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**Strategic Music Collaborations as Engagement
Drivers in the Luxury Industry:
The Roles of Brand Equity, Brand Experience, and
Brand Attachment**

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Table of Contents

ABSTRACT	4
1 INTRODUCTION	5
1.1 Motivation.....	5
1.2 Contribution	6
1.3 Research Questions and Expected Outcomes.....	7
2 LITERATURE REVIEW	9
2.1 Customer Engagement	9
2.1.1 General Definitions of Customer Engagement.....	9
2.1.2 Customer Engagement in the Luxury Industry Context	11
2.1.3 Impact of Strategic Music Collaborations on Customer Engagement	12
2.2 Brand Equity	14
2.2.1 General definitions of Brand Equity	14
2.2.2 Brand Equity in the Luxury Industry Context	17
2.2.3 Impact of Strategic Music Collaborations on Brand Equity	18
2.3 Brand Experience.....	21
2.3.1 General Definitions of Brand Experience	21
2.3.2 Brand Experience in the Luxury Industry Context	22
2.3.3 Impact of Strategic Music Collaborations on Brand Experience	23
2.4 Brand Attachment.....	26
2.4.1 General Definitions of Brand Attachment.....	26
2.4.2 Brand Attachment in the Luxury Industry Context	27
2.4.3 Impact of Strategic Music Collaborations on Brand Attachment	28
3 RESEARCH METHODS	31
3.1 Hypothesis Model and Variables	31
3.2 Data Collection Procedure	33
3.3 Sample Description	35
4 ANALYSIS	39
4.1 Data preparation and reliability	39
4.2 Descriptive statistics and correlations.....	40
4.3 Hypothesis Testing.....	41
4.3.1 Simple Regressions.....	42

4.3.2	Multiple Regression	42
4.3.3	Mediation Perspective.....	44
4.4	Summary of Findings.....	44
5	<i>CONCLUSIONS</i>	47
5.1	Managerial Implications.....	47
5.2	Limitations and future research	49
6	<i>REFERENCES</i>	51
6.1	Bibliography	51
6.2	Sitography.....	56
7	<i>APPENDIX</i>	58
7.1	Survey Questions.....	58

ABSTRACT

This thesis explores how strategic music collaborations can serve as engagement drivers in the luxury industry. Building on the Stimulus-Organism-Response (S-O-R) framework, it develops and tests a model in which music collaborations influence customer engagement through three mediating brand dimensions: brand equity, brand experience, and brand attachment.

The literature review provides the theoretical foundation by examining these constructs in both general marketing and luxury contexts, and by identifying how music collaborations are expected to impact them. From this analysis, the central research question is derived: *Can strategic music collaborations enhance customer engagement for luxury brands, and if so, through which brand-related mechanisms does this effect occur?*

To address this question, a quantitative survey was conducted using The Sound of Prada (Seoul edition) as the experimental stimulus. Data were collected from 151 respondents and analyzed through validated scales, reliability tests, correlations, regressions, and mediation analyses.

The findings confirm that music collaborations positively influence customer engagement. Among the mediators, brand attachment emerged as the strongest and most distinctive predictor, while brand equity and brand experience also contributed, though with less unique explanatory power.

By extending the S-O-R framework to the underexplored field of luxury-music collaborations, this thesis contributes new theoretical insights and highlights the decisive role of emotional bonds in engagement strategies. It also offers practical guidance for managers seeking to strengthen cultural relevance and reconnect with younger consumers through innovative, music-driven initiatives.

Keywords: Customer engagement, brand equity, brand experience, brand attachment, music-luxury collaborations.

1 INTRODUCTION

In the evolving landscape of luxury branding, collaborations with creative industries have become a central element of marketing and storytelling strategies. Given the fact that, in recent years, luxury brands have faced a significant decline in customer engagement – especially among younger and aspirational consumers – the music industry especially emerges as a powerful channel. Unlike other art forms, music directly stimulates emotions, identity, and community, fostering collective experiences that transcend cultural and geographical boundaries. For luxury brands seeking to remain relevant and culturally resonant, music collaborations therefore represent not only an innovative strategy, but also a privileged pathway to rebuilding engagement and strengthening consumer relationships.

1.1 Motivation

Luxury communication strategies are well known to be symbolic, aiming to construct a dream rather than simply promote a product. Combined with the fact that the luxury brand wants to be a promoter of taste, it's no wonder how it has always strived to maintain a close connection with the arts. Thus, in this sector, marketing tactics tend to be memorable and unique, as they serve to create the dream and recharge the brand's value, rather than to drive immediate sales (Kapferer & Bastien, 2012). It has been proven, in fact, that collaborating with respectable and well-known artists can be very effective in reinvigorating brand creativity, attracting public attention, and providing proof of aesthetic sensibility, making these partnerships not only effective but also necessary for staying relevant in a culture-driven economy (Mazzalovo & Chevalier, 2012). Furthermore, initiatives that are closely connected with the arts can prove to be extremely successful in reinforcing the brand's historic traditions, while simultaneously rejuvenating its identity by keeping up with modern times.

Besides being relevant in branding strategies that involve storytelling and symbolism, collaborations with other artistic and creative sectors are also powerful tools for conveying emotions. Music especially has long been recognized as a tool for emotional branding, particularly when it aligns with the values and tastes of the target audience. Since the luxury brand seeks to appeal to their customers and create affective relationships with them (Kapferer & Bastien, 2012), implementing strategic collaborations with the music industry could help with strengthening these bonds and speaking directly to specific demographic. Ultimately, both luxury and music share a common goal: to deliver a memorable experience and elicit an emotional response. This makes music a particularly relevant form of artistic collaboration for luxury brands seeking to foster deep, long-term consumer connections.

Beyond the strategic fit, this research also stems from my personal and academic interest for both industries. Throughout my studies in luxury and fashion management, I increasingly noticed similarities between luxury and music: both sectors are rooted in emotion, identity, and storytelling, and both create immersive experiences that go beyond the tangible product. My academic training has equipped me with the theoretical tools to analyze brand equity, experience, and attachment, while my personal passion for music gives me an intuitive understanding of how artists build cultural relevance and emotional bonds with audiences. This intersection of skills and interests provides a unique lens through which I'm able to investigate how music collaborations can enhance engagement in the luxury sector.

1.2 Contribution

Although brand collaborations have received considerable academic attention, especially in fashion and digital contexts, the specific intersection between luxury branding and music collaborations remains almost completely unexplored in the marketing research field. This thesis aims to fill that gap by proposing an original hypothesis model and testing it empirically.

Among the most relevant sources of inspiration for this thesis is the study by Cai et al. (2023), which investigates how fashion brands' crossover alliances impact online brand engagement using the S-O-R (Stimulus-Organism-Response) model. Their research introduces novelty and hedonic perception as mediators between brand fit and consumer response. This approach directly inspired the structure of my hypothesis model: in my case, I adapt the S-O-R logic to examine how the stimulus (music collaboration) influences the organism (brand equity, brand experience, and brand attachment), ultimately affecting the response (customer engagement). My contribution builds on this model but extends it to a new context and set of mediators, making it highly relevant for the luxury marketing field.

Other studies have also explored how fashion collaborations affect consumer response and brand perception. Kim et al. (2014) analyze how global fashion collaborations between luxury and SPA brands influence brand equity and customer equity through cognitive and affective responses. Likewise, Ma et al. (2018) examine how brand alliances impact the brand equity of both partners, identifying spillover effects that can enhance brand perception, particularly for weaker brands. These publications collectively highlight the potential of collaborations to generate brand value and emotional connection, supporting the logic behind the mediating variables I've chosen. However, none of these studies specifically focus on collaborations between luxury brands and the music industry. This lack of focused research emphasizes the originality and relevance of my study. In particular, my thesis contributes:

- A new context of analysis (luxury-music collaborations);
- A refined S-O-R-based hypothesis model adapted to emotional and symbolic brand variables;
- An empirical test developed through a survey using validated brand constructs from existing publications.

By addressing this gap, the study offers both a theoretical framework and practical insights for leveraging music as a strategic tool in luxury marketing.

Beyond the academic contribution, this thesis is also extremely relevant to current luxury industry dynamics. In fact, according to the Luxury Goods Worldwide Market Study from Bain & Altagamma (2024), the global luxury market has lost approximately 50 million customers since 2022, primarily among younger and aspirational demographics. The same report indicates a 30–35% decline in customer engagement, warning that the luxury industry is facing a “pressured marketing flywheel” where reduced visibility and engagement hinder long-term growth. At the same time, Deloitte’s Global Powers of Luxury Goods Report (2023) highlights that engagement – especially with Millennials and Gen Z – is no longer a secondary marketing goal. It has become one of the primary strategic imperatives for luxury brands. These consumer groups demand cultural relevance, interactivity, and emotional resonance, which traditional luxury communications often fail to provide.

Music collaborations present a unique and innovative opportunity to meet these demands. Through music, luxury brands can gain access to new audiences, increase cultural capital, and create emotionally rich, experience-driven campaigns. For this reason, the thesis also provides practical guidance for luxury managers seeking to reconnect with younger audiences through innovative cultural strategies.

1.3 Research Questions and Expected Outcomes

Based on the above motivations and theoretical positioning, this thesis is guided by the following central research question:

*Can strategic music collaborations enhance **customer engagement** for luxury brands, and if so, through which brand-related mechanisms does this effect occur?*

To answer this question, I propose an empirical framework that explores how music collaborations influence three mediating brand dimensions:

- **Brand equity;**
- **Brand experience;**

- **Brand attachment.**

These three mechanisms, identified through an extensive review of branding literature, are hypothesized to drive customer engagement by strengthening respectively the symbolic, experiential, and emotional dimensions of the brand.

To test this hypothesis model, a quantitative survey was conducted using a real-life luxury-music collaboration example (The Sound of Prada Seoul) as a stimulus. After taking note of it, participants were then asked to answer some questions on brand perception based on validated scales drawn from previous literature. This design allows for a comprehensive test of the mediating relationships, consistent with the S-O-R model and prior studies on brand engagement.

The literature reviewed suggests that music collaborations, when well-aligned with brand identity and audience preferences, are likely to improve brand perceptions, deepen emotional connection, and thus increase engagement. These expected results will be explored in detail in the following chapter, which presents the theoretical background and hypothesis development.

While the present study has some limitations, such as reliance on self-reported data and a geographically concentrated sample, these will be discussed further in the conclusion chapter.

2 LITERATURE REVIEW

In this section, I will review and synthesize the main existing theories and frameworks on the chosen field for this study, in order to predict the main and sub hypotheses of this paper. Specifically, the following paragraphs will tackle the universal debates and insights of topics such as customer engagement, brand equity, brand experience and brand attachment. Additionally, I will discuss each construct within a luxury point-of-view, and then I will proceed to offer some examples of how music collaborations are relevant for each topic and how luxury brands can use them to their advantage.

2.1 Customer Engagement

2.1.1 General Definitions of Customer Engagement

The first topic I will explore, which will be the focus of the main hypothesis, will be that of engagement. It is important to note that the most recognized academic publications on the subject propose theoretical definitions of engagement under different terms, such as “brand engagement”, “consumer engagement”, “brand-community engagement”. This inconsistency and lack of agreement in terminology is most likely due to the different foci of engagement (Dessart et al., 2016). In fact, while there is an overall agreement on the subject of engagement being the individual customer (Bowden, 2009), the object (or “focus”) of the engagement relationship is instead variable. In their study, Dessart et al. (2016) specifically emphasize the dual foci of engagement, arguing that consumers mainly engage with both brands and fellow consumers, especially in online communities. In this thesis, I will proceed to label this concept as “consumer engagement” or simply “engagement”, since I aim to focus on the relationship between the brand and the consumer.

With the rise of social media environments, that drives the increase of interactive and co-creative consumer-brand relationships, customer engagement has started to emerge as a key construct in marketing literature. Given the fact that it goes beyond transactions and thus possesses a psychological root, it naturally is a complex concept to measure. In most publications on the subject, it is in fact referred to as a “psychological” or “motivational” state that occurs through interaction with a focal agent (e.g., a brand) in focal service relationships (Brodie et al., 2011; Dessart et al., 2016). Brodie et al. (2011) also note that engagement is slightly different from other related constructs, such as participation (a purely behavioral act) or involvement (a cognitive state), as it emphasizes interactive experiences and value co-creation. Similarly, Hollebeek (2011) distinguishes engagement from brand experience (which I will tackle in a later paragraph), noting that engagement is a proactive motivational state, while brand experience describes reactive responses to brand stimuli.

Multiple authors (Brodie et al., 2011; Hollebeek et al., 2014; Dessart et al., 2016; Vivek et al., 2012) also seem to agree on the fact that customer engagement is a multidimensional concept, and have all proposed similar psychological and behavioral dimensions for its processes. For instance, Dessart et al. (2016) identify three elements: affective engagement involves deep emotional investments and positive feelings (like enthusiasm and enjoyment) toward the engagement focus; cognitive engagement includes the mental immersion and focus directed towards it (attention and absorption); lastly, behavioral engagement comprises active interactions that go beyond purchase, like seeking out more information about the brand and promoting it to others. In this way, engagement goes beyond simple transactional behavior and instead represents a form of value co-creation between brand and consumer (Brodie et al., 2011).

