How do European luxury fashion brands' media strategies impact purchase intent of Gen Z and Millennials?

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Abstract

This study explored the impact print, out-of-home (OOH), and digital media advertisement had on the purchase intent of Generation Z (Gen Z) and Millennials within the European luxury fashion industry.

Existing literature highlighted the European luxury fashion industry and media landscape have undergone significant changes, all of which had the digitalisation of society at their core. This has caused shifts in consumer behaviour, which, prior to this study, were not explored in depth. This study explored a critical gap in understanding of how print, OOH, and digital media impact the behaviour of Gen Z and Millennials, and the extent to which they influence purchase intent.

Gen Z and Millennials accounted for the majority of the luxury sector's growth in 2022, and this is continuously increasing. This means brands need to understand this younger demographic to remain competitive and profitable. Due to the exclusive nature of luxury fashion, sales cannot always be used as an accurate representation of consumers' brand perception. Therefore, this study measured purchase intent, which is often a prerequisite for sales.

The Theory of Planned Behaviour coined by Ajzen (1991) underpinned this research. This theory was intertwined within a mixed methods deductive approach which followed the Saunders, Lewis and Thornhill (2023) Research Onion model. The quantitative aspect consisted of a survey which identified relationships between variables within the TPB in relation to media. This was followed by the qualitative aspect, in the form of five semi-structured interviews, which allowed the exploration of luxury fashion brands' media strategies.

Attitude, subjective norms, and perceived behavioural control were all discovered to have a statistically significant effect on purchase intent. Furthermore, it was concluded print media had the greatest impact on Gen Z and Millennials' purchase intent in relation to luxury fashion. Thematic analysis was used to understand qualitative data and resulted in three key themes; digitalisation, holistic approach, and connection. Analysis of these examined how European luxury fashion brands are responding to changes in the media landscape.

These findings were triangulated with secondary research which enabled the creation of a media strategy. The final outcome was a recommended percentage split of total media used within a campaign. It was recommended 20% should be OOH, 40% digital, and 40% print. This resulted in an academic and managerial contribution; the study addressed a gap in literature, and provided guidance for luxury fashion brands' media departments.

Key words: European luxury fashion, Media strategy, Consumer behaviour, Purchase intent

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Chapter One

Introduction

1. Chapter 1 – Introduction

Consumers' attitudes towards media advertising are changing due to economic instability and the digitalisation of society (Alzubi, 2023a). Over the past decade, media departments have had to adapt their approach as Generation Z (Gen Z) and Millennials, with differing desires to previous generations, have become the dominant consumer (Harari, Sela and Bareket-Bojmel, 2023; D'Arpizio et al, 2024).

As well as this, the 2020 Covid pandemic saw a shift in media consumption habits. Digital media consumption was at its highest, whilst out-of-home media (OOH) was unnecessary as people were confined to their homes (Rashi, 2021). Today, the relationship between conventional and digital media is dynamic and complex (Alzubi, 2023a).

This study explores Gen Z and Millennials' current attitudes towards print, OOH, and digital media, as well as their impact on purchase intent in relation to the European luxury fashion industry.

1.1. Market Context

1.1.1. Purchase Intent in the European Luxury Fashion Industry

Despite the cost-of-living crisis caused by the Covid pandemic, the luxury fashion industry remains resilient (D'Arpizio et al, 2024). According to the 2024 US luxury trend report, purchase intent for luxury items grew by 86% between 2021 and 2024 (YouGov, 2024).

Purchase intent is the expected or planned future behaviour of consumers, and is arguably one of the most important KPIs for luxury brands (Park, Ko and Do, 2023; Lau *et al.,* 2023). Like in most industries, intention drives action, meaning the success of luxury brands' business strategies is largely impacted by factors which influence consumer purchases (Bian and Forsythe, 2012a).

It could be argued sales are a better representation of company success. However, if everyone could afford 'luxury' it would no longer be considered 'luxury'. Owning luxury fashion conveys prestige and wealth, but is not an accurate representation of the public's perception of a particular brand; not everyone is in the financial position to purchase luxury fashion (Lau *et al.,* 2023). Therefore, in relation to media advertising, purchase intent of consumers is important for luxury brands to understand. It has the potential to measure brand attractiveness and success of media strategies, rather than the financial status of consumers.

The luxury goods industry has expanded globally over the past 30 years but remains dominated by European brands (Donze, 2023). The top three most valuable luxury brands in 2024 were LVMH, Hermes and Chanel, which are all European brands (Sabanoglu, 2024). The global luxury market is forecast to expand annually by 3.22% between 2024-2028, with luxury fashion accounting for the largest segment (Brey, 2024). The European luxury fashion industry amounts to $51bn in 2025 (Statista, 2025). As a comparator, this is a quarter of what the electricity generation industry in Europe is currently worth, which highlights the significance of luxury fashion within Europe's economy (Statista Research Department, 2025).

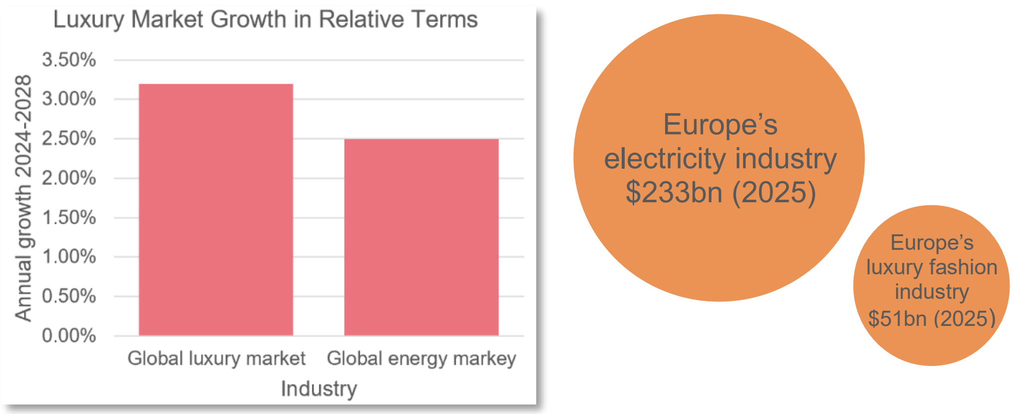


Figure 1.1: Fashion industry in relative terms, (Brey, 2024; Statista Research Department, 2025)

Due to rising tourism, the European luxury fashion industry is anticipated to experience further growth in 2025 (Balchandani *et al.*, 2024). This means European brands will hold a larger proportion of the global luxury fashion industry. Therefore, research into European brands will benefit the whole luxury industry, as it will help understand consumption patterns.

By 2030, it is forecast 80% of global luxury purchases will be made by Gen Z and Millennials, which highlights the importance for brands to understand what drives their consumption behaviour (Brey, 2024). These will be the age groups studied in this research, as they are most relevant to the future of luxury fashion.

1.2. Background

1.2.1. Print, OOH, and Digital Media

European luxury fashion brands use many media channels. This study will explore the effect of three primary channels, print, OOH and digital, as these are often used by luxury brands.

Social media will be excluded from this study. There is a plethora of research on the impact of social media on purchase intent. Between 2005 and 2021, there were 1,451 results when 'social media' was searched in the Scopus database, and 12,597 unique abstracts were found when the same term was inputted into the Web of Science in 2017 (Ronzhyn, Cardenal and Batlle Rubio, 2023; Kapoor *et al.,* 2018). Additionally, in research referenced in many journals such as the Journal of Science and Entrepreneurship and the Journal of Information and Management it is discussed in isolation from other media channels (Raees, Khan and Zaheer, 2023; Liao and Huang, 2021). As well as this, luxury fashion brands often have separate departments, and therefore budgets, for 'global media' and 'social media'.

Some may assume conventional media, such as print and OOH, will soon experience a significant decline in popularity due to the rise of digital media. $550 million was spent on digital advertisement in 2022, and is expected to reach $870 million by 2027 (Statista, 2024).

Whilst conventional media is struggling amidst the technological revolution, it remains a strong force within the advertising industry as it disseminates well-researched information (Udenze, 2018). A survey carried out among luxury consumers in 2022 found 73% deemed printed fashion-related publications to be salient sources of information (Navarro, 2024). In the UK, OOH adverts reach 98% of the population at least once a week, while 9 in 10 US adults say they notice OOH ads (Statista, 2023). This suggests conventional media is still relevant within society as a source of entertainment and credible information (Alzubi, 2023a).

Existing research does not fully explore consumers' current attitudes towards print, OOH, and digital media used for luxury fashion advertisement. This research gap will be expanded upon in chapter 2, and will be tested within this study.

1.2.2. Theory of Planned Behaviour

In his theory of Planned Behaviour, Ajzen states three main factors which influence intent; *"attitudes toward the behaviour, subjective norms, and perceived behavioural control"* (Ajzen, 1991, p. 4). Whether these factors are responsible for determining intention, when related to purchase intent in the fashion industry, will be explored throughout this study. The second part of Ajzen's model, which highlights a positive correlation between intent and action, will also be explored (Ajzen, 1991).

1.2.3. *Academic Rationale*

Understanding the impact of media strategies on purchase intent of Gen Z and Millennials will allow European luxury fashion brands to maximize brand awareness and engagement (Ma, Zhao and Mo, 2023). Investigating how attitudes towards media, subjective norms, and perceived behavioural control impact Gen Z and Millennials' opinion of print, OOH, and digital media will determine how likely they are to purchase from luxury brands who advertise using this media.

Research surrounding the impact media channels have on consumer behaviour is not extensive, and the consumption of conventional and digital media is evolving; requiring further research (Dubois and Blank, 2018). However, studies have investigated whether media channels can provoke psychological perceptions which can influence consumer behaviour (Kucinskas, 2024). Further research is needed to understand this evolving landscape and factors affecting it (Alzubi, 2023a).

Existing research also highlights the need for further understanding into how different generations consume media, specifically focusing on the preferences of younger generations who currently have high purchasing power (Alzubi, 2023a). This, combined with changing consumer behaviour, suggests companies may need to adapt their media strategies to cater to consumers' desires and maintain profitability (Gholampour, 2017).

This study will identify a critical gap in understanding of how media channels, used by European luxury fashion brands, differ in their impact on consumer behaviour, specifically in relation to purchase intent. Ajzen's Planned Behaviour Theory states there is a significant positive correlation between intention and behaviour (Ajzen, 1991). Therefore, the results of this study will be able to be used in future research to test Ajzen's theory within the luxury fashion industry. This would conclude whether purchase intent of luxury fashion influences sales.

1.3. Research Aim and Objectives

The aim of this study is to establish how print, OOH, and digital media channels impact purchase intent of Gen Z and Millennials in the European luxury fashion industry.

The objectives of this study are as follows:

1. To critically analyse how print, OOH, and digital media channels may impact Gen Z and Millennials' purchase intent.

2. To examine Gen Z and Millennials’ beliefs towards various media channels and the effect each one has on their purchase intent.
3. To explore current media strategies of luxury fashion brands and establish how these could impact Gen Z and Millennials’ purchase decisions.
4. To recommend a media strategy to European luxury fashion brands which balances consumer preference and financial efficiency; resulting in potential for increased brand awareness and revenue.

1.4. Visual Snapshot of Study

Existing Literature

Extant literature has considered various factors which affect Gen Z and Millennials' attitudes, subjective norms, and perceived behavioural control of print, OOH, and digital media, and how this may have the potential to impact purchase intent.

Figure 1.2

Figure 1.3

Research Gap

To understand how print, OOH, and digital media channels, used by European luxury fashion brands, differ in their impact on consumer behaviour, specifically in relation to purchase intent.

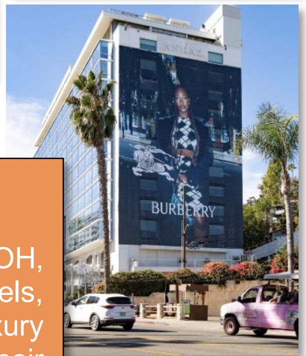


Figure 1.5

Figure 1.4

Figure 1.6

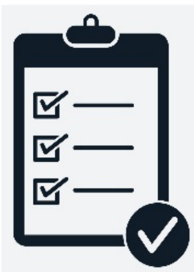
Research Question

How do European luxury fashion brands' media strategies impact purchase intent of Gen Z and Millennials?

Methodology

- Positivism
- Deductive reasoning
- Mixed methods
- Sequential explanatory

Figure 1.7



Methods

Quantitative = online survey of Gen Z and Millennials
Qualitative = semi-structured interviews with industry experts

Figure 1.8

Contributions

- Explore the under-researched area of the impact of media strategies on purchase intent within the luxury fashion industry.
- Expand upon existing literature about media channels.
- Recommend a media strategy to luxury fashion brands which balances consumer preference and financial efficiency; resulting in potential for increased brand awareness and revenue.

Chapter Two

Literature Review

2. Chapter 2 – Literature Review

This chapter investigates media strategies and Gen Z and Millennials' purchase intent in relation to the European luxury fashion industry. An integrative literature review was formulated to summarise and contextualise prior research (Saunders, Lewis and Thornhill, 2023). Past publications have been analysed to establish value and flaws whilst forming comparisons. This will assist in forming conclusions, establishing areas for further research, and creating hypotheses. The critical review includes information from academic journals and books. The second half focuses on The Theory of Planned Behaviour (TPB) which underpins the study by providing a framework to assist with the exploration of how European luxury fashion brands' media strategies impact the purchase intent of Gen Z and Millennials.

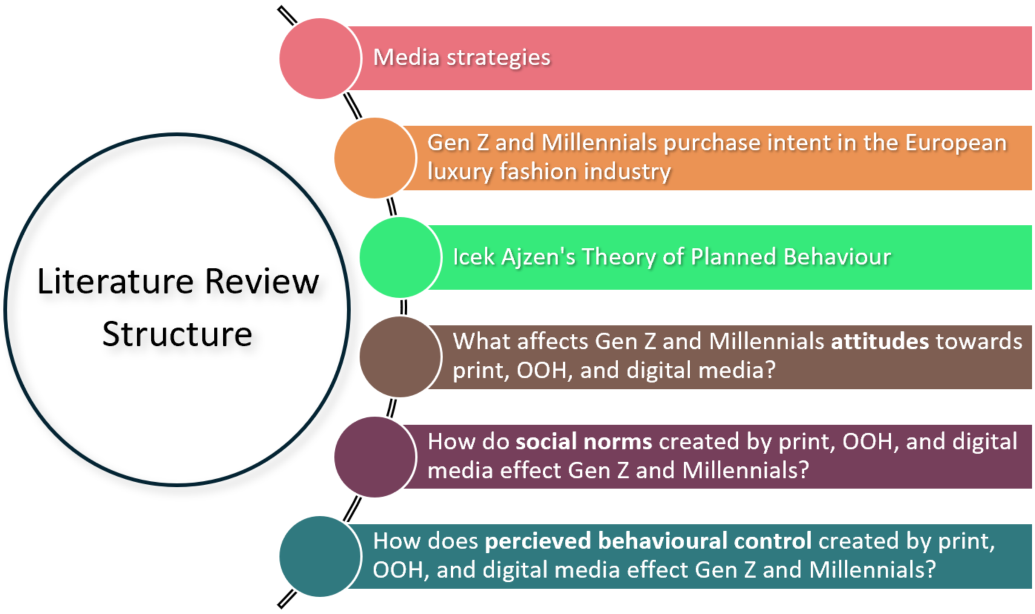


Figure 2.1: Literature review structure

2.1. Media strategies

A media strategy is a plan implemented to achieve a company goal. This goal could be a plethora of things, including increased brand awareness, revenue or sales (Katz, 2019). This study will explore how European luxury brands' media strategies can be used to influence purchase intent, focusing on Gen Z and Millennials.

Within this study, luxury is defined as an industry exhibiting the top category of prestigious brands, who focus on quality, exclusivity, and are associated with wealth and status (Vigneron and Johnson, 2004; Loureiro and Araújo, 2014). Luxury advertising through media provides information, connectivity, and entertainment.

Understanding its effectiveness is critical to the success of the brand (Katz, 2019; Ma, Zhao and Mo, 2023).

This study will explore three key media channels used by European luxury fashion brands; print, OOH, and digital. The channels and their relevance to today's society is summarised in Table 2.1.

Media:	Summary of media channel in today's society:	References:
Print	Print, specifically newspapers and magazines, were among the first media formats to include brand advertising. Circulation is declining continuously; between 2016-2017 readers of the US's weekday paper decreased by 10% on top of a 7% decrease the year before. Readership habits are changing due to the availability of a plethora of free online information. Whilst it is not recuperating lost revenue from print, what is likely saving these publications are digital editions of their papers. In 2019, 10% of 18-34 years old read a daily paper, however 46% read a digital edition.	(Udenze, 2018; Katz, 2019)
OOH	OOH advertising is not usually used in isolation for brand advertising. It can be found within a media strategy to complement other channels and act as an element of impact and/or frequency to the overall strategy; it carries on the brand influence when people step outside their home. It is unlikely there will be a decline in OOH advertising due to digitalisation as, unlike print, it provides opportunities rather than threats for the medium which will likely positively influence consumer attitudes. The long lasting success of OOH advertising may be attributed to its dynamic nature which enables easy incorporation into a digital society to assist with the amplification of contemporary media campaigns. Previously, a key disadvantage of OOH advertisement was consumer engagement could not be measured. However, the OOH organisation, Geopath, has developed a method which estimates broad impressions of the medium. This is combined with an adjustment based on physical visibility and an impression factor for who has seen it, which can be separated by demographics such as age and gender.	(Wilson, 2019; Katz, 2019; Letang and Stillman, 2020; Dhandyal and Singh, 2022)
Digital	Digital display media began as a digital version of a billboard on a website but has since developed dramatically. Digital media has opened doors for quick and simple content creation, and has provided headway for increased innovation of conventional media. Whilst digital media is flexible in terms of targeting and content, and can be easily measured, it also brings challenges such as security issues and false news.	(Katz, 2019; Alzubi, 2023b; Alzubi, 2023a)

Table 2.1: Summary of print, OOH and digital media channels

Recently, there has been a conspicuous rise in digital services, causing challenges, but also enabling the evolution of business strategies globally, and changing the trajectory of traditional media (Ruggieri *et al.,* 2018; Alzubi, 2023a). This media digitalisation is transforming the advertising industry, but has caused implications for conventional media advertising (Gholampour, 2017).

The main change caused by digitalisation is a difference in consumers' media consumption patterns. Society has been affected by the saturation of media channels; it has influenced how people seek, subconsciously consume, and interact with media (Gholampour, 2017). Research has concluded, the broader the range of available media, the more overwhelmed a consumer becomes (Dubois and Blank, 2018). On average, people are exposed to 5,000 advertisements each week, but typically remember less than 10% (Katz, 2019). This has sparked the need for brands to adopt a multimedia approach to advertising (Alzubi, 2023a).

In his 2023 article, Alzubi argues a hybrid method, combining the positives of digital and conventional media, has the potential to be the most successful for businesses by maximising cost efficiency and authenticity (Alzubi, 2023a). However, further research is needed to explore the effectiveness of a hybrid approach to luxury fashion brands' advertising when measuring purchase intent. This could ensure efficient allocation of media resources, and improved communication to consumers, which could result in increased brand revenue (Jayawardena *et al.,* 2023).

H1: Gen Z and Millennials' purchase intent for European luxury fashion increases when brands adopt a hybrid approach to media advertising.

2.2. Gen Z and Millennials' purchase intent in the European luxury fashion industry

Purchase intent can be described as an enhanced plan, combined with motivations, involving the consumers' behavioural tendencies (Kaushal and Kumar, 2016; Ozer, Oyman and Ugurhan, 2018).

Understanding consumer purchase intent is important for European luxury fashion brands as it is often a prerequisite for product sales, and subsequently, company revenue (Sharma, Pradhan and Srivastava Ankur, 2021).

In 2018, Europe was already the largest market for luxury fashion, but since the Covid pandemic, it has been reformed and is expected to grow in power (Lau *et al.,* 2023). Luxury fashion in Europe, provides psychological value to consumers and is often an indicator of social identity (Bilal *et al.,* 2023). Because of this, luxury brands focus on heritage, brand meaning, or symbolic features within their media advertisements (Zhang, 2019). Luxury brands have the opportunity to differentiate themselves through advertisement by relating their product to a specific, desirable lifestyle which appeals to their target consumer (Jayawardena *et al.,* 2022). If the consumer resonates with these factors, the purchase decision process of luxury brands can be improved by advertising strategies (Jayawardena *et al.,* 2023).

Gen Z and Millennials (people born between 1981 and 2012) represent an increasing proportion of the global luxury market; they accounted for almost all the luxury sector's growth in 2022 (Akbar and Dellyana, 2023).

A shift in consumption behaviour of Gen Z and Millennials, caused by the pandemic and digitalisation of society, has caused the effectiveness of conventional media advertising formats to be questioned (Ozer, Oyman and Ugurhan, 2018). It has been discovered the attention span of Gen Z and Millennials is decreasing, meaning conventional advertising may be at risk of becoming ineffective at engaging this age group (Nielsen, 2017; Munsch, 2021).

Therefore, to formulate successful media strategies, it is essential for luxury fashion brands to understand the relationship their target consumers have with various media channels (Katz, 2019). If brands use media to influence consumer behaviour they will maximise engagement and avoid wasting advertising budgets (Jayawardena *et al.,* 2023).

H2: Gen Z and Millennials' purchase intent for European luxury fashion is highest when digital media advertising is used rather than print and OOH media.

2.3. Ajzen's Theory of Planned Behaviour

A multitude of research highlights how a positive attitude towards a specific brand or advertisement, can positively influence purchase intent (Phelps and Hoy, 1996; Ozer, Oyman and Ugurhan, 2018; Jayawardena *et al.,* 2022).

Icek Ajzen's TPB concludes intent can be accurately predicted by exploring consumers' attitudes, subjective norms and perceived control towards a certain behaviour; in this case, the purchase of luxury fashion (Ajzen, 1991).

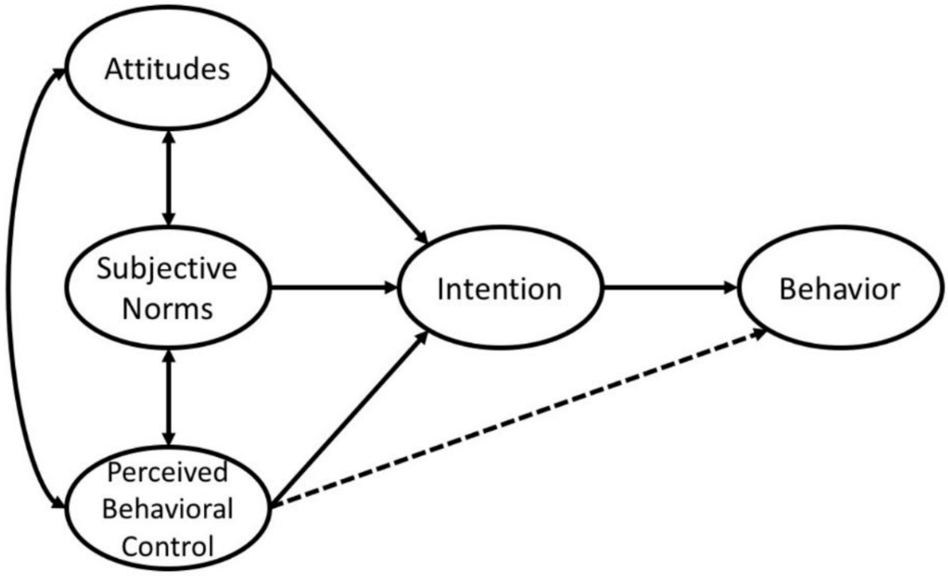


Figure 2.2: Theory of Planned Behaviour, (Ajzen, 1991)

Based on Ajzen's theory, it can be assumed what influences these factors could be responsible for heightened purchase intent. Cláudio and Vale (2021) used the TPB to understand motivational factors influencing Angolan consumers' purchase intent of luxury goods. The research design was focused around three hypotheses; one for each independent variable (attitudes, subjective norms and perceived behavioural control). Using this framework provided theoretical insight into the research problem, therefore contributing to literature. This study will utilise the TPB in a similar manor by establishing consumers' attitudes, subjective norms, and perceived control towards print, OOH, and digital media. Results will be analysed to examine their effect on purchase intent, as there is a scarcity of research surrounding how various media channels affect consumer perceptions of luxury brands (Azemi *et al.,* 2022).

The message given, as well as the media channel itself, has the ability to influence consumers' attitudes towards brands (Ozer, Oyman and Ugurhan, 2018). Section 2.4 to 2.6 will review existing work discussing how each factor of the TPB is affected by print, OOH, and digital media channels, and the content within these advertisements. How media content affects purchase intent has not been specifically measured in this study, however it has been discussed in chapters 2 and 5.

2.4. What affects Gen Z and Millennials' attitudes towards print, OOH, and digital media?

'Attitude' describes ones opinion towards an object, and how positive or negative their response to it is (Ozer, Oyman and Ugurhan, 2018).

Media advertisements are usually processed by consumers diverting their attention to the media immediately after being exposed to it. Therefore, it is important consumers consciously notice advertisements (Ozer, Oyman and Ugurhan, 2018). However, Munsch describes Gen Z and Millennials as distracted multitaskers, meaning exposure is not enough to guarantee engagement with advertisement, attention is needed (Munsch, 2021).

Wilson delved deeper into the TPB, and stated Gen Z and Millennials' attitude towards an advertisement likely relies on motivation, opportunity, and ability (Wilson, 2023). Motivation is the desire for information or entertainment, opportunity is reliant upon location, size or exposure length, and ability is determined by knowledge and familiarity (Wilson, 2023). All three have a positive correlation with the likelihood of action, whether that is further exploration, or purchase intent (Wilson, 2023). Therefore, it seems further research testing which factors influence consumers' attitudes, could be necessary to understanding Ajzen's theory on a deeper level.

H3: There is a significant positive relationship between consumers' attitudes towards media channels, used by European luxury fashion brands, and purchase intent.

2.4.1. Attitudes towards print, OOH, and digital media channels

Media Channel:	Positive Attitudes:	Negative Attitudes:	References:
Print	Print media can be differentiated from other formats through its tangibility, assurance and ability to disseminate well-researched content. Some argue it remains an important part of information distribution due to its wide reach and editorial impact. A key benefit of print media is its ability to create a stronger psychological connection with prospective consumers, compared to other media channels; increasing retention. This occurs because advertising in print stimulates the brain differently to digital content; it is more likely to activate the reader's long-term memory.	The key advantage of print media for consumers was previously its role as an aggregator, combining news and genre specific information, such as fashion and sports information. However, this aggregator role is now dominated by internet search engines, causing a short issue life for print advertisement, as it has considerable lead times compared to digital media formats. This could negatively impact consumers' attitudes due to impatience caused by their short attention spans.	(Jayawardena et al., 2023; Katz, 2019; Udenze, 2018; Michaelidou et al., 2022; Nielsen, 2017)
OOH	OOH advertising is highly impactful due to its attention grabbing ability, and being fairly cost effective. It increases brand exposure and awareness significantly as people spend, on average, 70% of their time outside their home. Increased digitalisation of OOH enables increased flexibility for brands who want to change the artwork in accordance with campaigns or seasons or make their adverts interactive through QR codes. It also creates opportunities for increased personalisaton of advertisements, a more targeted and measurable reach, and scalability; all of which positively influence consumer attitudes towards the medium.	OOH advertising usually offers a short exposure time which often results in failure to recall important details within the advertisements. However, this may not significantly affect consumers attitudes towards luxury brands' advertisements. Unlike high street brands, luxury advertisements tend to be more successful when showcasing a desired lifestyle through images rather than commercialising the product with text.	(Dhandyal and Singh, 2022; Katz, 2019; Wilson, Baack and Till, 2015; Jayawardena, Behl et al., 2022)
Digital	Whilst the instantaneous nature of digital media was once, and partly still is, its reason for success, this may also be its downfall. In a post covid space where people are craving authenticity and credibility, digital media will have to place a large focus on accuracy and transparency in order to maintain positive attitudes towards the medium.	A controversial key aspect of paid digital media is behavioural targeting. Negative attitudes are caused by invasion of privacy, use of personal data, and people are irritated by the repetition of adverts. However, targeting allows brands to address their desired audience and gain information. Laws have been passed in Europe, since 2018, which require consumers to consent to their online data being used by companies. Despite this, it still appears to be important for brands to be transparent regarding their targeting to maintain positive consumer attitudes.	(Boerman, Kruikemeier and Borgesius, 2017; Katz, 2019; Alzubi, 2023a)

Table 2.2: How media channels affect attitudes

2.4.2. *How Gen Z and Millennials' attitudes are effected by the content of advertisements*

Research indicates advertisements are likely to be more efficacious in positively swaying the attitude of Gen Z and Millennials when they portray relatable content, a desired lifestyle, or storytelling (Ma, Zhao and Mo, 2023; Kim, Lloyd and Cervellon, 2016). Engagement levels will be further increased when advertisements are repeated in multiple areas. As the amount of directed attention towards an advisement is increased, processing increases, which leads to creation of opinion (Maxwell and Lough, 2009; Wilson *et al.,* 2021). Specifically focusing on Gen Z and Millennials, Munsch concluded content such as celebrity endorsement, emotion evoking imagery, humour, and authenticity, improved attitudes towards the advert in question (Munsch, 2021).

