)

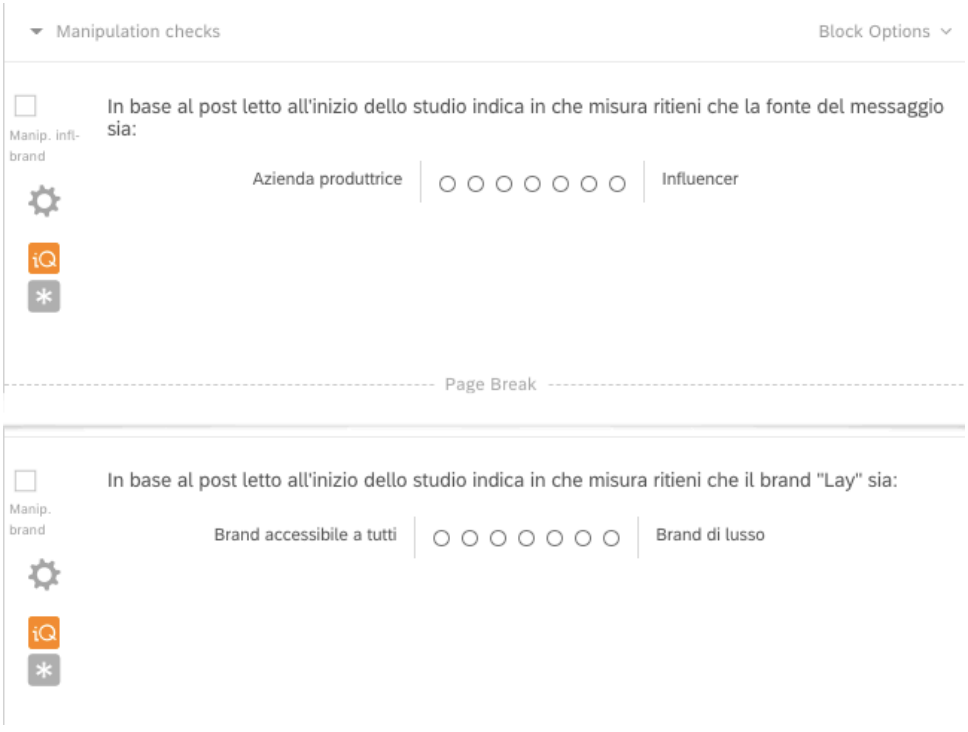
Manipulation checks questions

1. *Based on the post you read at the beginning of the study, indicate the extent to which you consider the source of the message:*

   Brand - Influencer

2. Based on the post you read at the beginning of the study, indicate to what extent you consider that the brand "Lay" is:

   Mass market product – Luxury product



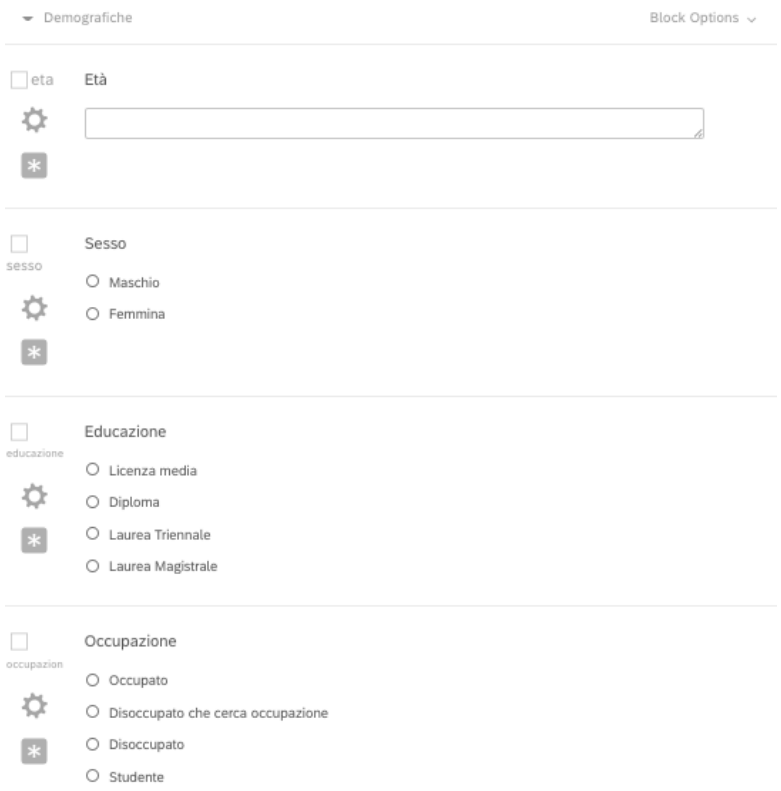
Demo-sociographic questions

-Age

-Gender

-Educational level

-Job Title



SPSS OUTPUT

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EXECUTE.
COMPUTE S1=MEAN(s1s1, s2s1, s3s1, s4s1).
EXECUTE.
COMPUTE S2=MEAN(s1s2, s2s2, s3s2, s4s2).
EXECUTE.
COMPUTE S3=MEAN(s1s3, s2s3, s3s3, s4s3).
EXECUTE.
COMPUTE S4=MEAN(s1s4, s2s4, s3s4, s4s4).
EXECUTE.
COMPUTE S5=MEAN(s1s5, s2s5, s3s5, s4s5).
EXECUTE.
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EXECUTE.
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EXECUTE.
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EXECUTE.
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EXECUTE.
COMPUTE P4=MEAN(s1p4, s2p4, s3p4, s4p4).
EXECUTE.
COMPUTE P5=MEAN(s1p5, s2p5, s3p5, s4p5).
EXECUTE.
COMPUTE P6=MEAN(s1p6, s2p6, s3p6, s4p6).
EXECUTE.
COMPUTE P7=MEAN(s1p7, s2p7, s3p7, s4p7).
EXECUTE.
COMPUTE P8=MEAN(s1p8, s2p8, s3p8, s4p8).
EXECUTE.
COMPUTE P9=MEAN(s1p9, s2p9, s3p9, s4p9).
EXECUTE.
COMPUTE P10=MEAN(s1p10, s2p10, s3p10, s4p10).
EXECUTE.
COMPUTE P11=MEAN(s1p11, s2p11, s3p11, s4p11).
EXECUTE.
COMPUTE P12=MEAN(s1p12, s2p12, s3p12, s4p12).
EXECUTE.
COMPUTE P13=MEAN(s1p13, s2p13, s3p13, s4p13).
EXECUTE.
COMPUTE P14=MEAN(s1p14, s2p14, s3p14, s4p14).
EXECUTE.
COMPUTE P15=MEAN(s1p15, s2p15, s3p15, s4p15).
EXECUTE.
COMPUTE P16=MEAN(s1p16, s2p16, s3p16, s4p16).
EXECUTE.
COMPUTE A1=MEAN(s1a1, s2a1, s3a1, s4a1).
EXECUTE.
COMPUTE A2=MEAN(s1a2, s2a2, s3a2, s4a2).
EXECUTE.
COMPUTE A3=MEAN(s1a3, s2a3, s3a3, s4a3).
EXECUTE.
COMPUTE A4=MEAN(s1a4, s2a4, s3a4, s4a4).
EXECUTE.
COMPUTE A5=MEAN(s1a5, s2a5, s3a5, s4a5).
```

```
EXECUTE.
COMPUTE A6=MEAN(s1a6, s2a6, s3a6, s4a6).
EXECUTE.
COMPUTE A7=MEAN(s1a7, s2a7, s3a7, s4a7).
EXECUTE.
COMPUTE A8=MEAN(s1a8, s2a8, s3a8, s4a8).
EXECUTE.
COMPUTE A9=MEAN(s1a9, s2a9, s3a9, s4a9).
EXECUTE.
COMPUTE A10=MEAN(s1a10, s2a10, s3a10, s4a10).
EXECUTE.
COMPUTE I1=MEAN(s1i1, s2i1, s3b1, s4b1).
EXECUTE.
COMPUTE I2=MEAN(s1i2, s2i2, s3b2, s4b2).
EXECUTE.
COMPUTE I3=MEAN(s1i3, s2i3, s3b3, s4b3).
EXECUTE.


T-TEST GROUPS=influencer(0 1)
  /MISSING=ANALYSIS
  /VARIABLES=Manip._infl_brand_1
  /CRITERIA=CI(.95).
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T-Test

Notes

Output Created		19-JAN-2021 16:28:34
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	N of Rows in Working Data File	206
Missing Value Handling	Definition of Missing	User defined missing values are treated as missing.
	Cases Used	Statistics for each analysis are based on the cases with no missing or out-of-range data for any variable in the analysis.

Syntax		T-TEST GROUPS=influencer(0 1) /MISSING=ANALYSIS /VARIABLES=Manip._infl_brand_1 /CRITERIA=CI(.95).
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	Elapsed Time	00:00:00,00

Group Statistics

	Influencer	N	Mean	Std. Deviation	Std. Error Mean
In base al post letto all'inizio dello studio indica in che misura ritieni che la fonte del messaggio sia: - Azienda produttrice:Influencer	NO INFLUENCER	101	3,36	2,086	,208
	INFLUENCER	101	3,48	2,033	,202

Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means	
		F	Sig.	t	df
In base al post letto all'inizio dello studio indica in che misura ritieni che la fonte del messaggio sia: - Azienda produttrice:Influencer	Equal variances assumed	,479	,490	-,410	200
	Equal variances not assumed			-,410	199,866

```
T-TEST GROUPS=lusso(0 1)
  /MISSING=ANALYSIS
  /VARIABLES=Manip._brand_1
  /CRITERIA=CI(.95).
```

T-Test

Notes

Output Created		19-JAN-2021 16:29:25
Comments		
Input	Data	/Users/irenelunetta/Desktop/DATASET 19.01.21.sav
	Active Dataset	DataSet1
	Filter	<none>
	Weight	<none>
	Split File	<none>
	N of Rows in Working Data File	206
Missing Value Handling	Definition of Missing	User defined missing values are treated as missing.
	Cases Used	Statistics for each analysis are based on the cases with no missing or out-of-range data for any variable in the analysis.
Syntax		T-TEST GROUPS=lusso(0 1) /MISSING=ANALYSIS /VARIABLES=Manip._brand_1 /CRITERIA=CI(.95).
Resources	Processor Time	00:00:00,01
	Elapsed Time	00:00:00,00

Group Statistics

	lusso	N	Mean	Std. Deviation	Std. Error Mean
In base al post letto all'inizio dello studio indica in che misura ritieni che il brand "Lay" sia: - Brand accessibile a tutti:Brand di lusso	MASS PRODUCT	99	4,42	1,744	,175
	LUXURY PRODUCT	103	5,20	1,757	,173

		Levene's Test for Equality of Variances		t-test for Equality of Means	
		F	Sig.	t	df
In base al post letto all'inizio dello studio indica in che misura ritieni che il brand "Lay" sia: - Brand accessibile a tutti: Brand di lusso	Equal variances assumed	,000	,985	-3,164	200
	Equal variances not assumed			-3,165	199,785

```
FACTOR
  /VARIABLES C1 C2 C3 S1 S2 S3 S4 S5 S6 S7 S8 S9 S10 S11 S12 P1 P2 P3 P4 P5 P6 P7 P8 P9 P10 P11
P12
    P13 P14 P15 P16 A1 A2 A3 A4 A5 A6 A7 A8 A9 A10 I1 I2 I3
  /MISSING LISTWISE
  /ANALYSIS C1 C2 C3 S1 S2 S3 S4 S5 S6 S7 S8 S9 S10 S11 S12 P1 P2 P3 P4 P5 P6 P7 P8 P9 P10 P11
P12
    P13 P14 P15 P16 A1 A2 A3 A4 A5 A6 A7 A8 A9 A10 I1 I2 I3
  /PRINT INITIAL CORRELATION KMO EXTRACTION ROTATION
  /FORMAT SORT BLANK(.10)
  /PLOT EIGEN
  /CRITERIA MINEIGEN(1) ITERATE(25)
  /EXTRACTION PC
  /CRITERIA ITERATE(25)
  /ROTATION VARIMAX
  /METHOD=CORRELATION.
```

- F A C T O R A N A L Y S I S -

Factor Analysis

Notes

Output Created		19-JAN-2021 16:31:02
Comments		
Input	Data	/Users/irenelunetta/Desktop/DATASET 19.01.21.sav
	Active Dataset	DataSet1
	Filter	<none>
	Weight	<none>
	Split File	<none>
	N of Rows in Working Data File	206

Missing Value Handling	Definition of Missing	MISSING=EXCLUDE: User-defined missing values are treated as missing.
	Cases Used	LISTWISE: Statistics are based on cases with no missing values for any variable used.
Syntax		FACTOR /VARIABLES C1 C2 C3 S1 S2 S3 S4 S5 S6 S7 S8 S9 S10 S11 S12 P1 P2 P3 P4 P5 P6 P7 P8 P9 P10 P11 P12 P13 P14 P15 P16 A1 A2 A3 A4 A5 A6 A7 A8 A9 A10 I1 I2 I3 /MISSING LISTWISE /ANALYSIS C1 C2 C3 S1 S2 S3 S4 S5 S6 S7 S8 S9 S10 S11 S12 P1 P2 P3 P4 P5 P6 P7 P8 P9 P10 P11 P12 P13 P14 P15 P16 A1 A2 A3 A4 A5 A6 A7 A8 A9 A10 I1 I2 I3 /PRINT INITIAL CORRELATION KMO EXTRACTION ROTATION /FORMAT SORT BLANK(.10) /PLOT EIGEN /CRITERIA MINEIGEN(1) ITERATE(25) /EXTRACTION PC /CRITERIA ITERATE(25) /ROTATION VARIMAX /METHOD=CORRELATION .
Resources	Processor Time	00:00:03,02
	Elapsed Time	00:00:02,00
	Maximum Memory Required	221088 (215,906K) bytes

KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		,898
Bartlett's Test of Sphericity	Approx. Chi-Square	7529,490
	df	946
	Sig.	,000

Communalities

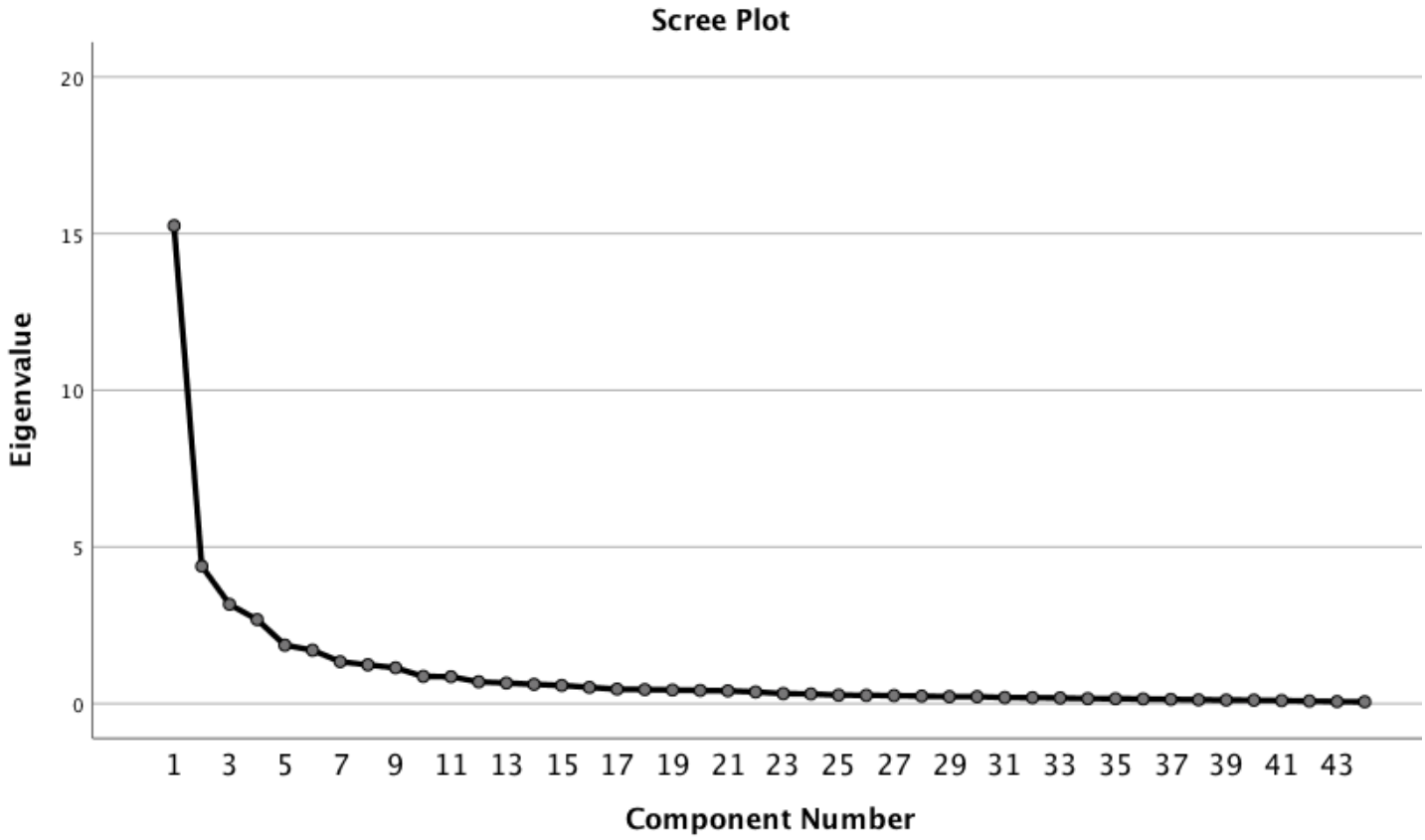
	Initial	Extraction
C1	1,000	,853
C2	1,000	,844
C3	1,000	,785
S1	1,000	,702
S2	1,000	,733
S3	1,000	,718
S4	1,000	,648
S5	1,000	,636
S6	1,000	,676
S7	1,000	,714
S8	1,000	,768
S9	1,000	,685
S10	1,000	,818
S11	1,000	,816
S12	1,000	,779
P1	1,000	,616
P2	1,000	,729
P3	1,000	,736
P4	1,000	,754
P5	1,000	,726
P6	1,000	,770
P7	1,000	,542
P8	1,000	,745
P9	1,000	,706
P10	1,000	,692
P11	1,000	,762
P12	1,000	,734
P13	1,000	,712
P14	1,000	,592
P15	1,000	,761
P16	1,000	,659
A1	1,000	,888
A2	1,000	,934
A3	1,000	,864
A4	1,000	,821
A5	1,000	,821
A6	1,000	,687
A7	1,000	,727
A8	1,000	,676
A9	1,000	,821
A10	1,000	,834

I1	1,000	,758
I2	1,000	,829
I3	1,000	,698

Extraction Method: Principal Component Analysis.

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings			Rotation Sums of Squared Loadings	
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %	Total	% of Variance
1	15,252	34,664	34,664	15,252	34,664	34,664	7,077	16,084
2	4,385	9,965	44,629	4,385	9,965	44,629	6,247	14,197
3	3,170	7,205	51,835	3,170	7,205	51,835	4,490	10,205
4	2,680	6,091	57,926	2,680	6,091	57,926	2,808	6,382
5	1,864	4,237	62,163	1,864	4,237	62,163	2,709	6,158
6	1,704	3,872	66,035	1,704	3,872	66,035	2,705	6,148
7	1,336	3,036	69,071	1,336	3,036	69,071	2,656	6,037
8	1,237	2,812	71,883	1,237	2,812	71,883	2,360	5,364
9	1,141	2,593	74,476	1,141	2,593	74,476	1,716	3,901
10	,868	1,973	76,449					
11	,856	1,946	78,395					
12	,694	1,578	79,972					
13	,658	1,496	81,468					
14	,614	1,395	82,863					
15	,579	1,317	84,180					
16	,517	1,175	85,355					
17	,461	1,048	86,403					
18	,449	1,021	87,424					
19	,432	,982	88,406					
20	,418	,950	89,356					
21	,408	,926	90,282					
22	,372	,846	91,128					
23	,318	,724	91,852					
24	,307	,699	92,551					
25	,270	,613	93,163					
26	,263	,597	93,760					
27	,257	,584	94,344					
28	,238	,541	94,886					
29	,222	,505	95,391					
30	,221	,502	95,892					
31	,194	,441	96,334					
32	,190	,431	96,765					

33	,179	,407	97,172					
34	,160	,363	97,535					
35	,155	,352	97,887					
36	,150	,342	98,229					
37	,136	,308	98,537					
38	,120	,273	98,810					
39	,114	,258	99,068					
40	,111	,252	99,320					
41	,097	,220	99,540					
42	,081	,185	99,725					
43	,064	,145	99,870					
44	,057	,130	100,000					



Component Matrix[a]

	Component								
	1	2	3	4	5	6	7	8	9
P3	,821		,193	-,127					
P4	,795		,195	-,209		,104			
S8	,793		,125	,222	-,214		,121		
S7	,790			,157	-,183		,118		
S11	,782			,171	-,172		,263		,222

S10	,778			,247	-,203		,233		,204
P6	,776		,235	-,172	,114		-,201	,149	
P8	,767		,242			,137	-,238		,107
S12	,744			,333	-,205			,126	,215
S6	,729				-,186		,241	,176	
A5	,718		,170	-,293	,229		,254	-,149	-,216
S5	,712				-,241		,221		,117
S9	,707				-,180	,141	,304		,171
S3	,706	-,167	,109	,259		-,104	-,157		-,274
A7	,702		,141	-,198	,242		,138	-,201	-,216
A4	,698		,147	-,350	,216		,253	-,189	-,198
P5	,691		,263	-,120	,190		-,325	,127	
S1	,690	-,106		,279	-,173	-,109	-,191		-,229
P1	,690		,219	-,185	,150				,117
P9	,680		,203	-,331	,126		-,262		
P2	,674		,201	-,326	,200		-,211	,185	
S2	,667	-,178	,153	,157	-,101		-,303	,116	-,293
S4	,666			,253	-,142		-,130		-,312
C1	-,620	,130	,411		,188		,184	,452	
C2	-,613	,159	,435	-,157	,198		,236	,353	
C3	-,579	,118	,421		,145	-,137	,165	,427	
A6	,546			-,237	,169		,373	-,322	-,212
A1	-,519	,260	,428		-,365	,454			-,161
A2	-,514	,325	,415		-,392	,461			-,132
A3	-,452	,274	,434		-,396	,450	-,164		
P15	,211	,811	-,188	-,108					
P12	,298	,769	-,205						
P16	,222	,734	-,222	-,119					
P10	,288	,709	-,203	,204	,133				
P11	,282	,683	-,153	,380	,168		-,125		
P13	,313	,609		,407	,249				
P14	,276	,578		,296	,294				
A8		,440	,410	-,140	-,202	-,338		-,356	
A10	-,199	,330	,553	-,115	-,233	-,536		-,125	
I3	-,297		,467	,430	,334			-,246	,141
I2	-,234	-,221	,458	,613	,298	,116		-,177	
I1	-,267	-,193	,431	,531	,323	,176		-,191	
A9	-,190	,297	,509		-,158	-,626		-,124	
P7	,150			-,334		,246	-,152	-,142	,5

Extraction Method: Principal Component Analysis.[a]

a. 9 components extracted.

Rotated Component Matrix[a]

	Component								
	1	2	3	4	5	6	7	8	9
S10	,837	,231	,105	-,124		,152	,104		
S11	,824	,257		-,114		,125	,149	-,111	
S12	,773	,298	,121	-,124		,198			
S8	,740	,302	,117			,146	,128		,258
S9	,727	,176				,170	,243	-,119	
S5	,709	,236			-,127	,135	,182		
S6	,708	,271		-,127	-,146		,189		,162
S7	,704	,320		-,101		,166	,156		,205
P5	,252	,792		-,117					
P2	,214	,782		-,113	-,141		,179		
P6	,363	,758	,139	-,106			,140		
P9	,180	,755			-,118	,171	,238		
P8	,406	,687				,279	,142		
P4	,435	,664	,158		-,111		,278		
P1	,331	,648	,160	-,117			,201		
P3	,540	,580		-,122	-,112		,249		
P11			,844						,114
P10			,819						
P12	,112		,787	,113	-,251	,108			
P13	,154		,784		,168				,180
P15			,766		-,289		,165	,170	-,147
P14	,103	,125	,717	-,119	,174				
P16			,704	,116	-,345		,126		
A2	-,191	-,193		,894		-,158		,144	
A1	-,192	-,187		,868		-,187		,115	
A3	-,157			,866	,101	-,136	-,201	,114	
I2		-,110	-,102		,886				
I1		-,116			,845	-,103			
I3	-,161				,796			,137	
C1	-,306	-,142		,191	,142	-,802	-,136	,122	
C2	-,335	-,142		,269	,140	-,772		,114	
C3	-,273	-,132		,135	,114	-,764	-,153	,217	
A6	,234	,192	,113			,116	,748		
A4	,267	,450		-,120	-,116		,716		
A5	,298	,461		-,112			,698		
A7	,259	,471		-,119		,140	,619		,111
A10				,127		-,197		,879	
A9						-,185		,875	
A8			,172	,194			,100	,762	
P7		,340				,171			-,622
S2	,367	,515				,221			,527

S3	,441	,411		-,148		,238			,510
S4	,428	,296	,142			,294			,504
S1	,472	,352				,340			,477

Extraction Method: Principal Component Analysis.
Rotation Method: Varimax with Kaiser Normalization.[a]
a. Rotation converged in 8 iterations.