Some publications also emphasize how customer engagement is heavily context-dependent, due to several key reasons rooted in empirical observations across disciplines. Engagement can in fact manifest differently depending on the industry and product/service characteristics, on consumer needs and interests (Patterson et al., 2006) and on whether it occurred in online or offline environments (Bezjian-Avery, Calder and Iacobucci, 1998). For example, online engagement may emphasize behavioral acts like content sharing, while offline settings (such as physical retail) may stimulate more affective or emotional engagement (Brodie et al., 2011).

In their study of online brand communities, Dessart et al. (2015) identify three key drivers of engagement: brand-related factors such as identification and trust, which lead consumers to defend and support the brand; social factors, including community belonging; and functional benefits, such as access to information, entertainment, and occasional incentives. This relationship is summarized in the *Online Brand Community Engagement Framework* proposed by Dessart et al. (2015), which integrates the drivers, multidimensional nature, foci, and outcomes of engagement. When talking about outcomes, engagement has been shown to reinforce brand loyalty – even when it comes to service failures – and to foster advocacy behaviors, such as defending the brand online or spreading positive word-of-mouth (Dessart et al., 2015; Brodie, 2011). These results thus make engagement a critical business objective, as it drives not only emotional connections but also long-term profitability and competitive differentiation (Hollebeek, 2011; Vivek et al., 2012).

Taken together, these perspectives illustrate that engagement is not limited to transactional behavior but encompasses affective, cognitive, and behavioral dimensions that emerge from meaningful interactions with a brand. This multidimensionality makes the concept especially relevant for understanding music collaborations, which can stimulate emotions, capture attention, and inspire proactive participation in ways that go beyond traditional marketing tactics.

2.1.2 Customer Engagement in the Luxury Industry Context

After having talked about general definitions of engagement and its importance across all industries, it has to be noted that its role in luxury brand management is uniquely complex. Traditional marketing theories often fall short when applied to luxury, where value is not rooted in utility or convenience but in symbolism, heritage, emotional resonance, and aesthetic pleasure (Kapferer & Bastien, 2012; Tynan et al., 2010). As Kapferer and Bastien (2012) argue, while traditional marketing helps brands offer a promise (the famous “positioning”), luxury brands instead aim to sell an entire universe, and therefore want to maintain a sense of mystery, distance, and refinement in their relationships with customers. The goal is in fact not mass appeal, but aspirational desirability. Still, despite this distinct ambition, luxury brands cannot afford to ignore engagement, especially in the current market landscape.

In fact, luxury brands place significant emphasis on the quality of the customer relationship, particularly with VIP clients and high spenders. The retail experience is carefully choreographed: from the store design and selling ceremony to staff training and personalized services (Corbellini & Saviolo, 2009). According to Kapferer and Bastien (2012), the luxury brand must act not only as a seller but as an adviser, educator, and even sociocultural guide, creating a deeper, ongoing relationship with its clientele. This makes engagement vital: it allows luxury brands to turn symbolic value into real emotional connection and brand loyalty. Moreover, brand visibility and engagement are not limited to actual customers. The same authors also highlight that a luxury brand must be known and admired by far more people than those who can afford to buy it. In this sense, engagement also serves a broader aspirational function, helping to maintain the symbolic distance that defines luxury by generating desirability beyond the point of purchase.

As it was already mentioned in the Introduction, data from recent industry reports (Bain & Altagamma, 2024; Deloitte, 2023) highlights a critical engagement challenge for this sector. It has in fact become one of the main objectives for luxury brands to appeal to the younger generations of Millennials and Gen Z, which increasingly demand experiences, interactivity and cultural relevance. Therefore, to effectively engage today’s luxury consumer, brands must shift from static communication to immersive and emotionally resonant experiences. The future of luxury branding thus lies in delivering experiences that are emotional, memorable, and personally meaningful (Atwal & Williams, 2009). This means moving away from traditional exclusivity-driven strategies and toward a model that also incorporates interactivity, creativity, and shared cultural meaning.

In this context, engagement is not isolated, but is deeply intertwined with other brand dimensions that must be activated for engagement to occur. Specifically, luxury brands must focus on building brand equity and its multiple dimensions, crafting memorable brand

experiences, and fostering brand attachment with customers (and potential customers as well). These three elements act as key mediators in transforming a customer's exposure to the brand into active engagement. This is why, in this thesis, the hypothesis model includes these mentioned concepts as mediating variables. Together, they explain how and why strategic music collaborations can lead to higher customer engagement: by influencing how the brand is perceived, experienced, and emotionally bonded with.

2.1.3 Impact of Strategic Music Collaborations on Customer Engagement

Empirical research across different industries has consistently demonstrated the power music has to enhance engagement within a consumer base. For example, Alpert and Alpert (1990) showed that music in advertising increases emotional intensity and improves recall, while North, Hargreaves, and McKendrick (1999) found that background music in retail environments influenced time spent in store and product choice. More recently, Meng (2023) confirmed that the pleasantness of in-store music directly enhances customer engagement and trust, and Valenzuela-Gálvez et al. (2024) demonstrated that sound stimuli in digital environments significantly increase sensory engagement and approach behaviors. Taken together, these studies indicate that music is not a mere background element, but a robust engagement driver across both physical and digital settings.

Building on this broader evidence, this thesis focuses specifically on the role of music collaborations in the luxury sector. In this study, the term “music collaborations” refers broadly to initiatives in which luxury brands partner with artists or entities from the music industry to co-create culturally resonant moments. While no single definition dominates the academic literature, such collaborations can be framed as strategic co-branding and cultural alliances that have the objective of leveraging the emotional, symbolic, and community aspects of music to enhance brand desirability and relevance (Kapferer & Bastien, 2012). Music can in fact help generate emotional resonance (affective engagement), mental focus (cognitive engagement), and social interaction (behavioral engagement), aligning with Dessart et al.'s (2016) framework that was previously cited. Furthermore, collaborations initiated in the music industry tap into fandom culture, creating participatory experiences that increase visibility, emotional depth, and cultural relevance. This was especially highlighted in the *Business of Fashion* (BoF) roundtable on “Connecting to Consumers Through Entertainment and Culture” (2024), where professionals from Amazon Fashion and BoF emphasized how music collaborations can delve into the unique emotional power of music fandoms, helping brands to not just be part of the conversation, but lead it. This aligns with the role of luxury brands as cultural tastemakers that rely heavily on symbolic communication to engage aspirational audiences.

These collaborations can take various forms, each with its own strategic purpose and expected impact. The most common types include:

- **Celebrity endorsement**, where music artists, as official brand ambassadors or testimonial, officially represent the brand over a defined period, helping to reinforce brand identity and awareness, while also fostering emotional connections through artist-fan attachment (e.g., Tiffany & Co. x Beyoncé & Jay-Z).
- **Events**, such as concerts, immersive installations, or branded parties, which create memorable experiences and strengthen the brand-consumer emotional connection (e.g., The Sound of Prada event series).
- **Co-created merchandise or capsule collections**, where the artist's creative input and personality are embedded in the product itself, making the collaboration authentic and emotionally appealing (e.g., Gucci x Harry Styles *Ha Ha Ha collection*).
- **Music integration in brand activities**, including custom soundtracks or curated playlists that are featured or developed specifically for runway shows, helping to extend the brand universe into cultural and sensorial domains (Richie Hawtin's custom soundtrack developed for Prada's runway).

Although these collaboration types might contribute to different dimensions of the brand relationship, they all share a common strategic aim: to generate customer engagement. As we've highlighted, the main global luxury re-engagement is a critical challenge for luxury brands today, and music collaborations offer an innovative, culturally relevant way to meet this challenge. They stimulate consumer interaction, foster emotional and symbolic resonance, and increase brand visibility among aspirational audiences, which are all key drivers of engagement in the luxury context. It is also worth noting that different types of collaborations are more relevant to specific engagement pathways. For example, experiential events tend to maximize emotional and sensory engagement by immersing customers in the brand universe, making them particularly effective for enhancing brand experience. Brand ambassadorships and testimonials, on the other hand, work well for strengthening brand equity, especially by improving awareness, image, and associations through the cultural capital of the chosen artist. Capsule collections and co-created merchandise excel at fostering brand attachment and love, as they offer fans a tangible, personalized expression of their dual loyalty to both the brand and the artist.

Several recent examples illustrate how music collaborations have successfully driven engagement by activating these underlying dimensions. Most notably, The Sound of Prada project exemplifies a holistic approach to music collaborations as an engagement strategy. This ongoing series of immersive, music-driven events – most recently held in Seoul and Berlin – has brought together international and local artists, celebrity audiences, and curated experiences that blend Prada's creative identity with the cultural spirit of contemporary music.

The Seoul edition, for instance, featured performances curated by Anderson .Paak and attended by K-pop and global music icons, creating widespread word-of-mouth, online buzz, and memorable cultural moments. Similarly, luxury brands have used other targeted collaborations to engage audiences through specific dimensions: Tiffany & Co.'s ambassadorship with Beyoncé and Jay-Z to reinforce cultural prestige and awareness; Prada's soundtrack partnerships with Richie Hawtin to create immersive sensorial experiences; and Gucci's co-created collection with Harry Styles to build emotional attachment through shared creative expression.

These examples demonstrate that, when thoughtfully executed, music collaborations can act as a powerful strategic lever for luxury brands, enabling them to address the engagement challenge by connecting emotionally, culturally, and experientially with their audiences. By activating intermediate brand dimensions such as equity, experience, and attachment, they help luxury brands remain desirable, distinctive, and relevant in a fast-changing marketplace.

Accordingly, the following main hypothesis is proposed:

H1: Strategic music collaborations positively influence customer engagement with luxury brands.

2.2 Brand Equity

2.2.1 General definitions of Brand Equity

The first mediating variable of this study is brand equity, a construct that captures the added value of brands beyond functional attributes and is crucial for understanding how collaborations affect consumer perceptions. Brand equity is one of the most extensively discussed yet elusive and abstract constructs in marketing literature, representing the additional value a brand provides beyond the functional attributes of a product or service (Aaker, 1991, 1996). It is generally understood as the set of assets and liabilities linked to a brand that enhance or diminish the value provided to customers and firms alike (Aaker, 1991). Aaker's (1996) conceptualization of brand equity includes four core dimensions: brand loyalty, perceived quality, brand associations, and brand awareness. In this framework, brand associations are particularly relevant, as they're defined as the mental and emotional connections consumers attach to a brand, which include functional benefits (like performance and reliability), emotional benefits (like prestige and excitement), and symbolic meanings (like brand personality and user imagery). In the same paper Aaker further breaks down brand associations, also capturing how a brand is perceived as a product, as a person, and as an

organization, with traits such as trustworthiness, innovation, or sophistication enhancing its distinctiveness.

Keller (1993) complements this perspective by conceptualizing Customer-Based Brand Equity (CBBE) as the differential effect of brand knowledge on consumer responses to marketing efforts. A brand will have positive CBBE when consumers react more favorably to specific marketing mix elements when they are actually attributed to a brand, compared to elements that are generic and unbranded. According to Keller, CBBE thus arises from brand knowledge, which in turn consists of brand awareness – the consumer’s ability to recognize or recall the brand – and brand image – the set of associations held in memory that are linked to a brand, characterized by their strength, favorability, and uniqueness. Keller developed this theory in his brand knowledge model, which was wisely adapted by Corbellini and Saviolo (2014) into a structured framework for better understanding (see Figure 1). It is used in their publication on the luxury sector, since it’s an extremely relevant theory to keep in mind when talking about the identity and associations of a luxury brand.

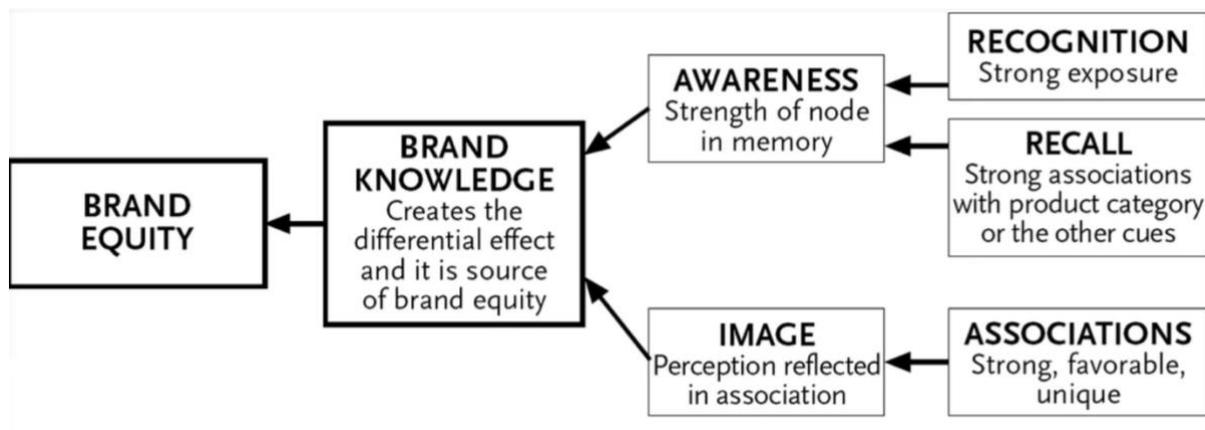


Figure 1: The brand knowledge model, adapted from Keller, 1993 (Corbellini & Saviolo, 2012).