2.5. How do subjective norms affect Gen Z and Millennials?

Subjective norms are a perceived pressure to conduct specific behaviour (Ajzen, 1991). Research shows the purchasing behaviour of Gen Z and Millennials is influenced largely by social pressure, particularly via their peers or celebrities (Lau *et al.,* 2023; Ouvrein, Vandebosch and De Backer, 2023). However, Munsch contradicts this. He states Gen Z and Millennials are aware of the attempt advertisements are making to influence their behaviour (Munsch, 2021). Therefore, brands are being forced to develop more creative media strategies. Consequently, media advertisements need to be authentic and play into social pressures which have an influence over Gen Z and Millennials, such as remaining relevant in terms of trends, and relating to their peers (Munsch, 2021). These different perspectives highlight the need for further research into which subjective norms influence Gen Z and Millennials.

Whilst Gen Z and Millennials are often grouped together in terms of their general outlook, it has been studied their values in relation to consumption differ (Akbar and Dellyana, 2023). Akbar and Dellyana (2023) found despite Gen Z being more technologically savvy, they were influenced by others to a greater degree than Millennials. Additionally, whilst both groups are value driven, Gen Z are motivated by brand consciousness, diversity, and sustainability more than Millennials, who are focused on brand loyalty and experiences (Muralidhar and Raja, 2019).

2.5.1. *Social norms surrounding print, OOH, and digital media*

Media Channel:	Positive Subjective Norms:	Negative Subjective Norms:	References:
Print	The convenience of digital media has caused some to believe print advertisements are outdated. However, others, particularly older Millennials, believe print advertisements build credibility and trust amongst consumers which is likely fuelled by the influence of their older family and friends. This is difficult for digital media formats to achieve as information can be misleading, causing widespread scepticism. The ambiguity of existing research surrounding the social norms of print media highlights the need for further exploration.	Increased control over how, where and when people consume media has led to a decline in print media; perhaps due to the interactive nature of digital media and pressure to remain constantly connected online. Because of this, less time is spent reading printed media formats, meaning Gen Z and Millennials are less receptive to print advertisements.	(Southgate, 2017; Jayawardena, Ross et al., 2022; Alzubi, 2023a)
OOH	OOH advertisements receive the highest engagement when in areas people already look, or in areas where people are waiting for something. These same advertisements are likely to be perceived most positively by consumers when they are large, or prestige OOH sites, as that exudes wealth. This creates a sense of desirability as Gen Z and Millennials often associate wealth with social status; a result of social pressure.	A social pressure inflicted upon Gen Z and Millennials is popularity, meaning the location of OOH advertisements is crucial to its success. Therefore, it can be assumed Gen Z and Millennials will react more positively to advertisements when they are located in affluent areas.	(Roux, 2016; Wilson, 2023
Digital	Halfmann and Rieger explain one key reason for the rise in digital media consumption is Gen Z and Millennials' need for relatedness. In other words, the ability to remain connected to their peers has developed into a desire. This can provide opportunities for knowledge expansion and healthy communication, but the social pressure to be online can become overwhelming and imprisoning. This could explain Southgate's research, which found the receptivity of Gen Z and Millennials to digital advertising was low, despite high exposure.	It is likely the plethora of information available, repetition of content on digital media, and the desire to conform with their peers and trends, could result in Gen Z and Millennials having negative reactions to digital brand advertisements.	(Baym, 2015; Southgate, 2017; Halfmann and Rieger, 2019; Katz, 2019)

Table 2.3: How media channels affect subjective norms

H4: There is a significant positive relationship between subjective norms surrounding media channels, used by European luxury fashion brands, and consumers' purchase intent.

2.5.2. *How subjective norms created by the content of media affect Gen Z and Millennials*

Though not completely essential, celebrity and influencer content within advertisements has been shown to positively affect Gen Z and Millennials' reaction to advertisements. Southgate's study into the generational divide within brand promotion concluded 40% of Gen Z and 32% of Millennials reacted more positively to an advertisement featuring a celebrity, or online influencer, than one which did not (Southgate, 2017). Similarly, Munsch (2021) concluded advertisements delivered with the presence of celebrities or influencers were more likely to be perceived positively by Gen Z and Millennials, and hold their attention.

In addition, Munsch (2021) found advertisements were deemed more authentic by Gen Z and Millennials when shared by family or friends, or when the advert had been spoken about with their peers. This highlights a key influence over Gen Z and Millennials is the opinion of their peers.

2.6. How does perceived behavioural control affect Gen Z and Millennials?

Perceived behavioural control (PBC) relates to consumers' perception of their ability to perform a behaviour (Ajzen, 1991). A behaviour usually occurs if the consumer is capable and motivated, however PBC allows the prediction of behaviours people intend to perform if they had sufficient resources (Zhou *et al.*, 2013; Canguende-Valentim and Vale, 2021).

Olsen states PBC can be influenced by many factors, primarily convenience and efficiency (Olsen, 2004). However, Olsen's research may be outdated considering the changes in consumer behaviour discussed in section 2.1. More recent research highlights because Gen Z and Millennials are so highly influenced by their peers, their perception of their own abilities may be clouded. Research opposing Olsen's perspective shows PBC has the ability to be influenced by social status and resources available (Canguende-Valentim and Vale, 2021; Bezerra, Arruda and Merlo, 2017).

2.6.1. *How print, OOH, and digital media affects perceived behavioural control*

Media Channel:	**Positive Perceived Behavioural Control:**	**Negative Perceived Behavioural Control:**	**References:**
Print	Print advertising is perceived by readers to be more authentic than alternative media formats as it enforces a more personal psychological connection with the advertisement. If people feel educated by content, as well as considering it meaningful and trustworthy, their consumer confidence will likely increase. This will positively impact self-esteem, increasing the likelihood of purchase. Cabyova and Karjcovic's study of Gen Z's attitude towards advertising in Slovakia concluded despite not actively seeking print media, it dominated the category of trust in all areas. This highlights whilst print advertisement may not be a direct link to increased purchase intent, it does have an influence over younger generations, and therefore this relationship requires further research.	Despite the general decline in readership of print media, research shows it does have an effect on the perceived behavioural control of consumers. Consumers have more control over the information they consume through print media compared to digital due to conscious information consumption and the greater level of detail integrated into print advertisements. However, overall younger generations engage less with print media than they do with digital.	(Nysveen and Breivik, 2005; Cabyova and Krajcovic, 2017a)
OOH	One way OOH media may influence PBC is through the integration of technology such as QR codes which increase consumer engagement and create a positive affiliation with the brand. It can be assumed streamlining the purchasing process is an effective method of increasing PBC. However, Wilson contradicts this, and suggests when the message of an advertisement requires interactivity, attention may be hindered, which would in turn decrease PBC. Alternatively, point-of-purchase advertising and OOH sites in close proximity to retail stores can contribute to increased consumer PBC as it increases convenience of the purchase. It has been argued OOH advertising induces brand awareness rather than purchase intent. However, Roux contradicts this based on the TPB which states PBC has a positive effect on purchase intent.	As previously discussed, Gen Z and Millennials are less responsive to conventional media channels such as OOH compared to older generations, as they have become sceptical of, and resistant to, commercial messaging. Further research is required to fully understand the affect OOH advertisement has on the perceived behavioural control of consumers, specifically in relation to European luxury fashion.	(Ajzen, 1991; Alamanos, Brakus and Dennis, 2015; Roux, 2016; Wilson, 2023)
Digital	Previous literature suggests, in general, PBC has significant influence over purchase decisions. When consumers believe they are in control of decision making, they are more likely to trust the source from which they are gathering information and purchase motivation. This is often the case with regards to digital media, as consumers can decide whether or not to click on advertisements to learn more, or purchase. However, digital media has enabled the creation of new concepts which is increasing the convenience of digital consumption. For example, the invention of 'on demand consumption', fuelled by the ability to make purchases instantaneously after seeing a digital advert, has increased purchasing power for consumers, increasing opportunities and freedom.	Digital advertisements are increasingly taking the form of 'pop ups', meaning the consumer is being subconsciously subject to these; restricting control and potentially hindering purchase intent. It has also caused a shift in consumer expectations from media, meaning when instantaneous information or purchase options are not available consumers may become irritated. Therefore, brands should consider this when formulating media strategies. To assist this, further research is necessary to understand the significance of various digital media formats on consumers' PBC.	(Katz, 2019; Sembada and Koay, 2021; Alzubi, 2023a)

Table 2.4: How media channels affect PBC

H5: There is a significant positive relationship between the effect of media channels, used by European luxury fashion brands, on consumers' PBC and purchase intent.

2.6.2. How content of advertisements affects perceived behavioural control

Previous literature highlights the extent to which consumers trust advertisements, especially in relation to the content, significantly impacts their PBC as they believe their actions will be justified if they trust a brand (Cabyova and Krajcovic, 2017). Consumers who believe an advertisement is transparent are more likely to make positive associations with said brand and trust it (Boerman, Kruikemeier and Borgesius, 2017; Miyazaki, 2008). However, Montecchi *et al.,* (2024) contradicts this by stating consumers easily become overwhelmed if presented with lots of information. Therefore, brands should be selective about what information is presented so messages are processed as intended.

The other key factor relating to how the content of advertisements affects PBC is the extent to which consumers can visualise themselves using the product advertised (Ma, Zhao and Mo, 2023). Creating a desired lifestyle provides the consumer with PBC as it initiates an idea the product is a stepping stone towards fulfilment. In this sense, purchasing the product would give the consumer power to create their desired future (Jayawardena *et al.,* 2022).

2.7. Chapter Summary

In this chapter, section 2.1 introduced media strategies in the context of the luxury industry. Section 2.2 highlighted the importance of purchase intent within the European luxury fashion industry, specifically in relation to Gen Z and Millennials. Section 2.3 introduced Ajzen's TPB which has been used as a foundation for the research design of this study. Finally, sections 2.4-2.6 used the TPB to explore the effects of print, OOH, and digital media channels on Gen Z and Millennials. Conducting this research highlighted areas of focus within the three factors (attitudes, subjective norms and PBC) Ajzen (1991) proved to influence purchase intent. These have been highlighted in figure 2.3 and have been used in chapter 3 and 4 to assist with the testing of hypotheses.

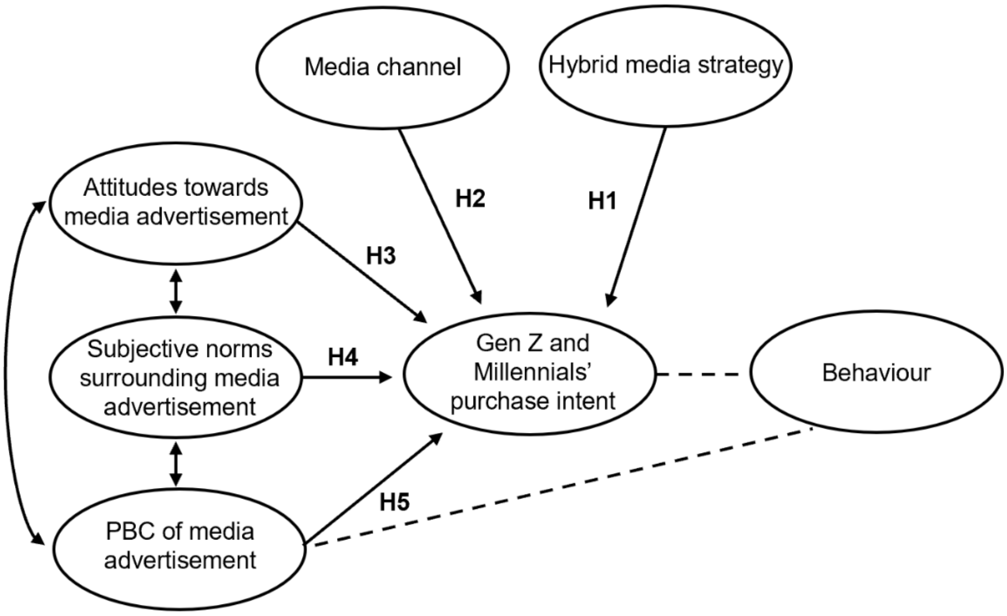


Figure 2.3: Conceptual model highlighting hypotheses, adapted from Ajzen (1991)

Chapter 2 explored a plethora of research and summarised findings from this to define gaps in existing research. In doing this, objective 1 has been successfully addressed. This has shaped the research methodology for this study which will be explained in chapter 3. Based on the literature review, five hypotheses have been formulated, and are presented in table 2.5; these have been tested in subsequent chapters.

	Hypotheses:	**Variables:**
H1	Gen Z and Millennials' purchase intent for European luxury fashion increases when brands adopt a hybrid approach to media advertising.	Ind. Var: Media channels used with media strategy Dep. Var: Purchase intent
H2	Gen Z and Millennials' purchase intent for European luxury fashion is highest when digital media advertisement is used rather than print and OOH media.	Ind. Var: Media channel Dep. Var: Purchase intent
H3	There is a significant positive relationship between consumers' attitudes towards media channels, used by European luxury fashion brands, and purchase intent.	Ind. Var: Attitudes Dep. Var: Purchase intent
H4	There is a significant positive relationship between subjective norms surrounding media channels, used by European luxury fashion brands, and consumers' purchase intent.	Ind. Var: Subjective norms Dep. Var: Purchase intent
H5	There is a significant positive relationship between the effect of media channels, used by European luxury fashion brands, on consumers' PBC and purchase intent.	Ind. Var: PBC Dep. Var: Purchase intent

Table 2.5: Hypotheses summary

Chapter Three

Methodology and Research design

3. Chapter 3 – Methodology and Research Design

3.1. Introduction

This chapter explains the methodology used to explore how European luxury fashion brands' media strategies impact purchase intent of Gen Z and Millennials. It has been curated using insights established in chapter 2 and employs the Research Onion model by Saunders, Lewis and Thornhill (2023) to provide justification for each step.

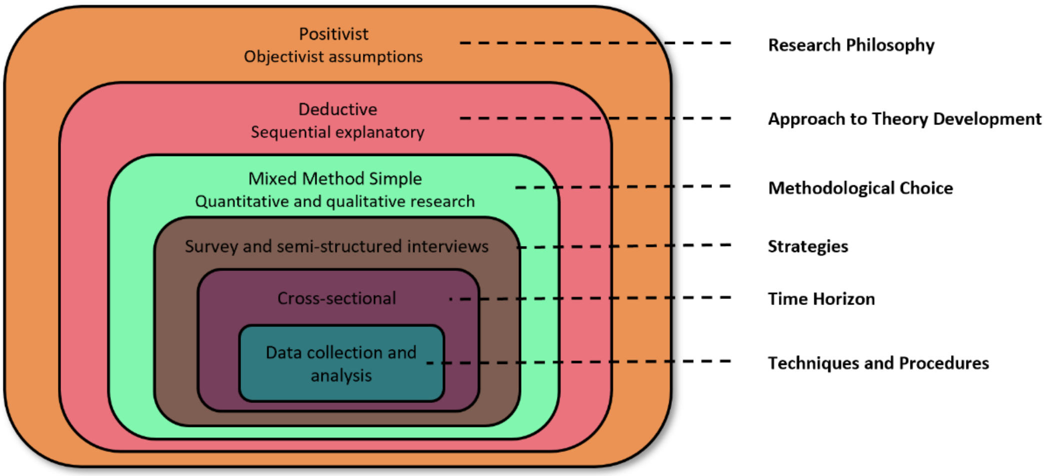


Figure 3.1: The Research Onion, adapted from Saunders, Lewis and Thornhill, (2023)

3.2. Research Design

3.2.1. Research philosophy

Research philosophy can be defined as a "system of beliefs and assumptions about the development of knowledge" (Saunders, Lewis and Thornhill, 2023, p. 131). The ontological outlook presented determines whether research is objective or subjective. Objective ontology assumes reality exists in isolation from our perspective, whereas subjective ontology assumes our perceptions form reality (O'Gorman and MacIntosh, 2014). This study adopts an objective ontology.

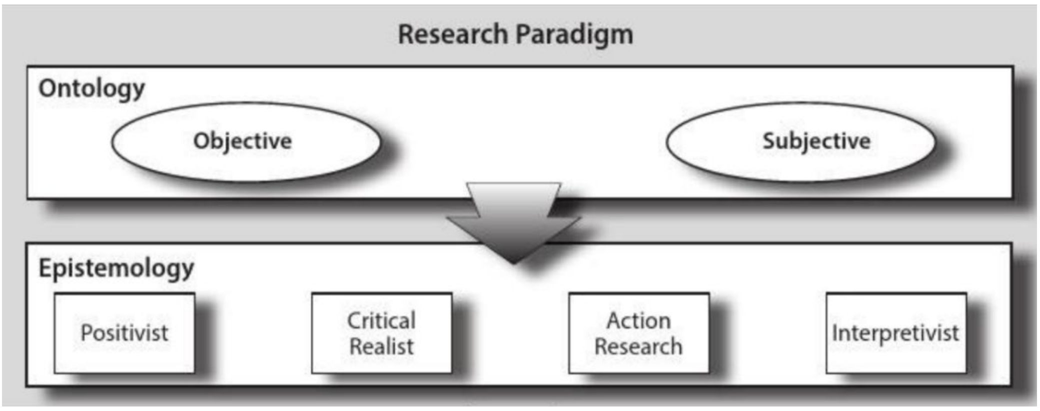


Figure 3.2: Mapping the Research Paradigm, (O'Gorman and MacIntosh, 2015)

Epistemology defines the approach we take in deciding what constitutes reliable knowledge (O'Gorman and MacIntosh, 2014). The epistemological approach of this study is positivism, as it used the existing TPB to develop hypotheses. Whilst positivism has been criticised for being inflexible and overly reliant on assumptions, this stance was appropriate; it provided the opportunity for accurate and unambiguous data collection (Saunders et al, 2023; O'Gorman and MacIntosh, 2014) (see table 3.1). This enabled the curation of media strategy recommendations for European luxury fashion brands.

The main ontological assumption of positivism is the concept of one true reality, and in terms of epistemology, positivism involves causal explanation and measurable facts (Saunders et al, 2023). Adopting this approach enabled conclusions surrounding the impact of consumers' purchase intent to be reached, based on the measurable data collected. The causal explanation reached from the quantitative analysis was enhanced by qualitative data and secondary research, meaning all four objectives were addressed, and recommendations were formulated. Adopting a positivist ontological assumption also allowed the opportunity to explore the TPB in relation to luxury fashion media advertisement in an investigative and objective way which an interpretivist approach would not lend itself to. Park, Konge and Artino (2019) explain positivism relies upon the hypothetico-deductive model of science; building on theory, developing hypotheses, identifying variables, and conducting an empirical study. This study followed this model, resulting in a contribution to literature, and industry, by curating a recommended media strategy which balances consumer preference and financial efficiency; resulting in potential for increased brand awareness and revenue.

Research Philosophy	**Positivism**
Advantages	The research is value free, meaning the researcher can maintain an objective stance and remain detached from the investigation. It produces observable and measurable facts and provides theory verification.
Disadvantages	Findings often lack depth and detail. New concepts and global views are more likely to be developed through interpretivist research designs. It is reductionistic as its intent reduces findings to small, discrete data sets.
Alternative approach	Interpretivism

Table 3.1: Research philosophy, (Saunders, Lewis and Thornhill, 2023; Creswell and Creswell, 2023)

3.2.2. *Methodological process*

This study adopted a deductive approach using five hypotheses, which aim to establish the impact of media strategies on Gen Z and Millennials' purchase intent. A deductive approach was adopted as it created a scientific approach to research which facilitated generalisability, quantification and testable hypotheses (Saunders et al, 2023) (see table 3.2). These hypotheses were tested using a mixed methods sequential explanatory research design. A mixed methods approach was employed as the majority of research surrounding purchase intent consists of purely quantitative research (see table 3.3). By integrating qualitative research, credibility and scope were enhanced, meaning the study is of more value to existing literature (Creswell and Creswell, 2023). This study began with mono-method quantitative research (a survey) followed by mono-method qualitative research (semi-structured interviews), resulting in a simple sequential approach.

Approach to Theory Development	**Deductive**
Advantages	Enables the testing of hypotheses. Is a respected, scientific approach which emphasises structure, resulting in accurate findings. Produces measurable variables to obtain scores to be analysed.
Disadvantages	Requires a structured methodology to facilitate replication. Does not take context into consideration. A large sample size needed to achieve significantly statistic results.
Alternative approach	Inductive or abductive

Table 3.2: Research approach, (Saunders, Lewis and Thornhill, 2023; Creswell and Creswell, 2023)

Title	**Author**	**Aim of Study**	**Approach**	**Methodological Choice**
Marketing-to-Millennials: Marketing 4.0, customer satisfaction and purchase intention	(Dash, Kiefer and Paul, 2021)	Aims to establish relationships between marketing elements, customer satisfaction and purchase intention	Deductive	Quantitative – survey which utilised the Likert scale
Understanding the purchase intention characteristics of Gen Y and Gen Z	(Muralidhar and Shankar, 2019)	Aims to understand what impacts the characteristics of demand in Gen Z and Millennials	Deductive	Quantitative - survey
Examining the Intention to Purchase Luxury Goods Based on the Planned Behaviour Theory	(Cláudio and Vale, 2021)	Aims to use TPB to examine the purchase intent of luxury items	Deductive	Quantitative – survey which utilised the Likert scale
The influence of selected factors on the effectiveness of print media advertising	(Cabyova and Krajcovic, 2017b)	Aims to assess what factors have the largest impact on the success of print advertisements	Deductive	Quantitative – survey

Table 3.3: Research design summary of existing literature

The intent of the sequential explanatory design was for the initial quantitative results to be explained further by the qualitative findings (Creswell and Creswell, 2023). Conducting quantitative research first allowed relationships between variables to be identified (which addressed objective 2) and informed the research questions for the qualitative phase of research. This provided depth to the quantitative findings and allowed for the exploration of objective 3. Combining the findings from objective 2 and 3 provided foundations for discussions surrounding objective 4.

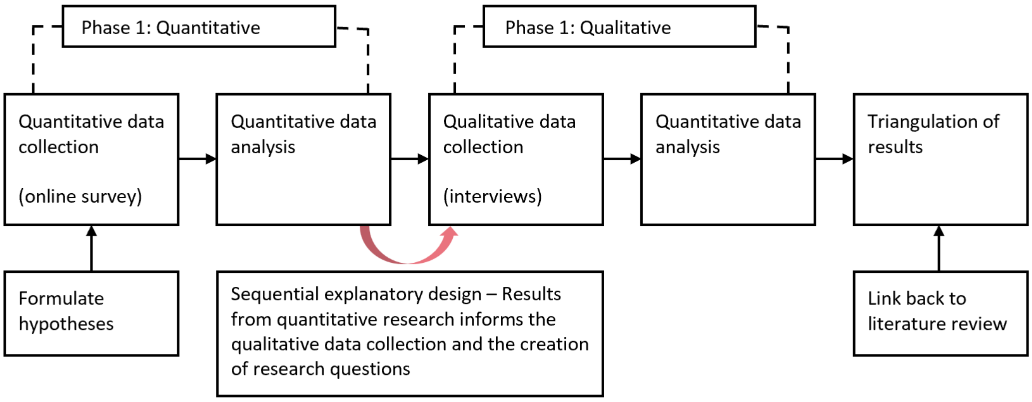


Figure 3.3: Mixed Methods Diagram, adapted from Giddings and Barbara, (2009)

The quantitative aspect of this study focused on establishing Gen Z and Millennials' attitudes towards media. Statistical methods were used to identify relationships between these variables to establish how they influenced purchase intent. Conversely, thematic analysis was used to identify relationships within the qualitative research, which focused on the industry experts' perspectives of media strategies. Triangulation was critical for achieving objective 4. It strengthened reliability and internal validity, whilst mitigating the limitations associated with single method research (Merriam, 1997).

3.2.3. *Strategies and Time Horizon*

The strategies within this research design consisted of a survey and semi-structured interviews. A survey is typically associated with a deductive research approach, and is popular when measuring purchase intent. It was used in this study to provide collection of standardised data and statistically significant results, as demonstrated by Saunders et al (2023) (see table 3.4).

Saunders et al (2023) also established semi-structured interviews provide comprehensive narratives. Within this study, this allowed expert opinions to be analysed in depth and uncovered detailed insights and context which quantitative data was unable to. The use of consumers for the quantitative aspect and industry experts for the qualitative aspect created a balanced perspective.

Consumer data provided insights into the practicality of media advertising based on consumer behaviour, whilst industry experts offered deep knowledge of media planning within luxury fashion.

Mixed Methods	
Quantitative Method - Survey	
Advantages	It provides numeric description of attitudes of a population sample and can provide a generalisation of the wider population if the sample is sufficient. It provides answers to descriptive questions and questions regarding relationships between variables, and follows an understood, standard format.
Disadvantages	Not ideal for exploring open-ended questions and does not provide in in depth insights. The results can be skewed if respondents have insufficient knowledge or experience.
Qualitative Method – Semi-structured Interviews	
Advantages	It has the ability to combine attitudes with social context, so is useful when participants are unable to be directly observed. It gives the opportunity for historical information to be discussed and gives the researcher control over the information gathered.
Disadvantages	Information may not be articulately presented. The presence of the research may induce bias. It produces information gathered from an unnatural setting,

Table 3.4: Research methods, (Creswell and Creswell, 2023; Saunders, Lewis and Thornhill, 2023)

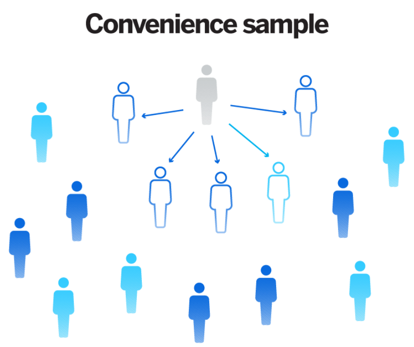
The time horizon was cross-sectional due to time constraints related to the academic nature of this study. It provided data regarding how media strategies impacted Gen Z and Millennials' purchase intent in the first three months of 2025. Using a longitudinal time horizon would have created the risk of not completing the study within the assigned time period.

3.2.4. Quantitative data collection and sampling

Quantitative data was collected through an online survey, developed on Qualtrics (see appendix 7.4.6), with the aim to achieve objective 2. The platform has a simple user interface and robust security, increasing validity of responses and reliability of data (Qualtrics, 2024).

Probability sampling would require time, money, and resources which were not available during this study. Therefore, non-probability convenience sampling was used, which enabled relationships between variables to be tested.