Component Transformation Matrix

Component	1	2	3	4	5	6	7	8	9
1	,626	,565	,200	-,224	-,129	,275	,285	-,077	,142
2	-,112	-,030	,885	,249	-,170	-,114	,040	,302	-,088
3	,126	,387	-,211	,407	,471	-,378	,106	,495	,060
4	,327	-,336	,280	-,056	,638	,143	-,356	-,121	,360
5	-,436	,274	,218	-,511	,445	-,263	,287	-,264	-,086
6	,029	,114	,066	,633	,152	,061	,124	-,681	-,274
7	,424	-,543	-,025	-,095	,000	-,406	,564	-,026	-,179
8	,189	,172	,044	-,065	-,289	-,714	-,455	-,306	,187
9	,257	,072	,018	-,210	,145	,028	-,396	,127	-,830

Extraction Method: Principal Component Analysis.
Rotation Method: Varimax with Kaiser Normalization.

```
COMPUTE BRANDSENTIMENT=MEAN(s5, s6, s7, s8, s9, s10, s11, s12).
EXECUTE.
COMPUTE PERCEPTION=MEAN(p1, p2, p3, p4, p5, p6, p7, p8, p9).
EXECUTE.
COMPUTE BRANDIDENTIFICATION=MEAN(p10, p11, p12, p13, p14, p15, p16).
EXECUTE.
COMPUTE SUSTAINABILITY=MEAN(a1, a2, a3).
EXECUTE.
COMPUTE INFLUENCE=MEAN(i1, i2, i3).
EXECUTE.
COMPUTE WTB=MEAN(c1, c2, c3).
EXECUTE.
COMPUTE CSR=MEAN(a4, a5, a6, a7).
EXECUTE.
COMPUTE ENVIRONMENT=MEAN(a8, a9, a10).
EXECUTE.
COMPUTE SENTIMENT=MEAN(s1, s2, s3, s4).
EXECUTE.
RELIABILITY
  /VARIABLES=S5 S6 S7 S8 S9 S10 S11 S12
  /SCALE('ALL VARIABLES') ALL
  /MODEL=ALPHA.
```

Reliability

Notes

Output Created		19-JAN-2021 16:38:09
Comments		
Input	Data	/Users/irenelunetta/Desktop/DATASET 19.01.21.sav
	Active Dataset	DataSet1
	Filter	<none>
	Weight	<none>
	Split File	<none>
	N of Rows in Working Data File	206
	Matrix Input	
Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.
	Cases Used	Statistics are based on all cases with valid data for all variables in the procedure.
Syntax		RELIABILITY /VARIABLES=S5 S6 S7 S8 S9 S10 S11 S12 /SCALE('ALL VARIABLES') ALL /MODEL=ALPHA.
Resources	Processor Time	00:00:00,01
	Elapsed Time	00:00:00,00

Scale: ALL VARIABLES

Case Processing Summary

		N	%
Cases	Valid	204	99,0
	Excluded[a]	2	1,0
	Total	206	100,0

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	N of Items
,938	8

```
RELIABILITY
  /VARIABLES=P1 P2 P3 P4 P5 P6 P7 P8 P9
  /SCALE('ALL VARIABLES') ALL
  /MODEL=ALPHA.
```

Reliability

Notes

Output Created		19-JAN-2021 16:39:53
Comments		
Input	Data	/Users/irenelunetta/Desktop/DATASET 19.01.21.sav
	Active Dataset	DataSet1
	Filter	<none>
	Weight	<none>
	Split File	<none>
	N of Rows in Working Data File	206
	Matrix Input	
Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.
	Cases Used	Statistics are based on all cases with valid data for all variables in the procedure.
Syntax		RELIABILITY /VARIABLES=P1 P2 P3 P4 P5 P6 P7 P8 P9 /SCALE('ALL VARIABLES') ALL /MODEL=ALPHA.
Resources	Processor Time	00:00:00,01
	Elapsed Time	00:00:00,00

Scale: ALL VARIABLES

Case Processing Summary

		N	%
Cases	Valid	204	99,0
	Excluded[a]	2	1,0
	Total	206	100,0

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	N of Items
,911	9

```
RELIABILITY
  /VARIABLES=P10 P11 P12 P13 P14 P15 P16
  /SCALE('ALL VARIABLES') ALL
  /MODEL=ALPHA.
```

Reliability

Notes

Output Created		19-JAN-2021 16:40:33
Comments		
Input	Data	/Users/irenelunetta/Desktop/DATASET 19.01.21.sav
	Active Dataset	DataSet1
	Filter	<none>
	Weight	<none>
	Split File	<none>
	N of Rows in Working Data File	206
	Matrix Input	

Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.
	Cases Used	Statistics are based on all cases with valid data for all variables in the procedure.
Syntax		RELIABILITY /VARIABLES=P10 P11 P12 P13 P14 P15 P16 /SCALE('ALL VARIABLES') ALL /MODEL=ALPHA.
Resources	Processor Time	00:00:00,01
	Elapsed Time	00:00:00,00

Scale: ALL VARIABLES

Case Processing Summary

		N	%
Cases	Valid	204	99,0
	Excluded[a]	2	1,0
	Total	206	100,0

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	N of Items
,898	7

```
RELIABILITY
  /VARIABLES=A1 A2 A3
  /SCALE('ALL VARIABLES') ALL
  /MODEL=ALPHA.
```

Reliability

Notes

Output Created		19-JAN-2021 16:41:09
Comments		
Input	Data	/Users/irenelunetta/Desktop/DATASET 19.01.21.sav
	Active Dataset	DataSet1
	Filter	<none>
	Weight	<none>
	Split File	<none>
	N of Rows in Working Data File	206
	Matrix Input	
Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.
	Cases Used	Statistics are based on all cases with valid data for all variables in the procedure.
Syntax		RELIABILITY /VARIABLES=A1 A2 A3 /SCALE('ALL VARIABLES') ALL /MODEL=ALPHA.
Resources	Processor Time	00:00:00,01
	Elapsed Time	00:00:00,00

Scale: ALL VARIABLES

Case Processing Summary

		N	%
Cases	Valid	204	99,0
	Excluded[a]	2	1,0
	Total	206	100,0

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	N of Items

,942	3

```
RELIABILITY
  /VARIABLES=I1 I2 I3
  /SCALE('ALL VARIABLES') ALL
  /MODEL=ALPHA.
```

Reliability

Notes

Output Created		19-JAN-2021 16:42:17
Comments		
Input	Data	/Users/irenelunetta/Desktop/DATASET 19.01.21.sav
	Active Dataset	DataSet1
	Filter	<none>
	Weight	<none>
	Split File	<none>
	N of Rows in Working Data File	206
	Matrix Input	
Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.
	Cases Used	Statistics are based on all cases with valid data for all variables in the procedure.
Syntax		RELIABILITY /VARIABLES=I1 I2 I3 /SCALE('ALL VARIABLES') ALL /MODEL=ALPHA.
Resources	Processor Time	00:00:00,01
	Elapsed Time	00:00:00,00

Scale: ALL VARIABLES

Case Processing Summary

		N	%
Cases	Valid	204	99,0
	Excluded[a]	2	1,0
	Total	206	100,0

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	N of Items
,858	3

```
RELIABILITY
  /VARIABLES=C1 C2 C3
  /SCALE('ALL VARIABLES') ALL
  /MODEL=ALPHA.
```

Reliability

Notes

Output Created		19-JAN-2021 16:43:02
Comments		
Input	Data	/Users/irenelunetta/Desktop/DATASET 19.01.21.sav
	Active Dataset	DataSet1
	Filter	<none>
	Weight	<none>
	Split File	<none>
	N of Rows in Working Data File	206
	Matrix Input	
Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.
	Cases Used	Statistics are based on all cases with valid data for all variables in the procedure.
Syntax		RELIABILITY /VARIABLES=C1 C2 C3 /SCALE('ALL VARIABLES') ALL /MODEL=ALPHA.
Resources	Processor Time	00:00:00,01

	Elapsed Time	00:00:00,00

Scale: ALL VARIABLES

Case Processing Summary

		N	%
Cases	Valid	204	99,0
	Excluded[a]	2	1,0
	Total	206	100,0

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	N of Items
,911	3

```
RELIABILITY
  /VARIABLES=A4 A5 A6 A7
  /SCALE('ALL VARIABLES') ALL
  /MODEL=ALPHA.
```

Reliability

Notes

Output Created		19-JAN-2021 16:43:44
Comments		
Input	Data	/Users/irenelunetta/Desktop/DATASET 19.01.21.sav
	Active Dataset	DataSet1
	Filter	<none>
	Weight	<none>
	Split File	<none>
	N of Rows in Working Data File	206
	Matrix Input	
Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.
	Cases Used	Statistics are based on all cases with valid data for all variables in the procedure.

Syntax		RELIABILITY /VARIABLES=A4 A5 A6 A7 /SCALE('ALL VARIABLES') ALL /MODEL=ALPHA.
Resources	Processor Time	00:00:00,01
	Elapsed Time	00:00:00,00

Scale: ALL VARIABLES

Case Processing Summary

		N	%
Cases	Valid	204	99,0
	Excluded[a]	2	1,0
	Total	206	100,0

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	N of Items
,892	4

```
RELIABILITY
  /VARIABLES=A8 A9 A10
  /SCALE('ALL VARIABLES') ALL
  /MODEL=ALPHA.
```

Reliability

Notes

Output Created		19-JAN-2021 16:44:24
Comments		
Input	Data	/Users/irenelunetta/Desktop/DATASET 19.01.21.sav
	Active Dataset	DataSet1
	Filter	<none>
	Weight	<none>
	Split File	<none>
	N of Rows in Working Data File	206

	Matrix Input	
Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.
	Cases Used	Statistics are based on all cases with valid data for all variables in the procedure.
Syntax		RELIABILITY /VARIABLES=A8 A9 A10 /SCALE('ALL VARIABLES') ALL /MODEL=ALPHA.
Resources	Processor Time	00:00:00,01
	Elapsed Time	00:00:00,00

Scale: ALL VARIABLES

Case Processing Summary

		N	%
Cases	Valid	204	99,0
	Excluded[a]	2	1,0
	Total	206	100,0

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	N of Items
,828	3

```
RELIABILITY
  /VARIABLES=S1 S2 S3 S4
  /SCALE('ALL VARIABLES') ALL
  /MODEL=ALPHA.
```

Reliability

Notes

Output Created		19-JAN-2021 16:45:00
Comments		
Input	Data	/Users/irenelunetta/Desktop/DATASET 19.01.21.sav
	Active Dataset	DataSet1
	Filter	<none>

	Weight	<none>
	Split File	<none>
	N of Rows in Working Data File	206
	Matrix Input	
Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.
	Cases Used	Statistics are based on all cases with valid data for all variables in the procedure.
Syntax		RELIABILITY /VARIABLES=S1 S2 S3 S4 /SCALE('ALL VARIABLES') ALL /MODEL=ALPHA.
Resources	Processor Time	00:00:00,01
	Elapsed Time	00:00:00,00

Scale: ALL VARIABLES

Case Processing Summary

		N	%
Cases	Valid	204	99,0
	Excluded[a]	2	1,0
	Total	206	100,0

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	N of Items
,881	4

```
COMPUTE CONTROL_STATUS=MEAN(Status_1,Status_2,Status_3,Status_4).
EXECUTE.
COMPUTE CONTROL_ENV=MEAN(Env._concern_1,Env._concern_2,Env._concern_3).
EXECUTE.
RECODE CONTROL_STATUS CONTROL_ENV (1=7) (2=6) (3=5) (5=3) (6=2) (7=1).
EXECUTE.
UNIANOVA BRANDSENTIMENT BY influencer lusso WITH CONTROL_STATUS CONTROL_ENV
  /METHOD=SSTYPE(3)
  /INTERCEPT=INCLUDE
  /PLOT=PROFILE(lusso*influencer) TYPE=LINE ERRORBAR=NO MEANREFERENCE=NO
YAXIS=AUTO
```

```
  /EMMEANS=TABLES(influencer) WITH(CONTROL_STATUS=MEAN CONTROL_ENV=MEAN)
COMPARE ADJ(LSD)
  /EMMEANS=TABLES(lusso) WITH(CONTROL_STATUS=MEAN CONTROL_ENV=MEAN)
COMPARE ADJ(LSD)
  /EMMEANS=TABLES(influencer*lusso) WITH(CONTROL_STATUS=MEAN
CONTROL_ENV=MEAN)
  /PRINT F DESCRIPTIVE
  /CRITERIA=ALPHA(.05)
  /DESIGN=CONTROL_STATUS CONTROL_ENV influencer lusso influencer*lusso.
```

Univariate Analysis of Variance

Notes

Output Created		22-JAN-2021 15:17:33
Comments		
Input	Data	/Users/irenelunetta/Desktop/DATASET 19.01.21.sav
	Active Dataset	DataSet1
	Filter	<none>
	Weight	<none>
	Split File	<none>
	N of Rows in Working Data File	206
Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.
	Cases Used	Statistics are based on all cases with valid data for all variables in the model.