Moreover, brand associations can also be classified into three categories, which are attributes (product or non-product related), benefits (functional, experiential, or symbolic), and attitudes (the consumer’s overall evaluations of a brand based on multi-attribute models). Keller mentions how these associations may also derive from secondary connections to endorsers or cultural contexts: these can include celebrities or even events, which could lend credibility and trustworthiness to the brand and its products. Keller in fact believes that brand equity can be built through brand identities (by choosing certain logos or symbols that enhance awareness) through marketing programs (essential in shaping brand knowledge) and of course secondary associations. In this last case, the brand is linked to other entities, such as celebrities, which

translate into particularly strategic initiatives for luxury brands and their communication strategies.

Yoo (2000) and earlier work by Aaker (1991) further reinforce the centrality of brand associations in shaping brand equity by emphasizing how they interact with brand awareness to form a coherent brand image. Aaker defines brand associations broadly as “anything linked in memory to a brand,” while brand image is described as the set of these associations, organized in a meaningful way. Brand associations are rarely isolated; instead, they form an interconnected network of ideas, episodes, memories, and facts. The strength of this network depends on repeated exposure and reinforcement: associations become more influential when they are supported by a variety of experiences or communications, such as advertising, personal use, endorsements, or media representation (Aaker, 1991; Alba & Hutchinson, 1987). These brand associations, which contribute to increased awareness, are positively correlated with brand equity because they act as cognitive shortcuts during decision-making. They help consumers evaluate quality, infer trust and commitment, and ultimately influence purchasing behavior (Yoo, 2000).

While widely studied, brand equity remains an abstract, multidimensional construct that is difficult to measure precisely and often interpreted differently across contexts (Yoo et al., 2000; Keller, 2009). Brand image and brand identity – two closely related yet distinct components of brand equity – further illustrate this complexity. As Aaker (1996) notes, brand image refers to the consumer’s perceptions of the brand, which are receptive and potentially variable across market segments. In contrast, brand identity represents the essence, the substance of the brand, that is defined by the company by the chosen methods of communications: it is thus a proactive, “emissive” concept intended to shape how the brand is perceived. Unless the brand’s identity is clearly stated and consistently communicated, the image perceived by consumers may not fully align with its intended identity. This tension underscores the importance of building a coherent brand knowledge structure, with strong, favorable, and unique associations that differentiate the brand and support its equity over time (Keller, 1993, 2009).

Overall, the notion of brand equity emphasizes the added value that stems from awareness, associations, and identity beyond functional product benefits. This highlights why music collaborations are strategically important: by linking the brand to admired artists or cultural experiences, such initiatives can strengthen the symbolic associations that underpin equity and ultimately shape consumer perceptions in distinctive ways.

2.2.2 Brand Equity in the Luxury Industry Context

These concepts in fact take on heightened importance in the luxury sector, where brand equity, brand image, brand identity, and associations play a foundational role in determining a brand's desirability and success. Unlike in mass-market categories, consumers of luxury products primarily buy into the symbolic and cultural meaning of the brand rather than purely functional attributes. In luxury *the brand comes first*, with consumers often selecting a particular brand for their purchase before even considering the specific product (Kapferer & Bastien, 2012). This reflects the notion that luxury brands are integral to the consumer's dream and self-expression, acting as cultural symbols that convey prestige, exclusivity, and emotional resonance (Corbellini & Saviolo, 2014). A strong brand image enhances not only customer value but also shareholder value, creating an intangible yet highly strategic asset for the company (Corbellini & Saviolo, 2014). The power of a luxury brand is rooted in its heritage, its creative talent, and its ability to craft an epic narrative carried through consistent storytelling and artistic vision (Kapferer & Bastien, 2012). Through the notion of brand personality, luxury brands can also be linked to living beings, with personalities and identities as complex and evolving as those of individuals, requiring careful cultivation and protection over time.

For these reasons, the process of building brand equity in luxury is structured and deeply symbolic. Hoffmann et al. (2016) outline a seven-step luxury brand-building process (see Figure 2), beginning with the definition of the brand concept and brand identity, followed by brand awareness, brand positioning, brand loyalty, brand equity, and brand value.



Figure 2: The brand building process (Hoffmann et al., 2016).

The brand concept represents the overarching idea behind the brand's creation, encompassing elements such as its name, history or founding story, country of origin, logo, colors, shapes, visual imagery, tone of voice, and the entirety of its product and service offering. While luxury brands each have a distinct concept, they share common prestige-related characteristics.

The brand identity builds on the concept and consists of two components: the brand personality – how the brand aspires to be perceived – and the brand image – how it is actually perceived by consumers. A clear and consistent personality is vital to accurately position the brand in consumers' minds, as a poorly defined identity risks creating confusion and eroding

market share. Brand identity is also the foundation for all manifestations of the brand, from product design and advertising campaigns to store architecture.

Brand awareness refers to the extent of consumer recognition and recall of the brand, measured by the ability to identify it under different conditions. In the luxury context, awareness must go beyond recognition to carry prestige and cultural meaning (Kapferer & Bastien, 2012).

Brand positioning involves designing the company's offering and image to occupy a distinct, valued place in the target consumer's mind, clarifying the brand's uniqueness, similarities with competitors, and reasons for purchase. Effective positioning is grounded in the brand's identity.

The last three stages – brand loyalty, brand equity, and brand value – represent the consolidation of the entire process. Brand loyalty reflects consumer preference for a brand within a certain product category and is often driven by strong emotional attachment in the luxury sector. Brand equity encompasses the distinctive qualities that give consumers reasons to prefer one brand over alternatives, resulting in sustained demand and commitment. This, in turn, leads to brand value – the financial translation of brand equity – representing the ultimate outcome of the brand-building process and the cumulative effect of all preceding steps.

2.2.3 Impact of Strategic Music Collaborations on Brand Equity

Recent empirical research demonstrates that music plays a significant role in shaping brand equity, even outside the luxury context. Varghese et al. (2024) show that sonic branding elements – such as jingles, sound logos, and music – positively influence key brand equity indicators including brand salience, perceived quality, and brand associations. Their study finds that among these, brand associations are the strongest predictor of brand resonance, suggesting that music can strengthen the associative network that underpins brand equity. Similarly, Daunfeldt et al. (2017), in a large-scale field experiment with 16 restaurants in Stockholm, found that playlists congruent with the brand's values increased revenues by 9.1% compared to incongruent music, while also positively influencing consumer emotions. This result provides robust evidence that brand-fit music not only shapes perceptions but can also directly enhance brand value creation. In the cultural domain, García-de-Soto-Camacho et al. (2023) examined the brand equity of music festivals, identifying awareness, perceived quality, and loyalty as the most influential dimensions. Their findings highlight the causal relationship between brand equity and consumer satisfaction, loyalty, and recommendation intentions – showing that music-related experiences build equity by reinforcing both cognitive and affective dimensions. Finally, Anglada-Tort et al. (2022) demonstrated through two

experiments that music recognition functions as a brand cue, increasing brand choice by 6% when brands were paired with familiar advertising music. The effect was further amplified when the music was liked by participants, underscoring the dual role of familiarity and preference in shaping brand-related decision-making.

These studies prove that music is a powerful lever for building brand equity by enhancing brand associations, strengthening perceived quality, driving awareness and loyalty, and influencing consumer choice. This empirical foundation provides strong support for analyzing music collaborations more specifically in the luxury industry.

To build and reinforce brand equity, luxury brands frequently rely on collaborations with influential personalities, including brand ambassadorships, testimonials, and celebrity endorsements. These strategies link the brand to a cultural elite, projecting an image of sophistication and reinforcing its “dream factor” (Kapferer & Bastien, 2012). In doing so, they signal good taste and cultural belonging to consumers, who aspire to the lifestyle embodied by the brand and its endorsers (Corbellini & Saviolo, 2014). Unlike generic influencer marketing, which risks diluting prestige, luxury brands carefully select artistic, respected personalities whose identities align with the brand’s values and creative vision. A symbiotic relationship between brand and endorser ensures credibility and emotional authenticity, enhancing both awareness and associations in ways that resonate with target audiences (Corbellini & Saviolo, 2014). Such collaborations effectively position the brand as “ordinary products for extraordinary people”, amplifying its cultural status while maintaining exclusivity (Kapferer & Bastien, 2012).

A relevant example is Versace’s historic use of Madonna as a testimonial, which illustrates how carefully chosen celebrities can embody the brand’s identity and enhance consumer associations. Versace, a brand known for its sensual, glamorous, and powerful aesthetic, reinforced these traits through a partnership with Madonna, an iconic singer whose personal identity as a bold, artistic, and empowered woman seamlessly mirrored the “Medusa” image of the brand. According to Corbellini and Saviolo (2014), these campaigns with artists such as Madonna, Demi Moore, and Halle Berry – all of whom possess strong personas – were more than advertising: they were institutional affirmations of the brand’s cultural status. Donatella Versace’s visible ties to the Hollywood star system and her public image further extended the brand’s narrative, integrating it into aspirational cultural networks. This kind of testimonial-based strategy strengthens brand associations by attaching the brand to well-known public figures whose personality traits reflect those of the brand, thereby deepening its identity and the emotional resonance consumers feel.

A second illustrative case is the 2021 Tiffany & Co. “About Love” campaign featuring Beyoncé and Jay-Z. The collaboration not only increased visibility and awareness through its global media impact, but also tapped into deep cultural and emotional associations. The

Carters were framed as the modern embodiment of love, elegance, and creative excellence – values deeply rooted in Tiffany’s brand DNA. As Alexandre Arnault, the brand’s executive vice president of product and communication, stated, “*We couldn’t think of a more iconic couple that better represents Tiffany’s values*” (Vogue Italia, 2021). The brand, known for representing timeless romance and self-expression, leveraged the couple’s iconic love story to revitalize and reinforce these associations in a contemporary way. This collaboration serves as a powerful example of secondary associations (Keller, 1993), where the celebrity endorser’s existing cultural meaning is transferred to the brand, enriching both brand image and brand identity. Beyoncé’s quote, “*I believe we’re all ready to love and laugh again,*” further underscores the emotional and symbolic alignment between the endorsers and the brand.

Lastly, Louis Vuitton’s appointment of Pharrell Williams as menswear creative director in 2023 exemplifies an even deeper form of collaboration, one that extends beyond endorsement and into creative authorship. Pharrell is not only a globally recognized musician and cultural icon but also a creative visionary whose work spans music, art, and fashion. His appointment represents a deliberate strategy to fuse the brand’s identity with Pharrell’s own, a move that aligns with Louis Vuitton’s values of innovation, pioneering spirit, and cultural relevance. As CEO Pietro Beccari emphasized, Pharrell’s ability to transcend creative boundaries mirrors the brand’s mission and reinforces its identity as more than a fashion label, but rather a global cultural force (Louis Vuitton, 2023). This example demonstrates how luxury brands can enhance their brand equity by integrating collaborators who influence not just marketing perception but the very creative DNA of the brand. In terms of Keller’s model, this type of partnership builds strong, favorable, and unique associations, elevates brand awareness, and strengthens the brand image through the co-creation of new meaning and value.

These cases collectively show that music-based collaborations – particularly when tied to respected artists whose identities align with the brand – are not only compatible with the goals of luxury branding, but actively reinforce key dimensions of brand equity. By shaping brand identity, elevating brand awareness, and deepening cultural and emotional associations, these partnerships become strategic tools for long-term brand value creation in the luxury sector. Moreover, strengthened brand equity is not only valuable in itself, but it also plays a fundamental role in generating customer engagement, especially within the luxury market. As discussed in the engagement literature, this concept is a multidimensional construct comprising affective, cognitive, and behavioral elements (Dessart et al., 2016), and it arises from emotionally resonant, symbolically rich interactions between consumers and brands (Brodie et al., 2011). In this context, brand equity and its multiple dimensions act as precursors that fuel engagement. Strong brand associations serve as cognitive shortcuts, increasing consumer attention, trust, and perceived relevance (Yoo, 2000; Keller, 1993),

while an iconic and coherent brand identity enhances emotional connection and motivates proactive brand-related behaviors (Aaker, 1996; Keller, 1993).

This connection is particularly significant in the luxury sector, where brand equity plays a key mediating role between brand stimuli and customer responses. Music collaborations – by reinforcing brand identity and symbolic associations – help build a richer brand knowledge structure, which in turn activates the emotional and motivational processes necessary for engagement.

Based on this logic, the following hypotheses are proposed:

H2a: Strategic music collaborations positively influence the brand equity of luxury brands.

H2b: Brand equity positively influences customer engagement with luxury brands.