Convenience sampling was adopted as it enabled recruitment of participants from the desired demographic, and was the sampling method used by Boateng and Okoe (2015) and Tan and Chia (2007) in their studies measuring the effect of advertisement on consumer behaviour. The reputation of convenience sampling creating a homogeneous sample, and therefore not being fully representative of the population, was not a limitation, as this study was focused solely on Gen Z and Millennials (Baxter, Courage and Caine, 2015). The survey was distributed via social media and which facilitated sharing by participants, creating a snowball effect. All participants were aged 18-44 and consented to participate, which contributed to the ethical nature of this study (see section 3.5).



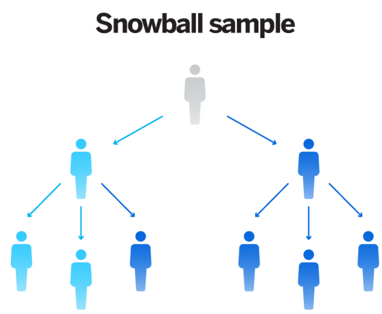


Figure 3.4: Non-probability sampling, (Qualtrics, N/D)

Figure 3.5: Non-probability sampling, (Qualtrics, N/D)

Ordinal data was coded to create ratio level data which was analysed on SPSS. Descriptive statistics analysed the distribution of data, and inferential statistics were used to analyse relationships between variables. To reinforce cause-and-effect logic of quantitative research, independent and dependent variables were measured separately as recommended by Creswell and Creswell (2023). Most questions employed a 5-point Likert scale to determine participants' level of agreement with the statements provided, and resulted in ordinal data. The Likert scale was originally developed to scientifically measure attitudes towards specific variables, which is why it was employed within this study (Joshi *et al.*, 2015).

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
1	2	3	4	5

Figure 3.6: Likert scale example, (Bounthavong, 2019)

Measures for H1 were drawn from studies by Bian and Forsythe (2012b), Boateng and Okoe (2015), and Ariffin, Ihsannuddin and Mohsin (2022). H2, H3, H4 and H5 all tested the variables of TPB (attitudes, subjective norms and PBC) in relation to the impact media has within European luxury fashion industry (Ajzen, 1991).

A pilot study was conducted to ensure the phraseology used was understood by the target demographic, and the technological elements enabled a smooth user experience. Some amendments were made to the structure and wording to refine the survey (see appendix 7.4.6).

A standard multiple regression was run on the quantitative data to indicate the impact of the independent variables on the dependent variable, as well as the unique variance of each independent variable. Within the regression, analysis of the beta coefficient was used to compare the contribution of each independent variable to the final outcome as demonstrated by Pallant (2010).

Hypothesis	Variable	Computed Variable Code	SPSS Code	Measurement Items	Adapted From	Coding Instructions
	Age	AGE	AGE	Which age group do you fit into?		18-28, 29-44, other (skip to end of survey)
	Gender	GEN	GEN	Which gender do you identify with?		Female, Male, Non-binary, Other, Prefer not to say
	Continent of residence	RES	RES	Where do you live?		Europe (UK), Europe (not UK), Other
H1	Purchase intent hybrid approach	PIHyb	PIHyb1	Please fill in the blank: If I were going to purchase luxury fashion, I would be most persuaded by ..... media advertisement	Bian and Forsythe, 2012	Multiple choice: Print, OOH, Digital, Other
			PIHyb2	An advertisement reflects more positively on me when I see it in multiple formats (print, OOH and digital)	Ariffin, Ihsannuddin and Mohsin, 2022	1 (strongly disagree) to 5 (strongly agree)
			PIHyb3	I am more persuaded by an advertisement if I see it in multiple media formats (print, OOH and digital)	Boateng and Okoe, 2015	
H2	Attitudes	Att1	Att1P	Advertising via print media plays an important role in my buying decisions	Ogutu, Ogutu and Njanja, 2014	
			Att1O	Advertising via OOH media plays an important role in my buying decisions	Tan and Chia, 2007; Boateng and Okoe, 2015	
			Att1D	Advertising via digital media plays an important role in my buying decisions	Ogutu, Ogutu and Njanja, 2014	
		Att2	Att2P	I consider print advertising to be essential in the luxury fashion industry	Tan and Chia, 2007; Boateng and Okoe, 2015	
			Att2O	I consider OOH advertising to be essential in the luxury fashion industry	Ogutu, Ogutu and Njanja, 2014	
			Att2D	I consider digital advertising to be essential in the luxury fashion industry	Tan and Chia, 2007; Boateng and Okoe, 2015	
H3	Subjective norms	SN1	SN1P	From luxury fashion advertisements via print media, I gain knowledge about what is on trend and, therefore, what I could buy to maintain a good social image	Saadeghvaziri, Dehdashti and Askarabad, 2023	1 (strongly disagree) to 5 (strongly agree)
			SN1O	From luxury fashion advertisements via OOH media, I gain knowledge about what is on trend and, therefore, what I could buy to maintain a good social image	Ogutu, Ogutu and Njanja, 2014	
			SN1D	From luxury fashion advertisements via digital media, I gain knowledge about what is on trend and, therefore, what I could buy to maintain a good social image	Saadeghvaziri, Dehdashti and Askarabad, 2023	
		SN2	SN2P	I feel under social pressure to look at advertisements in print media	Ogutu, Ogutu and Njanja, 2014	
			SN2O	I feel under social pressure to look at advertisements on OOH media	Saadeghvaziri, Dehdashti and Askarabad, 2023	
			SN2D	I feel under social pressure to look at advertisements via digital media	Ogutu, Ogutu and Njanja, 2014	
H4	Percieved behavioural control	PBC1	PBC1P	My tendency to trust luxury fashion advertisment in print media is high	Cheung and To, 2017	1 (strongly disagree) to 5 (strongly agree)
			PBC1O	My tendency to trust luxury fashion advertisement on OOH media is high	Cheng, Fu and Tu, 2011	
			PBC1D	My tendency to trust luxury fashion advertisement on digital media sites is high	Cheung and To, 2017	
		PBC2	PBC2P	I usually feel I recieve enough information from a luxury fashion advertisement in print media to inform a purchase	Cheng, Fu and Tu, 2011	
			PBC2O	I usually feel I recieve enough information from a luxury fashion advertisement via out-of-home media to inform a purchase	Cheung and To, 2017	
			PBC2D	I usually feel I recieve enough information from a luxury fashion advertisement on a digital media site to inform a purchase	Cheng, Fu and Tu, 2011	
	Purchase intent	PI1	PI1P	If I had the resources, the probability I would buy luxury fashion after seeing the brand via a print advertisement is high	Bian and Forsythe, 2012	1 (strongly disagree) to 5 (strongly agree)
			PI1O	If I had the resources, the probability I would buy luxury fashion after seeing the brand via an OOH advertisement is high	Boateng and Okoe, 2015	
			PI1D	If I had the resources, the probability I would buy luxury fashion after seeing the brand via an digital advertisement is high	Cheung and To, 2017	
		PI2	PI2P	I am persuaded by luxury fashion advertisements via a print media channel	Bian and Forsythe, 2012	
			PI2O	I am persuaded by luxury fashion advertisements via an OOH media channel	Boateng and Okoe, 2015	
			PI2D	I am persuaded by luxury fashion advertisements via a digital media channel	Cheung and To, 2017	
		PI3	PI3P	After seeing luxury fashion advertised in print, I have a greater intention to purchase the items shown	Bian and Forsythe, 2012	
			PI3O	After seeing luxury fashion advertised via OOH media, I have a greater intention to purchase the items shown	Boateng and Okoe, 2015	
			PI3D	After seeing luxury fashion advertised via digital media, I have a greater intention to purchase the items shown	Cheung and To, 2017	

Table 3.5: Data requirements table

3.2.5. Qualitative data collection and sampling

Following the survey, five interviews were conducted to address objective 3 and expand on findings from the quantitative research. As stated by Saunders et al (2023), utilising a semi-structured interview format allowed participants to explain reasons for their attitudes, and expand on these when probed. Whilst non-probability purposive sampling cannot be assumed to be statistically representative of the wider population, it meant the research questions were answered by selected industry experts (see table 3.7).

Participants were selected based on their position in the luxury fashion industry; they all work in media marketing and strategy, meaning they have in-depth knowledge of the subject and experience of creating media strategies for luxury fashion brands. Anonymity was maintained through the code in table 3.6, which ensured participants could speak freely.

Code	Occupation	Experience	Sample reasoning
Participant 1	Senior Global Media Manager at British luxury heritage fashion brand	10 years	Relevant expertise and experience in luxury media planning and buying
Participant 2	Media Coordinator for French luxury fashion house	5 years	Relevant expertise and experience in luxury media planning
Participant 3	Marketing and Client Specialist at French luxury heritage brand	3 years	Expertise in luxury marketing and European brand strategy
Participant 4	Global Media Manager at a well renowned UK media agency	7 years	Relevant expertise and experience in global media management
Participant 5	Media Planning Manager for UK media agency	5 years	Relevant expertise in media planning and buying

Table 3.6: Qualitative sample reasoning

Since this study adopted a deductive approach, research questions were developed based on existing literature, the TPB, and quantitative findings (see table 3.7). These provided the foundation for the interviews (see table 3.8).

Research Questions
1. How is the luxury fashion media landscape changing?
2. How are European luxury fashion brands' media strategies curated and what are their KPI's?
3. How can European luxury fashion brands' media strategies align with Gen Z and Millennials?

Table 3.7: Research questions

RQ	Theme	Construct	Questions	Probing Prompts	Literature (adapted from)
N/A	Information	Consent	Thank you for taking part in this study. Please could you confirm you have read the participant information sheet and signed the consent form. I am going to start recording and enable the automated transcript.	N/A	N/A
		Age	If you don't mind disclosing this information, how old are you?		
		General information	Please tell me a little bit about yourself. What is your job role and, what was your journey to get to where you are now?	None	
			What media channels do you typically work with?		
	Media advertisement	Current attitudes	Do you believe media advertisement has changed over the past decade, either in general or within the luxury fashion industry?	Why or why not?	
			Specifically focusing on luxury fashion, do you believe print, OOH and digital media advertising is important?	Why or why not?	(Bonney, 2014)
RQ1		Future attitudes	Do you foresee the media advertising industry evolving in response to increased digitalisation within society?		(Bouchrika, 2025)
			What challenges do you see in the future of luxury fashion media advertisement?	Why?	(Goldman et al, 2023)
	Media Strategy	Strategies	What would a successful media strategy look like to you?	Can you discuss the process of what creating a media strategy looks like?	(Bonney, 2014)
RQ2		Media KPIs	How do you measure the success of print, OOH and digital media channels?	Over the past year, is there a particular media channel which has been more successful than others?	(Bonney, 2014)
		Hybrid strategies	When creating media strategies, is there a particular media mix your brand tends to use? In other words, how do you decide how many units of each media channel to use?	None	N/A
			Do you find campaigns which utilise multiple media channels perform better, worse, or the same as campaigns which use one media channel?		
		Media cost	From your own experience, please could rank print, OOH and digital media from the cheapest to most expensive?		
			Out of print, OOH and digital media, which does your brand spend the most on approximately?		
			Do you believe there is a significant correlation between the cost of a media channel and its success?	Based on that, which media channel (print, OOH or digital) do you believe is the most financially efficient?	
RQ1		Media channel challenges	Is there anything you think all luxury fashion brands should be aware of when creating their own media strategies?	What factors can make creating a successful media strategy challenging?	(Bouchrika, 2025; Mohamad et al, 2018)
			Have you experienced issues with print/OOH/digital media in the past and how did you address these? Could be in relation to cost/lead times/lack of engagement etc?	None	(Goldman et al, 2023)
RQ3	Purchase intent	Subjective norms	What or who do you believe motivates Gen Z and Millennial's purchase intent?	Why?	(Mohamad et al, 2018; Kumar, 2024)
			Are there any specific advancements/enhancements to print, OOH or digital media that you believe could impact Gen Z and Millennial's perception of advertisement?	How?	N/A
		Percieved behavioural control	Do you believe luxury brands purposefully target Gen Z and Millennials through media advertisement?	In your experience, which media channel receives the highest engagement rate from Gen Z and Millennials?	(Bourdage et al, 2019)
N/A		Info	My quantitative research findings show that while Gen Z and Millennials have the most positive attitudes towards digital media, their purchase intent is most highly impacted by print media	None	N/A
RQ3		Expansion on quant findings	What are your thoughts on this?		
			What would be the benefits of implementing more print into media strategies within the luxury fashion industry?		
			What would be the costs of implementing more print into media strategies within the luxury fashion industry?		
	Summary and close	Media strategies	If you were curating an ideal media strategy/plan for a European luxury fashion brand targetting Gen Z and Millennials, what would it look like?		
			Finally, what would be the main things you would like your strategy to achieve?		
N/A		N/A	Thank you very much for your responses and for giving up your time to participate in this survey.	N/A	

Table 3.8: Semi-structured interview discussion guide

Interviews averaged one hour and were conducted online vis Microsoft Teams, which enabled them to be recorded and transcribed.

Transcription	Interviews were conducted online via Microsoft Teams which transcribed the interview automatically (see appendix 7.4.1-7.4.5).
Categorisation	Each interview was thematically analysed which involved highlighting key themes and patterns. The data was also coded using a priori coding (see appendix 7.4.1-7.4.5).
Rearrangement	The coded data was rearranged to establish relationships across the highlighted categories in relation to the themes established from the quantitative findings.
Analysis	The data was interpreted to address the research questions and objective 3. These results were then triangulated with the quantitative findings and secondary research.

Table 3.9: Qualitative research process

3.2.6. Thematic analysis

The interview transcripts were systematically coded using thematic analysis to categorise the data and reveal sub-codes whilst open-coding (Bryman, Bell and Harley, 2022). Colour coding was used initially to highlight which aspects of each interview related to each research question. First cycle descriptive coding was used to assign labels to data in the highlighted sections. In addition to descriptive coding, thematic analysis was used. This involved units of data being assigned an extended phrase which described the data (Miles, Huberman and Saldana, 2020). Second cycle concept coding was conducted using the previously established descriptive codes and thematic phrases. This enabled the first cycle codes to be condensed into a word or short phrase that symbolically represented an implied meaning of multiple codes (Miles et al, 2020). Two rounds of concept coding resulted in an overarching theme which represented the main findings of each research question (see figures 4.7-4.9).

3.3. Reliability and validity

Reliability is the extent to which a data collection process produces consistent findings, and validity explains how accurately the chosen process measures what it intends to measure (Saunders et al, 2023). These are both important to address, as they contribute to the quality and credibility of research. Table 3.10 highlights existing threats to reliability and validity within this study and the subsequent implemented solutions.

Type	Threat	Description	Solution	Reference
Reliability	Participant error	The participant's response can be affected by external influences which can have an influence over their emotions at a specific point in time.	Triangulation of a mixed method approach was used to mitigate the effect of anomalies and monitor any inconsistencies. Also, a sufficient sample size of survey responses enabled the central limit theorem to apply which resulted in normalised distribution.	(Saunders, Lewis and Thornhill, 2023)
	Participant bias	Participant's responses may be skewed by the pressure of being under surveillance of the researcher.	Participants remained anonymous in the quantitative and qualitative aspects of the study so they could express opinions freely. To ensure reliability of survey responses, Cronbach's alpha test was run via SPSS.	(Davies and Hughes, 2014; Saunders, Lewis and Thornhill, 2023)
	Researcher error	The researcher's interpretation of responses can be affected by external factors and temporary internal emotions.	Full transparency of the study and raw data was ensured throughout, meaning the study could be understood and replicate by others. Research design choices were also peer-reviewed by an academic supervisor to ensure they were appropriate for this study.	(Bryman and Bell, 2011; Saunders, Lewis and Thornhill, 2023)
	Researcher bias	Researcher bias can be exhibited in semi-structured interviews through probing questions and tone of voice.	All raw data, transcripts and discussion guides are available in the appendices to be reviewed.	(Saunders, Lewis and Thornhill, 2023)
Validity	Testing	Participant's responses can be skewed by the fact they know their responses will be analysed in an academic study.	All participants remained anonymous throughout and had the ability to withdraw from the study at any point. Blind interviews may have provided more credible data, however this was not possible due to consent forms being mandatory for ethical reasons.	(Saunders, Lewis and Thornhill, 2023)
	Ambiguity about causal direction	When measuring consumer behaviour it can be difficult to establish clarity regarding cause and effect.	Clear variables were highlighted through the survey to ensure clarity. A pilot survey was conducted to ensure the scale items resulted in data suitable for analysis.	(Saunders, Lewis and Thornhill, 2023)

Table 3.10: Reliability and validity threats and solutions

3.4. Triangulation

Triangulation was used to conclude if the secondary research, quantitative findings, and qualitative findings mutually corroborate (Saunders et al, 2023) (see figure 3.7). This assisted in mitigating limitations of each method and laid foundations for achieving objective 4 (Creswell and Creswell, 2023).

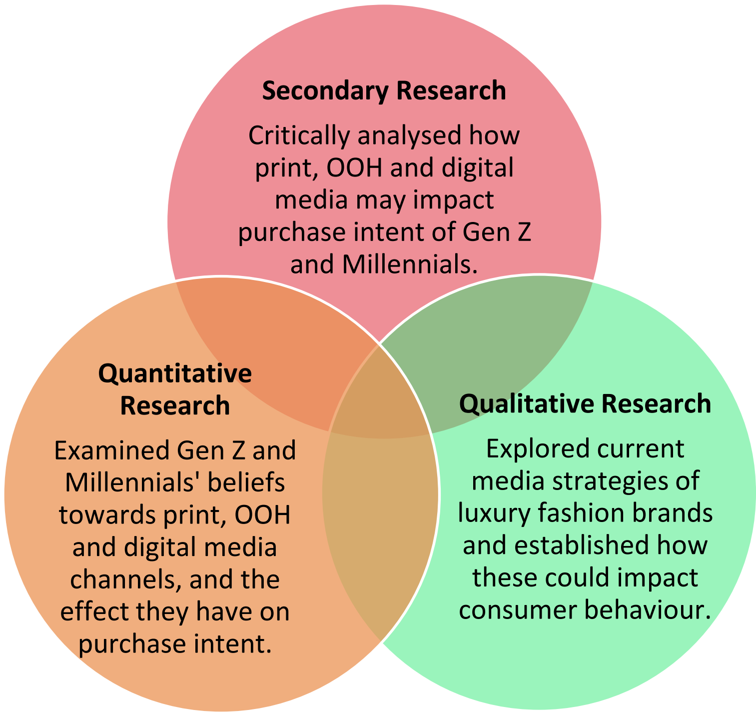


Figure 3.7: Triangulation

3.5. Research Ethics

Anticipating ethical issues allows researchers to protect participants, maintain integrity, and avoid misconduct (Creswell and Creswell, 2023). This study has undertaken measures to ensure ethical practice and complies with the University of the Arts London Code of Practice on Research Ethics (Ual, 2024). Ethical approval was granted by an eligible academic supervisor (see appendix 7.1). Key points are outlined in table 3.11 (Saunders et al, 2023).

Quantitative Research	Qualitative Research
Informed consent - Participants had to agree to a short consent form at the beginning of the survey (see appendix 7.2)	Informed consent – All participants were required to read an information sheet and sign a consent form before the interview was conducted. Participants were made aware they could withdraw from the study at any time (see appendix 7.2)
Confidentiality – No personal data was acquired and Qualtrics provided a secure platform for respondents data	Anonymity – Participants remained anonymous to ensure they could speak freely. This was done by coding the responses

Table 3.11: Key ethical considerations

3.6. Methodology Limitations

All research designs have limitations which can influence the credibility of the findings (Saunders et al, 2023). The cross-sectional time horizon and sampling techniques inhibit generalisability to the entire Gen Z and Millennial population;

attitudes were only measured once at a specific point in time, and the younger section of Gen Z, who are under 18, were excluded from the study to meet ethical guidelines. Furthermore, the topic of media strategies is relatively niche, so despite a brief description and definitions being provided at the start of the survey, participants' responses may have been skewed by lack of understanding. Conversely, participants of the qualitative research were subject experts, however it is possible answers could have been influenced by probing or their implicit bias.

3.7. Chapter Summary

This chapter described the research methodology and design used to measure how European luxury fashion brands' media strategies impact purchase intent of Gen Z and Millennials. Specific steps regarding the execution of the quantitative and qualitative research were outlined. Data collection, sampling, analysis, ethics and recognition of limitations were also explained to ensure the credibility and validity of the study.

Chapter Four

Findings and Analysis

4. Chapter 4 – Findings and Analysis

4.1. Introduction

As per the sequential explanatory research design, quantitative data was analysed first using SPSS. Descriptive and inferential analysis was conducted to address each hypothesis. The qualitative data was analysed thematically in accordance with the research questions. Interview transcripts were explored using colour coding (see appendix 7.4.1-7.4.5).

Data triangulation was conducted to create a holistic overview and enhance validity (Bhandari, 2022).

4.2. Quantitative Data Analysis

With the aim of addressing five hypotheses, the survey assessed Gen Z and Millennials' attitudes, subjective norms, and perceived behavioural control towards media advertising within the European luxury fashion industry. It was comprised of 11 Likert scale questions, one rearrangement question, three demographic questions, categorial questions, and a dichotomous consent question. If participants did not consent they were sent to the end of the survey in accordance with the UAL ethical guidelines (Ual, 2024). The survey had an average completion time of five minutes. A total of 192 responses were collected, however 28 were invalid (see table 4.1).

Case Processing Summary

	Cases					
	Included		Excluded		Total	
	N	Percent	N	Percent	N	Percent
Cases	164	100.0%	0	0.0%	164	100.0%

Table 4.1: Case Processing Summary

143 were Gen Z, whilst 21 were Millennials (see figure 4.1). There was also a large skew in relation to gender; 138 participants identified as female, and 21 as male (see figure 4.2). The vast majority, 94%, stated they reside in the UK (see figure 4.3).

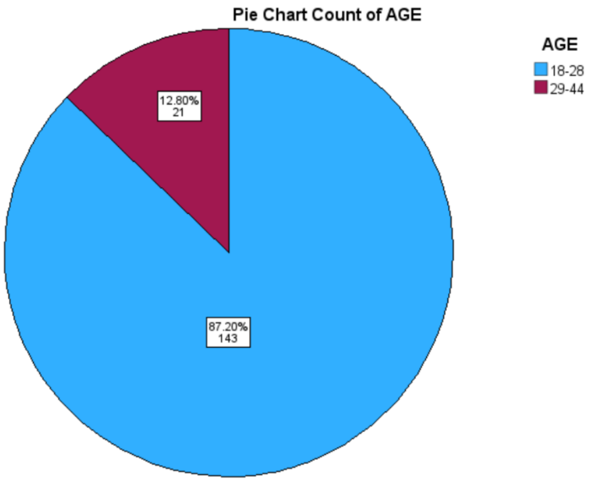


Figure 4.1: Survey participants' age

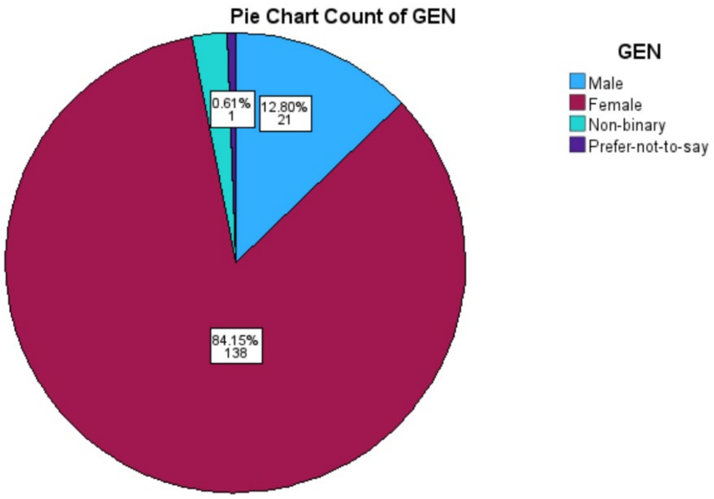


Figure 4.2: Survey participants' gender

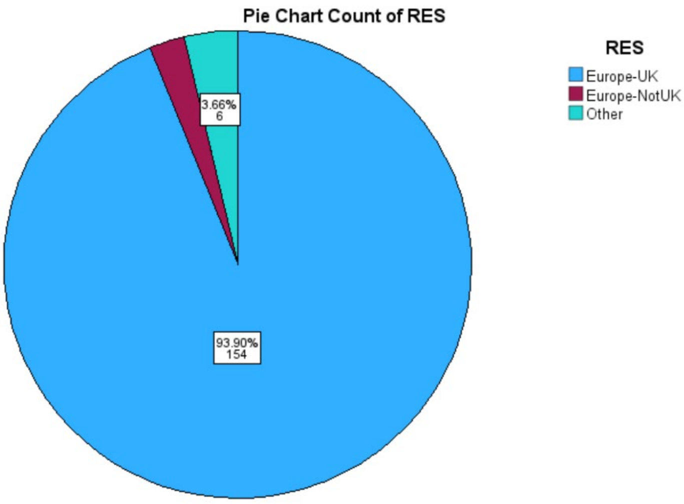


Figure 4.3: Survey participants' country of residence

The variables have been combined to create a single measure for each variable. The *mean* value implies Gen Z and Millennials responded most positively towards digital media, however is it unclear from the descriptive statistics in table 4.2 whether these values are significant. Therefore, inferential tests were used to assess the significance of the variables.

Variables:	Combined Questions:	Mean	Std. Deviation
Attitude towards print media (AttPrint)	Att1.1, Att2.1	3.223	0.894
Attitude towards OOH media (AttOoh)	Att1.2, Att2.2	3.207	0.872
Attitude towards digital media (AttDigital)	Att1.3, Att2.3	4.265	0.734
Print media subjective norms (SNPrint)	SN1.1, SN2.1	2.527	0.902
OOH media subjective norms (SNOoh)	SN1.2, SN2.2	2.512	0.847
Digital media subjective norms (SNDigital)	SN1.3, SN2.3	3.759	0.933
PBC of print media (PBCPrint)	PBC1.1, PBC2.1	3.156	0.892
PBC of OOH media (PBCOoh)	PBC1.2, PBC2.2	2.729	0.799
PBC of digital media (PBCDigital)	PBC1.3, PBC2.3	3.454	0.817
Purchase intent of print media (PIPrint)	PI1.1, PI2.1, PI3.1	3.018	0.957
Purchase intent of OOH media (PIOoh)	PI1.2, PI2.2, PI3.2	2.789	0.859
Purchase intent of digital media (PIDigital)	PI1.3, PI2.3, PI3.3	3.839	0.795

Table 4.2: Variables and combined questions

4.2.1. *Reliability testing*

Cronbach's alpha test was used to assess the internal consistency of the entire scale and yielded a coefficient of 0.875 (see table 4.3). The commonly accepted threshold of 0.70 was exceeded, highlighting reliability across all variables (Taber, 2018).

Reliability Statistics

Cronbach's Alpha	N of Items
.875	32

Table 4.3: Cronbach Alpha Test

4.2.2. *Parametric assumptions*

Parametric assumptions are requirements which need to be met for statistical tests to be valid and reliable. These are presented in table 4.4.

Assumption:	Parametric:
Assumed distribution	Normal
Assumed variance	Homogenous
Typical data	Ratio or interval
Data set relationships	Independent
Usual central measure	Mean

Table 4.4: Parametric assumptions, (Williamson, 2004)

'Normal', when used in statistics, is used to describe a symmetrical, bell-shaped curve, with the highest response frequency at the midpoint, and a decline in response frequency towards the extremes (Pallant, 2010). The Shapiro-Wilk test is used to establish whether a dataset meets the parametric assumption of Normal Distribution (Ghasemi and Zahediasl, 2012). The hypothesis is:

H_0: The distribution of the sample is from a normal distribution
H_A: The distribution of the sample is not from a normal distribution

Using an α level of 0.05, we reject H0 of normality for the Shapiro-Wilk test as *p*=0.007 (see table 4.5). The histogram indicates the data has a positive skew, but is not normally distributed (see figure 4.4). However, The Central Limit Theorem states a sample size of 30 or above results in a normally distributed sample (Dunn and Shultis, 2022). Therefore, by utilising The Central Limit Theorem, we can infer normality from this data as there were 164 valid responses.