Syntax		UNIANOVA BRANDSENTIMENT BY influencer lusso WITH CONTROL_STATUS CONTROL_ENV /METHOD=SSTYPE(3) /INTERCEPT=INCLUDE /PLOT=PROFILE(lusso*influ encer) TYPE=LINE ERRORBAR=NO MEANREFERENCE=NO YAXIS=AUTO /EMMEANS=TABLES(influe ncer) WITH(CONTROL_STATUS =MEAN CONTROL_ENV=MEAN) COMPARE ADJ(LSD) /EMMEANS=TABLES(lusso) WITH(CONTROL_STATUS =MEAN CONTROL_ENV=MEAN) COMPARE ADJ(LSD) /EMMEANS=TABLES(influe ncer*lusso) WITH(CONTROL_STATUS =MEAN CONTROL_ENV=MEAN) /PRINT F DESCRIPTIVE /CRITERIA=ALPHA(.05) /DESIGN=CONTROL_STAT US CONTROL_ENV influencer lusso influencer*lusso.
Resources	Processor Time	00:00:02,86
	Elapsed Time	00:00:02,00

[DataSet1] /Users/irenelunetta/Desktop/DATASET 19.01.21.sav

Between-Subjects Factors

		Value Label	N
influencer	,00	NO INFLUENCER	101
	1,00	INFLUENCER	101
lusso	,00	MASS PRODUCT	99
	1,00	LUXURY PRODUCT	103

Descriptive Statistics

Dependent Variable: BRANDSENTIMENT

influencer	lusso	Mean	Std. Deviation	N
NO INFLUENCER	MASS PRODUCT	5,2175	1,24176	50
	LUXURY PRODUCT	5,3333	1,39590	51
	Total	5,2760	1,31652	101
INFLUENCER	MASS PRODUCT	5,4337	1,18999	49
	LUXURY PRODUCT	5,3654	1,06177	52
	Total	5,3985	1,12065	101
Total	MASS PRODUCT	5,3245	1,21506	99
	LUXURY PRODUCT	5,3495	1,23252	103
	Total	5,3373	1,22101	202

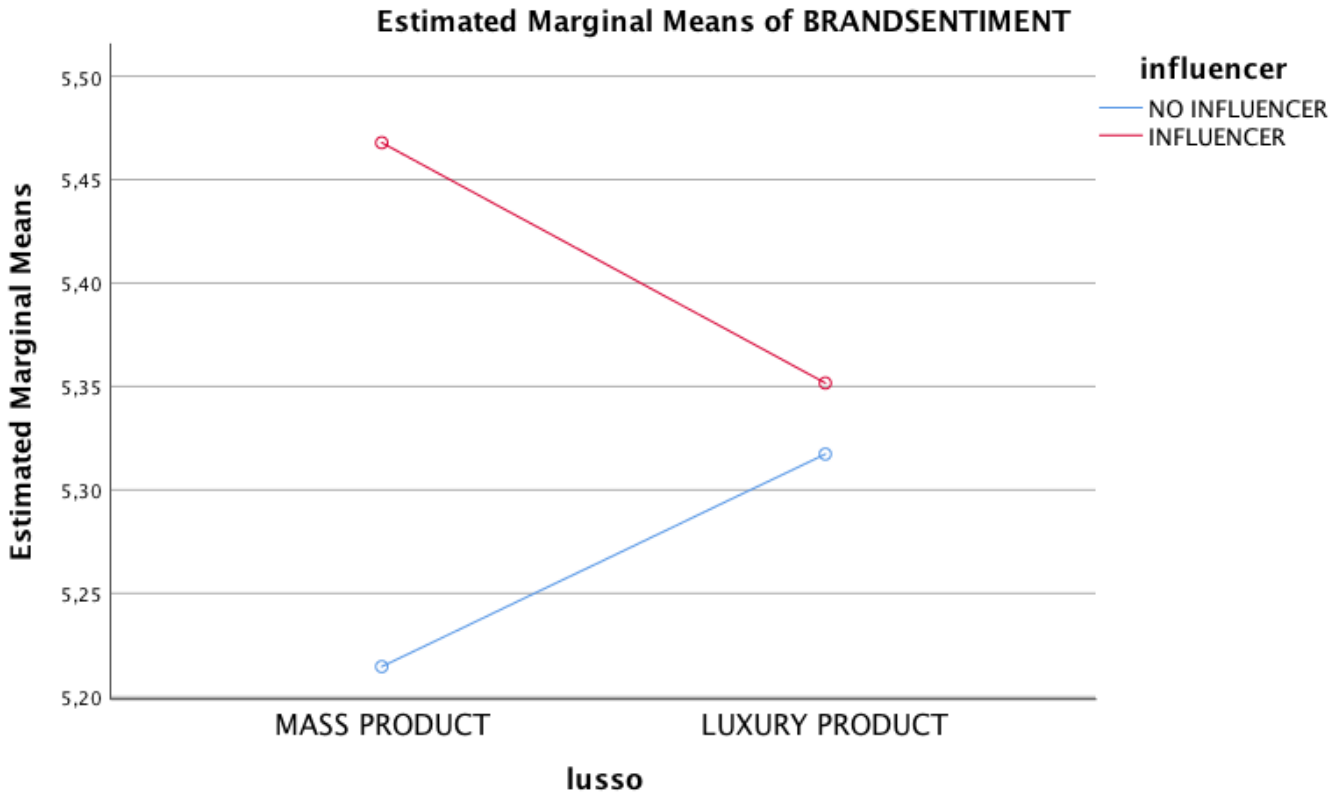
Tests of Between-Subjects Effects

Dependent Variable: BRANDSENTIMENT

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	2,776[a]	5	,555	,367	,871
Intercept	443,452	1	443,452	292,758	,000
CONTROL_STATUS	1,266	1	1,266	,836	,362
CONTROL_ENV	,404	1	,404	,267	,606
influencer	1,015	1	1,015	,670	,414
lusso	,002	1	,002	,001	,970
influencer * lusso	,599	1	,599	,395	,530
Error	296,889	196	1,515		
Total	6053,891	202			
Corrected Total	299,665	201			

a. R Squared = ,009 (Adjusted R Squared = -,016)

Profile Plots



Covariates appearing in the model are evaluated at the following values: CONTROL_STATUS = 4,2723, CONTROL_ENV = 4,0149

```
UNIANOVA PERCEPTION BY influencer lusso WITH CONTROL_STATUS CONTROL_ENV
  /METHOD=SSTYPE(3)
  /INTERCEPT=INCLUDE
  /PLOT=PROFILE(lusso*influencer) TYPE=LINE ERRORBAR=NO MEANREFERENCE=NO
YAXIS=AUTO
  /EMMEANS=TABLES(influencer) WITH(CONTROL_STATUS=MEAN CONTROL_ENV=MEAN)
COMPARE ADJ(LSD)
  /EMMEANS=TABLES(lusso) WITH(CONTROL_STATUS=MEAN CONTROL_ENV=MEAN)
COMPARE ADJ(LSD)
  /EMMEANS=TABLES(influencer*lusso) WITH(CONTROL_STATUS=MEAN
CONTROL_ENV=MEAN)
  /PRINT F DESCRIPTIVE
  /CRITERIA=ALPHA(.05)
  /DESIGN=CONTROL_STATUS CONTROL_ENV influencer lusso influencer*lusso.
```

Univariate Analysis of Varianc

Notes

Output Created	22-JAN-2021 15:21:56
Comments	

Input	Data	/Users/irenelunetta/Desktop/DATASET 19.01.21.sav
	Active Dataset	DataSet1
	Filter	<none>
	Weight	<none>
	Split File	<none>
	N of Rows in Working Data File	206
Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.
	Cases Used	Statistics are based on all cases with valid data for all variables in the model.
Syntax		UNIANOVA PERCEPTION BY influencer lusso WITH CONTROL_STATUS CONTROL_ENV /METHOD=SSTYPE(3) /INTERCEPT=INCLUDE /PLOT=PROFILE(lusso*influencer) TYPE=LINE ERRORBAR=NO MEANREFERENCE=NO YAXIS=AUTO /EMMEANS=TABLES(influencer) WITH(CONTROL_STATUS=MEAN CONTROL_ENV=MEAN) COMPARE ADJ(LSD) /EMMEANS=TABLES(lusso) WITH(CONTROL_STATUS=MEAN CONTROL_ENV=MEAN) COMPARE ADJ(LSD) /EMMEANS=TABLES(influencer*lusso) WITH(CONTROL_STATUS=MEAN CONTROL_ENV=MEAN) /PRINT F DESCRIPTIVE /CRITERIA=ALPHA(.05) /DESIGN=CONTROL_STATUS CONTROL_ENV influencer lusso influencer*lusso.
Resources	Processor Time	00:00:00,40
	Elapsed Time	00:00:00,00

Between-Subjects Factors

		Value Label	N
influencer	,00	NO INFLUENCER	101
	1,00	INFLUENCER	101
lusso	,00	MASS PRODUCT	99
	1,00	LUXURY PRODUCT	103

Descriptive Statistics

Dependent Variable: PERCEPTION

influencer	lusso	Mean	Std. Deviation	N
NO INFLUENCER	MASS PRODUCT	5,2889	,99659	50
	LUXURY PRODUCT	5,2222	1,22988	51
	Total	5,2552	1,11539	101
INFLUENCER	MASS PRODUCT	4,9138	1,19482	49
	LUXURY PRODUCT	4,9829	,75628	52
	Total	4,9494	,98902	101
Total	MASS PRODUCT	5,1033	1,10966	99
	LUXURY PRODUCT	5,1014	1,02074	103
	Total	5,1023	1,06259	202

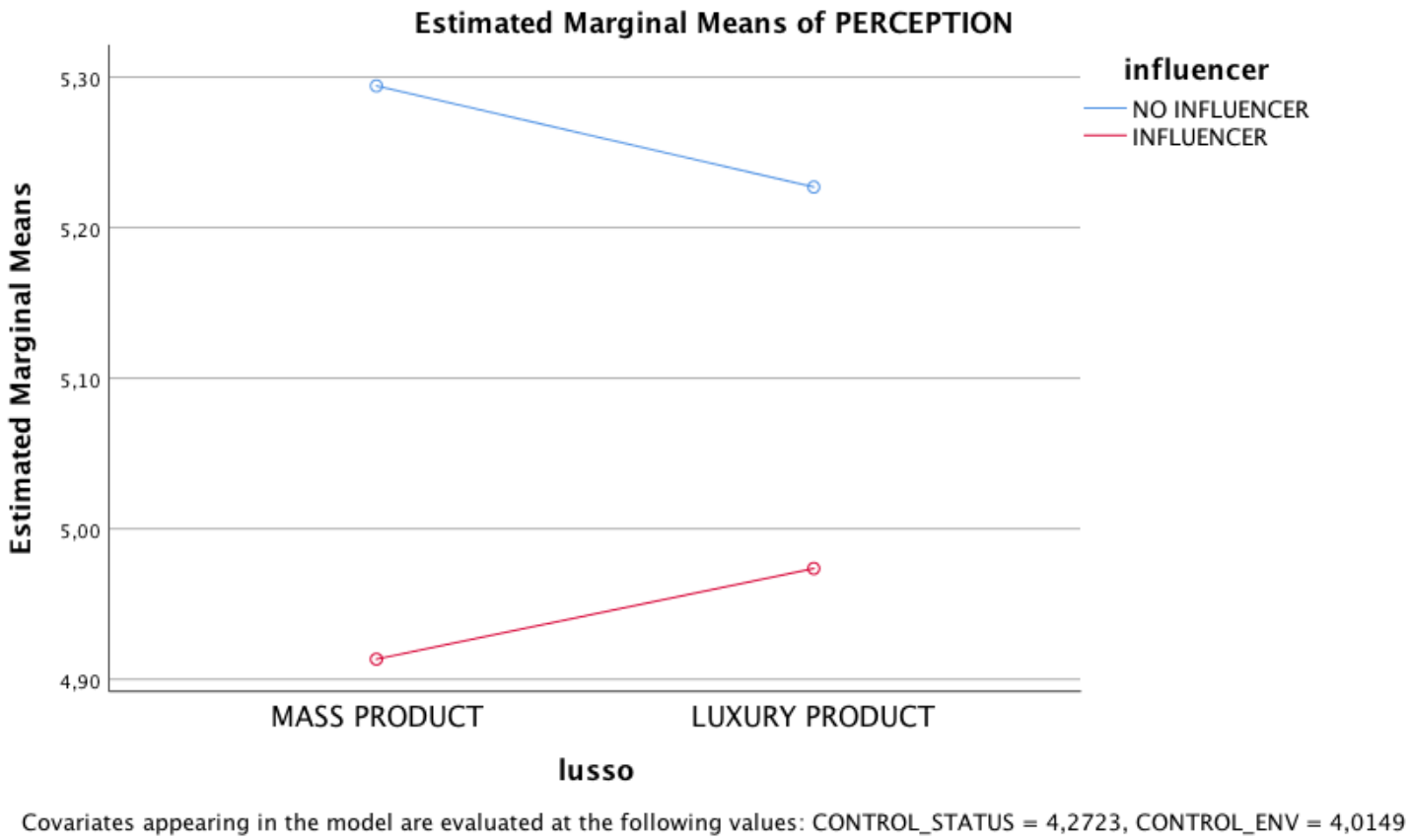
Tests of Between-Subjects Effects

Dependent Variable: PERCEPTION

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	5,397[a]	5	1,079	,955	,447
Intercept	368,324	1	368,324	325,847	,000
CONTROL_STATUS	,039	1	,039	,034	,854
CONTROL_ENV	,379	1	,379	,335	,563
influencer	4,937	1	4,937	4,367	,038
lusso	,001	1	,001	,001	,982
influencer * lusso	,203	1	,203	,179	,672
Error	221,550	196	1,130		
Total	5485,728	202			
Corrected Total	226,947	201			

a. R Squared = ,024 (Adjusted R Squared = -,001)

Profile Plots



Covariates appearing in the model are evaluated at the following values: CONTROL_STATUS = 4,2723, CONTROL_ENV = 4,0149

```
UNIANOVA BRANDIDENTIFICATION BY influencer lusso WITH CONTROL_STATUS
CONTROL_ENV
  /METHOD=SSTYPE(3)
  /INTERCEPT=INCLUDE
  /PLOT=PROFILE(lusso*influencer) TYPE=LINE ERRORBAR=NO MEANREFERENCE=NO
YAXIS=AUTO
  /EMMEANS=TABLES(influencer) WITH(CONTROL_STATUS=MEAN CONTROL_ENV=MEAN)
COMPARE ADJ(LSD)
  /EMMEANS=TABLES(lusso) WITH(CONTROL_STATUS=MEAN CONTROL_ENV=MEAN)
COMPARE ADJ(LSD)
  /EMMEANS=TABLES(influencer*lusso) WITH(CONTROL_STATUS=MEAN
CONTROL_ENV=MEAN)
  /PRINT F DESCRIPTIVE
  /CRITERIA=ALPHA(.05)
  /DESIGN=CONTROL_STATUS CONTROL_ENV influencer lusso influencer*lusso.
```

Univariate Analysis of Variance

Notes

Output Created		22-JAN-2021 15:23:54
Comments		
Input	Data	/Users/irenelunetta/Desktop/DATASET 19.01.21.sav
	Active Dataset	DataSet1
	Filter	<none>
	Weight	<none>
	Split File	<none>
	N of Rows in Working Data File	206
Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.
	Cases Used	Statistics are based on all cases with valid data for all variables in the model.