2.3 Brand Experience

2.3.1 General Definitions of Brand Experience

The second mediating variable, brand experience, is essential for analyzing how music can enrich the sensory and interactive dimensions of the brand-consumer relationship. Brand experience is a key concept in experiential marketing, which argues that value resides not only in the products and services that the company offers, nor simply in their utilitarian or functional benefits, but also in the hedonic and experiential elements surrounding the product, service, and their consumption (Schmitt & Zarantonello, 2013). While earlier research addressed experience-related constructs like consumption experience (Holbrook & Hirschman, 1982), service experience (Hui & Bateson, 1991), shopping experience (Kerin et al., 1992), and product experience (Hoch, 2002), these concepts were often limited to specific phases of the consumer journey or specific offerings. In their foundational study on brand experience, Brakus et al. (2009) also note how experiences can occur indirectly in cases when consumers are exposed to promotional activities and marketing communications. They then propose a widely cited definition of brand experience, which is thought of as a holistic construct that encompasses subjective internal consumer responses – sensations, feelings, cognitions, and behaviors – evoked by brand-related stimuli in the brand's design, identity, packaging, communications, retail environments, and events. In the same publication brand experience is furthermore described as a concept that includes four dimensions: sensory (visual, auditory, tactile stimuli), affective (emotional responses), intellectual (curiosity, thinking and problem solving), and behavioral (physical actions and engagement).

Some other existing studies in the experiential marketing literature focus mainly on retail setting and events. Specifically, Pine and Gilmore (1999) identify the strategic value of

“staged experiences” in these kinds of settings, distinguishing four types of experiences: aesthetic (including visual, aural, olfactory, and tactile sensations), educational, entertaining, and escapist. Schmitt (1999) further expands this understanding by proposing his framework for experiential marketing that contrast traditional marketing notions. He identifies five types of experiences: those involving sensory perception (Sense), affect and emotions (Feel), cognitive creativity (Think), physical behaviors and lifestyles (Act), and connection with people or cultures (Relate). Schmitt (1999) also proposes that these brand experiences can be implemented through key experience providers (ExPros) such as communications, product design or packaging, retail environments, digital interfaces, and people.

It’s important to note how brand experience differs from some constructs that we have previously mentioned, such as brand associations (Keller, 1993), brand image, and brand personality (Aaker, 1996), which are projections of human characteristics onto brands based on inferential processes (Johar et al., 2005), while brand experience consists instead of actual sensations, feelings, and behaviors. This construct is still equally as fundamental, since positive brand experiences have been shown to increase customer satisfaction, foster loyalty, and indirectly strengthen brand personality associations (Brakus et al., 2009).

In sum, the literature portrays brand experience as a holistic construct that encompasses sensory, emotional, intellectual, and behavioral responses to brand stimuli. This provides a natural point of connection to music collaborations, since music operates simultaneously on sensory and emotional levels while also fostering intellectual curiosity and active involvement, thus enriching the overall brand experience.

2.3.2 Brand Experience in the Luxury Industry Context

The concept of brand experience is thus extremely relevant for luxury brands which, more than any other category, are fundamentally experiential. As Kapferer and Bastien (2012) observe, in luxury what’s more important than the brand are the expressions of the brand, as clients live the brand through the products and experiences offered to them. Luxury brands are tasked with maintaining coherence and consistency while surprising and innovating, as without inspiration there is no aspiration. Accordingly, luxury brands do not merely sell products but rather orchestrate immersive, aspirational experiences that communicate the brand’s unique identity and cultural significance. The retail store plays a crucial role in this orchestration: it is in fact where clients “live the brand”, interacting with a multisensory environment that is carefully curated to reflect the brand’s essence (Kapferer & Bastien, 2012). The luxury monobrand store in particular offers an interactive, multisensory experience – combining music, scents, interior design, lighting, products, and personalized service – that immerses the customer fully in the brand’s world and maximizes engagement

(Mazzalovo & Chevalier, 2012). It is then no surprise to learn that the watchword of luxury brand management nowadays is “experience”, which is the multisensory total of what is lived and felt at each point of contact with the brand (Kapferer & Bastien, 2012).

Event marketing extends the experiential dimension of luxury brands beyond the store. Defined as a communication tool whose purpose is to disseminate a company’s marketing messages by involving the target groups in experiential activity (Drengner et al., 2008), event marketing creates direct, high-involvement brand encounters. These events are recognized as effective tools for building brand equity (Akaoui, 2007; Zarantonello & Schmitt, 2013) and for offering first-hand, immersive brand experiences (Whelan & Wohlfeil, 2006). It is also important to mention that events can assume a wide variety of formats, ranging from incentive and reward programs, product launches, open days, to conferences, product samplings, publicity stunts, purpose-designed (created) events, roadshows, press conferences, competitions, exhibitions, corporate entertainment, charity fundraisers, trade shows, and branded visitor attractions (Wood, 2009). Event marketing is characterized by high audience involvement, novelty, experiential richness and spatial and temporal transiency (Tafesse, 2016): it can thus be concluded that event marketing activities have a deeper influence on developing positive brand experiences in luxury settings, which are inherently experiential in nature.

Within luxury, events serve not just to deliver sensory and emotional value, but also to create and maintain the social driver of desire by orchestrating inclusion and exclusion. As Kapferer and Bastien (2012) argue, “the social function of luxury is the permanent recreation of distance,” and events are key to this strategy: by organizing exclusive, incomparable events that embody the brand’s values and to which only a select few are invited, luxury brands reinforce their role as cultural tastemakers and gatekeepers of exclusivity. Such events also rely on whisper communication and intimacy, conveying exclusivity not only through the dream factor but also through cultural and social resonance. To achieve this, every element of an event must align with and express the brand’s identity in a coherent and distinctive way (Kapferer & Bastien, 2012).

2.3.3 Impact of Strategic Music Collaborations on Brand Experience

Recent research highlights the critical role of music in shaping brand experience. Hou et al. (2019) demonstrate that the emotional congruence between advertising music and brand personality significantly enhances brand experience for consumers. Their study comparing Apple and Canon reveals that this effect is much stronger for representative brands (those embodying symbolic or lifestyle values) than for purely functional brands. This emphasizes the potential of music to enrich brand experiences that are inherently tied to identity and

symbolism, which is particularly relevant for luxury brands. Building on this, Zha et al. (2024) investigated the influence of multisensory cues (visual, auditory, olfactory, tactile, and taste) on brand experience and its downstream effects on loyalty, attachment, and satisfaction, using a mixed-method study with 512 Chinese consumers. Results confirm that auditory cues, alongside other senses, play a pivotal role in creating richer brand experiences that foster satisfaction and deeper emotional connections. These insights show that music's contribution is not isolated but forms a critical part of a holistic sensory experience that strengthens the consumer–brand relationship. Furthermore, Kim and Kim (2024) provide a comprehensive review of auditory marketing, emphasizing how sonic stimuli such as music in retail stores, sonic branding, and advertising campaigns influence consumer perceptions and behaviors. They highlight that while the field remains underexplored compared to visual marketing, empirical studies consistently show that music enhances atmospherics, strengthens consumer attention, and contributes to positive experiential outcomes. This review consolidates theoretical and empirical evidence to position music as a central component of sensory and experiential branding.

Together, these studies confirm that music does not merely accompany visual or product-based experiences but is a strategic lever to enrich sensory, emotional, and symbolic dimensions of brand experience. This empirical foundation provides strong justification for examining how luxury brands, which as we've seen heavily rely on curated immersive experiences, employ music collaborations to elevate this brand dimension. In recent years, these kinds of collaborations have emerged as a particularly effective way for luxury brands to add cultural relevance, sensory richness, and emotional depth in their communication strategies.

The collaboration between Louis Vuitton and BTS's J-Hope during the Men's Fall 2025 show in Paris, for instance, illustrates how a brand can stage an exclusive and emotionally charged moment that activates multiple dimensions of brand experience. The track "LV Bag", produced by the BTS singer in collaboration with the rapper Don Toliver, made its debut as the show's final soundtrack: this initiative managed to create an auditory and affective stimulus that heightened the emotional resonance of the event, aligning with the sensory and emotional dimensions of brand experience identified by Brakus et al. (2009) and Schmitt (1999). The performance managed to combine aesthetic, entertaining, and escapist elements in a staged experience designed to captivate both live and online audiences. The unexpected release of the song in fact contributed to a significant increase in online engagement during Louis Vuitton's YouTube livestream, with comments surpassing 1000. At the same time, the collaboration could also tap into the cultural aspiration and social distance proper of the luxury brand (Kapferer & Bastien, 2012), as only a select few could experience the event firsthand, while millions more engaged digitally, reinforcing the luxury brand's exclusivity and cultural leadership (WWD Magazine, 2025).

Similarly, Prada's collaboration with techno artist Richie Hawtin (Plastikman) for its Autumn/Winter 2021 menswear show demonstrates how music can enhance the intellectual and affective dimensions of brand experience by adding introspection, depth, and cultural relevance to the runway presentation. As part of this collaboration, Hawtin composed and performed *Narcosis & Spektre*, the original soundtrack for the show, which was conceived by Raf Simons and Miuccia Prada as a cinematic experience rather than merely a virtual runway. In his creative process, Hawtin explored themes of introversion, isolation, and inner strength, aligning his minimal, introspective sonic aesthetics with Prada's avant-garde visual narrative. The artist noted his long-standing admiration for Prada's silhouettes and independent spirit, describing the collaboration as an opportunity to bring his sonic ideas into dialogue with Prada's distinctive cinematic vision (Lampoon Magazine, 2022). This partnership illustrates Schmitt's (1999) "Think" and "Feel" dimensions of customer experience, creating not only sensory pleasure but also emotional and cognitive engagement. Furthermore, the collaboration embodied the "created event" typology described by Wood (2009), delivering a bespoke, culturally significant moment that emphasized the brand's independence and creative leadership in both fashion and music domains.

Both collaborations also reflect luxury's imperative to innovate while maintaining coherence and exclusivity, using music as a vehicle to surprise and inspire while staying true to the brand's identity. They demonstrate how luxury brands can orchestrate immersive, multisensory, and culturally meaningful experiences – through sound, emotion, narrative, and social context – that embody the principles of experiential marketing (Schmitt & Zarantonello, 2013) and staged experiences (Pine & Gilmore, 1999).

By enriching brand experience through sensory, emotional, intellectual, and social dimensions, music collaborations strengthen the customer's emotional connection and interactive involvement with the brand – key facets of customer engagement (Brakus et al., 2009). The immersive, exclusive, and culturally resonant nature of these experiences encourages customers to interact with the brand more actively and meaningfully, fostering stronger engagement.

Based on this reasoning, the following hypotheses are proposed:

H3a: Strategic music collaborations positively enhance the brand experience of luxury brands.

H3b: Brand experience positively influences customer engagement with luxury brands.

2.4 Brand Attachment

2.4.1 General Definitions of Brand Attachment

The third mediating variable in this study is brand attachment, which captures the strength of emotional bonds between consumers and brands. Brand attachment is a widely studied construct in consumer research and is defined as an emotion-laden, target-specific bond between a consumer and a brand, characterized by affection, passion, and connection (Thomson et al., 2005). This definition is built on foundational principles on the topic, such as the Attachment Theory by Bowlby (1979), which emphasizes that emotional attachments are target-specific bonds characterized by affection, passion and connection. Such bonds can predict commitment, investment and distress upon separation, which can be translated into key consumer behaviors like brand loyalty and willingness to pay price premiums. These behaviors are driven by the emotional, rather than purely cognitive, nature of attachment, which often operates beyond volitional control (Thomson et al., 2005). Related theoretical models such as Park et al.'s (2006) Connection-Automaticity-Attachment (CAA) framework explain brand attachment as the combined result of strong self-brand connections and the automatic retrieval of brand-related thoughts and feelings. Park et al. (2010) further advanced this with the Connection-Prominence-Attachment Model (CPAM), identifying two critical indicators of attachment: the strength of brand-self connection and the prominence of brand-related thoughts and emotions in the consumer's mind. Importantly, while consumers may interact with many brands, strong emotional bonds form only with a select few (Thomson et al., 2005), and these bonds underpin loyalty and willingness to invest emotionally and financially.

Brand attachment is conceptually distinct from related constructs that we have previously explored in other paragraphs, such as brand experience and brand involvement. As Brakus et al. (2009) note, brand experience refers to sensations, feelings, cognitions, and behavioral responses evoked by brand stimuli: experiences can thus happen even when customers don't show interest or have a personal connection with the brand. Brand attachment, by contrast, represents a deep, enduring emotional bond evidenced by affection, passion, and connection (Thomson et al., 2005; Park & MacInnis, 2006). On the other side, brand involvement is much more similar to engagement than it is to brand attachment: while involvement reflects a state of mental readiness that usually influences the allocation of cognitive resources to an object, decision, or action (Park & Mittal, 1985), it lacks the emotional intensity and enduring nature of attachment. Emotional attachment thus extends beyond mere attention and cognitive evaluation, embedding the brand into the consumer's emotional self-concept (Thomson et al., 2005).

The concept of brand attachment thus underscores the deep, enduring bonds that consumers form with brands, characterized by affection, passion, and connection. This framework

directly resonates with music collaborations, as the emotional intensity of fans' relationships with artists can be transferred to the brand, reinforcing attachment and cultivating a lasting psychological connection.