Tests of Normality

	Kolmogorov-Smirnov[a]			Shapiro-Wilk		
	Statistic	df	Sig.	Statistic	df	Sig.
PITotal	.101	164	<.001	.976	164	.007

a. Lilliefors Significance Correction

Table 4.5: Shapiro-Wilk Test of Normality

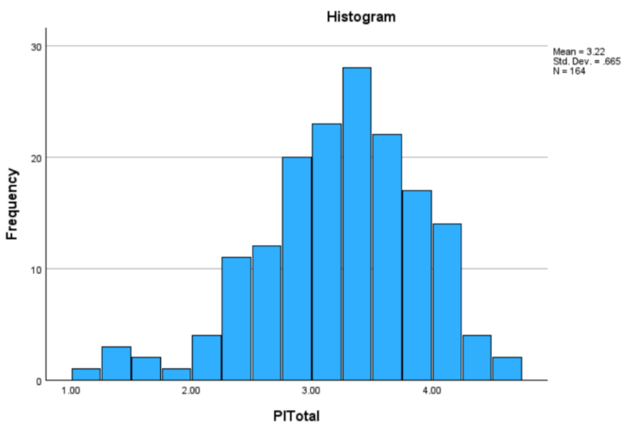


Figure 4.4: Histogram of Normality results

4.2.3. Hybrid media strategy analysis

A Pearson correlation was used to establish if there was a relationship between hybrid media strategies and Gen Z and Millennials' purchase intent. Table 4.6 shows a moderate positive correlation between hybrid media strategies and PI (0.329) p = < 0.001 meaning the correlation is statistically significant. Therefore, **H1 is supported.**

Correlations

		PIHybrid	PITotal
PIHybrid	Pearson Correlation	1	.329**
	Sig. (2-tailed)		<.001
	N	164	164
PITotal	Pearson Correlation	.329**	1
	Sig. (2-tailed)	<.001	
	N	164	164

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

Table 4.6: Pearsons correlation for hybrid media strategies and PI

4.2.4. Multiple linear regression analysis

Multiple linear regressions were run to understand the relationship between the dependent variable, and the independent variables. Three regressions were conducted to measure these relationships in relation to print, OOH, and digital media and test the following hypotheses:

	Hypothesis:	Variables:
H3	There is a significant positive relationship between consumers' attitudes towards media channels, used by European luxury fashion brands, and purchase intent.	Ind. Var: Attitudes Dep. Var: Purchase intent
H4	There is a significant positive relationship between subjective norms surrounding media channels, used by European luxury fashion brands, and consumers' purchase intent.	Ind. Var: Subjective norms Dep. Var: Purchase intent
H5	There is a significant positive relationship between the effect of media channels, used by European luxury fashion brands, on consumers' PBC and purchase intent.	Ind. Var: PBC Dep. Var: Purchase intent

The null and alternative hypotheses for the multiple regression analysis are stated below.

H_0: There is no relationship between the independent variables and the dependent variable.
H_A: There is a relationship between the independent variables and the dependent variable.

Print:

The model summary shows 59.4% (adj $R^2 = 0.594$) of variation in the dependent variable, purchase intent, can be explained by the independent variables, attitude, subjective norms, and PBC surrounding print media (see table 4.7).

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.776[a]	.602	.594	.60939

a. Predictors: (Constant), PBCPrint, SNPrint, AttPrint

Table 4.7: Model Summary print media

The Anova output demonstrates there is statistical significance in the model; $F(3, 160) = 80.560$, $p < 0.001$ (see table 4.8). Therefore, the null hypothesis is rejected, meaning it can be concluded with 95% confidence there is at least one statistically significant independent variable in the regression model.

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	89.750	3	29.917	80.560	<.001[b]
	Residual	59.417	160	.371		
	Total	149.167	163			

a. Dependent Variable: PIPrint

b. Predictors: (Constant), PBCPrint, SNPrint, AttPrint

Table 4.8: ANOVA print media

The coefficients table (table 4.9) states when the independent variables are 0, the dependent variable, Purchase Intent (PI), is -0.084. When Attitude increases by 1 unit, PI increases by 0.385 ($p = < 0.001$). When Subjective Norms increase by 1 unit, PI increases by 0.216 ($p = < 0.001$). When PBC increases by 1 unit, PI increases by 0.416 ($p = < 0.001$). All independent variables are statistically

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	-.084	.205		-.410	.682
	AttPrint	.385	.067	.360	5.763	<.001
	SNPrint	.216	.063	.203	3.448	<.001
	PBCPrint	.416	.063	.388	6.561	<.001

a. Dependent Variable: PIPrint

Table 4.9: Coefficients print media

significant as $p < 0.005$. Therefore, attitude, subjective norms, and PBC all individually account for a significant amount of unique variance in purchase intent of print media.

The independent variables predicted purchase intent to an extent which was statistically significant, $F(3,160) = 80.560$, $p < 0.005$, adj $R^2 = 0.594$.

Print media purchase intent = -0.084 + (0.385*attitude) + (0.216*subjective norms) + (0.416*perceived behavioural control)

OOH:

The model summary shows 49.5% (adj $R^2 = 0.495$) of the variation in the dependent variable can be explained by the independent variables surrounding OOH media (see table 4.10).

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.710[a]	.504	.495	.60417

a. Predictors: (Constant), PBCOoh, SNOoh, AttOoh

Table 4.10: Model Summary OOH media

The Anova output demonstrates there is statistical significance in the model; $F(3, 160) = 54.224$, $p < 0.001$ (see table 4.11). Therefore, the null hypothesis is rejected, meaning it can be concluded with 95% confidence there is at least one statistically significant independent variable in the regression model.

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	59.379	3	19.793	54.224	<.001[b]
	Residual	58.404	160	.365		
	Total	117.783	163			

a. Dependent Variable: PIOoh

b. Predictors: (Constant), PBCOoh, SNOoh, AttOoh

Table 4.11: ANOVA OOH media

The coefficients table (table 4.12) states when the independent variables are 0, the dependent variable, Purchase Intent (PI), is 0.219. When Attitude increases by 1 unit, PI increases by 0.246 (p = < 0.001). When Subjective Norms increase by 1 unit, PI increases by 0.226 (p = < 0.001). When PBC increases by 1 unit, PI increases by 0.444 (p = < 0.001). All independent variables are statistically significant as p < 0.005. Therefore, attitude, subjective norms, and PBC all individually account for a significant amount of unique variance in purchase intent of OOH media.

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	.219	.210		1.044	.298
	AttOoh	.246	.063	.253	3.927	<.001
	SNOoh	.226	.064	.225	3.546	<.001
	PBCOoh	.444	.069	.418	6.471	<.001

a. Dependent Variable: PIOoh

Table 4.12: Coefficients OOH media

The independent variables predicted purchase intent to an extent which was statistically significant, $F(3,160) = 54.224$, $p < 0.005$, adj $R^2 = 0.495$.

OOH media purchase intent = 0.219 + (0.246*attitude) + (0.226*subjective norms) + (0.444*perceived behavioural control)

Digital:

The model summary shows 45.5% (adj $R^2 = 0.455$) of the variation in the dependent variable can be explained by the independent variables surrounding digital media (see table 4.13).

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.682[a]	.465	.455	.58702

a. Predictors: (Constant), PBCDigital, SNDigital, AttDigital

Table 4.13: Model Summary digital media

The Anova output demonstrates there is statistical significance in the model; $F(3, 160) = 15.953$, $p < 0.001$ (see table 4.14). Therefore, the null hypothesis is rejected, meaning it can be concluded with 95% confidence there is at least one statistically significant independent variable in the regression model.

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	47.858	3	15.953	46.294	<.001[b]
	Residual	55.136	160	.345		
	Total	102.994	163			

a. Dependent Variable: PIDigital

b. Predictors: (Constant), PBCDigital, SNDigital, AttDigital

Table 4.14: ANOVA digital media

The coefficients table (table 4.15) states when the independent variables are 0, the dependent variable, Purchase Intent (PI), is 0.477. When Attitude increases by 1 unit, PI increases by 0.334 ($p = < 0.001$). When Subjective norms increase by 1 unit, PI increases by 0.208 ($p = < 0.001$). When PBC increases by 1 unit, PI increases by 0.335 ($p = < 0.001$). All independent variables are statistically significant as $p < 0.005$. Therefore, attitude, subjective norms, and PBC all individually account for a significant amount of unique variance in purchase intent of digital media.

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	.477	.299		1.594	.113
	AttDigital	.334	.070	.308	4.777	<.001
	SNDigital	.208	.054	.244	3.822	<.001
	PBCDigital	.335	.063	.344	5.339	<.001

a. Dependent Variable: PIDigital

Table 4.15: Coefficients digital media

The independent variables predicted purchase intent to an extent which was statistically significant, $F(3,160) = 15.953$, $p < 0.005$, adj $R^2 = 0.455$.

Digital media purchase intent = 0.477 + (0.334*attitude) + (0.208*subjective norms) + (0.335*perceived behavioural control)

Therefore, there is statistical evidence ($p = < 0.001$) to **support H3, H4 and H5**.

Media Channels:

The model summary shows 55.1% (adj $R^2 = 0.551$) of the variation in the dependent variable can be explained by the independent variables, print, OOH, and digital media (see table 4.16).

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.748[a]	.559	.551	.44572

a. Predictors: (Constant), Digital, OOH, Print

Table 4.16: Model Summary overall Purchase Intent

The Anova output demonstrates there is statistical significance in the model; $F(3, 160) = 13.418$, $p < 0.001$ (see table 4.17). Therefore, the null hypothesis is rejected, meaning it can be concluded with 95% confidence there is at least one statistically significant independent variable in the regression model.

ANOVA[a]						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	40.255	3	13.418	67.543	<.001[b]
	Residual	31.786	160	.199		
	Total	72.042	163			

a. Dependent Variable: PITotal

b. Predictors: (Constant), Digital, OOH, Print

Table 4.17: ANOVA overall Purchase intent

The coefficients table (table 4.18) states when the independent variables are 0, the dependent variable, Purchase Intent (PI), 0.294. When Print increases by 1 unit, PI increases by 0.451 ($p = < 0.001$). When OOH increase by 1 unit, PI increases by 0.266 ($p = < 0.001$). When Digital increases by 1 unit, PI increases by 0.218 ($p = < 0.001$).

Coefficients[a]						
Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	.294	.242		1.217	.225
	Print	.451	.056	.489	8.044	<.001
	OOH	.266	.060	.263	4.451	<.001
	Digital	.218	.059	.206	3.666	<.001

a. Dependent Variable: PITotal

Table 4.18: Coefficients table for overall Purchase Intent

This regression analysis states all independent variables are statistically significant as $p < 0.001$. Therefore, print, OOH, and digital media all individually account for a significant amount of unique variance in purchase intent of European luxury fashion. Print media had the highest Beta coefficient, 0.451, meaning it had the largest impact on PI out of the three media channels. OOH had less impact than print but was still significant. Digital media also had a significant impact on PI, but this impact was lower than that of print and OOH media.

Despite the *mean* values for digital media being the highest (see section 4.2), print media had the greatest impact on PI (see table 4.18). This is because the Beta coefficient is standardised, so whilst digital media had a higher *mean*, it also had a larger variation, making the Beta coefficient smaller. Print media had a smaller *mean*, but also had a low variance, which caused a higher Beta. This meant changes in print media were more consistently associated with the dependent variable (PI). Therefore, **H2 was not supported** as Gen Z and Millennials' purchase intent for European luxury fashion is highest when print media advertisement is used.

4.2.5. Quantitative analysis conclusions

Table 4.19 states whether each hypothesis was accepted or rejected.

	Hypothesis:	**Accepted or Rejected**
H1	Gen Z and Millennials' purchase intent for European luxury fashion increases when brands adopt a hybrid approach to media advertising.	Accepted
H2	Gen Z and Millennials' purchase intent for European luxury fashion is highest when digital media advertisement is used rather than print and OOH media.	Rejected
H3	There is a significant positive relationship between consumers' attitudes towards media channels, used by European luxury fashion brands, and purchase intent.	Accepted
H4	There is a significant positive relationship between subjective norms surrounding media channels, used by European luxury fashion brands, and consumers' purchase intent.	Accepted
H5	There is a significant positive relationship between the effect of media channels, used by European luxury fashion brands, on consumers' PBC and purchase intent.	Accepted

Table 4.19: Quantitative findings conclusions

Figure 4.5 shows how the conceptual model has been updated as a result of the quantitative findings.

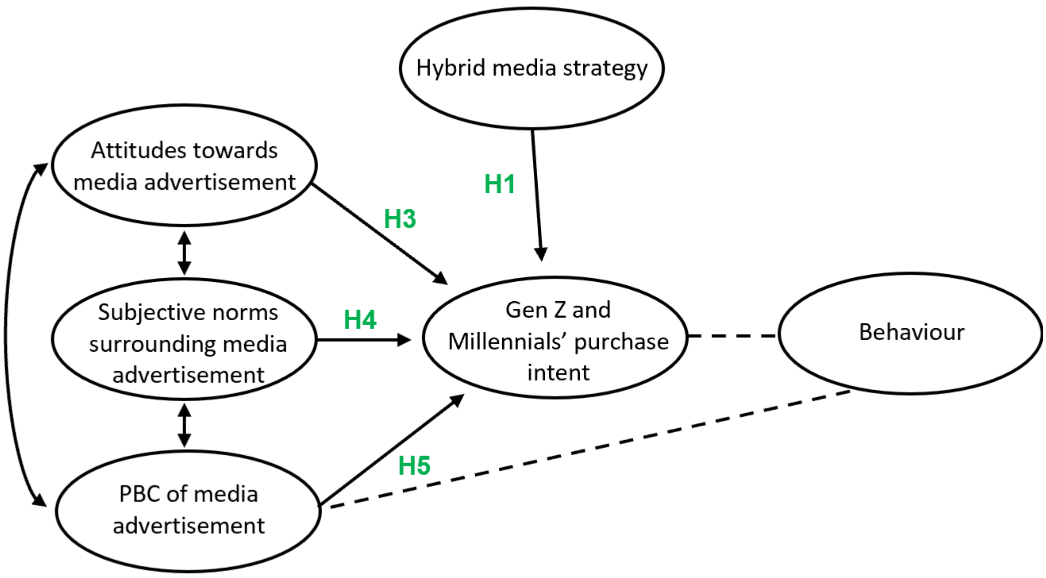


Figure 4.5: Updated conceptual model

4.3. Qualitative Findings

The aim of the qualitative research was to understand how European luxury fashion brands can align their media strategies to the desires of their consumers (objective 3) by investigating three research questions (see table 3.7).

When conducting a deductive mixed methods research design, analysis of qualitative data aims to investigate explanations for gaps which appeared in the quantitative findings, and link these with secondary research. Whilst the influence of the researcher's personal attitudes and values is inevitable, meaning findings cannot be truly objective, qualitative data, from open-ended questions, provided the opportunity for complex and holistic discoveries (Creswell and Creswell, 2023; Miles, Huberman and Saldana, 2020).

All transcripts are in the appendix and each quote used is cited using the appendix number of its corresponding transcript. Within the quote tables the line in the transcript related to the specific quote is cited after the appendix number.

4.3.1. The European Luxury Fashion Media landscape

RQ1: How is the luxury fashion media landscape changing?

To establish how European luxury fashion brands' media strategies could impact Gen Z and Millennials' purchase decisions, it is crucial to understand the media landscape and what impacts it.

Figure 4.6 is a visualisation of the coding to explore research question 1. It shows the coding process; initial codes define final codes, final codes define categories, and categories define themes. The overall theme revealed was **digitalisation**. It was established this is occurring due to two main factors, changing stakeholder attitudes and dynamic industry pressures.

It appears there is a shift in stakeholder attitudes as consumer behaviour is changing, causing brands to adapt their interests and focus. A *"massive shift"* in consumers' attitude and engagement away from print media was recognised by industry experts. Whilst all participants agreed print is shrinking, and digital media is taking over, participant 4 stated this is occurring at a slower rate within luxury, and conventional channels are still important. However, overall it appears luxury brands have assumed conventional media channels are no longer a priority, and instead, are focusing on digital; it is *"really strong"* and *"prioritises where people spend their time"* (appendix 7.4.1). Across all interviews, positives and negatives were highlighted for each channel. Print engagement is declining but is *"trusted"* (appendix 7.4.1) by consumers, OOH is *"less measurable"* (appendix 7.4.5) in terms of impact and drive to sales, but is physically *"impactful"* (appendix 7.4.2), and digital media has a *"global reach"* (appendix 7.4.3) and is *"cost effective"* (appendix 7.4.3), but is *"less impactful"* (appendix 7.4.5) than conventional media.

The other category established was the influence of dynamic industry pressures facing European luxury fashion brands. These pressures are formed of internal and external factors. The most prominent external factor highlighted was the influence of competition, as fashion is a saturated market. Participant 3 implied not all company decisions are based on internal data or knowledge, instead they often act based on the actions of competitors, in a mission to be considered innovative and contemporary (appendix 7.4.3). Two dominant internal influences were the content of the advertisement and company media budgets. All participants expressed they believe the success of a campaign relies heavily on the media content and the channel mix. The media strategy *"is definitely led by* *the campaign"* (appendix 7.4.1). Three participants expressed this is especially true if an ambassador, celebrity, or influencer appears in the creative.

Additionally, it was stated there have *"been a lot of [budget] cuts"* (appendix 7.4.2) across fashion brands, which is the main reason brands are investing more in digital channels, as success can be measured by engagement which drives to sales. When asked to state the average cost of media channels per until, participants unanimously stated OOH was most expensive, followed by print, and digital was the cheapest. However, participant 5 added digital media is not favoured solely because it is the cheapest, and may not be as successful in isolation, as luxury brands often use offline channels for *"brand building"* and digital *"for performance"* (appendix 7.4.5).

Overall, the exploration of research question 1 highlighted the prevalence of the current technological revolution on the European luxury media landscape and revealed multiple contributors to, and impacts of, this.

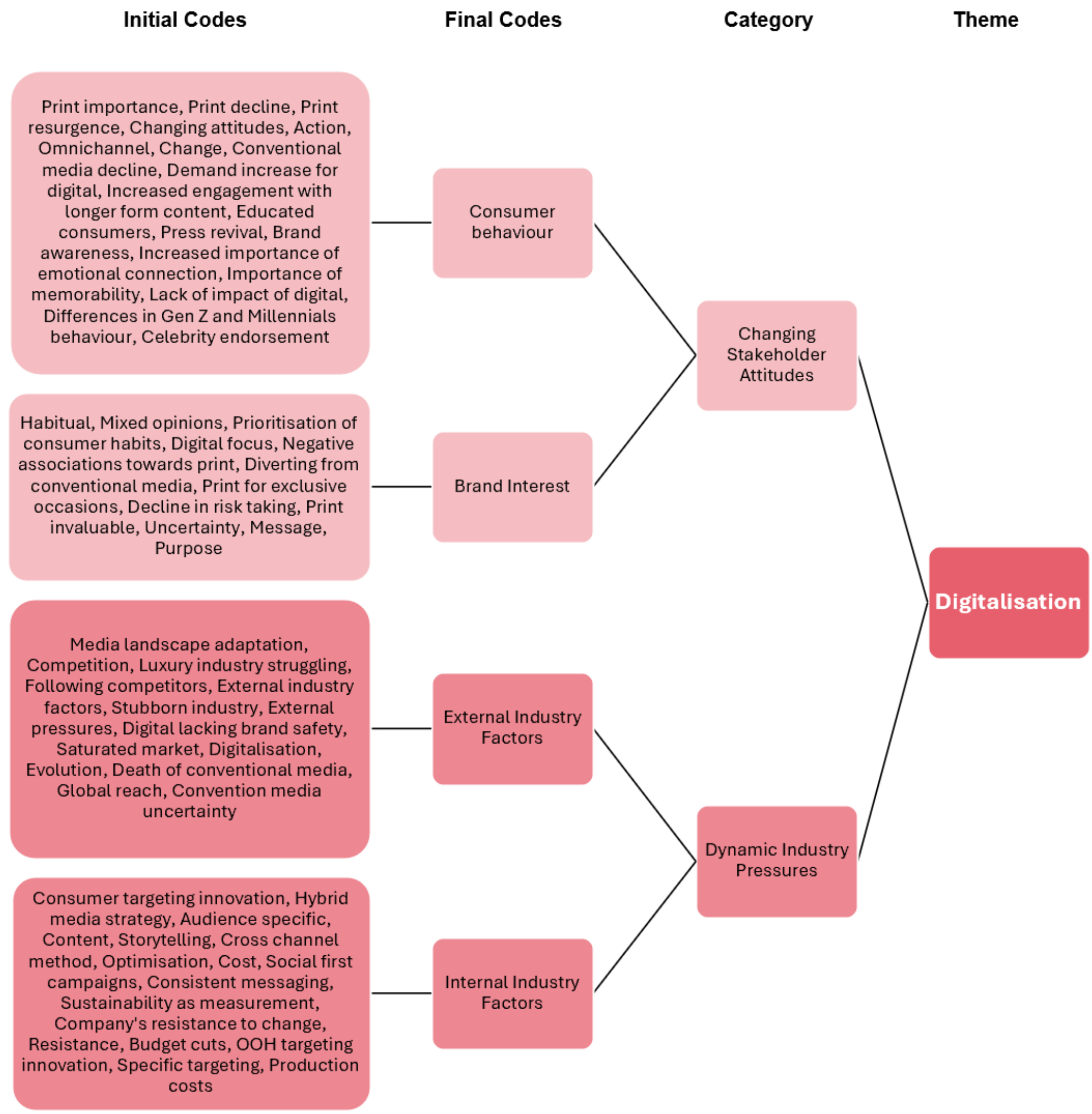


Figure 4.6: Research question 1 thematic analysis

Theme:	Key Quotes:
Changing Stakeholder Attitudes	1. "There's been definitely more of an evolution away from print, which we know is a bit of a declining industry" (appendix 7.4.1 138). 2. "They trust magazines more" (appendix 7.4.1 1039). 3. "[OOH] is good for showing up in high frequency and building recognition" (appendix 7.4.1 228). 4. "we obviously had to slowly start introducing digital media because it was slowly taking over and since then there's been a massive shift" (appendix 7.4.2 89). 5. "I mean the channel that right now is really strong and that the one which we want to work on more is the social media part and digital" (appendix 7.4.3 97). 6. "In the future the our strategies is to really focus on the digital media part." (appendix 7.4.3 249). 7. "Personally, I would say that I would rather like do advertisement on the TV on a certain specific period… right now the most powerful tool that we have is the digital media." (appendix 7.4.3 113). 8. "[Print] has been definitely shrinking at a slower rate with luxury fashion brands because it's still kind of you know very important channel. (appendix 7.4.4 270). 9. "[Conventional media channels] are still like always going to be important channels for luxury, I'd say." (appendix 7.4.4 351). 10. "I know that print is shrinking" (appendix 7.4.4 791). 11. "I'll be interested to see what happens in the future, but I think it's always, it's always changing" (appendix 7.4.4 1569). 12. "They prefer… a more omnichannel approach… cross channel analysis and see and that also helps to kind of optimize budgets, because I think" (appendix 7.4.5 151). 13. "So I would expect like a 35 year old lady reading her magazine to see something cool and then decide to buy it. I would expect it less from Gen. Z" (appendix 7.4.5 1293). 14. "Out of home and print. Yeah, it's of course like less measurable than digital" (appendix 7.4.5 833). 15. "Offline is more for brand building. Digital is more for performance" (appendix 7.4.5 684)
Dynamic Industry Pressures	1. "They have a new platform that they're rolling out this year, which essentially is really detailed targeting" (appendix 7.4.1 948). 2. "[media strategy] is definitely led by the campaign" (appendix 7.4.1 527). 3. "been a lot of cuts across not just luxury fashion brands, but also premium brands." (appendix 7.4.2 112) 4. "They want to place themselves differently where they can reach a wider and more global audience, and the quickest way to do that is obviously digital media now. Especially because it's more cost effective" (appendix 7.4.2 114). 5. "However, I think it will really ties down to the visuals that you have and the type of campaign, especially if there's like an ambassador" (appendix 7.4.2 410) 6. "one of the biggest challenge would be like the competition landscape is really huge." (appendix 7.4.3 153). 7. "There was more openness, you know, to test new things and see how it goes"(appendix 7.4.5 223). 8. "Maybe digital is on the opposite side, is less impactful." (appendix 7.4.5 840).

Table 4.20: Research question 1 quote table

4.3.2. European luxury fashion brands' media strategies

RQ2: How are European luxury fashion brands' media strategies curated and what are their KPIs?

To achieve objective 4, it is necessary to understand current processes and available resources.

Figure 4.7 is a visualisation of the coding to explore research question 2. During the exploration of companies' media strategy creation process, the key theme was the concept of a **holistic approach**. This was based on the foundation of three categories; responses to market, a hybrid media channel approach, and external pressures.

Responses to market was influenced by three main factors, digitalisation, company goals, and company actions. Due to digitalisation being a prominent theme within the luxury fashion market, naturally it has a large impact on business strategy, as digital media channels are *"taking over"* (appendix 7.4.2). Analysis implied company goals were shaped around high-level objectives and campaign briefs, both centred around the "*target audience", "return on investment"* (ROI) and "*growth"* (appendix 7.4.4). Company actions were based on achieving these goals, and focused on increasing attention towards *"audience understanding"* and *"efficiency"* (appendix 7.4.5). However, it was made clear by all participants, budgets are considerably tighter so media teams are diligently trying to *"meet the same targets with less budget"* (appendix 7.4.5).

The second category, hybrid media channel approach, was formed based on the frequency of codes relating to channel specific knowledge and a multi-channel approach. Industry experts consistently highlighted the impact of a *"full funnel"* (appendix 7.4.1) approach and the phasing of this. The importance of media being present during the awareness, consideration, and conversation process of the consumers' journey was explained, as well as the idea some channels lend themselves specifically to one phase. For example, OOH provides frequency, and location based advertising, which drives brand awareness, whereas digital channels lend themselves to quick measurement, meaning ROI will be higher, and results are often seen quicker.

All participants stated they would recommend a multi-channel approach rather than single channel advertising to luxury fashion brands. This is because they believe a *“wider audience is reached”* (7.4.2) and a *“whole picture”* (appendix 7.4.4) of the brand and campaign can be created.

The final category revealed was external pressures which was created from the combination of two final codes, the changing market and consumer understanding. As well as digitalisation, the other key factor causing market changes is the ability for the success of digital channels to be measured more accurately and quicker than conventional media channels. Channels like print and OOH, where performance is *“difficult to track”* (appendix7.4.3), are being neglected, as companies with commercial targets want to invest in channels which guarantee high ROI and subsequently drive sales. It was also highlighted this investment in digital is grounded in luxury fashion companies’ focus on *“what [their] audience wants”* (appendix 7.4.4) and *“where people are spending their time”* (appendix 7.4.2).

The exploration of research question 2 provided insight into luxury fashion brands’ media strategy creation process, and the rationale behind it. The impact of this on consumer behaviour and purchase intent will be considered in chapter 5.