Syntax		UNIANOVA BRANDIDENTIFICATION BY influencer lusso WITH CONTROL_STATUS CONTROL_ENV /METHOD=SSTYPE(3) /INTERCEPT=INCLUDE /PLOT=PROFILE(lusso*influencer) TYPE=LINE ERRORBAR=NO MEANREFERENCE=NO YAXIS=AUTO /EMMEANS=TABLES(influencer) WITH(CONTROL_STATUS=MEAN CONTROL_ENV=MEAN) COMPARE ADJ(LSD) /EMMEANS=TABLES(lusso) WITH(CONTROL_STATUS=MEAN CONTROL_ENV=MEAN) COMPARE ADJ(LSD) /EMMEANS=TABLES(influencer*lusso) WITH(CONTROL_STATUS=MEAN CONTROL_ENV=MEAN) /PRINT F DESCRIPTIVE /CRITERIA=ALPHA(.05) /DESIGN=CONTROL_STATUS CONTROL_ENV influencer lusso influencer*lusso.
Resources	Processor Time	00:00:00,53
	Elapsed Time	00:00:01,00

Between-Subjects Factors

	Value Label	N

influencer	,00	NO INFLUENCER	101
	1,00	INFLUENCER	101
lusso	,00	MASS PRODUCT	99
	1,00	LUXURY PRODUCT	103

Descriptive Statistics

Dependent Variable: BRANDIDENTIFICATION

influencer	lusso	Mean	Std. Deviation	N
NO INFLUENCER	MASS PRODUCT	4,4086	1,32543	50
	LUXURY PRODUCT	3,3473	1,30470	51
	Total	3,8727	1,41290	101
INFLUENCER	MASS PRODUCT	3,9650	1,36418	49
	LUXURY PRODUCT	4,1566	1,19866	52
	Total	4,0636	1,27879	101
Total	MASS PRODUCT	4,1890	1,35631	99
	LUXURY PRODUCT	3,7559	1,31078	103
	Total	3,9682	1,34756	202

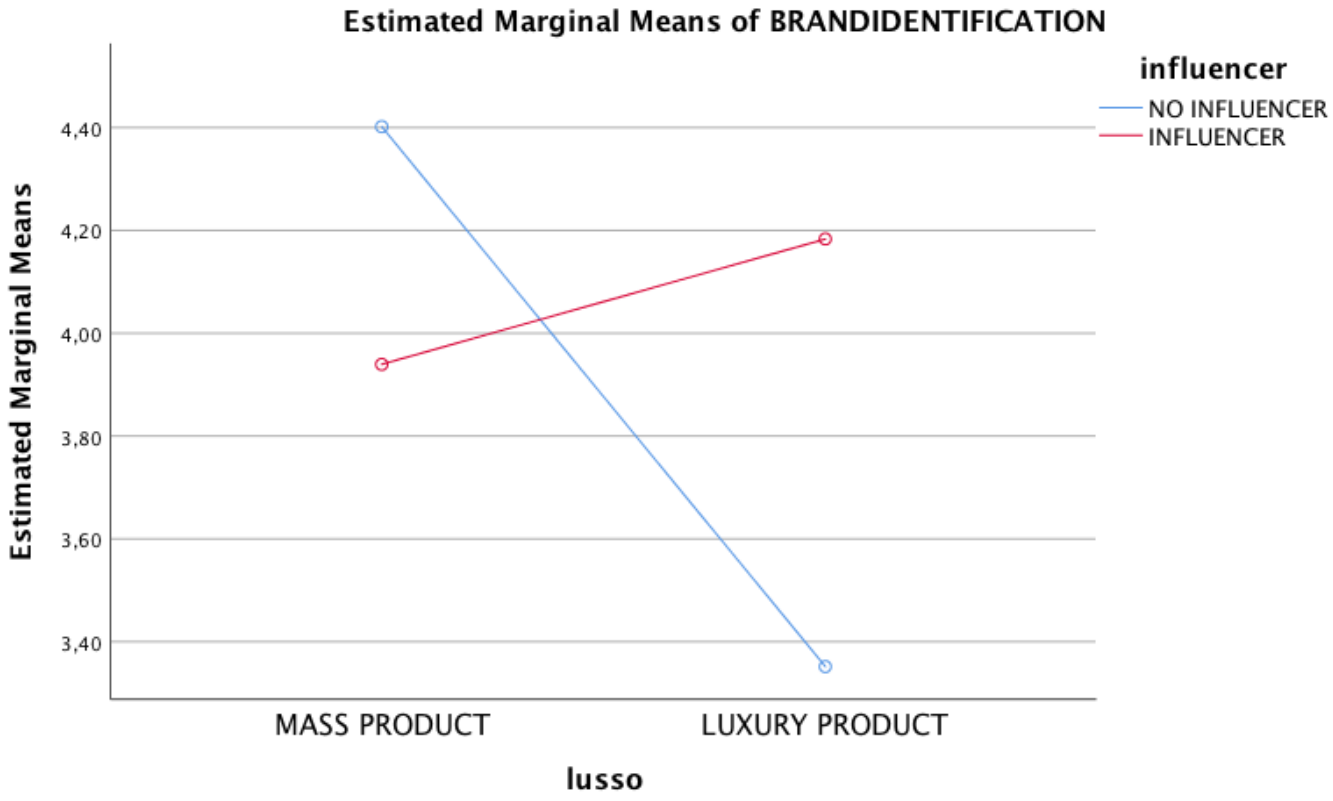
Tests of Between-Subjects Effects

Dependent Variable: BRANDIDENTIFICATION

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	33,782[a]	5	6,756	3,998	,002
Intercept	257,765	1	257,765	152,534	,000
CONTROL_STATUS	,280	1	,280	,165	,685
CONTROL_ENV	2,420	1	2,420	1,432	,233
influencer	1,676	1	1,676	,992	,320
lusso	7,961	1	7,961	4,711	,031
influencer * lusso	20,908	1	20,908	12,372	,001
Error	331,218	196	1,690		
Total	3545,776	202			
Corrected Total	364,999	201			

a. R Squared = ,093 (Adjusted R Squared = ,069)

Profile Plots



Covariates appearing in the model are evaluated at the following values: CONTROL_STATUS = 4,2723, CONTROL_ENV = 4,0149

```
UNIANOVA SUSTAINABILITY BY influencer lusso WITH CONTROL_STATUS CONTROL_ENV
  /METHOD=SSTYPE(3)
  /INTERCEPT=INCLUDE
  /PLOT=PROFILE(lusso*influencer) TYPE=LINE ERRORBAR=NO MEANREFERENCE=NO
YAXIS=AUTO
  /EMMEANS=TABLES(influencer) WITH(CONTROL_STATUS=MEAN CONTROL_ENV=MEAN)
COMPARE ADJ(LSD)
  /EMMEANS=TABLES(lusso) WITH(CONTROL_STATUS=MEAN CONTROL_ENV=MEAN)
COMPARE ADJ(LSD)
  /EMMEANS=TABLES(influencer*lusso) WITH(CONTROL_STATUS=MEAN
CONTROL_ENV=MEAN)
  /PRINT F DESCRIPTIVE
  /CRITERIA=ALPHA(.05)
  /DESIGN=CONTROL_STATUS CONTROL_ENV influencer lusso influencer*lusso.
```

Univariate Analysis of Variance

Notes

Output Created	22-JAN-2021 15:24:44

Comments		
Input	Data	/Users/irenelunetta/Desktop/DATASET 19.01.21.sav
	Active Dataset	DataSet1
	Filter	<none>
	Weight	<none>
	Split File	<none>
	N of Rows in Working Data File	206
Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.
	Cases Used	Statistics are based on all cases with valid data for all variables in the model.

Syntax		UNIANOVA SUSTAINABILITY BY influencer lusso WITH CONTROL_STATUS CONTROL_ENV /METHOD=SSTYPE(3) /INTERCEPT=INCLUDE /PLOT=PROFILE(lusso*influ encer) TYPE=LINE ERRORBAR=NO MEANREFERENCE=NO YAXIS=AUTO /EMMEANS=TABLES(influe ncer) WITH(CONTROL_STATUS =MEAN CONTROL_ENV=MEAN) COMPARE ADJ(LSD) /EMMEANS=TABLES(lusso) WITH(CONTROL_STATUS =MEAN CONTROL_ENV=MEAN) COMPARE ADJ(LSD) /EMMEANS=TABLES(influe ncer*lusso) WITH(CONTROL_STATUS =MEAN CONTROL_ENV=MEAN) /PRINT F DESCRIPTIVE /CRITERIA=ALPHA(.05) /DESIGN=CONTROL_STAT US CONTROL_ENV influencer lusso influencer*lusso.
Resources	Processor Time	00:00:00,34
	Elapsed Time	00:00:00,00

Between-Subjects Factors

	Value Label	N

influencer	,00	NO INFLUENCER	101
	1,00	INFLUENCER	101
lusso	,00	MASS PRODUCT	99
	1,00	LUXURY PRODUCT	103

Descriptive Statistics

Dependent Variable: SUSTAINABILITY

influencer	lusso	Mean	Std. Deviation	N
NO INFLUENCER	MASS PRODUCT	2,4733	1,20860	50
	LUXURY PRODUCT	2,4183	1,33640	51
	Total	2,4455	1,26866	101
INFLUENCER	MASS PRODUCT	2,8095	1,39940	49
	LUXURY PRODUCT	2,5128	1,07550	52
	Total	2,6568	1,24584	101
Total	MASS PRODUCT	2,6397	1,31076	99
	LUXURY PRODUCT	2,4660	1,20668	103
	Total	2,5512	1,25863	202

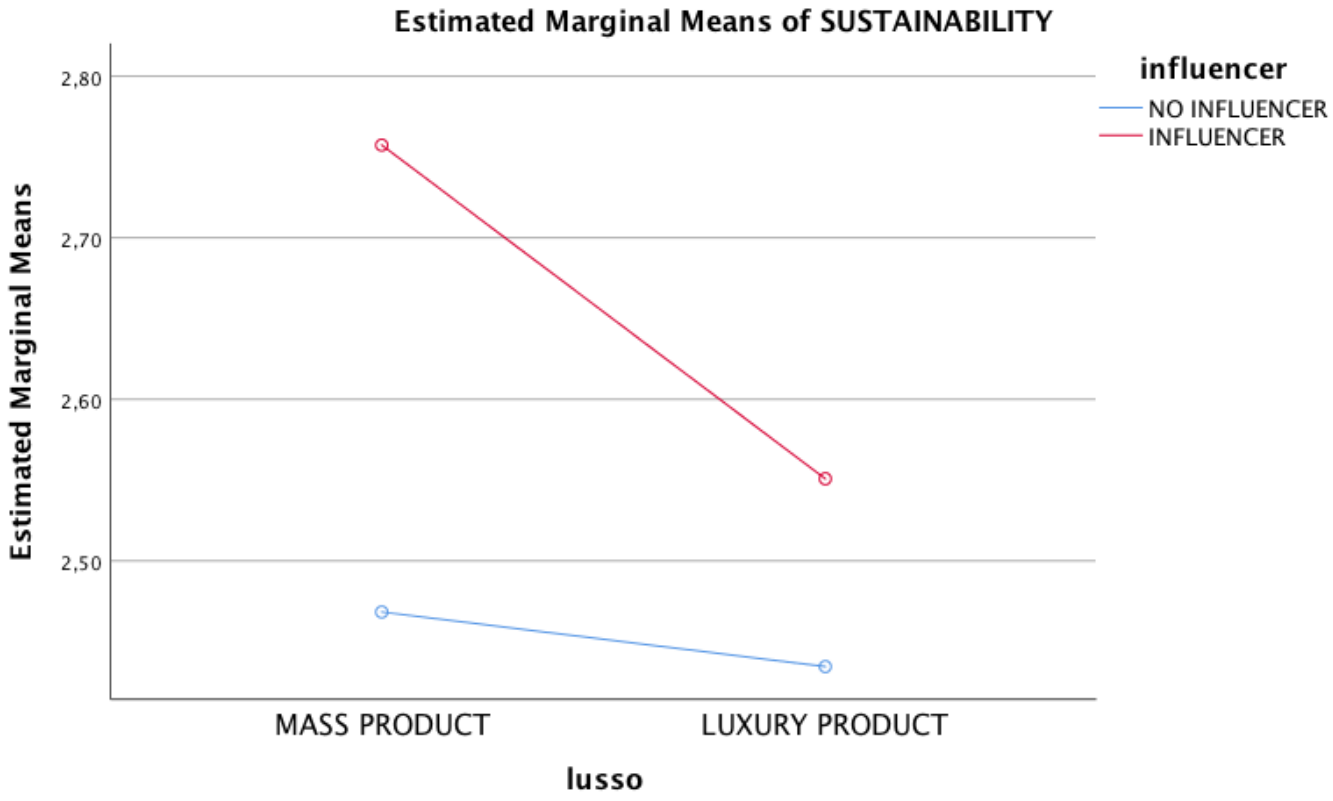
Tests of Between-Subjects Effects

Dependent Variable: SUSTAINABILITY

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	10,421[a]	5	2,084	1,326	,254
Intercept	106,278	1	106,278	67,633	,000
CONTROL_STATUS	1,935	1	1,935	1,232	,268
CONTROL_ENV	4,381	1	4,381	2,788	,097
influencer	2,016	1	2,016	1,283	,259
lusso	,707	1	,707	,450	,503
influencer * lusso	,373	1	,373	,237	,627
Error	307,994	196	1,571		
Total	1633,111	202			
Corrected Total	318,416	201			

a. R Squared = ,033 (Adjusted R Squared = ,008)