2.4.2 Brand Attachment in the Luxury Industry Context

In the luxury context, it has been conceptualized that brands possess unique traits such as emotional connection with their followers (Atwal & Williams, 2009). In this industry, brand attachment is thus extremely relevant due to the emotional, symbolic, and self-expressive dimensions of luxury consumption. Shimul et al. (2019) specifically define luxury brand attachment as “the emotional bond that connects a consumer to the luxury brand and develops deep feelings within the consumer toward the luxury brand”, incorporating dimensions such as exclusivity, symbolic value, and hedonism. As such, luxury brands inherently emphasize emotional benefits, as consumers seek not only products but also experiences that reflect their ideal and actual self-images (Seo & Buchanan-Oliver, 2015; Liu et al., 2012). Consumers believe that a strong emotional bond with the brand helps them enhance their self-identity and reach an aspirational image of themselves. Moreover, these emotional bonds also serve as a strategic tool in luxury branding to enhance loyalty and reduce consumers' susceptibility to counterfeits in the market (Kaufmann et al., 2016; So et al., 2013). Therefore, emotional attachment to luxury brands isn't a mere consequence of product quality or social prestige, but is instead a relationship that is deeply tied to self-expression, social recognition, and identity (Thomson et al., 2005; Joshi & Garg, 2020).

Moreover, to foster emotional bonds and create actual fanatics of the brand, the internet can prove to be a strategic tool to leverage. As Kapferer and Bastien (2012) argue, since luxury brands have the ability to create passion with their collections and activities, they can “create fans before they create buyers”. For this reason, the authors claim that it's important to “forget distance when it becomes arrogance” in order to instill emotion at every touchpoint, even those online, utilizing social media to foster passion and attachment by connecting consumers to the deeper creative meanings of the brand – rather than to only their symbols and logos.

Closely related to brand attachment is the concept of brand love, which Joshi and Garg (2020) describe as a more passionate and intense bond. Brand love is in fact defined as “the degree of passionate emotional attachment a satisfied consumer has for a particular trade name” (Carroll & Ahuvia, 2006). Like brand attachment, brand love is linked to self-image and social validation, particularly in the context of luxury and fashion brands, which consumers often love for their symbolic and aspirational value. As we've said, the root of such a bond doesn't necessary lie in the quality and durability of a brand's product, but is instead the result of consistent initiatives in terms of holistic experiences, promotion, customer relationship

management, and an authentic online presence. In the face of such efforts, the outcomes of brand love are surely worth it: high loyalty, positive word of mouth, active engagement, and willingness to pay a premium for the chosen brand (Joshi & Garg, 2020).

Another closely related concept to brand attachment, that is particularly relevant to the topic of this thesis, is that of celebrity attachment. This construct is in fact extremely valuable for understanding how luxury brands can strategically build brand attachment through celebrity and music collaborations. In this context, emotional bonds formed between fans and celebrities often transfer to the brands those celebrities endorse or collaborate with (Escalas & Bettman, 2017; Ilicic et al., 2016). According to the Self-Congruence Theory, consumers form attachments to brands (or brand collaborations) when they reflect their actual or ideal self (Malär et al., 2011). This suggests that when a music artist embodies traits that resonate with the fan's self-concept, any brand associated with that artist benefits from an emotional halo effect that enhances attachment. Özer et al. (2022) provide empirical support for this transfer mechanism, demonstrating that celebrity attachment increases actual self-congruence, ideal self-congruence, perceived brand quality, and ultimately brand attachment. Importantly, they show that brand attachment fully mediates the relationship between celebrity attachment and brand loyalty, suggesting that emotional transfer is a key mechanism in building durable brand-consumer bonds. Similarly, Freling et al. (2011) show that celebrity collaborations enhance perceived brand personality, fostering greater emotional passion and attachment among consumers.

Cheah et al. (2018) further propose that in order to maximize the impact of celebrity collaborations, luxury brands should cooperate with personalities that possess strong bonds with their fans. This is particularly relevant in the case of musical artists associated with the Korean Wave, especially K-Pop, where performers are commonly referred to as "idols". The concept of idol attachment – a specific form of fan-celebrity emotional bond – is especially prominent in this context, and Cheah et al. (2018) explicitly reference this phenomenon in their study. The authors specifically demonstrate that idol attachment drives luxury brand attachment, particularly when fans sense alignment between the celebrity's image and the brand's values, and when the endorsement is perceived to be authentic and accessible. In this context, marketing strategies that leverage social media and community-based interactions are especially effective in reinforcing brand attachment.

2.4.3 Impact of Strategic Music Collaborations on Brand Attachment

There are many empirical publications that study the role of music in fostering strong and lasting attachments between consumers and brands. For instance, Fira (2022) extends the concept of brand attachment to the context of cultural brands, demonstrating that attachment

to popular music groups within fan communities is positively related to brand loyalty and mediated by factors such as community identification and commitment. Similarly, Lourenço et al. (2022) show that nostalgic songs tied to formative life stages enhance advertising effectiveness through heightened familiarity and preference, underscoring the capacity of music to evoke deep emotional bonds that transfer to brands. These studies both illustrate how music – whether through fan communities or nostalgic memory – functions as a powerful attachment-building mechanism. Building on these theoretical foundations, music collaborations can represent a powerful strategic lever also for luxury brands to enhance brand attachment, precisely because they tap into the intense emotional bonds consumers already feel toward beloved artists.

The Gucci x Harry Styles “HA HA HA” collection is a paradigmatic example. Rather than a standard endorsement, this was a co-created capsule collection presented in June 2022, born out of a genuine friendship and artistic dialogue between Harry Styles and then Creative Director Alessandro Michele. The collection, which name carries the initials of Harry and Alessandro, was introduced as the culmination of a long creative conversation, fusing Styles’ playful masculinity and vintage aesthetic with Gucci’s eclectic codes. As L’Officiel (2022) notes, the campaign doesn’t just feature Styles, it immerses the viewer in his emotional universe, with visuals that emphasize spontaneity, romanticism, and intimacy. This approach connects deeply with the brand attachment literature: Styles’ fans – many of whom view him as an aspirational figure – could then extend their emotional connection to Gucci through this shared creative space. This collaboration aligns with the Self-Congruence Theory (Malär et al., 2011), as fans who see themselves (or their ideal selves) in Styles are likely to feel that Gucci represents them as well. The collaboration thus strengthens Gucci’s emotional relevance by anchoring it in the consumer’s identity through a celebrity they admire and trust.

The Prada x ENHYPEN collaboration presents another compelling example. ENHYPEN, a new-generation K-pop group known for their distinctive sound and global fanbase, became brand ambassadors for Prada after appearing at its Fall/Winter 2023 menswear show. According to multiple media sources (Grazia Singapore, 2023; EnVi Media, 2024; Vogue Italia, 2023), ENHYPEN generated remarkable Media Impact Value for the brand and drew crowds of fans to Prada events – despite the group’s relatively limited mainstream recognition in Italy. These results underscore the emotional power of fan attachment. ENHYPEN’s fans, who follow the group intensely on social media, extended their devotion to Prada due to the association with their idols. To recall what was said earlier by Cheah et al. (2018), such idol-to-brand transfer is most effective when fans perceive authenticity, brand-idol fit, and emotional accessibility – all present in this collaboration. And as Özer et al. (2022) demonstrated, when fans are emotionally attached to celebrities, this relationship can translate into brand attachment and loyalty, particularly when the partnership feels congruent with fans’ identity goals. Moreover, Prada’s digital strategy surrounding the collaboration reflects

Kapferer and Bastien's principle that luxury brands must engage emotionally across all platforms. By leveraging ENHYPEN's content-driven communication and high digital reach, Prada deepened its emotional appeal to younger, global audiences. In this way, the collaboration exemplifies brand personality enhancement through celebrity influence (Freling et al., 2011), while fulfilling the psychological mechanisms described in the luxury and fan attachment literature.

In summary, by strategically collaborating with artists who embody passion, creativity, and a loyal fanbase, luxury brands can enhance emotional attachment – an essential driver of loyalty, willingness to pay a premium, and advocacy. These partnerships demonstrate how music collaborations resonate with and activate the psychological mechanisms underlying brand attachment in luxury, thereby creating not just customers but emotionally invested brand “fans.”

However, brand attachment does not only operate as a desirable emotional outcome – it also acts as a crucial mediator in transforming exposure to music collaborations into active consumer engagement. In fact, as discussed earlier, engagement, as a multidimensional state, involves emotional investment (affective), mental immersion (cognitive), and proactive interaction (behavioral) (Dessart et al., 2016; Brodie et al., 2011). The development of brand attachment strengthens all three of these dimensions. When consumers are emotionally bonded with a brand, they are more likely to not only feel positively about it, but also think about it frequently, talk about it with others, and seek out future interactions – all of which are hallmarks of engagement. This connection is also supported in the literature. Thomson et al. (2005) and Park et al. (2010) argue that attachment results in higher brand salience and self-relevance, which translates into deeper consumer focus and commitment. Joshi and Garg (2020) likewise link brand love (a form of emotional attachment) to active engagement behaviors, including advocacy, word-of-mouth, and increased willingness to interact with the brand. These behaviors clearly mirror the dimensions of engagement described by Brodie et al. (2011) and Dessart et al. (2016), confirming that attachment is not just an internal feeling but a driver of visible, strategic consumer actions. This dual role of brand attachment as an emotional outcome of music collaborations and as a predictor of engagement is central to this thesis.

For this reason, the following two sub-hypotheses are proposed:

H4a: Strategic music collaborations positively influence brand attachment for luxury brands.

H4b: Brand attachment positively influences customer engagement with luxury brands.

3 RESEARCH METHODS

3.1 Hypothesis Model and Variables

The hypothesis model developed for this study represents a synthesis of the individual hypotheses introduced in the literature review chapter. As previously discussed, the main proposition of this thesis is that strategic music collaborations positively influence customer engagement with luxury brands. This relationship is further explained through three mediating variables: brand equity, brand experience, and brand attachment. Each of these mediators was analyzed in detail in the literature review, where they were linked both to the role of music collaborations and to their contribution to fostering engagement.

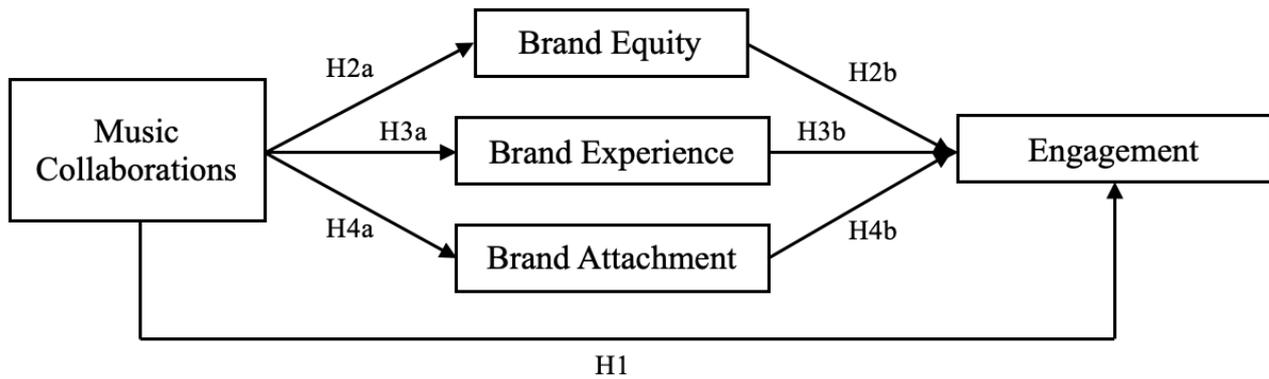
The Stimulus-Organism-Response (S-O-R) framework, first introduced by Mehrabian and Russell (1974) in environmental psychology, explains how external stimuli (S) influence individuals' internal organismic states (O) – typically affective and cognitive reactions – which in turn determine their responses (R) in the form of approach or avoidance behaviors. Over time, this model has been widely applied in marketing and consumer research to investigate how environmental and informational cues shape consumer perceptions and behaviors. For instance, Donovan and Rossiter (1982) adapted the S-O-R framework to the retail context, showing how store atmospherics affect shoppers' emotional states and subsequent approach-avoidance behavior. More recently, Bigné et al. (2020) describe the S-O-R model as a process in which stimuli act as external cues that trigger cognitive and affective evaluations, which then lead to specific behavioral outcomes such as engagement or loyalty. This framework provides the theoretical foundation for the present study, where the stimulus is represented by strategic music collaboration initiatives, while the organism refers to the internal brand-related states activated in consumers, which are brand equity, brand experience, and brand attachment. The response is customer engagement, which encompasses the affective, cognitive, and behavioral dimensions of how consumers interact with and relate to a brand.

The visual representation below of the hypothesis model illustrates the structure of these relationships. At its core, the model tests the extent to which music collaborations can act as a stimulus that enhances customer engagement through the mediating role of brand-related constructs.

To operationalize the model, three types of variables are defined:

- **Independent variable:** Strategic music collaborations (stimulus).
- **Mediating variables:** Brand equity, brand experience, and brand attachment.

- **Dependent variable:** Customer Engagement (or simply referred to as Engagement).



For clarity, Table 1 below lists the variables included in the model along with their definitions, as derived from the existing literature. This table allows for a concise overview of how each construct was conceptualized and measured in the present research.