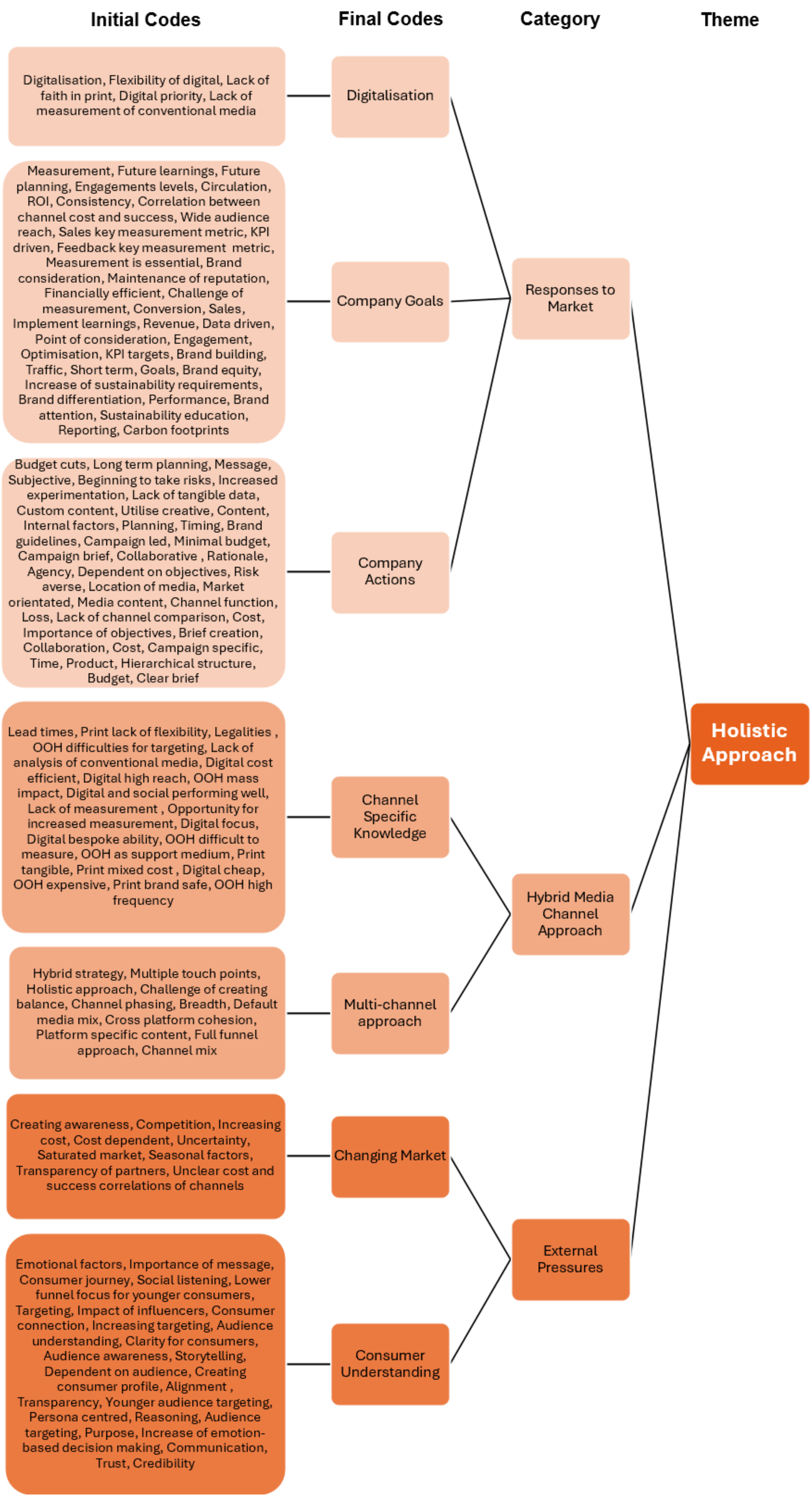


Figure 4.7: Research question 2 thematic analysis

Themes:	**Key Quotes:**
Responses to Market	1. "sometimes there are more decisions based on like prestige and like emotion." (appendix 7.4.1 59) 2. "trying new formats and that's just naturally with, I think the where people are spending time, especially the younger consumers." (appendix 7.4.1 150) 3. "[A successful media strategy] would depend firstly on the objective of the campaign" (appendix 7.4.1 421) 4. "Amount of budget we have and based on that we really try to put the effort in creating the most powerful strategy. It depends on the priorities of the marketing plans, for instance and on the budget" (appendix 7.4.3 207) 5. "focusing on obviously what your audience wants and making sure you're not making any assumptions about that" (appendix 7.4.4 1682) 6. "Yeah, the building out the audiences and making sure they're in the right places and that the right channel mix is there. So you know, so it is about the whole picture." (appendix 7.4.4 1990)
Hybrid Media Channel Approach	1. "making sure that we have that we are speaking to the full funnel. So not just, you know, driving awareness, but what are we doing to actually ultimately get people to click through. And buy." (appendix 7.4.1 429) 2. "wanna have a good phasing as well, so are we approaching the campaign? Is it like one big light up moment? Is it a bit more of like a staggered content approach? How does that feed in again to the to the overall objective." (appendix 7.4.1 468) 3. "if you have more money to invest in a full funnel approach, then of course you're going to get stronger report" (appendix 7.4.2 404) 4. "Decide on the split between the awareness phase consideration conversion." (appendix 7.4.2 265) 5. "I would say to activate like every channel possible, just to increase as much as possible the reach the audience and to make sure to have the right face or the right influencer" (appendix 7.4.3 513) 6. "It's like regardless of the audience, there is like tons of research that shows like, as I was saying earlier like the Halo effect of having the same activity live across." (appendix 7.4.5 1419)
External Pressures	1. "But now the main KPI is really to drive sales." (appendix 7.4.2 230) 2. "It really depends on the campaign itself. Sometimes also down to the budget." (appendix 7.4.2 357) 3. "it's much easier to invest in [digital] because the return of investments will be much higher and you'll see it quicker" (appendix 7.4.2 547) 4. "It's not that easy to really track which one is the highest performer for performer" (appendix 7.4.3 238) 5. "but I think yeah, luxury brands are definitely going to be less likely to take risks." (appendix 7.4.4 1591) 6. "It's not just about the efficiency of the strategy and the campaign, but it's also about, yeah. doing good for the planet and the business is at the same time" (appendix 7.4.4 1787) 7. "And I think I do personally still think it seems like the focus is very much still on, you know, ROI and growth and stuff. (appendix 7.4.4 2096) 8. "prone to risks now because, you know, budgets are tighter and there are like KPIs to be matched." (appendix 7.4.5 229) 9. "with tighter budgets, like luxury, would need to maybe meet the same targets but with less budget" (appendix 7.4.5 375) 10. "a good strategy starts from having a clear brief from the client and also understanding as exactly who is our target audience." (appendix 7.4.5 431)

Table 4.21: Research question 2 quote table

4.3.3. Gen Z and Millennials' purchase intent

RQ3: How can European luxury fashion brands' media strategies align with Gen Z and Millennials?

To streamline their targeting and engagement methods, companies need to understand the potential impact media can have on Gen Z and Millennials. Therefore, it is crucial to understand their behaviour.

Figure 4.8 is a visualisation of the coding to explore research question 3. The exploration of industry experts' anticipation of Gen Z and Millennials' behaviour resulted in one key theme, **connection**. This theme was established based on two categories, brand/consumer relationship and responses to market.

Brand/consumer relationship was formed from two final codes, consumer understanding and consumer values. It became apparent luxury brands are investing time into understanding Gen Z and Millennials as well as their slightly older, affluent, conventional target audience. All participants implied the idea targeting Gen Z and Millennials is important, despite having *"less purchase power"* (appendix 7.4.5), as they are the *"next generation of luxury consumers"* (appendix 7.4.5) and *"are willing to spend"* (appendix 7.4.3), so are *"a long term investment"* (appendix 7.4.1). In order for younger consumers to relate to luxury fashion, industry experts stated media campaigns and strategies need to *"emulate their lifestyle"* (appendix 7.4.2) as *"Gen Z is more of a mindset rather than a demographic"* (appendix 7.4.5). They believe the way to do this is to *"communicate with them via digital"* (appendix 7.4.2) as *"they are always connected online"*, (appendix 7.4.3) and use media to tap into their existing values. Gen Z and Millennials' key values, in relation to the luxury fashion market, were recognised to be *"nostalgia", "status", "transparency", "sustainability"* and *"relatability"* (appendix 7.4.1; 7.4.3; 7.4.4; 7.4.5).

The second category, responses to market, was also formed from two final codes, external factors and engagement methods. A semantic field of change was established by the majority of the codes relating to external factors. This encompassed the uncertainty of digitalisation's impact on consumer behaviour as *"we absorb information differently now"* (appendix 7.4.2) as well as the assumption that despite having *"less purchasing power"* (appendix 7.4.5), they will be "*where the majority of the money is"* (appendix 7.4.2). This means *"even if those younger consumers aren't able to buy the products now, they will"* (appendix 7.4.1).

This assumption is influencing future planning and shaping engagement tactics. Luxury brands appear to be investing in lower funnel activities to begin building a connection with younger consumers by creating an earlier point of engagement. This means even if they are not currently contributing to sales, their brand awareness and brand love is increasing. Participant 1 stated Gen Z and Millennials are currently *“less loyal to brands”* than their older counterparts, so if brands can *“tell [their] story and build that base with [younger people] early on, then they will be more likely to be interested in actually purchasing at some point”* (appendix 7.4.1). The other key engagement method revealed was brands’ focus on connecting with Gen Z and Millennials by catering media to their *“lifestyle and mindset”* (appendix 7.4.5), and use this to *“influence, help to retain, and bring on consumers”* (appendix 7.4.4).

Overall, the exploration of research question 3 assisted in establishing experts’ opinions of Gen Z and Millennials’ position within the luxury fashion industry and how companies are already adapting to this by forming connections. How this may impact Gen Z and Millennials’ purchase intent will be considered in chapter 5.

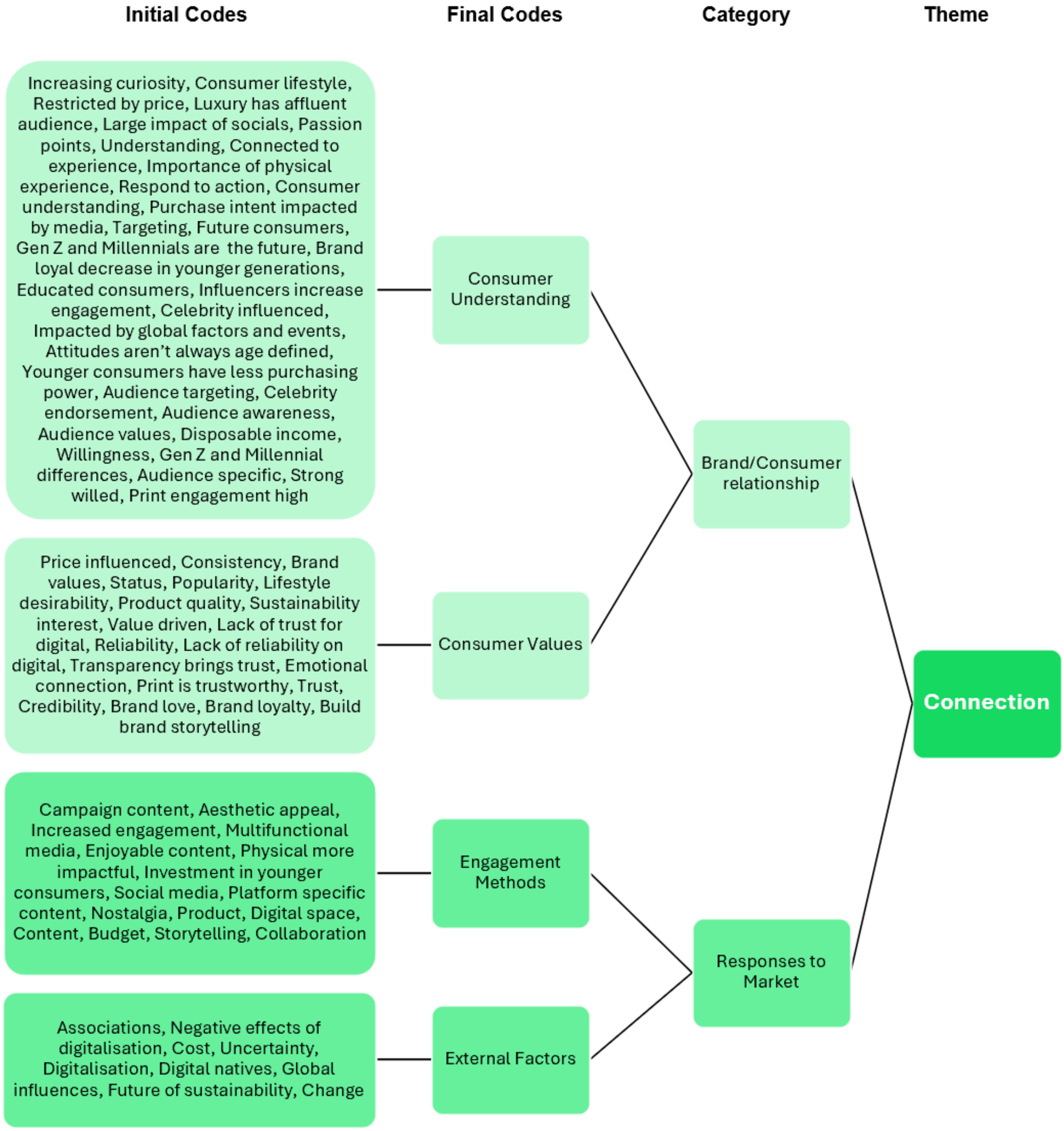


Figure 4.8: Research question 3 thematic analysis

Theme:	Key Quotes:
Brand/Consumer Relationship	1. "even if those younger consumers aren't necessarily able to buy the products now, they will." (appendix 7.4.1 882) 2. "They're seeing them as like a long term investment" (appendix 7.4.1 889) 3. "I feel like as well Gen. Z and millennials mainly are probably like a lot less loyal to brands and can be suede easily. So I feel like if you can really tell your story and sort of build that base with them early on, then they will be more likely to be interested in actually purchasing at some point." (appendix 7.4.1 1120) 4. "if you're really focusing on a Gen. Z market, you know the way to communicate with them is via digital." (appendix 7.4.2 138) 5. "Yes because [younger generations are] where the majority of the money is." (appendix 7.4.2 627) 6. "I think Gen. Z's are willing to spend." (appendix 7.4.2 662) 7. "also the consumers are really well educated when it comes to products. So finding the right communication is key for your strategy, your business strategy and of course being staying consistent with your brand values." (appendix 7.4.3 142) 8. "that is one thing that really keeps people interested in those brands, because I think there's a lot of brands out there that just they don't focus on, like the aesthetics" (appendix 7.4.4 899) 9. "I mean people becoming more and more questioning these brands and what they stand for and how obviously green washing" (appendix 7.4.4 934) 10. "obviously we're it's always going to be very led by the consumer and what their what they're consuming" (appendix 7.4.4 1005) 11. "luxury brands were in and they were creating these experiences, you know, making sure that people remember them. And when you when you connect something to an experience automatically people are probably going to be more likely to buy and to advocate your brand (appendix 7.4.4 2075) 12. "transparency around that and I do personally think that that would influence and help to retain and sort of bring on customers." (appendix 7.4.4 2235) 13. "Gen Z and Millennials are the next generation of luxury consumers" (appendix 7.4.5 998) 14. "like younger generation are like theoretically the ones with less purchase power and also the next generation of luxury consumers" (appendix 7.4.5 1441)
Response to Market	1. "people are spending time [on digital channels]" (appendix 7.4.1 791) 2. "something that younger consumers might be interested in, sort of having that more like nostalgia and like actually using and like engaging with a printed product." (appendix 7.4.1 924) 3. "it's the fact that we absorb information differently now." (appendix 7.4.2 172) 4. "you would push [celebrity assets] towards conversion because you know the person will be able to relate to it or they want to kind of emulate their lifestyle for whatever reason which influences purchase intent" (appendix 7.4.2 587) 5. "I would say of course, [Gen Z and Millennials are motivated by] the status symbol. First of all, I would say because they are very popular on the social media" (appendix 7.4.3 381) 6. "They are always connected online, so of course they are exposed more than other targets to it and it's appealing." (appendix 7.4.3 388) 7. "younger generations are more like aware of sustainability matters." (appendix 7.4.5 1211) 8. "So it's more about like values and lifestyle and mindset. But yeah, I think that Gen Z is more of a mindset rather than like a demographic" (appendix 7.4.5 1338)

Table 4.22: Research question 3 quote table

4.4. Triangulation

Triangulation increases the validity and reliability of research (Saunders et al, 2023). Findings from the quantitative research, which supported the TPB, provided the foundations of the qualitative research. Findings from qualitative analysis highlighted there are multiple factors impacting the current media landscape and European luxury brands' media approach towards this. A summary of findings is shown in table 4.23. By combining quantitative results with qualitative results, a holistic overview of the luxury fashion media market is created, which is discussed further in chapter 5.

Key Quantitative Findings:	Key Qualitative Findings:
Gen Z and Millennials' purchase intent for European luxury fashion increases when brands adopt a **hybrid approach** to media advertising.	The luxury fashion media landscape is greatly impacted by the **digitalisation of society** as it is causing changes in stakeholders' attitudes and imparting new industry pressures on businesses.
There is a **significant positive relationship** between consumers' attitudes towards media channels and purchase intent.	European luxury fashion brands currently adopt a **holistic approach** to media advertisement which is shaped by them responding to the market, adapting to external pressures and utilising a multi-channel approach.
There is a **significant positive relationship** between subjective norms surrounding media channels and consumers' purchase intent.	The key method European luxury fashion brands are using to align with Gen Z and Millennials' is based around establishing **connections**. They connect their brand to the wider industry and are attempting to build strong brand/consumer relationships.
There is a **significant positive relationship** between the effect of media channels on consumers' PBC and purchase intent.	Responses to all three research questions contributed towards addressing objective 3 and 4.
Gen Z and Millennials' purchase intent was **most highly impacted by print media**, despite their attitudes being the most positive towards digital media.	Conducting interviews with industry experts provided industry specific knowledge and insight into current brand thinking and strategies.

Table 4.23: Summary of quantitative and qualitative findings

4.5. Conclusion

This chapter presented findings from quantitative and qualitative data collection and analysed these in relation to five hypotheses and three research questions which were developed to address objective 2 and 3. Examining Gen Z and Millennials' beliefs towards print, OOH, and digital media channels, and exploring the current media strategies of European luxury fashion brands, has provided grounds to address objective 4 in chapter 5.

Chapter Five

Discussion & Conclusion

5. Chapter 5 – Discussion and Conclusion

This chapter triangulates the findings from secondary, quantitative, and qualitative research. Academic and managerial contributions, as well as limitations and areas for further research, are also evaluated.

5.1. Discussion

5.1.1. Objective 1

To critically analyse how print, OOH, and digital media channels may impact Gen Z and Millennials' purchase intent.

Through conducting initial secondary research, it was immediately apparent the luxury fashion media landscape is changing dramatically amidst the ongoing technological revolution. Luxury media advertising provides information via connectivity and entertainment, meaning the industry has been extremely susceptible to digitalisation (Katz, 2019). Existing literature established digitalisation has changed the trajectory of traditional media, and opened space for innovation within media (Ruggieri *et al.,* 2018; Alzubi, 2023a). It is understood this process is causing implications for conventional media; a decline in print circulation and readership, an uncertainty around OOH advertising, but a rise in all digital media due to its instantaneous, flexible and measurable nature (Gholampour, 2017; Udenze, 2018; Katz, 2019; Wilson, 2019; Letang and Stillman, 2020).

This exploration revealed a research gap surrounding the impact of luxury fashion brands' media strategies on Gen Z and Millennials' purchase intent. The TPB underpinned this study as it is the most widely recognised model for investigating purchase intent, and has been used by studies to address similar research questions (Boateng and Okoe, 2015; Tan and Chia, 2007). Objective 1 was addressed by understanding how print, OOH, and digital media could affect each aspect of the TPB in relation to Gen Z and Millennials. Table 5.1 summarises these key findings.

	Attitudes	Subjective Norms	PBC	References
Print	• Print media has a wide reach and disseminates well-researched information, meaning it is trusted by consumers. • Strong conscious connections are made from the item being physical. This active engagement stimulates the long term memory. • However, the aggregator role it previously held has now been taken by digital media. • This, as well as long lead times leading to outdated news, may have a negative effect on consumers.	• Existing literature highlights that whilst Gen Z and Millennials' found print media to be nostalgic, credible and trustworthy, due to the societal pressure to be online, these younger consumers are spending less time reading. • This means their exposure to print media is fairly low.	• It was highlighted consumers have a considerable amount of control over the media they consume via print channels. • Because of this, print is deemed to be authentic, meaningful and trustworthy. • Cabyova and Karjcovic's study highlighted print dominated trust in all areas, meaning there is an area for future research to see if trust results in increased purchase intent.	(Jayawardena *et al.,* 2023; Udenze, 2018; Michaelidou *et al.,* 2022; Katz, 2019; Nielsen, 2017; Alzubi, 2023a; Cabyova and Krajcovic, 2017b; Southgate, 2017)
OOH	• OOH sites are often used as 'support media' within campaign, and are used alongside often channels to increase brand awareness as they are high impact. • OOH lends itself to digital innovation in the form of digital OOH sites. • Negatives of the channel include short exposure time, being heavily content reliant, and being difficult to measure. • However, extant literature does highlight techniques to measure engagement of this channel are being developed.	• A key pattern which emerged within extant literature was the significance of the site location, as Gen Z and Millennials' are highly influenced by social status and popularity amongst their peers. • Researchers found young consumers responded more positivity to OOH sites in affluent areas as they related the advertisement to a desired lifestyle. • It was found OOH sites performed better in high traffic areas, presumably because it resulted in increased exposure.	• As consumers' do not have explicit control about when and where they are exposed to OOH media, many argue it is only useful for increasing brand awareness rather than for driving sales. • However, Roux stated that based on the TPB, increasing brand awareness does influence attitudes and PBC, which can lead to increased purchase intent.	(Katz, 2019; Dhandyal and Singh, 2022; Roux, 2016; Wilson, 2023; Alamanos, Brakus and Dennis, 2015; Ajzen, 1991)
Digital	• Digital media channels provide the opportunity for quick and simple content creation and distribution. • It is a measurable channel meaning engagement, clicks, ROI, and overall performance can be easily monitored. • However, it is prone to security issues and the potential of providing false news, meaning consumers may experience a lack of trust.	• Secondary research concluded the popularity of digital media is largely due to social pressure which causes the need for relatedness and connectivity. • A key research article by Southgate about Gen Z and Millennials concluded that despite their high exposure to digital media their receptivity to it was low.	• Consumers' have little control about the media they consume digitally, especially with the introduction of 'pop-up' advertisements. • However, one aspect of digital media which does increase consumers' control is 'on-demand' purchasing. • The ability to instantly buy an item advertised increases the consumers' purchasing power.	(Alzubi, 2023b; Halfmann and Rieger, 2019; Baym, 2015; Southgate, 2017; Katz, 2019; Sembada and Koay, 2021; Jayawardena, Ross *et al.,* 2022)

Table 5.1: Summary of secondary research findings

5.1.2. Objective 2

To examine Gen Z and Millennials' beliefs towards various media channels and the affect each one has on their purchase intent.

Objective 2 was explored through quantitative research which found there is a significant positive relationship between consumers' attitudes, subjective norms, and PBC towards media channels, used by European luxury fashion brands, and their purchase intent. The regression analysis conducted stated all independent variables were statistically significant as $p < 0.001$. These findings supported Ajzen's TPB and built upon existing research.

Analysis of the coefficients table (table 4.9, 4.12 and 4.15), created from running regression tests, highlighted PBC had the highest impact on purchase intent for print, OOH, and digital channels. This was followed by attitudes, then subjective norms. This implies Gen Z and Millennials' purchase intent is most greatly impacted by their perception of their ability to purchase luxury fashion via media. This is based on the extent to which they trust the channel, and whether it provides enough information to inform a potential purchase. This was to be expected for print media, as existing literature highlights Prints' main positive attribute is it allows consumers have control over the media they consume. Print lends itself to active and conscious engagement, which often leads to strong connections being formed within the consumers' long term memory (Jayawardena *et al.,* 2023; Michaelidou *et al.,* 2022).

However, the fact PBC had the highest impact on purchase intent for OOH and digital media contradicts secondary research findings. It was established in chapter 2, consumption of OOH media is beyond the consumers' control and is therefore used primarily as a support medium within campaigns to increase brand awareness. This suggests attitudes and subjective norms would have a larger effect on purchase intent related to this specific medium (Dhandyal and Singh, 2022).

Similarly, the main disadvantage of digital media discovered through secondary research was the fact consumers do not have control over the advertisements they consume via digital channels, especially with the invention of 'pop-up' advertisements (Sembada and Koay, 2021). Therefore, it could be assumed subjective norms and attitudes should have a larger impact on purchase intent when investing digital media, however, based on quantitative data results, this was not the case. Interestingly though, descriptive statistics showed the *mean* values were highest for digital media (see section 4.2), highlighting consumers' attitudes were most positive toward digital media. Despite this, print media had the greatest impact on purchase intent because it had a smaller *mean* but also had a low variance. This caused a higher Beta, meaning changes in print media were more consistently associated with purchase intent. This contradicts Nielsen (2017) and Munsch (2021) who have predicted conventional media will become ineffective for Gen Z and Millennials due to their decreasing attention spans.

5.1.3. Objective 3

To explore current media strategies of luxury fashion brands and establish how these could impact Gen Z and Millennials' purchase decisions.

Objective 3 was investigated using qualitative research which resulted in three key discoveries (see table 5.2).

1)	The luxury fashion media landscape is greatly impacted by the digitalisation of society, as it is causing changes in stakeholders' attitudes and imparting new industry pressures on businesses.
2)	European luxury fashion brands currently adopt a holistic approach to media advertisement which is shaped by them responding to the market, adapting to external pressures and utilising a multi-channel approach.
3)	The key method European luxury fashion brands are using to align with Gen Z and Millennials is based around establishing connections. They connect their brand to the wider industry and are attempting to build strong brand/consumer relationships.

Table 5.2: Qualitative research findings

The undeniable impact of digitalisation on the luxury fashion media landscape found during qualitative research was consistent with the findings within secondary research, highlighting the main change in the industry is the decline of print media and the rise of digital media. Wilson (2023) stated Gen Z and Millennials' attitudes are most greatly impacted by motivation, opportunity and ability, however, industry experts discussed how it seems they are most significantly impacted by authenticity, trust, and relatability.

Industry pressures which had not been uncovered by secondary research arose through qualitative research. The impact of industry wide budget cuts and an increasingly saturated market appear to be having a large effect on luxury fashion brands. This may be impacting the decline in print media so frequently referenced in existing literature (Katz, 2019; Ma, Zhao and Mo, 2023). Luxury brands are having to form media strategies with tighter budgets so are investing more in digital channels; these are measurable and therefore create less risk (Katz, 2019).

The second area explored was the media strategy creation process within luxury fashion brands. It was established luxury fashion brands are attempting to adopt a holistic approach, meaning they balance internal requirements with external consumer desires. A hybrid media approach and responding to external pressures was addressed within chapter 2, supported by quantitative and qualitative data. For example, Alzubi (2023b) stated a hybrid channel approach to media strategies is the most successful for maximising cost efficiency; this was supported by data. Also, a Pearson correlation test established there was a statistically significant positive correlation between hybrid media strategies and purchase intent of European luxury fashion (see table 4.6). This was supported by qualitative data which concluded all five participants would recommend a hybrid media strategy, as it increases the depth and breadth of campaigns.

Qualitative research showed media teams place a huge reliance on campaign briefs and face considerable pressure to reach commercial targets and brand goals. This was not acknowledged in the literature analysed in chapter 2.

The final theme revealed when investigating objective 3 was connection. This encompassed brand/consumer relationships and responses to market. The importance of consumer understanding initially presented in chapter 2 was reiterated in interviews with industry experts (Katz, 2019; Ma, Zhao and Mo, 2023). Despite participants making multiple references to the importance of brands understanding their target consumer, there was no reference to Gen Z and Millennials' resistance to commercial messaging which Roux (2016) stated was a key factor for brands to consider when targeting a young consumer.