Profile Plots



Covariates appearing in the model are evaluated at the following values: CONTROL_STATUS = 4,2723, CONTROL_ENV = 4,0149

```
UNIANOVA INFLUENCE BY influencer lusso WITH CONTROL_STATUS CONTROL_ENV
  /METHOD=SSTYPE(3)
  /INTERCEPT=INCLUDE
  /PLOT=PROFILE(lusso*influencer) TYPE=LINE ERRORBAR=NO MEANREFERENCE=NO
YAXIS=AUTO
  /EMMEANS=TABLES(influencer) WITH(CONTROL_STATUS=MEAN CONTROL_ENV=MEAN)
COMPARE ADJ(LSD)
  /EMMEANS=TABLES(lusso) WITH(CONTROL_STATUS=MEAN CONTROL_ENV=MEAN)
COMPARE ADJ(LSD)
  /EMMEANS=TABLES(influencer*lusso) WITH(CONTROL_STATUS=MEAN
CONTROL_ENV=MEAN)
  /PRINT F DESCRIPTIVE
  /CRITERIA=ALPHA(.05)
  /DESIGN=CONTROL_STATUS CONTROL_ENV influencer lusso influencer*lusso.
```

Univariate Analysis of Variance

Notes

Output Created	22-JAN-2021 15:25:14

Comments		
Input	Data	/Users/irenelunetta/Desktop/DATASET 19.01.21.sav
	Active Dataset	DataSet1
	Filter	<none>
	Weight	<none>
	Split File	<none>
	N of Rows in Working Data File	206
Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.
	Cases Used	Statistics are based on all cases with valid data for all variables in the model.

Syntax		UNIANOVA INFLUENCE BY influencer lusso WITH CONTROL_STATUS CONTROL_ENV /METHOD=SSTYPE(3) /INTERCEPT=INCLUDE /PLOT=PROFILE(lusso*influencer) TYPE=LINE ERRORBAR=NO MEANREFERENCE=NO YAXIS=AUTO /EMMEANS=TABLES(influencer) WITH(CONTROL_STATUS=MEAN CONTROL_ENV=MEAN) COMPARE ADJ(LSD) /EMMEANS=TABLES(lusso) WITH(CONTROL_STATUS=MEAN CONTROL_ENV=MEAN) COMPARE ADJ(LSD) /EMMEANS=TABLES(influencer*lusso) WITH(CONTROL_STATUS=MEAN CONTROL_ENV=MEAN) /PRINT F DESCRIPTIVE /CRITERIA=ALPHA(.05) /DESIGN=CONTROL_STATUS CONTROL_ENV influencer lusso influencer*lusso.
Resources	Processor Time	00:00:00,30
	Elapsed Time	00:00:00,00

Between-Subjects Factors

		Value Label	N
influencer	,00	NO INFLUENCER	101

	1,00	INFLUENCER	101
lusso	,00	MASS PRODUCT	99
	1,00	LUXURY PRODUCT	103

Descriptive Statistics

Dependent Variable: INFLUENCE

influencer	lusso	Mean	Std. Deviation	N
NO INFLUENCER	MASS PRODUCT	3,4000	1,15862	50
	LUXURY PRODUCT	3,2026	1,06475	51
	Total	3,3003	1,11106	101
INFLUENCER	MASS PRODUCT	4,4218	1,44942	49
	LUXURY PRODUCT	4,5385	1,63985	52
	Total	4,4818	1,54379	101
Total	MASS PRODUCT	3,9057	1,40136	99
	LUXURY PRODUCT	3,8770	1,53321	103
	Total	3,8911	1,46649	202

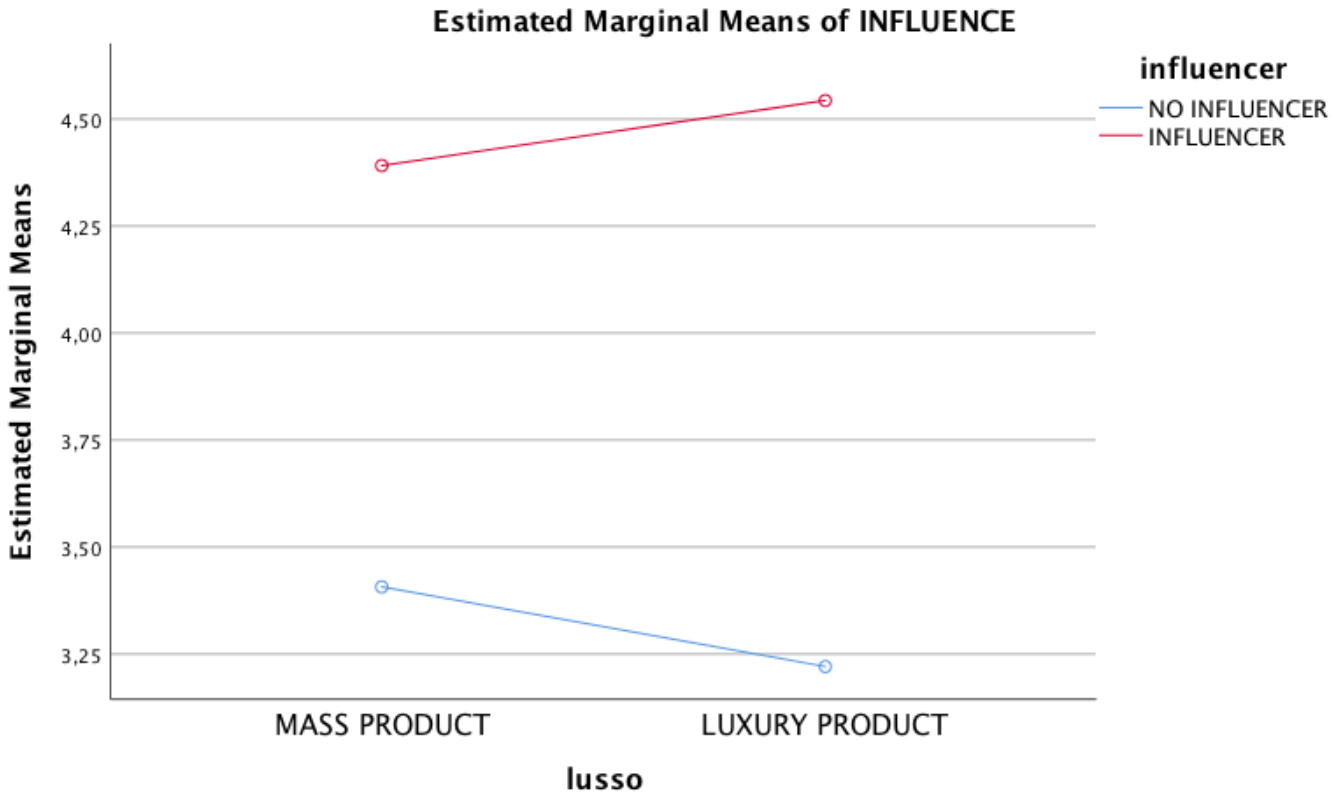
Tests of Between-Subjects Effects

Dependent Variable: INFLUENCE

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	73,154[a]	5	14,631	7,985	,000
Intercept	203,607	1	203,607	111,125	,000
CONTROL_STATUS	1,329	1	1,329	,725	,395
CONTROL_ENV	,004	1	,004	,002	,961
influencer	65,336	1	65,336	35,659	,000
lusso	,014	1	,014	,008	,929
influencer * lusso	1,428	1	1,428	,779	,378
Error	359,116	196	1,832		
Total	3490,667	202			
Corrected Total	432,271	201			

a. R Squared = ,169 (Adjusted R Squared = ,148)

Profile Plots



Covariates appearing in the model are evaluated at the following values: CONTROL_STATUS = 4,2723, CONTROL_ENV = 4,0149

```
UNIANOVA WTB BY influencer lusso WITH CONTROL_STATUS CONTROL_ENV
  /METHOD=SSTYPE(3)
  /INTERCEPT=INCLUDE
  /PLOT=PROFILE(lusso*influencer) TYPE=LINE ERRORBAR=NO MEANREFERENCE=NO
YAXIS=AUTO
  /EMMEANS=TABLES(influencer) WITH(CONTROL_STATUS=MEAN CONTROL_ENV=MEAN)
COMPARE ADJ(LSD)
  /EMMEANS=TABLES(lusso) WITH(CONTROL_STATUS=MEAN CONTROL_ENV=MEAN)
COMPARE ADJ(LSD)
  /EMMEANS=TABLES(influencer*lusso) WITH(CONTROL_STATUS=MEAN
CONTROL_ENV=MEAN)
  /PRINT F DESCRIPTIVE
  /CRITERIA=ALPHA(.05)
  /DESIGN=CONTROL_STATUS CONTROL_ENV influencer lusso influencer*lusso.
```

Univariate Analysis of Variance

Notes

Output Created	22-JAN-2021 15:25:38
Comments	

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Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.
	Cases Used	Statistics are based on all cases with valid data for all variables in the model.

Syntax		UNIANOVA WTB BY influencer lusso WITH CONTROL_STATUS CONTROL_ENV /METHOD=SSTYPE(3) /INTERCEPT=INCLUDE /PLOT=PROFILE(lusso*influencer) TYPE=LINE ERRORBAR=NO MEANREFERENCE=NO YAXIS=AUTO /EMMEANS=TABLES(influencer) WITH(CONTROL_STATUS=MEAN CONTROL_ENV=MEAN) COMPARE ADJ(LSD) /EMMEANS=TABLES(lusso) WITH(CONTROL_STATUS=MEAN CONTROL_ENV=MEAN) COMPARE ADJ(LSD) /EMMEANS=TABLES(influencer*lusso) WITH(CONTROL_STATUS=MEAN CONTROL_ENV=MEAN) /PRINT F DESCRIPTIVE /CRITERIA=ALPHA(.05) /DESIGN=CONTROL_STATUS CONTROL_ENV influencer lusso influencer*lusso.
Resources	Processor Time	00:00:00,37
	Elapsed Time	00:00:00,00

Between-Subjects Factors

		Value Label	N
influencer	,00	NO INFLUENCER	101

	1,00	INFLUENCER	101
lusso	,00	MASS PRODUCT	99
	1,00	LUXURY PRODUCT	103

Descriptive Statistics

Dependent Variable: WTB

influencer	lusso	Mean	Std. Deviation	N
NO INFLUENCER	MASS PRODUCT	3,0067	1,28216	50
	LUXURY PRODUCT	2,8301	1,33395	51
	Total	2,9175	1,30504	101
INFLUENCER	MASS PRODUCT	3,3333	1,47039	49
	LUXURY PRODUCT	3,1987	1,14191	52
	Total	3,2640	1,30666	101
Total	MASS PRODUCT	3,1684	1,38126	99
	LUXURY PRODUCT	3,0162	1,24842	103
	Total	3,0908	1,31413	202