Variable	Definition	Measurement
Strategic Music Collaborations (IV)	Brand-music partnerships where luxury brands engage with music or artists to create cultural experiences, enhancing aspirational image and consumer-brand interaction.	Stimulus description and official video from Prada’s YouTube channel (manipulation).
Brand Equity (Mediator 1)	The added value a brand provides beyond functional attributes, built through awareness, associations, perceived quality, and loyalty (Aaker, 1991; Keller, 1993).	Consumer-Based Brand Equity (CBBE) scale by Yoo & Donthu (2001).
Brand Experience (Mediator 2)	Consumers’ internal responses to brand-related stimuli, encompassing sensory, affective, behavioral, and intellectual dimensions (Brakus, Schmitt & Zarantonello, 2009).	Brand Experience Scale (Brakus et al., 2009).
Brand Attachment (Mediator 3)	The strength of the emotional bond connecting a consumer with a brand, reflecting love, connection, and passion, particularly relevant in the luxury context (Shimul et al., 2019).	Luxury Brand Attachment Scale (Shimul, Jin & Phau, 2019).
Customer Engagement (Dependent Variable)	A multidimensional state reflecting affective, cognitive, and behavioral investment in brand interactions (Brodie et al., 2011; Dessart et al., 2016).	Customer Engagement Scale (Dessart, Veloutsou & Morgan-Thomas, 2016).

Table 1: Summary of definitions and measurements of each variable included in this study.

3.2 Data Collection Procedure

To empirically test the proposed model, a survey questionnaire was designed on Google Forms and was distributed online during July and August of 2025. The survey was structured to guide respondents through a sequence of steps, beginning with exposure to the research stimulus and followed by questions aimed at capturing their brand-related perceptions and engagement levels.

The stimulus presented was The Sound of Prada event in Seoul, part of Prada's global music event series, which has already been mentioned in the literature review chapter. The Seoul edition, held in October 2024, was curated by Grammy Award-winning artist Anderson .Paak (part of the Silk Sonic duo with Bruno Mars) and featured live performances by DJ Spray, Mayurashka, Anderson .Paak & his band, and special guest Crush, a renowned Korean R&B artist. The audience included a mix of international guests and Korean idols, including Prada's own brand ambassadors such as ENHYPEN and NCT's Jaehyun, alongside SHINee's Taemin, soloist Kwon Eunbi, and members of Zerobaseone. All appeared in Prada's latest collections, reinforcing the brand's visual codes while immersing participants in a multisensory experience that blended fashion and music.

This event was selected as the stimulus because it closely aligns with the hypothesis model developed in this study. The Sound of Prada Seoul can be seen as an engaging collaboration that simultaneously activated the three mediating dimensions under investigation. First, it reinforced Prada's brand equity by projecting a distinctive identity at the intersection of fashion, music, and cultural experimentation. Second, it generated a rich brand experience by offering a live, immersive, and inherently sensory event built around music and performance. Third, it leveraged the emotional power of fandoms – particularly within the K-Pop industry, where idol-fan attachment is especially strong – thus fostering deeper brand attachment. Taken together, these qualities made the event an ideal case for testing whether strategic music collaborations can increase customer engagement with luxury brands.

In the survey, respondents were shown a short description of the event similar to what was just explained, along with an official video sourced from Prada's YouTube channel. This ensured that all participants were exposed to the same stimulus and could form a perception of Prada's strategic use of music collaborations before answering the successive questions. The stimulus served as the external trigger (S) in the S-O-R framework, enabling the measurement of its impact on consumer opinions and engagement. After viewing the stimulus, participants were asked to respond to a series of questions designed to measure the variables included in the hypothesis model. To ensure construct validity, the survey employed established and validated scales widely used in marketing and branding research. These scales were selected not only for their academic reliability, but also because their items were

particularly suited to measuring brand perception immediately after being exposed to a brand-stimulus event.

To capture consumer-based brand equity, this study adopted the scale developed by Yoo and Donthu (2001). Their work is built on Aaker's (1991) conceptualization of brand equity as a multidimensional construct, proposing a concise and reliable measurement tool suitable for survey-based research. The scale includes items covering brand loyalty, perceived quality, and brand awareness and associations, all of which are crucial to assess how consumers perceive a brand after exposure to a marketing stimulus. This scale was chosen because of its robustness across cultures and product categories, and because its items were directly relevant for evaluating whether a music collaboration such as The Sound of Prada could strengthen consumer perceptions of Prada's equity. Furthermore, the choice is consistent with the theoretical discussion of this construct in the previous chapter, where brand associations and identity were identified as key mediators through which music collaborations can influence engagement. By operationalizing these dimensions, the Yoo and Donthu scale provides a valid tool for testing H2a and H2b, ensuring coherence between the conceptual framework and the empirical design.

The consumer brand experience scale by Brakus, Schmitt, and Zarantonello (2009) was used to measure experiential responses. Their study conceptualized brand experience as a four-dimensional construct (sensory, affective, behavioral, and intellectual) and validated a 12-item scale to capture it. This scale has been widely applied in research on branding and experiential marketing, making it particularly appropriate for the present study. Prada's music collaboration was an experiential initiative, engaging multiple senses and emotions through live performance, music, and event staging. For this reason, the Brakus et al. scale provides a direct way to evaluate how consumers perceive the richness of the experience and whether such experiences translate into stronger connections with the brand. This choice also directly reflects the role attributed to experience in the luxury literature as we previously discussed, where multisensory and immersive strategies were identified as crucial engagement drivers (Schmitt, 1999; Pine & Gilmore, 1999). The scale therefore allowed me to empirically test H3a and H3b by assessing whether a music-driven initiative can enhance the sensory, emotional, and cognitive aspects of brand experience that ultimately foster engagement

To measure luxury brand attachment, the study relied on the scale proposed by Shimul et al. (2019). Their research focused specifically on the emotional ties consumers develop with luxury brands, identifying attachment as a key antecedent of loyalty and brand-related behaviors. The 7-item scale captures the intensity of consumers' emotional bonds, including feelings of love, joy, and connection to a brand, as well as the sense of loss or incompleteness if the brand were absent. This focus on emotional resonance is especially important in the context of music collaborations, where emotional engagement and cultural identification can

deepen brand attachment. The scale was selected because it directly addresses luxury consumption and is therefore well suited to evaluating Prada's ability to strengthen consumer attachment through its cultural initiatives. As discussed in the previous chapter, attachment is not only a desirable emotional outcome but also a critical mediator leading to engagement (Thomson et al., 2005; Joshi & Garg, 2020). Using a luxury-specific scale ensures construct validity and makes it possible to test H4a and H4b with a tool that reflects the symbolic, exclusive, and self-expressive nature of luxury consumption.

Finally, customer engagement was measured using the multidimensional scale developed by Dessart, Veloutsou, and Morgan-Thomas (2016). Their work drew from prior studies on online brand communities and – as I previously cited in the Literature Review chapter – broadened the conceptualization of engagement into three dimensions: affective, cognitive and behavioral. This approach makes engagement measurable beyond transactional behaviors, focusing instead on the depth of consumers' interactions with a brand. Given the core objective of this study, the Dessart et al. scale provides a comprehensive framework for capturing different engagement outcomes after being exposed to The Sound of Prada event. Moreover, the choice of this specific scale is aligned with the definition of engagement that was explored in the literature review chapter, which emphasized its multidimensional and motivational nature (Brodie et al., 2011; Dessart et al., 2016). Employing this scale therefore ensures consistency with the theoretical framing of H1, allowing me to test whether strategic music collaborations can truly foster deeper consumer-brand connections.

All items were rated on Likert-type scales, with formats consistent with the original studies (5 or 7 point scales, depending on the construct). Minor adaptations in wording were made to ensure relevance to the context of Prada's collaboration, while preserving the original meaning and validity of the items. For transparency, in the Appendix (Chapter 7) I included a table that provides a full overview of all measurement items as they were presented in the survey, grouped by construct. The table specifies the source of each scale, the number of items, the scale anchors, and any reverse-coded items.

3.3 Sample Description

The final dataset consists of 151 valid survey responses, which provide a balanced yet targeted representation of the audiences relevant to this study. The sample was recruited through a combination of personal networks and online communities, in order to capture both individuals with a specific interest in fashion and music, as well as younger consumers more broadly. The survey was distributed within online communities dedicated to luxury fashion and K-Pop on platforms such as Twitter and Reddit, which enabled the inclusion of respondents already engaged with music and cultural phenomena related to the chosen

stimulus. Additionally, the questionnaire was shared among students of fashion and luxury management programs at LUISS and other universities, ensuring the presence of participants with an academic and professional orientation toward the luxury sector. At the same time, the survey was circulated more generally among young people in Gen Z and Millennial age groups who were not necessarily passionate about music or fashion. This approach was deliberate, since this research seeks not only to test whether music collaborations resonate with highly engaged fashion and music audiences, but also whether they influence younger consumers more broadly, who increasingly look to brands for cultural relevance and experiential value.

In terms of age distribution (see Table 2), the sample reflects this intentional focus on younger cohorts. A substantial majority of respondents fell within the 18-27 age group (76.8%), followed by 9.3% between 28 and 43 years old. Smaller segments were represented among 44-59 years (4.6%), 60 and over (2.6%), and under 18 (6.6%). This distribution confirms that the study is largely representative of the Gen Z and Millennial consumer base, which aligns with the research objective of analyzing the generational groups most receptive to music collaborations in luxury.

Age Distribution	N	%
Under 18	10	6.6
18 – 27	116	76.8
28 – 43	14	9.3
44 – 59	7	4.6
60 and over	4	2.6
Total	151	100

Table 2: Age distribution of survey respondents.

Gender distribution (see Table 3) consisted of mainly female respondents, with 79.5% identifying as female. Male respondents accounted for 16.6%, while the rest (4%) identified as non-binary or preferred not to disclose gender.

Gender Distribution	N	%
Female	120	79.5
Male	25	16.6
Non-binary	5	3.3
Prefer not to say	1	0.7
Total	151	100

Table 3: Gender distribution of survey respondents.

This predominance of female votes is consistent with the survey’s diffusion channels, particularly fashion-oriented student groups and K-Pop fan communities, which often have higher female participation rates. Importantly, however, the presence of respondents across

different gender identities allows for more inclusive insights into how luxury music collaborations may be perceived.

Geographically (see Table 4), the sample reflects a strong international orientation, though with a marked concentration in Europe. In fact, 66.2% of respondents were based in EMEA, while 25.8% resided in the Americas, and 7.9% were located in the Asia-Pacific region. This global distribution is relevant, as it reflects how luxury and cultural events – such as Prada’s collaboration with Korean artists – are consumed in different parts of the world, while still recognizing the European dominance in luxury markets and in the sample itself.

Region of Residence	N	%
EMEA (Europe, Middle East, Africa)	100	66.2
The Americas (North, Central, South America)	39	25.8
APAC (Asia-Pacific)	12	7.9
Total	151	100

Table 4: Region of residence of survey respondents.

When asked about their purchase experience with luxury brands (see Table 5), 56.3% of respondents reported having purchased a luxury product, while 43.7% had not. This balance between existing luxury consumers and aspirational consumers is valuable for the present study: it ensures that the findings are not limited to habitual buyers of luxury goods, but also reflect how younger audiences without purchase experience perceive luxury brands when exposed to cultural and musical stimuli.

Luxury Purchase Experience	N	%
Have Purchased	85	56.3
Have Not Purchased	66	43.7
Total	151	100

Table 5: Luxury purchase experience of survey respondents.

Finally, in terms of interest in fashion and luxury, the sample demonstrated a clear tilt toward engaged consumers (see Table 6). On a 1 to 5 Likert scale (where 1 indicated no interest and 5 indicated very high interest), 35.1% selected “5” and 24.5% selected “4”, showing that nearly 60% of respondents reported a strong interest in fashion and luxury brands. A further 25.8% indicated moderate interest (3), while smaller groups reported little (8.6% at “2”) or no interest (6.0% at “1”). This confirms that the survey successfully reached a core group of fashion and luxury oriented individuals, while still including respondents with lower levels of interest, which enhances the generalizability of the findings.

Interest in Fashion and Luxury	N	%
1 (No interest)	9	6
2	13	8.6
3	39	25.8
4	37	24.5
5 (High interest)	53	35.1
Total	151	100

Table 6: Interest in fashion and luxury of survey respondents.

Overall, the composition of the sample reflects the research design’s dual aim: to capture the perceptions of fashion students, luxury followers, and music enthusiasts (particularly K-Pop fans), and to include a broader group of young consumers who, while not necessarily passionate about fashion or music, represent a critical segment for luxury brands in terms of cultural relevance and experiential engagement. At the same time, this profile also introduces certain limitations. The strong prevalence of Gen Z and Millennial respondents creates a generational bias that does not fully reflect the broader luxury consumer base, as older and more wealthy luxury consumers are underrepresented. Moreover, recruiting participants primarily through online communities means that the sample may be skewed toward individuals who are digitally active, culturally engaged, and aspirational rather than established luxury buyers. Therefore, these factors restrict the generalizability of the results to the entire luxury consumer base. Nevertheless, they also make the findings particularly valuable for the objectives of this study, since the younger, digitally native segment captured here is precisely the one that luxury brands most urgently seek to re-engage through initiatives such as music collaborations.

We can finally conclude that this sample size is considered adequate for the planned analyses. For mediation and regression models, common rules of thumb suggest at least 10-15 observations per variable (Hair et al., 2014). Given that the present model includes one independent variable, three mediators, and one dependent variable, the sample comfortably exceeds this threshold. Therefore, the data collected can be regarded as sufficient to provide reliable results for the hypothesis testing.