There was also a considerable similarity between primary and secondary research with regards to the external factors affecting luxury brands. The effects of digitalisation, economic uncertainty, and cost were all frequently mentioned (Ruggieri *et al.,* 2018; Alzubi, 2023a; Udenze, 2018). Despite not being explicitly included as a main area of research within this study, the content of the advertisement was recognised by academics and industry experts to be significant factor impacting the engagement created by media, as it determines the connection consumers make with the advertisement (Wilson *et al.,* 2021; Ma, Zhao and Mo, 2023; Kim, Lloyd and Cervellon, 2016; Munsch, 2021). This is an area for future research.

5.1.4. Objective 4

To recommend a media strategy to European luxury fashion brands which balances consumer preference and financial efficiency; resulting in potential for increased brand awareness and revenue.

To achieve objective 4, it was essential to triangulate secondary research, quantitative findings and qualitative findings. The most consistent finding revealed from all three was how essential a full-funnel, multi-channel approach was when creating a successful media strategy. Alzubi (2023a) and Jayawardena *et al.,* (2023) were among many academics who argued a multi-channel media method would increase financial efficiency and improve communication to consumers. This was supported by quantitative data which established a statistically significant positive correlation between hybrid media strategies and purchase intent. All five industry experts supported these findings, stating that *"if you have more money to invest in a full funnel approach, then of course you're going to get stronger report"* (appendix 7.4.2) and activating every channel *"increases reach"* (appendix 7.4.3) and creates a *"whole picture"* for the consumer (appendix 7.4.4). All interviewees frequently highlighted the importance of campaign objectives and budget. Whilst this may cause fluctuation in the percentage mix of channels, a multi-channel approach should always be used by European luxury fashion brands.

Section 5.2 explores objective 4 further by presenting a recommended split of channels within a media strategy for European luxury fashion brands.

5.2. Conclusion and Recommendations

This study was successful in addressing all four objectives, and achieved the overall aim to establish how print, OOH, and digital media channels impact purchase intent of Gen Z and Millennials in the European luxury fashion industry. Research concluded print media had the largest impact on purchase intent, and three key themes form the foundation of the European luxury fashion industry, digitalisation, a holistic approach, and connections. Figure 5.1 presents a recommended media strategy, based on these conclusions, to be used as guidance for European luxury fashion brands.

It is recommended 20% of total media used within a European luxury fashion campaign should be OOH, 40% should be digital, and 40% should be print. These percentages are approximate figures to be used as guidance. They are based on findings which concluded, Gen Z and Millennials' purchase intent is most greatly impacted by print media, they have the most positive associations with digital media, and OOH is most appropriate for supporting other channels. Figure 5.1 and 5.2 show a further breakdown of the justification behind the recommendation, and table 5.3 explains this in greater depth.

Recommended media channel mix for European luxury fashion brands

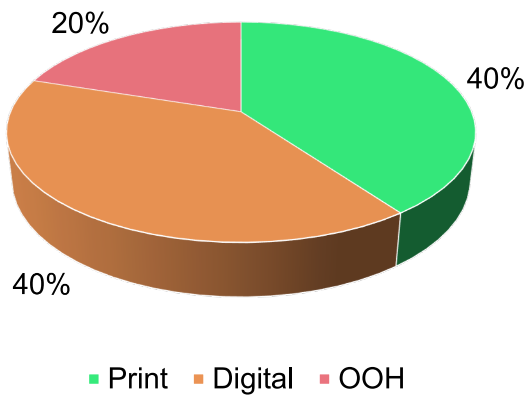
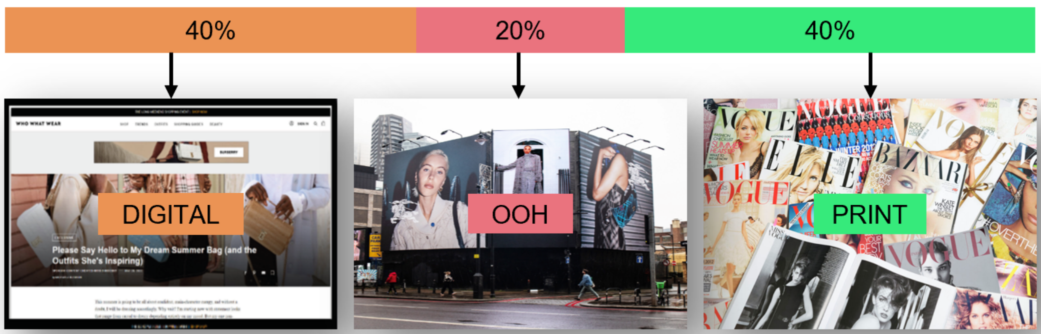


Figure 5.1: Recommended media channel split

Recommended media channel mix for European luxury fashion brands



- Most positively perceived by Gen Z and Millennials
- Measurable, flexible, and convenient

Brands should:
- ➢ Invest in multiple digital formats
- ➢ Be aware of where they appear digitally
- ➢ Focus on optimising budgets by negotiating package deals

- Most beneficial as support medium
- Least measurable, and most expensive, channel

Brands should:
- ➢ Book sites in advance to negotiate prices
- ➢ Explore multi-site deals
- ➢ Enhance campaign by repeating artwork and content used on print and digital channels

- Has highest impact on purchase intent
- Provides credible information, creating trust

Brands should:
- ➢ Invest in reputable and upcoming publications
- ➢ Create cohesion with other media channels
- ➢ Enhance creativity through interesting formats such as lookbooks and wraps

Figure 5.2: Recommendation breakdown

Media	% split	Justification:	Recommendation:	Implementation:
OOH	20% of total media used	• Most beneficial as a support medium to other channels as it increases brand awareness (Katz, 2019). • No evidence which suggests it drives sales (Dhandyal and Singh, 2022). • Secondary and qualitative data found it to be less measurable than other channels, making it more risky to brands as they are unable to justify how the channel is assisting in reaching their targets. • All five participants stated it was the most expensive channel.	• OOH should be included with in the media strategy to maintain and increase brand awareness and brand love. • Investing in a mixture of high impact and high frequency sites will maximise reach and increase the likelihood of brand recall amongst consumers.	• If booked in advance, money can be saved on desirable OOH sites. • Long term holdings can be arranged which reduces the overall price of a site. • OOH vendors may offer discounted prices if multiple sites are booked together. Brands should enquire about this.
Digital	40% of total media used	• The overwhelming finding when exploring the current luxury media landscape, through secondary and qualitative research, was the significance of digitalisation and how Gen Z and Millennials *"absorb information differently now"* (appendix 7.4.2). • It can target specific audiences, is easy to measure, is flexible, and is where *"people are spending their time"* (appendix 7.4.1) (Alzubi, 2023b; Katz, 2019). • The *mean* values towards digital were the highest, meaning Gen Z and Millennials have strong positive associations with digital media.	• The digital aspect of the media strategy should involve a mixture of digital formats including banners, website takeovers, and pop-up ads. • Society is becoming increasingly digitalised, so it is important brands offer an omnichannel experience. This involves being consistent across their own website, and advertising in other digital spaces. • Brands should be selective where they invest digitally as associations are made quickly by consumers.	• Digital media is the cheapest media channel but brands should still push to output the maximum content with the designated budgets. This can be enhanced by negotiating with partners, signing longer contracts with partners, and investing in digital packages which include multiple formats. • Brands should be aware of what websites they are appearing on and what brands are advertising in close digital proximity.
Print	40% of total media used	• If based purely on secondary research, this would be deemed controversial as extant literature clearly highlights print circulation is declining and print readership is decreasing due to the abundance of free information online (Katz, 2019; Udenze, 2018). • However, quantitative data results concluded print media had the greatest impact on Gen Z and Millennials' purchase intent. • Industry experts stated the importance of understanding the consumer, which is what this strategy is based on.	• The print proportion of the strategy should be primarily made up of well-known and respected publications which often have aesthetic value and nostalgia as well as being a source of fashion information. • Luxury brands should also be aware of upcoming publications as they are likely to be deemed 'current' and 'relatable' to Gen Z and Millennials.	• Brands should think outside the box when advertising in print. Print is the only physical media channel which means creativity can be enhanced to create something consumers will want to have and keep. For example, newspaper cover wraps and lookbooks provide consumers with their own piece of the brand, from which they may create their own content. • Print advertisement can be used in conjunction with digital through features like QR codes to create an omnichannel consumer experience.

Table 5.3: Recommended media channel split with justification

The success of this strategy would be dependent on various other factors, such as advertisement content, media location, and campaign objectives, which are areas of further research and are discussed in section 5.6.

5.3. Academic contributions

This study was assisted by many existing papers. Boateng and Okoe (2015) and Tan and Chia (2007) significantly contributed to the research design. Discussions surrounding the TPB and media landscape were greatly influenced by Ajzen (1991), Alzubi (2023a), and Katz (2019). This study contributes to existing literature surrounding the effects of media advertisement on consumer behaviour, and explores this in relation to the European luxury fashion market, which was previously a gap in academic literature. Utilising a mixed methods approach, based on Ajzen's (1991) Theory of Planned Behaviour, enabled results to be triangulated to critically analyse findings, and establish the impact of each media channel on Gen Z and Millennials.

5.4. Managerial contributions

Conducting quantitative research with consumers and qualitative research with industry experts allowed relationships between Gen Z and Millennials' behaviour and experts' opinions to be identified. Comparing primary research with secondary research provided a holistic overview of the luxury fashion media landscape, and enabled the creation of a recommended media strategy for European luxury fashion brands. For a rapidly growing industry, this recommendation has the potential to provide the foundation for successful media strategies. It will assist in increasing brand awareness and revenue by balancing financial efficiency and consumer preference.

5.5. Limitations

Whilst credibility and reliability has been maintained throughout this study, there are limitations which have been identified in table 5.4.

Limitation:	Explanation:	Effect:	Alleviation:
Cross sectional time horizon	Allows the opinions of industry experts and consumers to be recorded at one specific moment in time.	Provides accurate results for a specific time frame (early 2025) but may quickly become outdated if opinions and behaviour change due to fluctuations in internal or external pressures.	If the study was not time restrained, a longitudinal time horizon could have been utilised. This would have allowed results to be compared over multiple months or years, meaning averages and patterns could be identified.
Exclusion of influencing factors	Due to the academic nature of this study, and to avoid an overly complex research design which could cause confusion for readers, social media and the content of advertisements were excluded.	Whilst this allowed a focused exploration of the media channels themselves, it is unclear from this study how these two factors may impact Gen Z and Millennials' response to media channels and their purchase intent of luxury fashion.	Research exploring how social media and the content of advertisements intertwines with the findings in this study would increase its academic and managerial contribution and provide a more holistic overview of the luxury fashion media landscape.
Inability to test media channel exposure	Limited resources inhibited the ability to measure consumers' exposure to print, OOH and digital media.	Without a measurement of exposure, the media strategy recommendation is based on the assumption consumers have equal exposure to each media channel, which likely is not the case.	Measuring the exposure of survey participants would enable comparisons to be made between media exposure, attitudes towards each channel, and purchase intent. This would create a more accurate strategy recommendation, and provide more detailed justification behind the channel split .
Sample size	Limited resources and time resulted in a sample size of 164 survey respondents.	Whilst this provides grounds for statistical analysis, is it not representative of the whole Gen Z and Millennial population.	Increasing the sample size would diversify the participant pool and provide a more accurate representation of these two generations. This would increase the credibility of the research.

Table 5.4: Limitations of study

5.6. Further research

Areas for further research have been addressed in table 5.5. Exploring these areas would enhance the academic and industry value of this research by providing a more well-balanced outlook of the luxury fashion industry.

Area for further research:	**Benefits of future research:**	**Justification:**
Content of media advertisements	Existing literature has begun to explore how the content of media advertisement influences Gen Z and Millennials. However, further quantitative research highlighting what content features impact purchase intent the most would complement this research.	(Ma, Zhao and Mo, 2023; Kim, Lloyd and Cervellon, 2016; Wilson, 2019; Munsch, 2021; Jayawardena, Ross *et al.*, 2022)
Differences between Gen Z and Millennials	Secondary and qualitative research highlighted the idea that whilst Gen Z and Millennials are often grouped together, there may be a significant difference in their values, and potentially even in their behaviour. Separate studies for each generation with large sample sizes would provide valuable insight for the industry.	(Akbar and Dellyana, 2023; Muralidhar and Shankar, 2019)
Investigation into what other factors influence purchase intent	A regression analysis was used to establish how much attitudes, subjective norms and perceived behavioural control impacted purchase intent. The adjusted R^2 was 0.455 for digital, 0.495 for OOH and 0.594 for print. This means at least 40% of the change in purchase intent is explained by something other than the factors of the TPB. Exploration into what these independent variables are would provide brands with a more accurate understanding of their consumers' purchasing behaviour.	Quantitative data analysis – section 4.2.4
The effect of social media on Gen Z and Millennials' purchase intent	All interviewees mentioned the significance of social media, despite being made aware that it was being excluded from this study. This, as well as digitalisation being a key topic in extant literature, highlights the importance of exploring social media, and discovering how it effects Gen Z and Millennials' purchase intent compared to print, OOH and digital media channels.	Qualitative data analysis – appendix 7.4

Table 5.5: Areas for further research

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Appendices

7. Appendices

7.1. Research Ethics Approval Form

Research Ethics Approval Form

NAME: Sophie Wilson	
COLLEGE: London College of Fashion, UAL	
IF YOUR RESEARCH INVOLVES PARTICIPANTS, PLEASE COMPLETE QUESTIONS 1 TO 9. IF NOT, GO TO QUESTION 10 BELOW.	
Will the participants be: (please tick as appropriate)	
Students at the University	x
Participants outside the University	x

1. How will participants be recruited and how many will be involved?

Quantitative = 150

Qualitative = 5

2. What will the participants be asked to do?

They will be asked to answer questions about the role of print, out-of-home and digital media channels and their attitudes towards each of these as well as questions surrounding media advertisement in general.

3. What potential risks to the interests of participants do you foresee and what steps will you take to minimise those risks? (A participant's interests include their physical and psychological well- being, their commercial interests; and their rights of privacy and reputation).

- Participants may feel anxious or stressed talking about personal information such as their role within a specific company. To minimise this issue, I will make it clear they can withdraw at any time and provide a clear consent form.
- Participants may be concerned about the risk of their data be exposed. To minimise this I will ensure all data is secure in an electronic format and that GDPR guidelines are followed.
- Participants may be at risk of reputational damage if they discuss opinions regarding their workplace. All participant names will be anonymous to prevent this.
- If interviews are long, they may be physically exhausting or inconvenient to participants. To mitigate this, I will keep interviews to an hour and will be flexible during the scheduling of these.

4. What potential risks to yourself as research student do you foresee and what steps will you take to minimise those risks? (e.g. does your research raise issues of personal safety for you or others involved in the project, especially if taking place outside working hours or off University premises)

- There could be potential personal safety risks as research will be carried out outside of university premises. To minimise this, interviews will be conducted vis Teams rather than face-to-face.
- Technical issues could lead to loss of data which would negatively impact credibility and reputation. To prevent this I will save multiple copies of data onto UAL's online system.
- Misunderstanding of ethic guidelines could lead to personal safety issues. To prevent this I will meticulously follow UAL's ethical guidelines and seek ethical approval from my supervisor.

5. **Please attach a copy of proposed written information / consent form to be given to participants for agreement and signing.** If you are not obtaining written consent or supplying an information sheet, please explain the reasons for this.

   Attached: X

6. **Does your project involve children or vulnerable adults e.g. a person with a learning disability?** ~~YES~~/NO

If YES, you must refer to the Guidance Note on Informed Consent in the Code of Practice on Research Ethics at http://www.arts.ac.uk/research/researching-at-ual/researcher-support/ and obtain a Criminal Records Bureau (CRB) check.

You are advised to discuss this with your supervisor.

Please tick to confirm this has been obtained: X

Please refer to the guidance note on data protection available at http://www.arts.ac.uk/research/researching-at-ual/researcher-support/ before answering the next question. Please consider the value of coding; the importance of secure storage and disposal of personal information, particularly sensitive data (e.g. records of health, origin, criminal record etc.)

7. Will you be obtaining personal data from any of the participants? YES/~~NO~~

(qualitative research only)

If YES give full details based on the following questions:

(a) How will you store and use this information during the course of your research?

Information will be stored on the UAL Microsoft 365 system during the research and used only to assist will the completion of this research project.

(b) What parts of this information will be confidential?

Participants names (qualitative research only)

(c) Will you separate personal identifiers from other (coded) personal data, and if so how will you safeguard the key?

Yes. The key will be stored within UAL's Microsoft 365 system and not available for public access.

(d) Will personal data be irreversibly anonymised or, if you have separated the data, will the linking code between the two databases be destroyed?

Person data will be anonymized and the linking code will be destroyed upon completion of the research.

(e) At the conclusion of your research:

(i) Which of your data sets do you intend to retain personally for use in future research? **None**

(ii) Which do you intend to archive for other researchers? **None**

(iii) Which do you intend to destroy? **All**

(f) Depending on your answers to (e), if you intend to retain certain data sets for future use or to archive them:

(i.i) How will they be stored?

(i.ii) Will participants be informed what data will be retained, and will their consent be obtained for this?

If you intend to destroy certain data sets at the conclusion of the research:

(ii.i) Explain why this is appropriate

This is appropriate to maintain security and confidentiality of data, allowing participants to remain anonymous.

(ii.ii) How will you ensure that the data will be disposed of in such a way that there is no risk of its confidentiality being compromised?

All data and back ups of data will be deleted and destroyed from UAL's online system.

8. Will payments to participants be made? ~~YES~~/NO If YES, please state amount and whether payment is for out-of-pocket expenses, or a fee. Normally no payment is made in student research projects.
9. Will any restrictions be placed on the publication of results? ~~YES~~/NO If YES, please state the nature of the restrictions, e.g. details of any confidentiality agreement
10. I confirm my responsibility as a student of UAL to conduct research in accordance with the Code of Practice on Research Ethics of the University of the Arts London (the University). In signing this form, I am also confirming that: (a) The form is accurate to the best of my knowledge and belief. (b) There is no potential material interest that may, or may appear to, impair the independence and objectivity of researchers conducting this research. (c) I undertake to conduct the research as set out in this form. (d) I understand and accept that the ethical propriety of this research may be monitored by the relevant College Research body and/or the University's Research Ethics Sub-Committee. Signature of Researcher: Sophie Wilson Date: 03/02/2025
11. I support this project and have reviewed it with the applicant: Signature of Supervisor: Eleanor Rockett Date: 04/02/2025

7.2. Participant Information Sheets and Consent Forms

7.2.1. Information sheet for survey respondents

Information Sheet for Survey respondents

Thank you for your time and for agreeing to take part in this survey. I am a student London College of Fashion, UAL, and conducting my Final Major Project.

My research is focused on the impact of **media advertisement strategies** on **purchase intent** of Gen Z and Millennial consumers within the **luxury fashion industry**. There is a research gap in the knowledge of how media channels differ in their impact on purchase intent. If this is analysed, it will enable brands to cater media strategies which balance consumer preference and financial efficiency.

This study is seeking respondents who are Gen Z or Millennials.

The information you provide in this survey is anonymous and will not be passed on to any third parties.

The information you provide will be used as part of the statistical analysis for my final major project.

You are free to exit at any point during the survey. This survey will take approximately 3 minutes to complete.

If you require any further information, please contact me at s.wilson112020@arts.ac.uk

7.2.2. Consent form for survey respondents

By consenting to take part in this survey, you agree that:

- You are 18 years or older
- You consent to the information you provide being used as part of the research project as specified above

I consent ○

I do not consent ○

7.2.3. Information sheet for interview respondents

Information Sheet for Interview Participants

Title of the dissertation:	How do European luxury fashion brands' media strategies impact purchase intent of Gen Z and Millennials?
Student name and contact details:	Sophie Wilson s.wilson1120201@arts.ac.uk
Hosting Institution:	University of the Arts – London College of Fashion

Background and Rationale

Media consumption is changing, due to the digitalisation of society, causing differences in consumer's attitudes towards advertising. This first became apparent to me during my placement year at a luxury fashion brand within their media marketing team. Research about the impact media channels have on consumer behaviour is finite, however it's been examined they exhibit psychological perceptions, which may impact consumer behaviour.

This study is focused on the impact of media advertisement strategies on purchase intent of consumers within the luxury fashion industry. There is a research gap in the knowledge of how media channels differ in their impact on purchase intent. If this is analysed, it will enable brands cater media strategies which balance consumer preference and financial efficiency.

Aim of this research

The aim of this study is to establish how out-of-home, print and digital media channels impact purchase intent of Gen Z and Millennials in the European luxury fashion industry.

My study is specifically focused on luxury fashion which is why I would greatly appreciate your participation. I will conduct interviews with industry experts, like yourself, working across multiple different luxury brands to gain further insight into my topic area.

Whilst the quantitative aspect of my research is focused on the attitudes and behaviours of Gen Z and Millennials, these interviews will allow me to gain insight into the industry. They will allow e to establish how effectively consumers' needs and wants can be met whilst remaining financially efficient and maintaining company objectives.

7.2.4. Consent forms for interview respondents

Consent Form for Interview Participants

Informed Consent

I have read the Information Sheet and have had the details of the study explained to me. My questions have been answered to my satisfaction, and I understand that I may ask further questions at any time.

I understand I have the right to withdraw from the study at any time and to decline to answer any questions. I agree to provide information to the researcher on the understanding that my name will not be used without my permission. The information will be used only for this research and publications arising from this research project.

	Agree	Not Agree
I agree/do not agree to the interview being taped.	X	
My name can be mentioned in this research study		X
The name of the organisation I work for can be mentioned in this research study		X

I understand that I have the right to ask for the audio/video recorded to be turned off at any time during the interview. I agree to participate in this study under the conditions set out in the Information Sheet.

Name: Kalina Babington-Stitt

Signed: ____________________ ***Date:*** 26.03.25

Consent Form for Interview Participants

Informed Consent

I have read the Information Sheet and have had the details of the study explained to me. My questions have been answered to my satisfaction, and I understand that I may ask further questions at any time.

I understand I have the right to withdraw from the study at any time and to decline to answer any questions. I agree to provide information to the researcher on the understanding that my name will not be used without my permission. The information will be used only for this research and publications arising from this research project.

	Agree	Not Agree
I agree/do not agree to the interview being taped.	✓	
My name can be mentioned in this research study		✓
The name of the organisation I work for can be mentioned in this research study	✓	

I understand that I have the right to ask for the audio/video recorded to be turned off at any time during the interview. I agree to participate in this study under the conditions set out in the Information Sheet.

Name: Yelena Grelet

Signed: ________________ ***Date:*** 31/03/2025

Consent Form for Interview Participants

Informed Consent

I have read the Information Sheet and have had the details of the study explained to me. My questions have been answered to my satisfaction, and I understand that I may ask further questions at any time.

I understand I have the right to withdraw from the study at any time and to decline to answer any questions. I agree to provide information to the researcher on the understanding that my name will not be used without my permission. The information will be used only for this research and publications arising from this research project.

	Agree	Not Agree
I agree/do not agree to the interview being taped.	✓	
My name can be mentioned in this research study	✓	
The name of the organisation I work for can be mentioned in this research study		✓

I understand that I have the right to ask for the audio/video recorded to be turned off at any time during the interview. I agree to participate in this study under the conditions set out in the Information Sheet.

Name: Martina MARCON

Signed: Martina Marcon ***Date:*** 24/03/2025

Consent Form for Interview Participants

<u>Informed Consent</u>

I have read the Information Sheet and have had the details of the study explained to me. My questions have been answered to my satisfaction, and I understand that I may ask further questions at any time.

I understand I have the right to withdraw from the study at any time and to decline to answer any questions. I agree to provide information to the researcher on the understanding that my name will not be used without my permission. The information will be used only for this research and publications arising from this research project.

	Agree	**Not Agree**
I agree/do not agree to the interview being taped.	✓	
My name can be mentioned in this research study		✓
The name of the organisation I work for can be mentioned in this research study		✓

I understand that I have the right to ask for the audio/video recorded to be turned off at any time during the interview. I agree to participate in this study under the conditions set out in the Information Sheet.

Name: __Heather Clara Waterfield______________________________

Signed:  ___________________________ ***Date:*** 31st March 2025

Consent Form for Interview Participants

Informed Consent

I have read the Information Sheet and have had the details of the study explained to me. My questions have been answered to my satisfaction, and I understand that I may ask further questions at any time.

I understand I have the right to withdraw from the study at any time and to decline to answer any questions. I agree to provide information to the researcher on the understanding that my name will not be used without my permission. The information will be used only for this research and publications arising from this research project.

	Agree	Not Agree
I agree/do not agree to the interview being taped.	X	
My name can be mentioned in this research study	X	
The name of the organisation I work for can be mentioned in this research study	X	

I understand that I have the right to ask for the audio/video recorded to be turned off at any time during the interview. I agree to participate in this study under the conditions set out in the Information Sheet.

Name: Salvatore Naclerio

Signed: _______________ ***Date:*** 24/03/2025

7.3. Signed Exemplar Consent Forms

Consent form to allow a copy of your FMP submission <u>to be used as an exemplar</u>

I hereby give my consent for my dissertation / report to be used as an exemplar for other students.

Please note:

- All signed participant forms will be removed.

- Other students will not be allowed to print, copy, or distribute your work.

Name:	Sophie Wilson
UAL email address:	s.wilson1120201@arts.ac.uk
Course and level: (e.g. BSc Fashion Management)	BSc Fashion Management
Title of the FMP project:	How do European luxury fashion brands' media strategies impact purchase intent of Gen Z and Millennials?
Signature:	Sophie Wilson
Date:	03/02/2025

Library Consent Form

I hereby give my consent for my dissertation to be stored in the library. *

Please note:

- Dissertations will be kept on the open shelves and are accessible to all library users i.e., students, staff, alumni, and visitors.
- Dissertations are clearly labelled informing other library users that they should not be photocopied, scanned, or photographed.
- Dissertations given to the Library in digital form will be printed; the original digital copy will not be stored by the Library.
- Dissertations may be withdrawn from the Library.
- If your report contains any confidential commercial information, please ensure you seek permission from the company concerned for this to be lodged in the library. Written consent from companies may be forwarded onto the library separately

Name:	Sophie Wilson
UAL email address:	s.wilson1120201@arts.ac.uk
Course and level: (e.g., BSc Fashion Management)	BSc Fashion Management
Title of the dissertation:	How do European luxury fashion brands' media strategies impact purchase intent of Gen Z and Millennials?
Signature:	Sophie Wilson
Date:	03/02/2025

7.4. Raw Data (transcripts/questionnaire etc)

7.4.1. Participant 1 coded transcript

Interview Transcript

Sophie Wilson 0:25
Yeah. OK.
So there's a few questions, just general to start with and then it will go on to kind of media advertisement and strategy. And then more kind of to do with how it relates to my study in particular.
So first of all, could you just tell me a bit about yourself and what your kind of role is?
You don't say the brand, just what your role is and kind of your journey to how you got there.

Kalina Babington-Stitt 0:51
Cool, yeah.
So my role is as the global media manager, Upper Bree.
So I sit within a centralized media team and essentially work with all of our local marketing teams to roll out the media strategy that has a global strategic lens, but has that local nuance.
And yeah, we work in a team.
The we have sort of.
Channel specialists across a programmatic and paid social.
And then we have a whole a broader performance team that we now work with very closely as well.
But in terms of what?
Budget and things.
I'm looking after. That's very much on the sort of branding, inspirational side of media.
And yeah, I've been here for four years now.
And prior to this, I was at a media agency.
So it was media com and it was based.
It was the media agency for LVMH at the time.
So I was essentially working across luxury brands there. The different variety of them within the group from like big ones, the small ones.
So that's where I got most of my all of my training and specifically like media planning and execution and strategy.
Before that, I was at a smaller agency as well. That was very data-driven.
I'm working with smaller brands, but yeah my journey has been sort of coming from the agency side through to brand side. I hope that.

Sophie Wilson 2:33
Cool. And did you notice any key differences when you came across from the agency side?