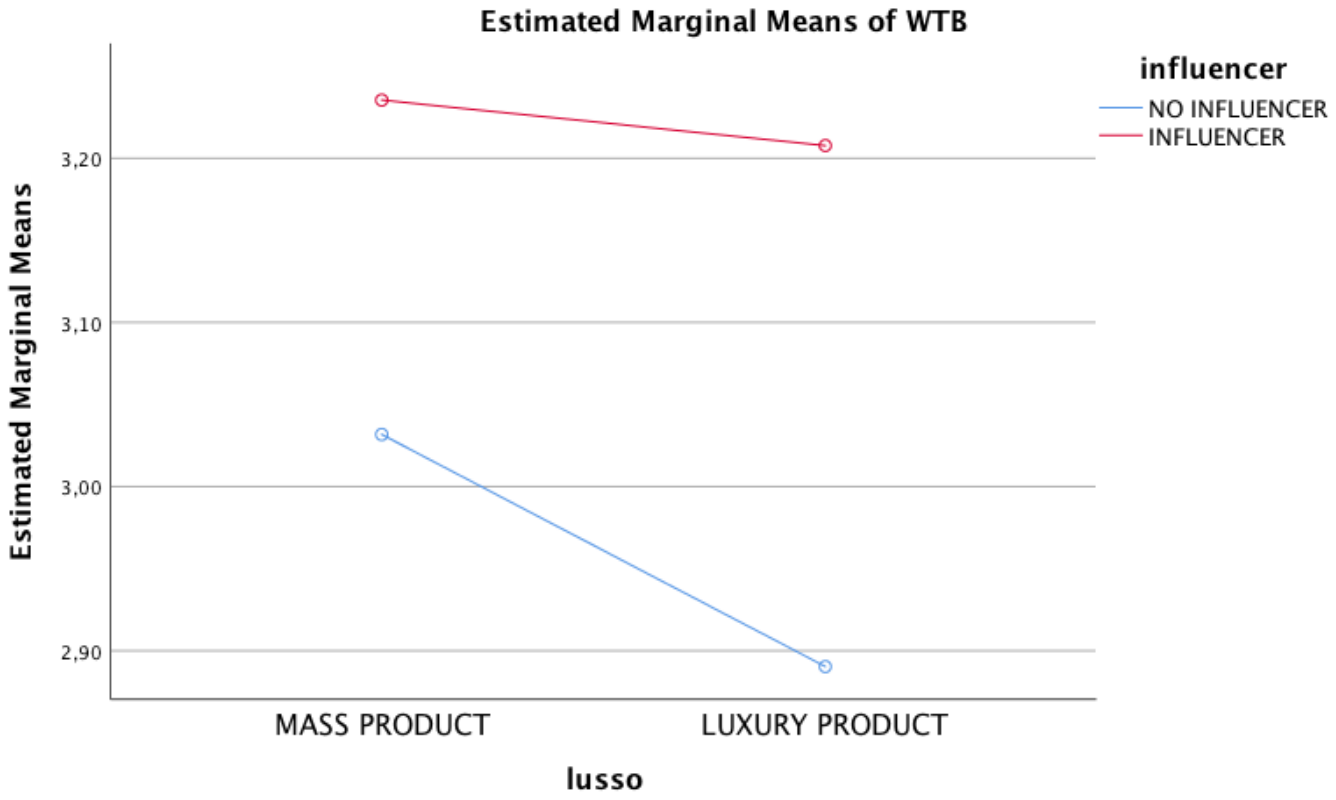
Tests of Between-Subjects Effects

Dependent Variable: WTB

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	22,009[a]	5	4,402	2,654	,024
Intercept	82,254	1	82,254	49,590	,000
CONTROL_STATUS	14,457	1	14,457	8,716	,004
CONTROL_ENV	,030	1	,030	,018	,892
influencer	3,334	1	3,334	2,010	,158
lusso	,350	1	,350	,211	,646
influencer * lusso	,161	1	,161	,097	,755
Error	325,105	196	1,659		
Total	2276,778	202			
Corrected Total	347,114	201			

a. R Squared = ,063 (Adjusted R Squared = ,040)

Profile Plots



Covariates appearing in the model are evaluated at the following values: CONTROL_STATUS = 4,2723, CONTROL_ENV = 4,0149

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COMPARE ADJ(LSD)
  /EMMEANS=TABLES(lusso) WITH(CONTROL_STATUS=MEAN CONTROL_ENV=MEAN)
COMPARE ADJ(LSD)
  /EMMEANS=TABLES(influencer*lusso) WITH(CONTROL_STATUS=MEAN
CONTROL_ENV=MEAN)
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  /CRITERIA=ALPHA(.05)
  /DESIGN=CONTROL_STATUS CONTROL_ENV influencer lusso influencer*lusso.
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Univariate Analysis of Variance

Notes

Output Created	22-JAN-2021 15:26:06
Comments	

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	N of Rows in Working Data File	206
Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.
	Cases Used	Statistics are based on all cases with valid data for all variables in the model.

Syntax		UNIANOVA CSR BY influencer lusso WITH CONTROL_STATUS CONTROL_ENV /METHOD=SSTYPE(3) /INTERCEPT=INCLUDE /PLOT=PROFILE(lusso*influencer) TYPE=LINE ERRORBAR=NO MEANREFERENCE=NO YAXIS=AUTO /EMMEANS=TABLES(influencer) WITH(CONTROL_STATUS=MEAN CONTROL_ENV=MEAN) COMPARE ADJ(LSD) /EMMEANS=TABLES(lusso) WITH(CONTROL_STATUS=MEAN CONTROL_ENV=MEAN) COMPARE ADJ(LSD) /EMMEANS=TABLES(influencer*lusso) WITH(CONTROL_STATUS=MEAN CONTROL_ENV=MEAN) /PRINT F DESCRIPTIVE /CRITERIA=ALPHA(.05) /DESIGN=CONTROL_STATUS CONTROL_ENV influencer lusso influencer*lusso.
Resources	Processor Time	00:00:00,34
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Between-Subjects Factors

		Value Label	N
influencer	,00	NO INFLUENCER	101

	1,00	INFLUENCER	101
lusso	,00	MASS PRODUCT	99
	1,00	LUXURY PRODUCT	103

Descriptive Statistics

Dependent Variable: CSR

influencer	lusso	Mean	Std. Deviation	N
NO INFLUENCER	MASS PRODUCT	5,2950	1,09229	50
	LUXURY PRODUCT	5,1275	1,32982	51
	Total	5,2104	1,21487	101
INFLUENCER	MASS PRODUCT	5,0102	1,51293	49
	LUXURY PRODUCT	4,7644	1,33157	52
	Total	4,8837	1,42064	101
Total	MASS PRODUCT	5,1540	1,31839	99
	LUXURY PRODUCT	4,9442	1,33667	103
	Total	5,0470	1,32860	202

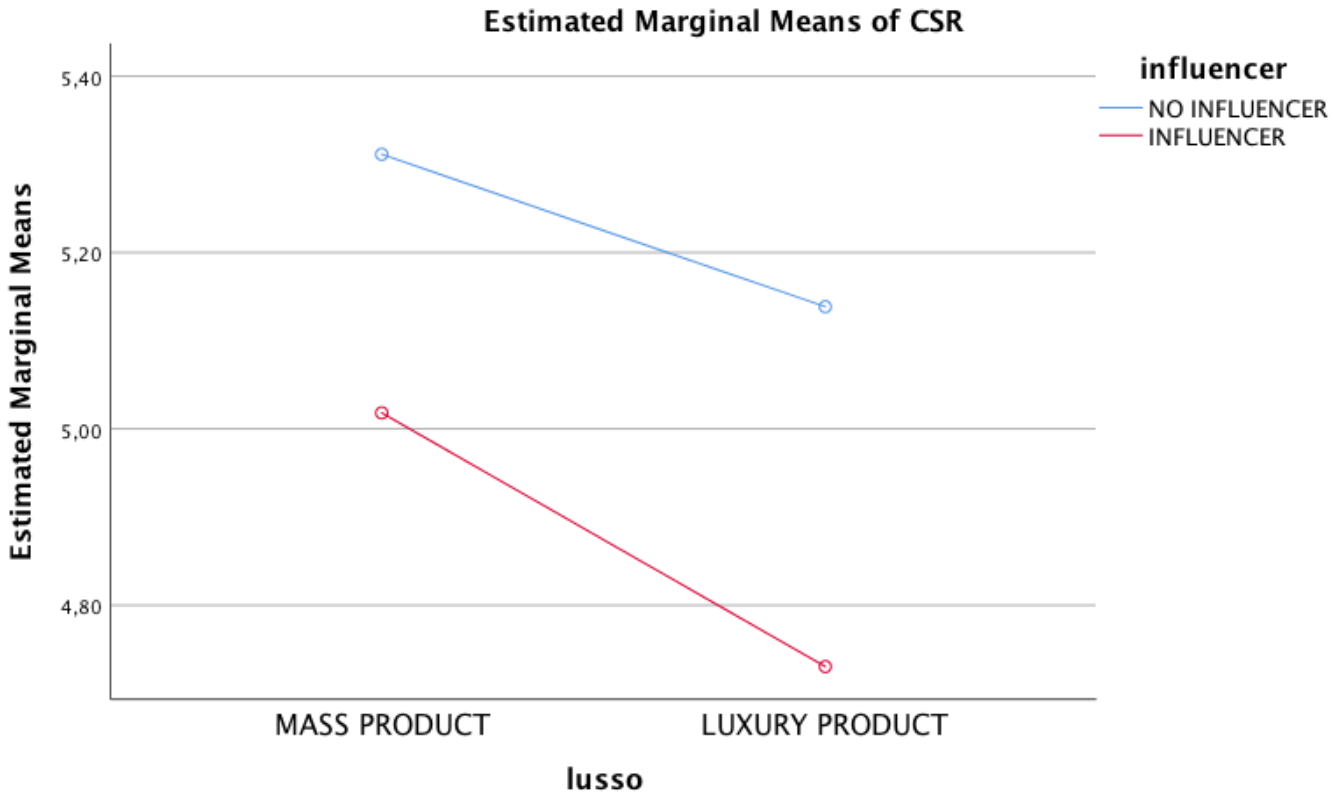
Tests of Between-Subjects Effects

Dependent Variable: CSR

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	12,643[a]	5	2,529	1,448	,209
Intercept	317,315	1	317,315	181,768	,000
CONTROL_STATUS	,109	1	,109	,063	,803
CONTROL_ENV	4,754	1	4,754	2,723	,100
influencer	6,040	1	6,040	3,460	,064
lusso	2,598	1	2,598	1,488	,224
influencer * lusso	,165	1	,165	,094	,759
Error	342,161	196	1,746		
Total	5500,250	202			
Corrected Total	354,803	201			

a. R Squared = ,036 (Adjusted R Squared = ,011)