4 ANALYSIS

4.1 Data preparation and reliability

Before conducting the statistical analysis, the dataset obtained from the survey was prepared to ensure accuracy and consistency. Responses on the Likert-type scales were converted into numerical values, and five negatively worded items were reverse-coded so that higher scores consistently represented more favorable brand perceptions. Once recoded, construct indices were created by computing the arithmetic mean of the items belonging to that scale, resulting in four composite variables: Brand Equity, Brand Experience, Brand Attachment, and Customer Engagement.

Although all measurement instruments employed in this study were adapted from pre-existing scales that have already been validated in prior research (as outlined in the previous chapter), their internal consistency was assessed on the present dataset. Reliability analysis was conducted using IBM SPSS Statistics, selecting Cronbach's alpha as the model. According to the classic threshold proposed by Nunnally (1978), values above 0.70 are considered acceptable, while values above 0.90 indicate excellent internal consistency.

The results confirmed that all four constructs achieved excellent levels of internal consistency. Specifically, Brand Equity obtained a Cronbach's alpha of 0.94, Brand Experience 0.93, Brand Attachment 0.98, and Customer Engagement 0.99. (Table 7) These results are far above the conventional threshold of 0.70, suggesting that the items within each construct are highly correlated with one another and effectively capture a common latent dimension. The fact that the reliability values are consistently high across all constructs indicates that the measurement instruments performed well on the current sample and that the dataset is robust enough to support further analysis.

Construct	Items	Cronbach's α
Brand Equity	10	0.94
Brand Experience	12	0.93
Brand Attachment	7	0.98
Customer Engagement	21	0.99

Table 7: Reliability Analysis of each construct.

4.2 Descriptive statistics and correlations

After ensuring the reliability of the constructs, the analysis proceeded with the examination of descriptive statistics and bivariate correlations. This step provides an initial overview of how respondents evaluated the music collaboration across the four dimensions considered in the study, as well as the degree to which these dimensions are interrelated. Both analyses were conducted using IBM SPSS Statistics.

Table 8 presents the descriptive statistics for the four composite variables. The mean scores indicate that respondents evaluated the music collaboration positively across all brand-related dimensions. Brand Equity registered an average score of 3.96 on a 5-point scale, suggesting that respondents generally held favorable perceptions of Prada's quality, distinctiveness, and brand associations after being exposed to the collaboration. Brand Experience achieved a mean of 5.18 on a 7-point scale, substantially above the medium, signifying that the collaboration stimulated positive sensory, affective, behavioral, and intellectual responses. Brand Attachment obtained a mean score of 4.87 out of a 7-point scale, also above the midpoint, suggesting that the collaboration contributed to fostering emotional ties and a sense of personal connection with the brand. Finally, Customer Engagement recorded a mean of 4.94 on a 7-point scale, indicating that respondents reported a relatively high level of involvement, interest, and active participation in relation to Prada. Overall, these results are consistent with the hypotheses proposed and the expectation that music collaborations can in fact elicit positive brand perceptions and engagement.

Construct	Mean	SD	Min	Max
Brand Equity	3.96	0.73	1.6	5.0
Brand Experience	5.18	1.01	2.1	7.0
Brand Attachment	4.87	1.18	1.6	7.0
Customer Engagement	4.94	1.22	1.5	7.0

Table 8: Descriptive Statistics of the researched variables.

Standard deviations were within acceptable ranges, showing sufficient variability in the responses to allow meaningful statistical testing. The minimum and maximum values also demonstrate that the full range of the scales was utilized, which suggests that respondents engaged with the questionnaire seriously and provided differentiated answers rather than choosing neutral positions.

Correlation analysis further revealed strong and statistically significant associations among the constructs. As we can see from Table 9, Brand Equity, Brand Experience, and Brand Attachment were all positively correlated with Customer Engagement at very high levels ($r = 0.80$, $r = 0.90$, and $r = 0.96$, respectively). This indicates that respondents who expressed

higher levels of brand-related perceptions and bonds also tended to report stronger engagement with the brand. Among the three mediators, Brand Attachment showed the strongest correlation with Engagement, underlining the centrality of affective and emotional bonds in fostering active involvement with luxury brands. The high correlation between Brand Experience and Attachment ($r = 0.93$) is also noteworthy, as it suggests that experiential and emotional aspects of consumer-brand interaction are closely intertwined in the context of music collaborations.

	Brand Equity	Brand Experience	Brand Attachment	Customer Engagement
Brand Equity	1.00	0.77	0.81	0.80
Brand Experience	0.77	1.00	0.93	0.90
Brand Attachment	0.81	0.93	1.00	0.96
Customer Engagement	0.80	0.90	0.96	1.00

Table 9: Correlation Analysis of the researched variables.

While these strong correlations provide preliminary support for the hypothesized relationships, they also point to potential issues of multicollinearity, given the very high intercorrelations among the mediators. This is an important observation, as it implies that some of the constructs may share overlapping variance in predicting engagement. For this reason, regression analysis was conducted in the next stage to disentangle the unique effects of each mediator when considered simultaneously.

In summary, the descriptive results confirm that the music collaboration under investigation generated favorable perceptions across all brand dimensions, and the correlation analysis demonstrates that these dimensions are strongly associated with customer engagement. These findings provide indirect support for hypotheses H2a, H3a, and H4a, and direct preliminary evidence for H2b, H3b, and H4b, which are examined more rigorously in the regression models presented in the following section.

4.3 Hypothesis Testing

After the preliminary descriptive and correlational analysis, the hypotheses were tested through a series of regression models. These analyses were carried out once again using IBM SPSS Statistics. The simple regressions were conducted by selecting Engagement as the dependent variable and entering each mediator separately as an independent variable. The

multiple regression model was run with the same procedure, entering Brand Equity, Brand Experience, and Brand Attachment simultaneously as predictors of Engagement.

4.3.1 Simple Regressions

To test hypotheses H2b, H3b, and H4b, three separate regression models were estimated with Engagement as the dependent variable and each mediator entered individually as the independent variable. The results are summarized in Table 10: all three predictors were found to have a strong and statistically significant positive effect on Engagement ($p < .001$ in all cases). Brand Equity explained 64% of the variance in Engagement ($R^2 = 0.64$), Brand Experience explained 81% ($R^2 = 0.81$), and Brand Attachment explained 92% ($R^2 = 0.92$). These findings provide clear support for H2b, H3b, and H4b, showing that higher levels of equity, experience, and attachment are each associated with higher levels of customer engagement.

	Beta	SE	t	p	R²	N
Brand Equity	1.33	0.09	15.4	<.001	0.640	151
Brand Experience	1.09	0.05	23.7	<.001	0.805	151
Brand Attachment	0.97	0.03	36.7	<.001	0.922	151

Table 10: Simple Linear Regressions of each mediator predicting Engagement.

From a theoretical perspective, these results confirm that the organism variables proposed in the S-O-R framework significantly predict the response variable, which is Engagement, and thus confirm hypotheses H2b, H3b and H4b. This suggests that exposure to the collaboration not only elicited positive brand-related perceptions but also translated into active involvement with the brand. The particularly high explanatory power of Brand Attachment indicates that emotional bonds may be the most powerful driver of engagement when examined in isolation.

4.3.2 Multiple Regression

While the simple regressions confirmed that each mediator predicts Engagement individually, the constructs are highly correlated with one another, as shown previously. To examine their relative importance, a multiple regression analysis was conducted including all three mediators as predictors of Engagement. The results are presented in Table 11, while the overall model fit is reported in Table 12.

	Beta	SE	t	p	[0.025	0.975]
Constant	0.18	0.18	1.0	0.320	-0.17	0.54
Brand Equity	0.08	0.05	1.5	0.140	-0.03	0.19
Brand Experience	0.07	0.04	1.8	0.070	-0.01	0.15
Brand Attachment	0.85	0.04	22.1	<.001	0.77	0.92

Table 11: Multiple Regressions of all mediators predicting Engagement.

Model	R²	Adj. R²	N
Multiple (all mediators)	0.922	0.921	151

Table 12: Model Fit for Multiple Regression predicting Engagement.

The model achieved an excellent fit, explaining 92.2% of the variance in Engagement (Adjusted $R^2 = 0.921$). However, when the three constructs were entered together, only Brand Attachment remained a significant predictor of Engagement ($p < .001$), whereas the unique effects of Brand Equity and Brand Experience were not statistically significant. This outcome reflects the fact that these constructs are strongly interrelated: much of the variance that Equity and Experience explain in Engagement is already captured by Attachment.

To further evaluate the relative contribution of each mediator, semi-partial R^2 values were computed (Table 13). The results indicated that Brand Attachment uniquely explained 9.1% of the variance in Engagement, while Brand Equity (0.2%) and Brand Experience (0.4%) added almost no unique explanatory power.

Predictor	Semi-partial R² (unique)
Brand Equity	0.002
Brand Experience	0.004
Brand Attachment	0.091

Table 13: Unique Variance explained in Engagement by each Mediator.

These findings underline the central role of emotional bonds in driving engagement for luxury brands. While brand equity and brand experience clearly matter for consumers, their impact on engagement is closely tied to and absorbed within the broader construct of attachment. Thus, Brand Attachment emerges as the most decisive factor, suggesting that music collaborations foster engagement primarily by strengthening consumers' emotional connection to the brand.

4.3.3 Mediation Perspective

The purpose of this study was not only to test the individual relationships between constructs, but also to evaluate whether the overall mechanism proposed in the S-O-R framework is supported. Because all respondents were exposed to the same collaboration, the design did not allow for a direct statistical test of whether the collaboration increased the mediators compared to a control group. Instead, the focus was on whether the mediators were positively evaluated in this context and whether they translated into higher engagement.

The findings are consistent with this logic. Respondents reported positive evaluations for Brand Equity, Brand Experience, and Brand Attachment, and each of these constructs was strongly associated with Engagement. When considered together, Attachment emerged as the decisive factor, with Equity and Experience contributing largely through shared variance. This pattern is in line with the hypothesized mechanism, in which the collaboration enhances brand perceptions that, in turn, drive engagement.

Thus, while not a mediation test in the strict statistical sense, the analysis provides strong evidence that the proposed process works. The results support the view that music collaborations influence Engagement indirectly, primarily by fostering emotional attachment, while cognitive and experiential responses play a complementary but less distinct role.

4.4 Summary of Findings

The empirical analysis provided evidence in support of the proposed model, while also clarifying the relative strength of the different mediating dimensions. Each hypothesis is restated below and evaluated in light of the results.

H1: *Strategic music collaborations positively influence customer engagement with luxury brands.*

The results support H1. Although the design did not include a control group without exposure to the collaboration, engagement levels were clearly above the midpoint of the scale, and the mediators strongly predicted engagement. Together, these findings confirm that the collaboration was associated with heightened consumer involvement with Prada. This outcome is consistent with prior literature that highlights cultural and creative initiatives as effective levers for brand engagement in the luxury sector.

H2a: *Strategic music collaborations positively influence the brand equity of luxury brands.*

Descriptive statistics indicated that brand equity was perceived positively after exposure to the collaboration, providing indirect support for H2a. Respondents associated Prada with favorable attributes and distinctiveness, aligning with Keller's (1993) and Aaker's (1996) view of equity as the added value linked to a brand's associations and identity.

H2b: *Brand equity positively influences customer engagement with luxury brands.*

This hypothesis was supported in the simple regression, where brand equity significantly predicted engagement. However, its effect diminished when considered alongside the other mediators in the multiple regression, suggesting that equity's impact is closely intertwined with, and largely absorbed by, consumers' emotional attachment.

H3a: *Strategic music collaborations positively influence the brand experience of luxury brands.*

The results support H3a. Brand experience scores were significantly above neutral levels, showing that the collaboration stimulated positive sensory, affective, behavioral, and intellectual responses. This reflects the experiential marketing perspective (Brakus et al., 2009; Pine & Gilmore, 1999), which emphasizes the importance of immersive experiences in luxury contexts.

H3b: *Brand experience positively influences customer engagement with luxury brands.*

H3b was supported in the simple regression analysis, where brand experience emerged as a strong predictor of engagement. Nevertheless, its unique effect diminished in the multiple regression, indicating that its influence is closely linked to and integrated within consumers' emotional bonds with the brand.

H4a: *Strategic music collaborations positively influence brand attachment for luxury brands.*

H4a was strongly supported. Attachment scores were well above the midpoint of the scale, suggesting that the collaboration contributed to building a deeper emotional connection with Prada. This aligns with prior research (Thomson et al., 2005; Park et al., 2010), which emphasizes the central role of attachment in fostering enduring brand-consumer relationships. Logically, this outcome is also coherent with the inherently emotional nature of music, which facilitates the transfer of affect from artist to brand.

H4b: *Brand attachment positively influences customer engagement with luxury brands.*

The findings strongly support H4b. Attachment not only significantly predicted engagement in the simple regression but also emerged as the only unique contributor when all mediators were considered together. This stresses the decisive role of emotional bonds in driving engagement, absorbing much of the explanatory power of brand equity and experience.