Kalina Babington-Stitt 2:39
Key differences in terms of like.

Sophie Wilson 2:42
In terms of how you like approach media strategy and their different kind of KP is that you're trying to reach all different briefs that you have.

Kalina Babington-Stitt 2:47
Hmm, OK.
Yes, I'd say it is quite different in that.

1

From the agency point of view, it's very KPI driven. So for like anything that we'd be putting forward to clients, we'd need to make sure that we included sort of how we're going to measure that and report on it. And have. Yeah, like measurement was like a big piece at the time. I think coming to the brand side. That's still a key thing and something that we're working on all the time, especially with this harder to measure channels like out of home. But sometimes there are more decisions based on like prestige and like emotion.	KPI driven Measurement is essential OOH is difficult to measure Emotion based decisions
Sophie Wilson 3:30 Yeah.	
Kalina Babington-Stitt 3:37 So if it is like a big site like Andaz in LA for example, that that's a huge site, but it's ultimately, it's really difficult for us to measure. But it's also something it costs a lot, but we also don't want to let go of it because. The you know the senior leadership. We're very passionate about it. It comes up. It's often like nearby where we have a fence or like VIPs are staying so that it becomes more of a it's taking more than just the media KPIs into account. It's more like that broader what? What is the brand showing up as it's bit? It's harder to like measure, I guess.	Hierarchical structure of luxury brands OOH is difficult to measure
Sophie Wilson 4:13 Yeah.	
Kalina Babington-Stitt 4:14 But that's kind of part of being part of a brand and working with all the other marketing functions. So you sort of have to take a bit of that more subjective point of view sometimes.	Holistic approach Subjective
Sophie Wilson 4:18 Yeah. Yeah. So I already know this, but for interview purposes you've mentioned out of home, but what are the other channels that you typically work with for media?	
Kalina Babington-Stitt 4:35 OK. Yeah. So offline, it will be out of home and print. Yes, technically. TV although the TV we run is tends to be connect to TV. So it is devices that connect to the Internet.	
Sophie Wilson 4:47 Yeah.	

Kalina Babington-Stitt 4:48 So technically it's online. But yeah, the bulk of our of our activity will run across online channels, whether that be connect, CV, direct display, programmatic, paid social and what else to do through partnerships with. There might be like custom content partnerships or. Other kind of like more. Activations that maybe work with IPR teams. Editorial comes bit of a Gray area, but yeah, that will cover it.	
Sophie Wilson 5:19 Yeah. Cool. Thank you. So there's a few questions about just General Media advertisement. So do you believe in terms of luxury fashion that media advertisement has changed since you've started working in the industry?	
Kalina Babington-Stitt 5:37 I think it's changed. I would say so. I think kind of back to the measurement piece. That's something that is definitely front of mind. I think it is obviously within luxury. Everything's, you know, it's not had a great time over the last couple of years more broadly in the industry. So there is a bit more of a look on. You know what, what is our return on investment that we're getting? And that's not necessarily just the performance channels, which obviously. Work to like ROI figures, but yeah, for other channels like, are we actually making the most of our budgets?	Changing media landscape Luxury industry struggling ROI Budgets Financial efficiency
Sophie Wilson 6:15 Yeah.	
Kalina Babington-Stitt 6:16 And then I think in terms of like the channels as well, there's been definitely more of an evolution away from print, which we know is a bit of a declining industry and really trying to learn more into like testing new channels, whether it be new social. Platforms. Like for instance, we haven't really done much with Pinterest, for instance. But no, I think we're testing it for an upcoming campaign, Tiktok.	Decrease in conventional media Beginning to take risks
Sophie Wilson 6:41 Yeah.	
Kalina Babington-Stitt 6:43 We're doing more and more on and like trying new formats and that's just naturally with, I think the where people are spending time, especially the younger consumers.	Experimenting with more social platforms which target younger consumers

Sophie Wilson 6:50
Yeah.
Yeah, cool.
So my dissertation is mainly focused on print out of home and digital.
Just because social is so massive and it's kind of its own thing.
So for those channels, can you give me one reason why you think each of them is important within luxury?

Kalina Babington-Stitt 7:12
OK, why are they all important?
OK.
So I think with prints first of all.
It it's not really there for mass reach, but I think what it is therefore is that alignment with like premium editorial and like the luxury insider.

Alignment

Sophie Wilson 7:23
Mm hmm.

Kalina Babington-Stitt 7:35
And the industry insider.
So you know, if you're going to be advertising in print, it's going to be alongside competitors.
It's going to be very brand safe. You know, all the editorial is going to be there.
You can pick it up.
You can feel it, etcetera, etcetera.
And it's also partly to assist in those broader editorial like PR conversations.
So if we get like covers or other coverage with the titles having paid media does tend to help with those conversations.

Competition

Print is brand safe

Print is tangible

Maintenance of reputations

Sophie Wilson 8:00
Yeah.

Kalina Babington-Stitt 8:03
So I would say that is the main rationale for print.
Occasionally there might be something.
Sort of stand out that we do if it's like to promote a new store, maybe if there's some kind of like cover wrapper.
For like interesting creative.
Opportunity, but that tends to quite small scale and quite expensive, but can be nice for like a specific activation.

Custom content

Cost dependent

Sophie Wilson 8:24
Yeah.

Kalina Babington-Stitt 8:26
Out of home has is has various reasons.
What was the question again? Why? Why?

Sophie Wilson 8:33
Why you think it's important within luxury?

Kalina Babington-Stitt 8:35
We it's important.
OK, for out of home.
I think it's probably twofold.
It's firstly for.
That sort of.
Impact.

Sophie Wilson 8:46
OK.

Kalina Babington-Stitt 8:47
And that mass impact and.
Especially when we have those like big sites, whether it be Heathrow or Andaz.
Those those sites really give you a nice canvas to utilise the campaign creative and really make a statement which tends to be quite clear for the consumer.
So yeah, it's really good for that sort of brand impact.

OOH has mass brand impact

Utilise creative
Clarity for consumers

Sophie Wilson 9:08
Yeah.

Kalina Babington-Stitt 9:12
And then I also think.
It's good for showing up in more like high frequency.
I'm really sort of building up that.
What's the word? Building up the recognition, I guess with the consumer.
So if they're saying bus stops throughout their day or other sort of smaller scale formats.
They're just going to get that more subconscious top of mind, more likely to be sort of top of mind when we do this like Brand health trackers.

OOH for high frequency and building brand recognition

Consistency

Multiple touch points, subconscious nature increases attitudes

Sophie Wilson 9:37
Yes.

Kalina Babington-Stitt 9:38
So I think that that is the other main main rationale for that one.
And then digital?
So I guess yeah, if it's working like directly with like websites and publishers.
I think again that has multiple different different streams.

Sophie Wilson 10:11
Yeah.

Kalina Babington-Stitt 10:11
Reach that is still or should be still brand safe. If you're advertising with the, you know the Vogue website or whatever, and hopefully be contextually aligned.
And we can be.

Brand safety

Brand alignment

It's good in terms of the flexibility. So if we want to do something very impactful like do 100% share voice takeover, we could do or if you want to buy programmatically or just buy throughout the the website, we can do something that's a bit more like.
Cost efficient.
There's also sometimes.
Depending on the partner, some creativity with with executions if it's doing something bespoke on the site or on their app or whatever it might be, that's good. Again to sort of get the consumer a bit more engaged and maybe have something playful on the site.

Flexibility of digital

Digital is cost efficient

Digital can be bespoke which increases engagement

Sophie Wilson 11:00
Yeah.

Kalina Babington-Stitt 11:01
Yeah, I think there's the main pieces.

Sophie Wilson 11:02
Cool.
Amazing. Thank you.
And last one of this section.
What challenges do you see in the future of luxury media advertisement?

Kalina Babington-Stitt 11:15
The challenges I feel like this is job interview.
Challenges.
I think.
Challenges. Thanks. There could be lots of challenges.
I think inevitably it's going to it's going to continue to be a an interesting balance between putting investment in lower funnel and in those big groups, whether it be with meta or Google versus doing things with smaller partners, maybe a bit more like bespoke hands on. So if.

Creating balance is a challenge

Balancing lower and upper funnel media

Sophie Wilson 11:52
Mm.

Kalina Babington-Stitt 11:54
You like working out that split across the funnel?
Is going to continue to be a t tricky 1.
And I think in terms of, again, I guess back to measurement and.
Just in saying like how we approach that across the board because you know whether we are measuring you know, an engagement on a social versus an engagement on on a publisher's website, it's like very different and the amount of time spent might be measured.

Measurement is a challenge across all platforms

Sophie Wilson 12:15
Yeah.

Kalina Babington-Stitt 12:27
By like half a second on social, whereas the publisher might measure it with like they need to view it for like 3 seconds.

Sophie Wilson 12:29
Yeah.

Kalina Babington-Stitt 12:33
So it's like figuring out what what is actually valuable to us and being able to compare across partners across channels.

Prioritising measurement metrics

Sophie Wilson 12:38
Yep.

Kalina Babington-Stitt 12:43
I think continues to be a bit of a tricky 1.

Sophie Wilson 12:45
Yeah.

Kalina Babington-Stitt 12:47
And yeah, measurement of like things I got affirmed.
So again, it's not something really that we do, but it would be interesting to explore a bit more and it's something that we do some runs and tests.
Like people who are exposed to specific out of home sites and then retargeting them on mobile.

Increased measurement methods is an area for exploration

Sophie Wilson 13:02
Yeah.

Kalina Babington-Stitt 13:04
Like what?
What does that look like and can we really put a number towards it?

Sophie Wilson 13:08
Yeah.

Kalina Babington-Stitt 13:09
Yeah, I think those are a few things.

Sophie Wilson 13:12
Yeah. So do you think if there was an easier way to kind of measure the out of home and print engagement and stuff as a brand, you'd kind of be interested in learning more about that? Or do you think it would just add an extra complexity that isn't necessarily wanted.

Kalina Babington-Stitt 13:31
I think it would help when it comes down to especially like budget conversations and if you're trying to prioritize like X channel above, whatever.

Measurement data would assist with budget and prioritisation conversations

Sophie Wilson 13:36
Yeah.
Yeah.

Hierarchical structure of luxury fashion brands

Kalina Babington-Stitt 13:42

Especially when it's you're speaking to other people within the
business who maybe aren't as familiar with media and maybe they just
they are looking, there's more return on investment figures and wants
something like that.
That's how they, I guess understand the the success or not.

Tangible data helps understand success of channels

Sophie Wilson 13:57
Yeah.

Kalina Babington-Stitt 13:58
Yeah, I think it would.
It would be helpful.

Sophie Wilson 14:01
And even though you can't have like a concrete answer necessarily,
over the past year has there been a particular channel which has
proven more successful than others?
Or do we just not know?

Kalina Babington-Stitt 14:16
It's hard to say like directly comparing the channels.

Sophie Wilson 14:20
Yeah.

Kalina Babington-Stitt 14:23
But I mean, I think if we're thinking of like generally channels that have
been performing well for us, it'd be things like YouTube. And I think that
goes back to like again where people are spending time and
technically it's like I think the biggest like TV streaming platform.

Digital and social channels performing well

Sophie Wilson 14:30
Yep.
OK.

Kalina Babington-Stitt 14:42
Like above all.
Netflix and everything.
And we do find that our when we have like strong video content there
depending on the tactics and everything that is that performs really
well. And I think 'cause it has that mix of feeling like a little bit
cinematic but then also being able to engage and and.

Strong content

Content greatly impacts engagement

Sophie Wilson 14:52
Yeah.
Mm hmm.

Kalina Babington-Stitt 14:59
Have like.
A very full funnel strategy within YouTube.
Depending on formats you can choose.

Sophie Wilson 15:05

Yeah.

Kalina Babington-Stitt 15:08
So I would say something like that.

Sophie Wilson 15:09
Cool. Amazing.
So the next few questions are about media strategy and how you kind of plan for each campaign.
So what would a successful media strategy look like to you in general?

Kalina Babington-Stitt 15:25
In general.
Well, I think it would depend firstly on the objective of the campaign and what we're trying to do.

Campaign objective

Sophie Wilson 15:33
Yeah.

Kalina Babington-Stitt 15:35
So having something that really speaks to that.
So if it's a very, for example, if it's a festive campaign that is ultimately quite commercial, making sure that we have that we are speaking to the full funnel. So not just, you know, driving awareness, but what are we doing to actually ultimately get people to click through.
And buy.

Hybrid media strategy

Awareness and conversion

Sophie Wilson 15:57
Yep.

Kalina Babington-Stitt 15:59
So that would be the first thing.
What else is strategy?
Looking at making sure we have the right audiences.
On the plan, so here we targeting is it previous buyers?

Audience awareness

Sophie Wilson 16:13
Mm hmm.

Kalina Babington-Stitt 16:15
Is it a new subset?
Is it a test of something?
Making sure that that is.
Aligned.
In terms of creative as well, making sure we have the right creative.
Literally in terms of like actually assets getting delivered, are they functionable for the channels?

Brand and audience alignment

Internal factors such as asset delivery

Sophie Wilson 16:34
Mm hmm.

Kalina Babington-Stitt 16:34
Well, they actually work.

Do we have the right cut downs etc.
And then the the creative concept itself like, is that going to be engaging?
And actually get people to to want to purchase from the brand.

Sophie Wilson 16:48
Yeah.

Kalina Babington-Stitt 16:51
And in terms of wanna have a good phasing as well, so are we approaching the campaign?
Is it like one big light up moment?
Is it a bit more of like a staggered content approach?
How does that feed in again to the to the overall?
Objective.
And then making sure that there is that like measurement plan in place.
So what channels are we measuring?
Are we looking at things like weekly at the end of the campaign?

Sophie Wilson 17:13
Yeah.

Kalina Babington-Stitt 17:17
Making sure that that is sort of agreed.
Up front, I'm really clear.
So we can see whether it has been. So we know like what and also what we're benchmarking against.
So we know for actually being successful or not so that we can take those learnings on rather than just run the campaign and say, oh, well at the end, but actually having sort of really clear learnings, yeah.

Sophie Wilson 17:29
Yeah.
Yeah. So when you're creating the strategies, is there a particular mix of channels that is kind of a default and then you change it around from there depending on the campaign or does it really just depend on the campaign from the start?

Kalina Babington-Stitt 17:57
Or maybe there is?
Yeah, there is.
Like defaults, channels, we'll consider we'll consider like the whole breadth of them. And then we might immediately discard based on what the campaign is is going to be like.

Sophie Wilson 18:03
Yeah.
OK.
Yeah.

Kalina Babington-Stitt 18:12

Creative content

Media channel phasing

Timing

Measurement plan

Develop clear learnings and use them

Default media mix and then changed based on campaign

Breadth

So it'll be all the ones if we've mentioned before and maybe also things like cinema.

Sophie Wilson 18:16
Mm hmm.

Kalina Babington-Stitt 18:17
And if for instance, we know that it's going to be a really video first campaign, it's going to feel really cinematic, then we're going to look more closely at the video.
Format. So whether it be offline like cinema or connect TV or online, things like YouTube and that's where we'll probably start thinking where we can base the strategy around and then we might fully discard things like printed out of home or we might think how will they still.
Be useful.
How in what capacity? Things like that?
So yeah, I think we it is definitely led by the campaign, but we do sort of consider the similar ones.

Content specific to channels

Media is campaign led

Sophie Wilson 18:53
Yeah. And how much of that is kind of determined from people right at the top or do you have full say over the channels that you use within the media team?

Kalina Babington-Stitt 19:06
The I would say we have pretty we have a pretty good say.
And we just need to get that bottom by senior leadership.
So like whoever is ultimately signing that off, whether it be the sort of VP or the CMO.

Hierarchical structure of luxury fashion brands

Sophie Wilson 19:20
Yeah.

Kalina Babington-Stitt 19:22
But yeah, there might be.
They might have some requests that they want to add in there.
Maybe they're really keen to have connects TV in this campaign and that's fine and we'll investigate it.
And if we agree, then we'll continue, if not, as long as we have rationale.
It'sa strategic approach.
Then it's it's always conversation.
Back OK.

Collaborative approach internally

Sophie Wilson 20:00
Cool. So the next few questions are about cost.

Sophie Wilson 20:07
So from your own experience, could you rank print out of home and digital from cheapest to most expensive in in general per site? Which is hard because it's different units, but in general?

Kalina Babington-Stitt 20:22
Yeah.
So I mean, I guess it depends.
On if it's like.
A cost per if you're looking at literally like cost per thousand like CPM, then I think probably is the lead is out of home.

OOH expensive

Sophie Wilson 20:33
Yeah.
Yeah, yeah.
OK.

Kalina Babington-Stitt 20:42
Generally, but it would depend.

Sophie Wilson 20:43
Yep.

Kalina Babington-Stitt 20:47
On on the formats and everything and the titles.
But yeah, I would assume.

Cost is format specific

Let's go with.
Let's go with print is the most expensive, followed by out of home, followed by. What else?

Print more expensive than digital

Sophie Wilson 20:52
OK. Yeah.

Kalina Babington-Stitt 20:55
Or is it just those two?

Sophie Wilson 20:55
Digital.

Kalina Babington-Stitt 20:57
Followed by general digital.

Sophie Wilson 20:59
Yeah, OK. And for the last campaign that your brand did?
What? How much?
What was kind of the split of out of home print and digital if you know off the top of your head roughly.

Kalina Babington-Stitt 21:18
I do not know at the top of my head I can have a quick look though that might help.
Because I know that print was low because it was a big video campaign, let me see how that she might have it in one pie chart.

Sophie Wilson 21:28
OK. Yeah.

Kalina Babington-Stitt 21:33

Then I can just pull up.
Rather than doing sums.
What we spent on.
Sometimes you know, as you know, it can be a bit.

Sophie Wilson 21:44
Yeah.

Kalina Babington-Stitt 21:45
Tricky because you might have maybe not a lot of audience, but.

Sophie Wilson 21:50
Yeah.

Kalina Babington-Stitt 21:50
You might be including Heathrow, which costs so much money.

Sophie Wilson 21:54
Yeah.

Kalina Babington-Stitt 21:55
To use for that for that one month so it can, it can skew, it might look like we're spending a lot.
But ultimately, we're not doing that much.

Sophie Wilson 22:01
Yeah.

Kalina Babington-Stitt 22:03
OK, so turns out that apparently paid social.

Sophie Wilson 22:08
Mm hmm.

Kalina Babington-Stitt 22:09
The largest chunk and then after that is out of.

Sophie Wilson 22:10
OK.
Yep.

Kalina Babington-Stitt 22:15
Yeah, actually.
Well, technically, if we include things like long term out of home, then it's the largest above above social.

Sophie Wilson 22:20
Yeah.
OK. Yeah.

Kalina Babington-Stitt 22:25
So yeah, that's the out of Home's the biggest, followed by paid social.

But for grouping that with digital then it would be larger that part of home print is the smallest that. But I can say.

Sophie Wilson 22:36
OK.
Yeah. OK.

Kalina Babington-Stitt 22:42
The content program isn't. What is that?
So it depends how you want.
How do you want to classify digital? Because I've got it split by like pay, social, direct display, programmatic.

Sophie Wilson 22:54
Probably if it's just direct display, where would it come?

Kalina Babington-Stitt 22:58
No. OK. So if it's just direct display, it would come after after out of home it would go out of home direct display, print.

Latest campaign – out of home most budget, followed by direct display, followed by print

Sophie Wilson 23:05
Mm hmm.
Cool. Interesting.
Thank you.
And do you think there's a correlation between the cost of the media and how successful it is?
Kind of engagement.

Kalina Babington-Stitt 23:23
An engagement.
I would say not necessarily for specifically engagement.
I feel like it's quite tricky for those up. For those like for art of film and print to really move the needle on those.
Kind of metrics and we'd be more looking like impacts reach.

Not necessarily correlation between cost and engagement

Sophie Wilson 23:42
Yeah.

Kalina Babington-Stitt 23:46
So I guess when it comes to things like engagement, consideration, we tend to look more at digital.

Digital is used for engagement and consideration. OOH used for brand awareness

Sophie Wilson 23:51
Yeah.

Kalina Babington-Stitt 23:52
Occasionally you know you might have something in print.
Which is bit more of like a content piece and we could consider that as as more.
Engagement. But that's going to end up being more expensive and ultimately digital is the would be the the best way to reach people on engagement KPI.

Digital has highest reach

Sophie Wilson 24:13
Cool. And so hypothetically, if you were giving advice to another media
team in another luxury brand, is there anything that you would say they
need to be aware of before creating their own media strategy?

Kalina Babington-Stitt 24:34
Particular area.

Sophie Wilson 24:38
Not necessarily, but maybe just how if things have been changing
recently, how you've noticed the media landscape change, what's
performing well?

Kalina Babington-Stitt 24:48
Yeah.
I think.
Looking at looking closer at like connect TV, I'm really interrogating
that as a as a way of reaching people because there are so many
different ways of of using Connect TV, whether it is through like a
YouTube or.

Increased demand for connected TV

Sophie Wilson 24:56
Yep.
Mm hmm.

Kalina Babington-Stitt 25:09
A platform like Netflix or an Amazon Prime, or maybe you're going via
the device itself. I think figuring out like what?
The strategies strategy is going to be there.
It's gonna be quite key.

Sophie Wilson 25:21
Yeah.

Kalina Babington-Stitt 25:22
Because obviously people spend loads of time on social, but I think
we're aware that like when it comes to things like watching content like
longer form content rather than just like quick things on social people
tend to be a bit more engaged. And you know, if we comp.

Engagement increases with longer form content

Sophie Wilson 25:36
OK.

Kalina Babington-Stitt 25:38
Brand uplift studies, I'm quite sure that something on content TV
would would resonate a lot more.
So I think having a clear point of view there would be good.
Because sometimes.
Sometimes it can be really expensive to to do connect TV, or you could
literally programmatically a bit more cost efficient. There's like so
many different angles to it, like we're working on a on an audit at the
moment of Connect TV.

Cost

15

Sophie Wilson 25:55
Yeah.

Kalina Babington-Stitt 26:00
So it's just a bit of a maze, but it's really important.

Sophie Wilson 26:03
Yeah.

Kalina Babington-Stitt 26:03
So I think that would probably be an area where I'm like.
Good to figure out.

Sophie Wilson 26:08
And that's something that you've kind of started exploring over the past kind of few years, right?
I don't think that used to be as prominent as it is now.

Kalina Babington-Stitt 26:15
Thank you.
Yeah, exactly.

Sophie Wilson 26:18
Yeah. OK.

Kalina Babington-Stitt 26:18
And it's it's partly because of where.
The like, where people are spending time, but also thankfully because we are getting like better video content. Understanding consumer

Sophie Wilson 26:23
Yeah.

Kalina Babington-Stitt 26:25
Like for a while. Maybe when you were here, we didn't get like we were just. We wouldn't get very good video content.

Sophie Wilson 26:27
Yeah.

Kalina Babington-Stitt 26:30
But if you have something that is people want to watch, then that makes it a lot easier. Content

Sophie Wilson 26:33
Yeah.
Yeah, definitely.
Last one of this section.
When I say like print out of home and digital, are there any issues for any of them that immediately spring to mind like cost or lead times or any problems that you've had in particular?

Kalina Babington-Stitt 26:52

I mean.
Lead times and costs for print.

Cost and lead times

Sophie Wilson 26:56
Yeah.

Kalina Babington-Stitt 26:57
Definitely.

Sophie Wilson 26:58
OK.

Kalina Babington-Stitt 27:00
Because you know you need.
You need to send stuff off to them, like sometimes you know 6 to 8 weeks in advance.

Print s less flexible in terms of timings

Sophie Wilson 27:08
Yeah.

Kalina Babington-Stitt 27:10
Which sometimes is a bit tricky.
And it is.
Expense can be very expensive for what you get depending on on the title.

Cost

Sophie Wilson 27:19
Yeah.

Kalina Babington-Stitt 27:21
Out of home.
Similar ish I would say as well. Like when we have things in APAC. If we have to have like censorship deadlines that adds like another couple of weeks on upfront that we don't always have to be able to send send assets.
So that could be quite tricky.

Lead times for OOH and legalities such as censorship

Sophie Wilson 27:38
Yeah.

Kalina Babington-Stitt 27:39
But yeah, I think that's probably the main things.

Sophie Wilson 27:42
Cool. So my study is specifically related to how media can affect consumers purchase intent, particularly Gen. Z and millennials.
But it can also be spoken about in general.
So do you, in your opinion, do you think media advertisement has the potential to impact purchasing term?

Kalina Babington-Stitt 28:04
I think so, yeah, I hope so.

Sophie Wilson 28:07
OK, cool.
And do you does your brand or do you know of any other luxury brands that are purposefully targeting Gen. Z and millennials or do you think they're not a specific target audience of interest?

Media can impact purchase intent

Kalina Babington-Stitt 28:24
I think I yeah, brands are doing it definitely.

Sophie Wilson 28:28
Yeah.

Targeting Gen Z and Millennials

Kalina Babington-Stitt 28:31
And I'm trying to think of examples, but I can't.
But I yeah, they're definitely a target group that luxury brands want to speak to because they know if they get, you know, those even if even if those younger consumers aren't necessarily able to buy the products now, they will.

Sophie Wilson 28:40
Mm hmm.

Gen Z and Millennials are future consumers

Kalina Babington-Stitt 28:48
They're seeing them as like a long term investment and that they will go on to to purchase the product.

Sophie Wilson 28:54
Yeah.

Gen Z and Millennials are long term investments

Kalina Babington-Stitt 28:55
I think even when you yeah back going back to like how we how we're doing more on Tiktok like that's naturally definitely an area that's specifically for those kind of groups.

Sophie Wilson 29:01
Mm hmm.

Social media

Kalina Babington-Stitt 29:08
And like the content that we run on, there is very like native to to the platform.

Sophie Wilson 29:13
Yeah.

Content related to social platforms

Kalina Babington-Stitt 29:14
So it is definitely an area where, yeah, where people want to really engage with, with those age groups.

Sophie Wilson 29:21
Yeah, another any kind of advancements or kind of.
Innovation that is happening within either print out of home or digital that you think could increase the impact it has on Gen. Z and millennials like, is there anything coming through any opportunities

that you're being given by agency, etcetera that you think would really engage younger consumers?

Kalina Babington-Stitt 29:48
Yeah.
I mean with Print.
Tricky one. I think there's things like of ID just got rereleased recently.
So that could be something that younger consumers might be interested in, sort of having that more like nostalgia and like actually using and like engaging with a printed product.
I don't think that's going to drive a whole lot of of reach, but it could be nice for like there's like really.

Nostalgia

Sophie Wilson 30:12
Yeah.

Kalina Babington-Stitt 30:19
Engaged audiences.

Sophie Wilson 30:22
Yeah.

Kalina Babington-Stitt 30:24
With out of home, I think I don't know if it's, I would say it's tricky about, you know, targeting specific age groups, but there are some some new innovations coming through specifically in the UK where one of the the global outdoor who do the advertising

Hard to target specific audiences with OOH

Sophie Wilson 30:32
Yeah.

Kalina Babington-Stitt 30:44
They have a new platform that they're rolling out this year, which essentially is really detailed targeting about people moving throughout the tube network, so they basically will have a platform where they're using like your Oyster card or card tap in on the tube. They will essentially have this background information on you know, essentially who you're as a person, what kind of.

OOH targeting innovation

Sophie Wilson 30:54
OK.
Yeah.
MMM.

Kalina Babington-Stitt 31:11
Purchase you're making and they'll be able to say to brands you know a lot of people who could be great.
Who? Who are your target audience? Live in, like, Walthamstow. And then they're commuting.

Specific consumer targeting in the near future

Sophie Wilson 31:19
Yeah.

Kalina Babington-Stitt 31:23
In London Bridge everyday and and then you could use that to be really targeted and like OK, let's just show up on those tube lines or like just around those those transport hubs. And I think H comes into that as well.

Sophie Wilson 31:23
Uh.
Yeah.