Profile Plots



Covariates appearing in the model are evaluated at the following values: CONTROL_STATUS = 4,2723, CONTROL_ENV = 4,0149

```
UNIANOVA ENVIRONMENT BY influencer lusso WITH CONTROL_STATUS CONTROL_ENV
  /METHOD=SSTYPE(3)
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  /EMMEANS=TABLES(influencer) WITH(CONTROL_STATUS=MEAN CONTROL_ENV=MEAN)
COMPARE ADJ(LSD)
  /EMMEANS=TABLES(lusso) WITH(CONTROL_STATUS=MEAN CONTROL_ENV=MEAN)
COMPARE ADJ(LSD)
  /EMMEANS=TABLES(influencer*lusso) WITH(CONTROL_STATUS=MEAN
CONTROL_ENV=MEAN)
  /PRINT F DESCRIPTIVE
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```

Univariate Analysis of Variance

Notes

Output Created	22-JAN-2021 15:26:19
Comments	

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	N of Rows in Working Data File	206
Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.
	Cases Used	Statistics are based on all cases with valid data for all variables in the model.

Syntax		UNIANOVA ENVIRONMENT BY influencer lusso WITH CONTROL_STATUS CONTROL_ENV /METHOD=SSTYPE(3) /INTERCEPT=INCLUDE /PLOT=PROFILE(lusso*influ encer) TYPE=LINE ERRORBAR=NO MEANREFERENCE=NO YAXIS=AUTO /EMMEANS=TABLES(influe ncer) WITH(CONTROL_STATUS =MEAN CONTROL_ENV=MEAN) COMPARE ADJ(LSD) /EMMEANS=TABLES(lusso) WITH(CONTROL_STATUS =MEAN CONTROL_ENV=MEAN) COMPARE ADJ(LSD) /EMMEANS=TABLES(influe ncer*lusso) WITH(CONTROL_STATUS =MEAN CONTROL_ENV=MEAN) /PRINT F DESCRIPTIVE /CRITERIA=ALPHA(.05) /DESIGN=CONTROL_STAT US CONTROL_ENV influencer lusso influencer*lusso.
Resources	Processor Time	00:00:00,33
	Elapsed Time	00:00:00,00

Between-Subjects Factors

	Value Label	N

influencer	,00	NO INFLUENCER	101
	1,00	INFLUENCER	101
lusso	,00	MASS PRODUCT	99
	1,00	LUXURY PRODUCT	103

Descriptive Statistics

Dependent Variable: ENVIRONMENT

influencer	lusso	Mean	Std. Deviation	N
NO INFLUENCER	MASS PRODUCT	3,1400	1,13507	50
	LUXURY PRODUCT	2,7386	1,07768	51
	Total	2,9373	1,11924	101
INFLUENCER	MASS PRODUCT	2,8231	1,31075	49
	LUXURY PRODUCT	2,7244	,99830	52
	Total	2,7723	1,15560	101
Total	MASS PRODUCT	2,9832	1,22925	99
	LUXURY PRODUCT	2,7314	1,03328	103
	Total	2,8548	1,13774	202

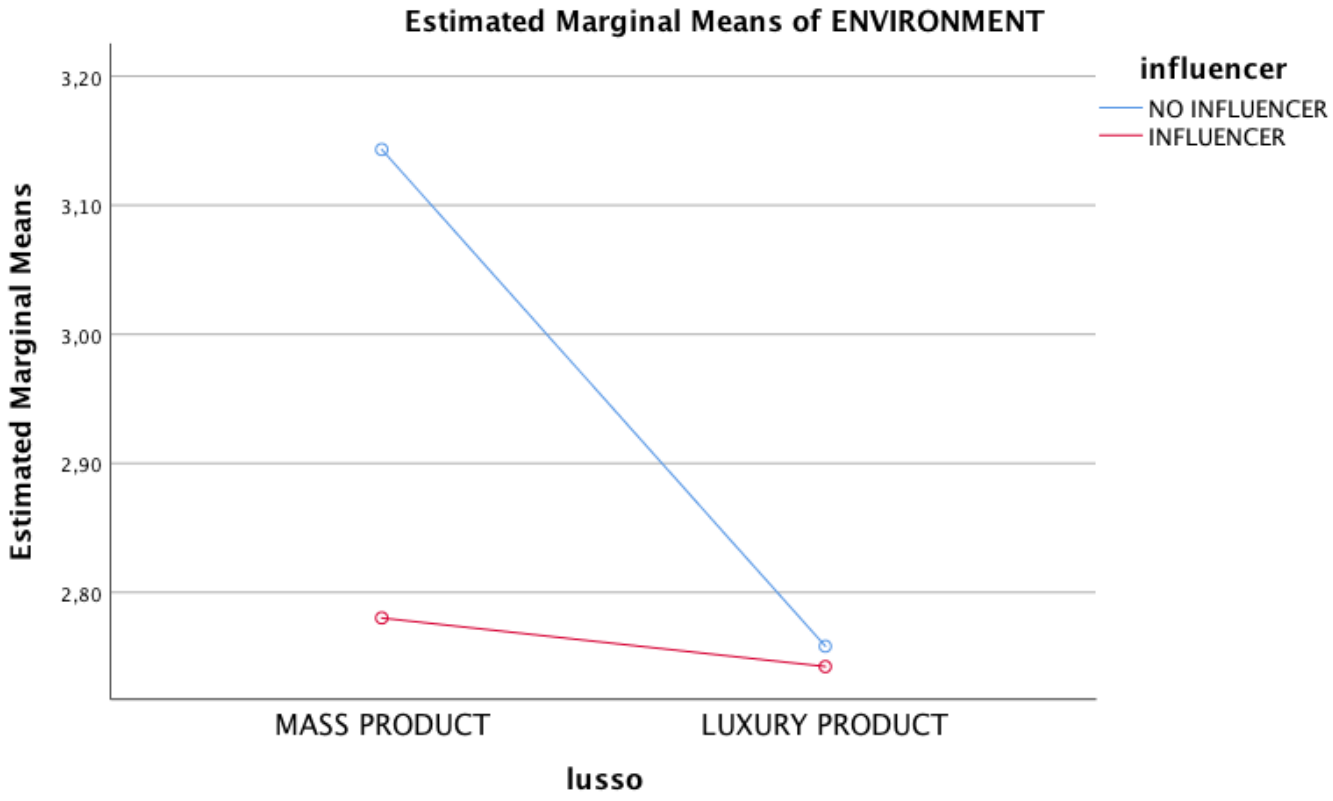
Tests of Between-Subjects Effects

Dependent Variable: ENVIRONMENT

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	8,193[a]	5	1,639	1,275	,276
Intercept	112,957	1	112,957	87,858	,000
CONTROL_STATUS	1,952	1	1,952	1,518	,219
CONTROL_ENV	,734	1	,734	,571	,451
influencer	1,761	1	1,761	1,370	,243
lusso	2,187	1	2,187	1,701	,194
influencer * lusso	1,505	1	1,505	1,171	,281
Error	251,992	196	1,286		
Total	1906,444	202			
Corrected Total	260,185	201			

a. R Squared = ,031 (Adjusted R Squared = ,007)

Profile Plots



Covariates appearing in the model are evaluated at the following values: CONTROL_STATUS = 4,2723, CONTROL_ENV = 4,0149

```
UNIANOVA SENTIMENT BY influencer lusso WITH CONTROL_STATUS CONTROL_ENV
  /METHOD=SSTYPE(3)
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YAXIS=AUTO
  /EMMEANS=TABLES(influencer) WITH(CONTROL_STATUS=MEAN CONTROL_ENV=MEAN)
COMPARE ADJ(LSD)
  /EMMEANS=TABLES(lusso) WITH(CONTROL_STATUS=MEAN CONTROL_ENV=MEAN)
COMPARE ADJ(LSD)
  /EMMEANS=TABLES(influencer*lusso) WITH(CONTROL_STATUS=MEAN
CONTROL_ENV=MEAN)
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  /CRITERIA=ALPHA(.05)
  /DESIGN=CONTROL_STATUS CONTROL_ENV influencer lusso influencer*lusso.
```

Univariate Analysis of Variance

Notes

Output Created	22-JAN-2021 15:26:36

Comments		
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	N of Rows in Working Data File	206
Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.
	Cases Used	Statistics are based on all cases with valid data for all variables in the model.

Syntax		UNIANOVA SENTIMENT BY influencer lusso WITH CONTROL_STATUS CONTROL_ENV /METHOD=SSTYPE(3) /INTERCEPT=INCLUDE /PLOT=PROFILE(lusso*influencer) TYPE=LINE ERRORBAR=NO MEANREFERENCE=NO YAXIS=AUTO /EMMEANS=TABLES(influencer) WITH(CONTROL_STATUS=MEAN CONTROL_ENV=MEAN) COMPARE ADJ(LSD) /EMMEANS=TABLES(lusso) WITH(CONTROL_STATUS=MEAN CONTROL_ENV=MEAN) COMPARE ADJ(LSD) /EMMEANS=TABLES(influencer*lusso) WITH(CONTROL_STATUS=MEAN CONTROL_ENV=MEAN) /PRINT F DESCRIPTIVE /CRITERIA=ALPHA(.05) /DESIGN=CONTROL_STATUS CONTROL_ENV influencer lusso influencer*lusso.
Resources	Processor Time	00:00:00,34
	Elapsed Time	00:00:00,00

Between-Subjects Factors

		Value Label	N
influencer	,00	NO INFLUENCER	101

	1,00	INFLUENCER	101
lusso	,00	MASS PRODUCT	99
	1,00	LUXURY PRODUCT	103

Descriptive Statistics

Dependent Variable: SENTIMENT

influencer	lusso	Mean	Std. Deviation	N
NO INFLUENCER	MASS PRODUCT	5,7450	1,11517	50
	LUXURY PRODUCT	5,7059	1,23055	51
	Total	5,7252	1,16914	101
INFLUENCER	MASS PRODUCT	5,5000	1,43433	49
	LUXURY PRODUCT	5,7019	1,01102	52
	Total	5,6040	1,23251	101
Total	MASS PRODUCT	5,6237	1,28242	99
	LUXURY PRODUCT	5,7039	1,11954	103
	Total	5,6646	1,19979	202

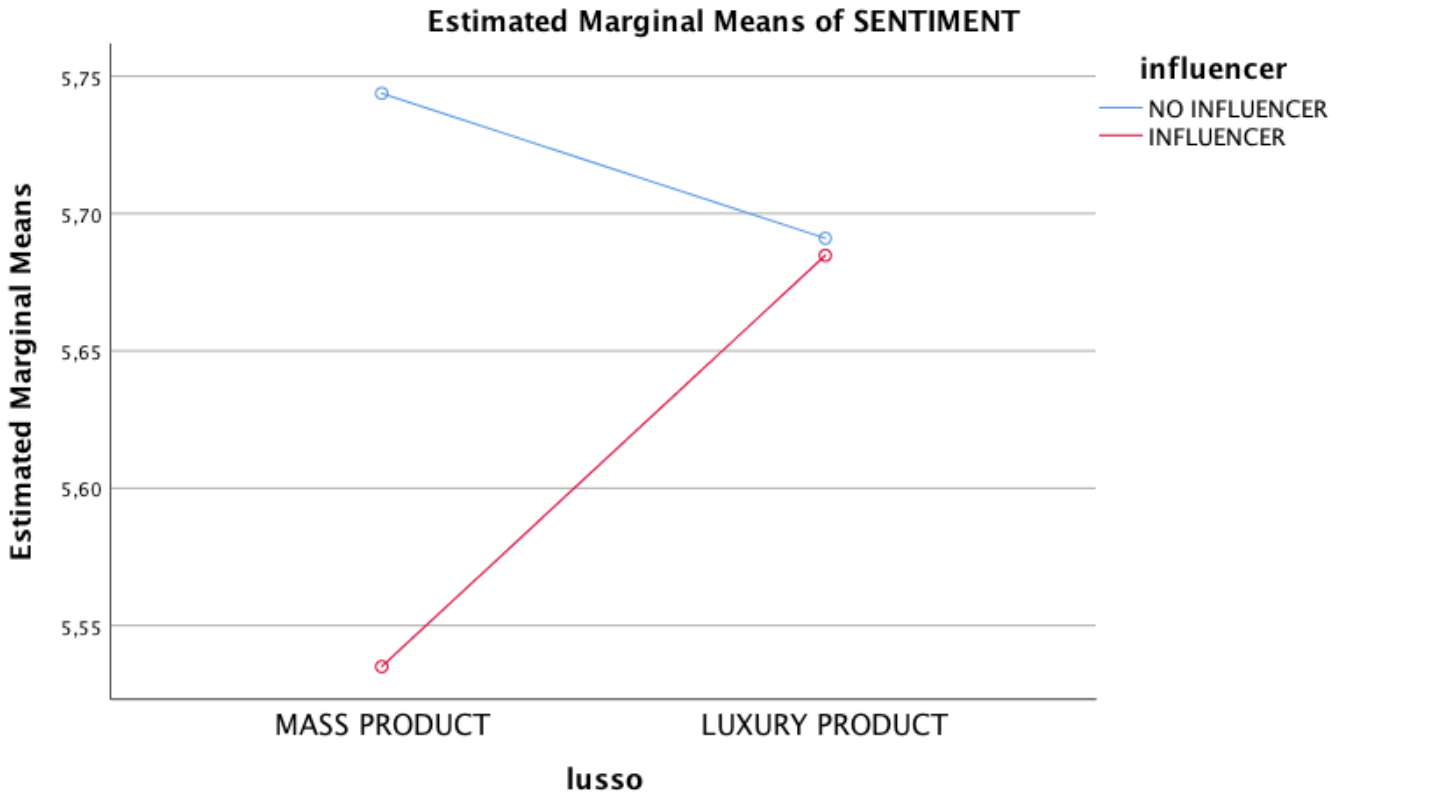
Tests of Between-Subjects Effects

Dependent Variable: SENTIMENT

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	3,595[a]	5	,719	,493	,781
Intercept	490,421	1	490,421	336,393	,000
CONTROL_STATUS	1,196	1	1,196	,820	,366
CONTROL_ENV	,732	1	,732	,502	,479
influencer	,567	1	,567	,389	,534
lusso	,115	1	,115	,079	,779
influencer * lusso	,512	1	,512	,351	,554
Error	285,744	196	1,458		
Total	6771,063	202			
Corrected Total	289,339	201			

a. R Squared = ,012 (Adjusted R Squared = -,013)

Profile Plots




```
FREQUENCIES VARIABLES=eta sesso educazione occupazion
  /ORDER=ANALYSIS.
```

Frequencies

Notes

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Comments		
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Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.
	Cases Used	Statistics are based on all cases with valid data.
Syntax		FREQUENCIES VARIABLES=eta sesso educazione occupazion /ORDER=ANALYSIS.
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	Elapsed Time	00:00:00,00

Statistics

		Età	Sesso	Educazione	Occupazione
N	Valid	206	203	203	203
	Missing	0	3	3	3

Frequency Table

Età

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid		2	1,0	1,0	1,0
	17	1	,5	,5	1,5
	18	1	,5	,5	1,9
	20	12	5,8	5,8	7,8
	21	15	7,3	7,3	15,0
	22	20	9,7	9,7	24,8
	23	20	9,7	9,7	34,5
	24	24	11,7	11,7	46,1
	25	25	12,1	12,1	58,3
	26	16	7,8	7,8	66,0
	27	11	5,3	5,3	71,4
	28	15	7,3	7,3	78,6
	29	17	8,3	8,3	86,9
	30	21	10,2	10,2	97,1
	31	1	,5	,5	97,6
	32	1	,5	,5	98,1
	33	1	,5	,5	98,5
	34	2	1,0	1,0	99,5

	35	1	,5	,5	100,0
	Total	206	100,0	100,0	

Sesso

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Femmina	203	98,5	100,0	100,0
Missing	System	3	1,5		
Total		206	100,0		

Educazione

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Licenza media	8	3,9	3,9	3,9
	Diploma	50	24,3	24,6	28,6
	Laurea Triennale	71	34,5	35,0	63,5
	Laurea Magistrale	74	35,9	36,5	100,0
	Total	203	98,5	100,0	
Missing	System	3	1,5		
Total		206	100,0		

Occupazione

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Occupato	95	46,1	46,8	46,8
	Disoccupato che cerca occupazione	12	5,8	5,9	52,7
	Disoccupato	3	1,5	1,5	54,2
	Studente	93	45,1	45,8	100,0
	Total	203	98,5	100,0	
Missing	System	3	1,5		
Total		206	100,0		

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