It should also be noted that the very high correlations among the mediators indicate multicollinearity. From a statistical perspective, this explains why brand equity and brand experience lost significance in the multiple regression despite showing strong individual effects. Practically, this finding exposes the conceptual overlap among the constructs: in the

context of luxury music collaborations, positive brand associations, sensory experiences, and emotional attachment tend to reinforce one another. While equity and experience contribute to engagement, their influence appears to be largely channeled through attachment, which in fact emerged as the dominant pathway.

In sum, the results validate the overall S-O-R framework applied in this thesis. The music collaboration (stimulus) was associated with enhanced perceptions of brand equity, experience, and attachment (organism), which in turn predicted customer engagement (response): and among these, attachment emerged as the dominant pathway. Therefore, this outcome highlights the centrality of emotional connection in the success of music collaborations. More broadly, these findings suggest that luxury brands can maximize engagement by designing initiatives that not only enhance awareness and deliver memorable experiences but, above all, foster authentic bonds with consumers. These messages lay the basis for the following chapter, where the theoretical and managerial implications of this study are discussed in greater depth.

5 CONCLUSIONS

5.1 Managerial Implications

The survey results presented in the previous chapter confirmed the validity of the proposed hypothesis model, showing that strategic music collaborations can effectively drive engagement through brand equity, brand experience, and brand attachment. This has relevant implications for managers operating in the luxury industry, as it suggests that such collaborations should be designed with these mediating mechanisms in mind in order to produce lasting results.

As we have discussed in the Analysis chapter, the survey findings indicated that in the simple regressions all three mediators predicted engagement, while in the multiple regression brand attachment emerged as the only unique significant predictor. This highlights that while brand equity and brand experience contribute to engagement, their effects are not sufficient on their own. They play the role of necessary building blocks (strengthening awareness, associations, and multisensory impressions) but it is the emotional bond represented by attachment that ultimately explains why consumers decide to engage with a luxury brand. This result can be explained by the fact that music is inherently tied to emotion: it evokes memories, builds identity, and fosters community. Therefore, when luxury brands collaborate with musicians, the impact on engagement depends above all on their ability to transform equity and experience into attachment.

At an industry-wide level, this means that for brand managers simply generating visibility or staging memorable events is not enough; collaborations must be designed to strengthen the three brand dimensions that ultimately drive engagement. For brand equity, managers could invest in collaborations that reinforce distinctive brand codes. For example, this could mean launching co-branded capsule collections or creating signature symbols and design elements that merge the artist's aesthetic with the house's identity, so that associations with the brand become more noticeable. For brand experience, initiatives could focus on immersive, multisensory activations such as live performances, digital concerts with AR/VR integration, or limited experiential spaces where music and fashion intersect, allowing consumers to live the brand rather than only view it. Finally, for brand attachment, managers should prioritize partnerships with artists whose persona and values authentically resonate with the brand's DNA, creating campaigns and narratives that transfer fans' emotional bonds to the brand. By combining these levers, luxury houses can design collaborations that go beyond visibility and create enduring relationships with consumers, rooted in awareness, lived experiences, and deep emotional connection.

The findings also carry specific implications for Prada. Music collaborations appear particularly well aligned with Prada's brand DNA, which has long been associated with intellectual experimentation, cultural dialogue, and avant-garde positioning. The brand has consistently integrated music into its cultural initiatives, as demonstrated not only by *The Sound of Prada*, but also by projects such as *Prada Extends*, curated by Richie Hawtin and staged in cities including London, Tokyo, and Bangkok, and *Prada Mode*, the traveling cultural club launched in 2018 that often includes live music alongside other artistic performances. These initiatives reflect a coherent identity strategy, showing that music is not an occasional accessory but a recurring medium through which Prada communicates its values and connects with contemporary culture.

Within this context, the Seoul edition of *The Sound of Prada* can be considered a paradigmatic example of how music collaborations embody Prada's strategy. As I explained earlier in the *Methods* chapter, this event was chosen as the stimulus for this thesis since it perfectly illustrated the logic of my proposed hypothesis model. In fact, it reinforced Prada's identity by positioning the brand at the intersection of fashion, music, and cultural experimentation; it created an immersive experience that engaged multiple senses; and most importantly, it leveraged the unusually strong emotional bonds that exist between K-Pop idols and their fans. As mentioned in the literature review, idol attachment is particularly intense in the South-Korean music industry, and Prada successfully tapped into this dynamic by involving popular and much-loved figures like the Korean boy group ENHYPEN. Their loyal and digitally active fan base amplified the emotional intensity of the event, translating into extensive social media discussion and significant online visibility. In this sense, ENHYPEN illustrate how carefully selected artists can act as cultural bridges: their artistry and personal image reinforce Prada's identity, while their devoted followers extend their attachment to the brand, magnifying the impact of initiatives like *The Sound of Prada*.

This effect is particularly relevant when considering the composition of the survey sample, which was largely Gen Z and young Millennials. These age groups are precisely the ones most engaged with digitally native fandoms like ENHYPEN's, and they tend to express their brand relationships through social media interaction and community participation. Importantly, these segments are both the most aspirational and the most difficult for luxury brands to reach, yet the results demonstrate that *The Sound of Prada* has the potential to resonate with them globally, particularly by engaging artists with strong digital visibility and active fandom communities. The success of this edition thus demonstrates how, when carefully designed, music collaborations can simultaneously enhance brand equity, enrich the consumer's experience, foster attachment through emotional resonance, and ultimately generate deeper forms of engagement.

Looking ahead, the findings of this thesis provide concrete guidance for the evolution of *The Sound of Prada*. Since brand attachment emerged as the most decisive driver of engagement,

Prada should continue to build the series around artists who maintain deep and loyal connections with their audiences, or whose music and performances convey strong emotional meaning. In the K-Pop world, this fan-artist bond is a defining feature, and Prada can learn from this model by curating collaborators who inspire similar levels of attachment across different genres and markets. This does not necessarily imply choosing only the most commercially popular figures, but rather finding artists whose identity and artistry can foster authentic and lasting bonds between their fans and the Prada universe. Furthermore, Prada could extend the impact of each edition beyond the live event by releasing official playlists, behind-the-scenes content, or limited capsule products co-created with participating musicians, thereby prolonging the experience and strengthening attachment. Finally, by institutionalizing The Sound of Prada as a signature cultural platform, the brand can transform it into a long-term asset that consistently reinforces its identity, offers immersive experiences, nurtures attachment, and drives engagement across diverse audiences and geographies.

5.2 Limitations and future research

As with any empirical study, this research presents a number of limitations that should be acknowledged. These constraints do not diminish the validity of the findings but rather indicate the boundaries of their generalizability and open pathways for future investigation.

From a methodological perspective, the study was based on a self-reported survey design. While the use of validated scales and the high reliability of the measures strengthen the robustness of the results, self-reported data are inherently subject to potential biases such as the tendency to give socially desirable answers or to agree with statements without careful consideration. Moreover, the analysis captured consumer perceptions at a single point in time and therefore cannot account for how attitudes or engagement behaviors may evolve in the longer term. Although the regression analysis provided evidence in support of the hypothesized relationships, the strong correlations observed among the mediating variables revealed a degree of overlap. This multicollinearity, while not invalidating the model, makes it difficult to fully disentangle the unique contribution of brand equity and brand experience once brand attachment is considered.

In terms of sampling, the respondents were largely composed of Gen Z and young Millennial consumers, many of whom were students and internationally based. This profile is highly relevant to the objectives of the study, given that younger audiences represent the future of luxury consumption and are also the most challenging to engage. However, this also means that the findings cannot be generalized to other demographic groups, particularly older, established luxury customers or high-spending clients who may respond differently to music

collaborations. In addition, the recruitment of participants through online channels may have favored individuals who are already digitally active, which could have influenced the results.

The scope of the research also presents certain limitations. The analysis focused exclusively on one case study, namely The Sound of Prada Seoul edition. This choice was deliberate, as the event strongly embodied the proposed hypothesis model, yet it limits the extent to which the conclusions can be generalized across different types of music collaborations, such as capsule collections, ambassadorships, or licensing agreements. Similarly, by centering the analysis on Prada, the study does not account for the potential variations that might emerge if other luxury houses with different brand identities, positioning strategies, or target audiences were considered.

These limitations provide fertile ground for future research. Comparative studies examining multiple brands and a wider variety of collaboration formats could provide a more nuanced understanding of whether the relative importance of brand equity, brand experience, and brand attachment differs according to context. Longitudinal research would also be particularly valuable, as it would allow scholars to assess whether the positive engagement effects observed endure over time or diminish once the immediate excitement surrounding an event subsides. Experimental designs may further contribute by helping to isolate the unique contribution of each brand dimension and by addressing the issue of multicollinearity identified in this study. Expanding the sample to include older demographics or specific high-value luxury clientele would additionally provide insights into how different consumer segments react to music collaborations. Finally, extending this line of inquiry beyond luxury to premium or non-luxury sectors could test whether the dynamics identified here are unique to luxury branding or whether they apply more broadly across different industries.

In conclusion, by demonstrating how strategic music collaborations can enhance customer engagement through brand equity, brand experience, and, most decisively, brand attachment, this thesis contributes both to academic literature and to managerial practice. It highlights the potential of music to act not merely as an accessory to luxury branding, but as a fundamental lever for building cultural relevance and long-term consumer relationships in an evolving industry landscape. Ultimately, just as luxury has always been about creating dreams, music remains one of the most powerful ways to keep those dreams alive.

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6.2 Sitography

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7 APPENDIX

7.1 Survey Questions

Sample Description Questions	Response Options	Source
What's your age?	Multiple choice (Under 18 / 18-27 / 28-43 / 44-59 / 60+)	Self-developed
What's your gender?	Multiple choice (Female / Male / Non-binary / Prefer not to say)	Self-developed
What's your region of residence?	Multiple choice (EMEA / APAC / The Americas)	Self-developed
Have you ever purchased a product from a luxury brand?	Multiple choice (Yes / No)	Self-developed
How interested are you in fashion and luxury brands?	5-point Likert Scale (1 = "Not at all" to 5 = "Very interested")	Self-developed

Construct	Measurement Items (survey wording)	Response Options	Source
Brand Equity	<ol style="list-style-type: none"> 1. I consider myself to be loyal to Prada after seeing this collaboration. 2. Prada would be my first choice. 3. I will not buy other brands if Prada is available at the store. 4. The likely quality of Prada's products is extremely high. 5. The likelihood that Prada's products would be functional is very high. 6. I can recognize Prada among other competing luxury brands. 7. I am aware of Prada. 8. Some characteristics of Prada come to my mind quickly. 9. I can quickly recall the symbol or logo of Prada. 10. I have difficulty in imagining Prada in my mind. (<i>reverse-coded</i>) 	5-point Likert Scale (1 = "Strongly disagree" to 5 = "Strongly agree")	Yoo & Donthu (2001)

<p>Brand Experience</p>	<ol style="list-style-type: none"> 1. This music collaboration made a strong impression on my senses. 2. I find Prada interesting in a sensory way. 3. Prada does not appeal to my senses. (<i>reverse-coded</i>) 4. This collaboration induces feelings and sentiments toward Prada. 5. I do not have strong emotions for Prada. (<i>reverse-coded</i>) 6. Prada is an emotional brand. 7. I engage in physical actions and behaviors when I use Prada. 8. Prada results in bodily experiences. 9. Prada is not action oriented. (<i>reverse-coded</i>) 10. I engage in a lot of thinking when I encounter Prada. 11. Prada does not make me think. (<i>reverse-coded</i>) 12. Prada stimulates my curiosity and problem solving. 	<p>7-point Likert scale (1 = "Completely disagree" to 7 = "Completely agree")</p>	<p>Brakus, Schmitt & Zarantonello (2009)</p>
<p>Brand Attachment</p>	<ol style="list-style-type: none"> 1. I am deeply passionate about Prada after seeing this collaboration. 2. I am deeply in love with Prada. 3. When I think of Prada, I feel a sense of joy. 4. I have a deep emotional connection to Prada. 5. I would feel a sense of loss if Prada were no longer available. 6. I feel Prada helps me achieve what I want. 7. I feel a sense of exquisiteness from Prada. 	<p>7-point Likert scale (1 = "Completely disagree" to 7 = "Completely agree")</p>	<p>Shimul, Phau & Lwin (2019)</p>

<p>Consumer Engagement</p>	<ol style="list-style-type: none"> 1. I feel enthusiastic about Prada after seeing this collaboration. 2. I am interested in anything about Prada after this event. 3. When interacting with Prada, I feel happy. 4. I get pleasure from interacting with Prada. 5. Interacting with Prada is like a treat for me. 6. I spend a lot of time thinking about Prada after seeing this collaboration. 7. I make time to think about Prada. 8. When interacting with Prada, I forget everything else around me. 9. Time flies when I am interacting with Prada. 10. When I am interacting with Prada, I get carried away. 11. When interacting with Prada, it is difficult to detach myself. 12. I share my ideas with Prada. 13. I share interesting content with Prada. 14. I help Prada. 15. I ask Prada questions. 16. I seek ideas or information from Prada. 17. I seek help from Prada. 18. I promote Prada. 19. I try to get others interested in Prada. 20. I actively defend Prada from its critics. 8. I say positive things about Prada to other people. 	<p>7-point Likert scale (1 = "Completely disagree" to 7 = "Completely agree")</p>	<p>Dessart, Veloutsou & Morgan-Thomas (2016)</p>
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