Kalina Babington-Stitt 31:34
So that could be something to see like how like millennials versus like older generations. Are they moving around in different ways and spending time in the city?

OOH targeting used to differentiate consumer groups

Sophie Wilson 31:41
Yeah.

Kalina Babington-Stitt 31:43
So I think stuff like that is quite interesting.

Sophie Wilson 31:45
Definitely.

Kalina Babington-Stitt 31:46
Yeah, lots of data.

Sophie Wilson 31:48
Yeah.
So my for my research, I also had to do a quantitative aspect, so I also did a survey of 200 Gen. Z millennials and I found that even though their attitudes were the most positive towards digital media, their purchasing tent was actually most impacted by print which?
Surprised me.
But what are your thoughts on that?
Is that something that you would expect?

Kalina Babington-Stitt 32:20
I don't know, I think.
I am a bit surprised, but maybe I don't know why.
Maybe they think that there's more.
It's more trustworthy. Maybe in term like OK.

Surprised by prints impact on purchase intent

Sophie Wilson 32:32
Yeah, that's what came up.

Print is trustworthy

Kalina Babington-Stitt 32:35
There you go.
I guess if you yeah, saying something in a in a magazine versus a random ad where they can feel random that you get on Instagram, there is a bit of of, yeah, a bit more trust and credibility with titles.
So I guess in that aspect.

Trust
Credibility

Sophie Wilson 32:48
Yeah.

Kalina Babington-Stitt 32:49
Yeah.

Sophie Wilson 32:51
So would there? How would you think luxury brands would feel if I went to them with that and basically said, how would you feel about implementing more print into your media strategies? Do you think that would be kind of accepted or do you think they wouldn't want to? Do that.

Kalina Babington-Stitt 33:08
I think.
They would comprehend it and and get get the rationale.
But I think it is kind of goes well the the sort of pushback that I would assume would be around like the cost and then the the measurement of the app.
So even though people say, you know, say that they, you know, trust magazines more or whatever it might be.
Actually seeing the the numbers off the back of that could be quite. Tricky.

Sophie Wilson 33:38
Yep.

Kalina Babington-Stitt 33:40
But it could be. Yeah, I feel like it could be something to sort of get people thinking about, you know, not just pushing all their budget into things like paid social.

Sophie Wilson 33:48
Yeah, cool. OK, last two questions.
If you were curating an ideal media strategy for a luxury brand, for Gen. Z and millennials, is there anything that immediately springs to mind that would include or wouldn't include?

Kalina Babington-Stitt 34:07
Well, I would have said, not necessarily including print.

Sophie Wilson 34:10
Yeah.

Kalina Babington-Stitt 34:13
Based on, you know, prioritizing where people are spending time.

Sophie Wilson 34:13
10.

Kalina Babington-Stitt 34:18
But you know, it does depend the campaign and what what the objectives are.

Cost
Measurement ability

Rationale
Data driven

Point of consideration

Budget

Assumed decline in print

Prioritise consumer habits e.g social and digital channels

Sophie Wilson 34:18
Yeah.

Kalina Babington-Stitt 34:23
But generally I would.
I would say not necessarily including so much print.

Sophie Wilson 34:28
OK.

Kalina Babington-Stitt 34:29
And yeah, I think looking at specifically.
Digital, like what platforms are people spending time and actually engaging with. So obviously paid social is gonna rank up there. But like what else?
What else is of interest to them?
I would go back to the point like YouTube probably is gonna be likely quite a high one.

Sophie Wilson 34:53
Mm hmm.

Kalina Babington-Stitt 34:55
And again can be a bit more.
There can be a bit more cut through with.
Activations there.
Yeah.

Sophie Wilson 35:06
And what is the main thing you would want your strategy to achieve?
Like would you want to increase engagement the most or awareness the most?

Kalina Babington-Stitt 35:16
I think I mean depending on the scenario, it might be you know if it's a brand that generally people know about, then I think it would be just getting to that engagement side of things a bit more and and really doing a bit more of storytelling, getting people.

Sophie Wilson 35:25
Mm hmm.
Yeah.

Kalina Babington-Stitt 35:32
Consider on a deeper level rather than just see see a brand and not really have any emotional appeal to it. I feel like as well Gen. Z and millennials mainly are probably like a lot less loyal to brands and can be.

Sophie Wilson 35:45
Mm hmm.

Objective centred

Lack of faith in print

Digital channels are main priority

Engagement

Storytelling

Emotional connection

Brand love
Brand loyalty decrease in younger generations

Kalina Babington-Stitt 35:45
Quite suede easily. So I feel like if you can really tell your story and sort of build that base with them early on, then be more likely to sort of get them interested in actually purchasing at some point.

Sophie Wilson 35:58
Perfect. Amazing.
Thank you.

Kalina Babington-Stitt 36:00
Cool.

Sophie Wilson 36:00
I'm going to stop the recording.

Sophie Wilson stopped transcription

Gen Z and Millennials are easily influenced

Build brand storytelling to engage younger consumers

7.4.2. Participant 2 coded transcript

Interview Transcript

Sophie Wilson 0:05
OK, cool. So I've got your consent form already, so that's great.
Thank you if you don't mind me asking, how old are you?

Yelena GRELET 0:13
26

Sophie Wilson 0:14
Amazing. Cool. And could you tell me a bit about yourself and how you kind of got into the luxury fashion media space?

Yelena GRELET 0:21
Yeah. So I originally studied fashion journalism at Central Saint Martins and during my placement year, I kind of dipped and dabbed in different realms of the industry.
So I've got to explore that as a tourist side working along Christopher Kane and then also supporting an auction called Kerry Keller Auctions London Bridge.

Sophie Wilson 0:45
OK.

Yelena GRELET 0:47
And then also as part of a network group called Room, which is run by their editor of Louis Vuitton then when I had graduated.

Sophie Wilson 0:57
OK.

Yelena GRELET 1:01
The editor put me in touch with the manager at Gucci, so I did my internship at NPR there and then after that, because obviously it was fixed hand contract, I went to days as commercial project coordinator, so I was on the advertisement side.

Sophie Wilson 1:15
Mm hmm.
Mm hmm.

Yelena GRELET 1:21
And also managing any specials of course days.
So I kind of had a nice 360 perspective of the fashion industry and then I moved on to my role at Louis Vuitton. Now press and media coordinator.

Sophie Wilson 1:27
Yeah.

Yelena GRELET 1:33
So it's nice balance between both.

Sophie Wilson 1:35

1

Yeah. Amazing.
Thank you.
And what media channels have you worked with in your career so far.

Yelena GRELET 1:43
Yeah. So out of home, all the social media channel. Well, not all.
So I'd say mainly Meta Tiktok and then also YouTube.

Sophie Wilson 1:50
OK.

Yelena GRELET 1:54
Don't think I've missed any out, of course print.

Sophie Wilson 1:58
Yeah. Amazing.

Yelena GRELET 1:59
Yeah. Yeah, that's it for now.
Hopefully cinema next year, but we'll see.

Sophie Wilson 2:03
Cool. So these are just a few questions about General Media advertisement.
So do you believe Media advertisement has changed over either over the past decade or since you've kind of been involved with it in relation to luxury fashion?

Yelena GRELET 2:19
Yeah, absolutely.
Even from my time studying at CSM 4-5 years ago, I can't remember exactly.

Sophie Wilson 2:27
Oh yeah.

Yelena GRELET 2:28
But there was a strong focus on print.
But we obviously had to slowly start introducing digital media because it was slowly taking over and since then there's been a massive shift where there's a strong focus on social media platforms, especially tick tock, Instagram.

Digitalisation

Sophie Wilson 2:30
OK.
Yeah.

Yelena GRELET 2:44
And also Facebook.
And there's been less of a focus on print.

Death of conventional media

Sophie Wilson 2:46

Mm hmm.	
Yelena GRELET 2:50 So if you were to look up the well, if you had to give a ratio, I would definitely say it's 70% digital now and 30% print.	Digitalisation
Sophie Wilson 2:58 OK.	
Yelena GRELET 3:00 There's been a lot of cuts across not just luxury fashion brands, but also premium brands. They want to place themselves differently where they can reach a wider and more global audience, and the quickest way to do that is obviously digital media now. Especially because.	Budget cuts Global reach
Sophie Wilson 3:10 Yeah.	
Yelena GRELET 3:15 It's more cost effective.	Financially effective
Sophie Wilson 3:18 Yeah, definitely. That makes sense. So again, specifically focusing on luxury fashion, do you believe print out of home and digital are important in the advertising space?	
Yelena GRELET 3:30 I think they're all important, but it really depends on who the brand is trying to target.	Audience targeting
Sophie Wilson 3:37 OK.	
Yelena GRELET 3:38 Of course, if you want for a print publication, you know, like tabloid, you're trying to reach a more affluent audience, whereas if you're really focusing on a Gen. Z market, you know the way to communicate with them is via digital.	Audience targeting Digital space
Sophie Wilson 3:48 Yeah. Yeah.	
Yelena GRELET 3:57 Out of home as well. It's great if there's like a specific campaign, for example, that you wanted to advertise, then I would say yeah, that's the most important.	Specific targeting
Sophie Wilson 4:09 Who?	

Yeah. So you kind of already touched on it, but so I'm assuming you kind of foresee the media advertising industry evolving in response to this new digitalisation.
So you kind of mentioned there's going to be a shift and higher percentage will be digital.
Is there anything else that you want to expand on in that kind of area?

Yelena GRELET 4:31
Also audio. I've seen a lot of people investing in more in podcast that you have a lot of.

Digitalisation

Sophie Wilson 4:37
OK.

Yelena GRELET 4:39
A lot of brands such as LV, who advertise a lot in podcasts while they have their own media channels, there's also others like Spotify, where you see a lot of luxury fashion brands in and it's the fact that we absorb information differently now.

Digitalisation

Digitalisation

Sophie Wilson 4:42
Yep.
OK.

Yelena GRELET 4:56
So audio is on the rise.

Digitalisation

Sophie Wilson 4:56
Yes. Yeah.
OK.
Thank you. That's really interesting.
And what challenges do you see for the future of luxury media advertisement in fashion?

Yelena GRELET 5:09
I would definitely say print.
I don't know if that will be a challenge for the brand. However, all the publication.
But yeah, that's the main challenge I would see.

Death of conventional media

Sophie Wilson 5:18
Yeah.
Yeah. Amazing.
So these next few questions are on media strategy.
So it's quite a general question, but what would a successful media strategy look like to you?

Yelena GRELET 5:36
Once again, it depends on who you're trying to reach, but if I were to generalize, it will definitely be a full funnel approach. So what?

Targeting
Hybrid media strategy

Sophie Wilson 5:42

Mm hmm.
OK.

Yelena GRELET 5:46
That basically means is that you have three different parts to a campaign.

Sophie Wilson 5:49
Mm hmm.

Yelena GRELET 5:51
So the awareness phase is when you're trying to create noise around the campaign and you might want to bring new audience.
That you haven't tapped into yet.
Because it's completely different market or a different clientele. And then the consideration phase, the second part where now you're really trying to increase like your click through rate trying to drive more traffic to, I don't know your website, your, your video, whatever it is that you're trying to.
Push.
And consider them like for them to be able to convert basically into a purchase, and then you have the conversion phase.

Creating awareness
Audience awareness
Brand consideration
Brand conversion

Sophie Wilson 6:32
Yeah.

Yelena GRELET 6:34
But now the main KPI is really to drive sales.
So I think if you depending once again on the brand, they have the money to invest in a full funnel approach.

Sales and revenue
Hybrid media strategy

Sophie Wilson 6:38
OK.

Yelena GRELET 6:44
That's the best way.

Sophie Wilson 6:44
Yeah.
OK. And can you briefly discuss what the process is like of creating that? So in your role, I have to mention the brand, but in your role, are you kind of given a brief and then you have to kind of research how this works, how does it work?

Yelena GRELET 7:00
That's correct.
That's correct.
So basically because we're based in the UK, but the headquarters in Paris, we will receive a brief from the people at the top.

Campaign brief

Sophie Wilson 7:07
OK.
Yeah.

Transcript	Codes
Yelena GRELET 7:11 And because we know our market the best that we would adapt the brief to see our market. So we would.	Market orientated Audience targeting
Sophie Wilson 7:17 OK.	
Yelena GRELET 7:21 Decide on the split between the awareness phase consideration conversion. So if it's, I don't know, a new bag that you're pushing that you feel like. Would be. New to the clients. Then you'd want to put more behind awareness.	Hybrid media strategy
Sophie Wilson 7:37 Right.	
Yelena GRELET 7:37 And yeah, and what else? Yes. And then also, depending on which social media platform. So that really depends on all the assets that you receive. So obviously if you receive more visuals like videos for example over still, than you would think about having YouTube because that layout performs better. Or still live images than it would be metal. You can even have both depending on your budget. Again.	Media content
Sophie Wilson 8:05 OK.	
Yelena GRELET 8:06 What else I'm trying to think in that order and then of course, once you do go live, you kind of measure the performances and see what's going wrong. It could be like the captions for example. The visual doesn't work for the audience that you're trying to target, so yeah.	Performance
Sophie Wilson 8:24 Yeah. So you spoke briefly about like measuring and how, how do you measure the different channels because obviously print is so different to digital. Is that something you do within your role or is that kind of given off to a different team to imagine, OK.	
Yelena GRELET 8:38 Yes, given off to a different team.	

Transcript	Codes
So we have our own agency that looks into that for us. And then of course, they always have to give feedback and then they would come up with a few resolutions and then we double check with Paris of what we think would work best. And we continue.	Measurements
Sophie Wilson 8:44 Mm hmm.	
Yelena GRELET 8:55 That and then we'd be able to know what not to do and what to do more in next campaigns.	Future learning and planning
Sophie Wilson 9:02 Yeah. So it's like print. Are they measured differently? So is print kind of measured more by circulation and like how are you measuring kind of out of home and things? Because I can imagine that's quite difficult.	
Yelena GRELET 9:16 Yes, out of home, you can't really measure it because for example, if you've got like a campaign, a bus stand, there's no way that you would be able to tell how many people have looked at that had how many people have engaged. And from then if that's the.	Performance measurement Engagement levels
Sophie Wilson 9:20 Yeah.	
Yelena GRELET 9:32 Purchase. So if like 50% of the purchases were because they had seen that ad at the bus stop.. However, with print the way that we do it is that we have an internal tool that majority of luxury fashion brands use where they measure the difference between advertising and then how much we've gotten back through editorial, for example.	Revenue
Sophie Wilson 9:56 OK.	
Yelena GRELET 9:56 So and then of course, you look at the circulation. So if they have a high circulation and we've only made, I don't know, like 20 K from vogue when circulation massive. Then that part would be a big problem.	Performance through circulation
Sophie Wilson 10:11 Yeah. Yeah. OK. That makes sense. So when you're creating these strategies, is there kind of a default mix of media channels that you use or does it really just depend on the campaign itself?	
Yelena GRELET 10:28	

It really depends on the campaign itself. Sometimes also down to the budget.	Content Budget
Sophie Wilson 10:31 OK.	
Yelena GRELET 10:33 So if we only have 30 K for one campaign, and of course we'll prioritize meta because that covers Facebook and Instagram, and then the audiences are completely different from the results that we receive. So yeah.	
Sophie Wilson 10:48 Yeah, cool. This is another very general question, but in your own experience, could you rank print out of home and digital from cheapest to most expensive and kind of cost per unit type thing?	
Yelena GRELET 11:05 I can give you a rank yes. So social media first in terms of the cheapest.	Budget
Sophie Wilson 11:09 Yeah.	
Yelena GRELET 11:12 Then I would say print and then out of home because the production costs are so high. So you're looking at close to a couple 100,000.	Budget Production costs
Sophie Wilson 11:14 Yeah. OK. Yeah. OK. Well, yeah. And do you?	
Yelena GRELET 11:25 It's a lot.	
Sophie Wilson 11:26 Yes, definitely a lot. Do you believe there's a significant correlation between the cost of a media channel and how successful it is?	
Yelena GRELET 11:43 Good question. How successful is? Just a no, just because if you have more money to invest in a full funnel approach, then of course you're going to get stronger report.	Budget
Sophie Wilson 11:58 Yeah.	

8

Yelena GRELET 11:59
However, I think it will really ties down to the visuals that you have and the type of campaign, especially if there's like an ambassador that's been included in the campaign, then that's going to get a completely different reaction, tend to just have products featured in a campaign when.

Content
Celebrity endorsement

Sophie Wilson 12:04
OK.

Yelena GRELET 12:17
Nobody would be able to relate to you.

Sophie Wilson 12:17
Yeah.

Yelena GRELET 12:21
What I can say?
Mm.
Would you mind asking me the question again?
I feel like I've forgotten one point.

Sophie Wilson 12:31
Yeah, of course.
Is there a correlation between the cost of media and its success?

Yelena GRELET 12:42
Gosh, I forgot. I'm sorry.

Sophie Wilson 12:44
That's OK.

Yelena GRELET 12:45
If I remember I'll I'll write you an e-mail.

Sophie Wilson 12:48
OK.
Thank you.

Yelena GRELET 12:50
Sorry.

Sophie Wilson 12:51
No problem, no problem.
So next one, is there anything that you think all luxury fashion brands should be aware of when they're creating their own media strategies?

Yelena GRELET 13:02
Oh, they need to know who exactly they're targeting.

Targeting

Sophie Wilson 13:06

OK.	
Yelena GRELET 13:06	
How many people they want to reach and where for us, obviously because we're we manage UK, South African Ireland, we'd try and push more what they need to know their campaign basically and who they want to reach out to.	Targeting
Sophie Wilson 13:15	
OK.	
Yeah.	
Yelena GRELET 13:23	
Also.	
Knowing their KPIs and what they want out of this campaign, is it just?	Campaign specific
Gaining more awareness.	
So in the long run they have a wider clientele. Or is it actually about the purchases now and they want to convert?	Audience
I think that's the top things to remember for when you're working on a campaign.	
Sophie Wilson 13:45	
OK.	
Yeah. Amazing and kind of then on the flip side of that, have you ever experienced any issues with like print out of home or digital in terms of like cost or lead times like does anything negative spring to mind about any of those channels?	
Yelena GRELET 14:04	
Do from a cost perspective?	
Cost or lead time?	
I would say when I was working on the print side for advertisements, for example, not all brands would confirm their position or even wanted to advertise.	Uncertainty
Sophie Wilson 14:26	
Yeah.	
Yelena GRELET 14:28	
And so when we had to go to print, we kind of lost out.	Loss
So we'd have to basically give free prints to other brands.	Budgets
Sophie Wilson 14:37	
OK.	
Yelena GRELET 14:37	
Like independent or up and coming.	
Designers. So obviously what we had.	
Umm. Confirmed in terms of how many pages we're going to print and how much that would cost that affected us at the end because if you're thinking about a luxury brand who's willing to pay like 20 K for one page, you're thinking, Oh my God, I've got like.	Cost

Sophie Wilson 14:54
OK.

Yelena GRELET 15:02
50 pages that I can add and then once you go to print, you're like, well, no, we're going to have to pay all of this back per magazine so.

Sophie Wilson 15:08
Yeah.
Yeah. So you have to be really adaptable, I'm guessing because you just don't know until it finally gets sent off.

Yelena GRELET 15:15
Exactly.
And every if I'm going to be honest, every target for each quarter is different.
So of course, like the September issues are the most important ones.

External industry factors

Sophie Wilson 15:21
OK.

Yelena GRELET 15:25
So you want, what would they expect a higher outcome and better result then?
An issue that's in December because majority of these brands will want to be in the September, autumn, winter issues. So you have to take that into consideration.

External industry factors

Sophie Wilson 15:42
Yeah. And do you find that luxury brands are kind of becoming less interested in wanting to be advertised in print?
Like, is this why they're not confirming things straight away?
Or do you think it's just kind of always been like that?

Yelena GRELET 15:54
Yeah.
I don't think they're less interested.
It's just that the budget keeps getting cut and when you look at the figures and the results that you get between print and digital and social media, it's much easier to invest in that because the return of investments will be much higher and you'll see it quicker you.

Budget

ROI

Sophie Wilson 16:01
OK.

Yelena GRELET 16:15
See the growth quicker then print.
Yeah. And a lot of print is publications are being cut, which is.
A testament of our time, unfortunately.

Budget
Digitalisation

Sophie Wilson 16:28

Transcript	Codes
Yeah, definitely. Cool. Thank you. So the next little section is about purchase intent in relation to media. So this is kind of mixing your industry expertise with kind of you as a consumer because like we're both Gen. Z and millennial kind of. So what or who do you believe motivates Gen. Z and millennials to purchase luxury fashion?	
Yelena GRELET 16:44 Yeah. I'll definitely say it's the person behind the campaign. If I'm thinking from a media perspective like we had the Zendaya campaign and that performed much better than other campaigns that didn't necessarily have a celebrity at the back.	Content Celebrity endorsement
Sophie Wilson 17:14 OK. Yeah.	
Yelena GRELET 17:17 And. I think well, I like to think that majority of the brands are strategic in terms of the assets that they show to let's say we receive 10. And there's eight that are that are bags or accessories, just products basically. And then two of the celebrity, then you would push that towards conversion because you know the person will be able to relate to it or they want to kind of emulate their lifestyle for whatever reason which influences purchase intent must be and then from a consumer side.	Audience awareness Lifestyle desirability
Sophie Wilson 17:31 Yeah. Right.	
Yelena GRELET 17:51 Oh. I think it's all to do with the House code. So that's my personal opinion. If I feel like it's completely different then to the House's vision that I know, then I don't think I would go for it.	Audience values
Sophie Wilson 18:00 OK. Yeah. OK.	
Yelena GRELET 18:10 And if it's exactly and it has to be like a classic, timeless piece that I know want to invest in.	Product
Sophie Wilson 18:10	

So everything is aligned. OK.	
Yelena GRELET 18:20 I wouldn't want it to be a random bag that if I wanted to sell or hand over to my children. In one day that has no value.	Product quality
Sophie Wilson 18:28 Yeah. Definitely. Thank you. And do you believe brands in the luxury space are purposefully targeting Gen. Z and millennials through media at the moment?	
Yelena GRELET 18:42 Yes because that's where the majority of the money is. The majority of the money is through us.	Younger consumers are the future
Sophie Wilson 18:45 Yeah. Yeah.	
Yelena GRELET 18:48 Yeah.	
Sophie Wilson 18:49 Cool. And you don't think that because we're younger, people assume that we kind of have less money and therefore we're not going to be interested in luxury. Think that doesn't matter. We are the future anyway.	
Yelena GRELET 19:02 I do think Gen Z and Millennials matter. Of course, there's limits. Like nobody's going to try and buy a Burk in our age unless you're a social.	Younger consumers are the future
Sophie Wilson 19:08 Yeah. Yeah.	
Yelena GRELET 19:11 But you want to be able to relate to that brand or feel connected to it in some type of way. So whether it's a purse or like earrings, the smallest patches will make you feel like you're a part of that universe.	Emotional connection Emotional connection
Sophie Wilson 19:19 Yeah.	
Yelena GRELET 19:25 So I think Gen. Z's are willing to spend.	Disposable income Willingness

Sophie Wilson 19:26 Yeah. Definitely. And are there any specific advancements or kind of innovations to print out of home or digital media that you think are going to change Gen. Z and millennials perspective?	
Yelena GRELET 19:46 Definitely. I'm not too sure about print, but on the social media side, and if you think about YouTube as well, there's going to be more cross correlation between.	Digitalisation
Sophie Wilson 19:49 Mm hmm.	
Yelena GRELET 19:59 How do I say? It's going to be more democratized, the luxury fashion space where they're going to engage more with influencers that are still in the luxury fashion space but it's not going to be all about celebrities.	Influencer endorsement
Sophie Wilson 20:15 Yeah.	
Yelena GRELET 20:16 I think that's going to be a major difference.	Change
Sophie Wilson 20:20 Yeah, definitely. So I for part of my dissertation I also had to do quantitative research. So I also did a survey of 200 Gen. Z millennials. And what I found was that even though their attitudes towards digital media were the most positive, their purchase intent was actually most influenced by print. So what are your thoughts on that?	
Yelena GRELET 20:47 That is very interesting to see because from the reports that we've received is the complete opposite. But also I think it really depends on the publication. If you're talking about Gen. Z's, they will want to.	Digitalisation Difference between Gen Z and Millennials
Sophie Wilson 20:56 No. Mm hmm.	
Yelena GRELET 21:05 Keep looking at like dazed ID, the more Gen. Z focused publications.	Audience specific
Sophie Wilson 21:08 Yeah.	
Yelena GRELET 21:13	Strong willed

So of course I think they would follow their judgement, but over digital.
Social I'm surprised that wasn't expected.

Surprised by influence of print

Sophie Wilson 21:22
Yeah, I wasn't either, to be honest.

Yelena GRELET 21:25
And did they tell you which publications they'd like to read?

Sophie Wilson 21:25
So it's going to.
No, it was.
It was very much kind of top line, but it did exclude socials because that that's kind of too much of my study because I have to base it on literature and academic theory.
So I took socials out because it's kind of such a massive thing on its own.

Yelena GRELET 21:44
OK.

Sophie Wilson 21:49
So it's very much like direct display and digital. And then out of home versus print. But I think I could probably do a follow up to see what.
Magazines. They were actually looking at.

Yelena GRELET 22:01
That's interesting too because you'd think that with us, we're always on the go.
We're always on our phones. You'd want to.

Surprised by influence of print
Digitalisation

Sophie Wilson 22:08
Yeah.

Yelena GRELET 22:11
Consume your information that way, but for me I'm going to say like I don't absorb the information the same way as I do. If I were to have like a magazine or even books.
So maybe I'm more old school, but that's how I prefer it as well.

Engagement levels higher for print

Sophie Wilson 22:22
Yeah.
Yeah, yeah, me too, actually.
So if I were to go into, like, hypothetically if I was to approach a luxury brand with that information, do you think there's would be any benefits or costs to implementing more print intermediate strategies?

Yelena GRELET 22:45
MMM.

Credibility

Yes, but I would say, well, it'd have to be like a bigger survey and then?

Sophie Wilson 22:58
Yeah, yeah.

Yelena GRELET 23:01
Because everything is approved by headquarters, it wouldn't be down to us.

Sophie Wilson 23:04
Mm hmm.

Yelena GRELET 23:06
All we can do is just try and prove to them that there is still money to be spent.

Sophie Wilson 23:06
No.

Yelena GRELET 23:15
In print.

Sophie Wilson 23:15
Yeah, yeah.
So it would need major backing up before it was taking over.

Yelena GRELET 23:19
Exactly, yeah.

Sophie Wilson 23:21
Yeah, cool.
And final two questions, Ann.
So if you were kind of creating your own ideal media strategy targeting Gen. Z and millennials, what would it look like?
Kind of from a holistic perspective.

Yelena GRELET 23:37
MMM.
Need your strategy.
I'll definitely be investing a lot in marketing.

Sophie Wilson 23:51
Yep.

Yelena GRELET 23:54
It'd be intentional, the people.
I think it's all about the storytelling.

Sophie Wilson 23:59
OK.

Yelena GRELET 24:00

Hierarchical structure of luxury brands

Budget
Credibility

Brand awareness

Audience
Storytelling

Storytelling

And showing them that.
They can also tap into that world at their age. So yeah, it really depends on the storytelling.

Sophie Wilson 24:07
OK.

Content

Yelena GRELET 24:09
Who you have in the visuals, whether that's videos or still life images.

Collaboration

Media strategy.
Also, they're big on collaboration.

Sophie Wilson 24:22
OK.

Yelena GRELET 24:22
So it's not just about working in house, it's really understanding that markets way of thinking and what they're into.

Sophie Wilson 24:31
Yeah.

Yelena GRELET 24:34

Hybrid media strategy

I think that's the key, the key one.
Social media, of course. Whether that's like boosting another content creators channels or creating your own, or having a mix, I think I'd do a mixture.

Sophie Wilson 24:43
Yeah.
OK.
Yeah. And what would be the main things you would want your strategy to achieve like we've spoken about the funnel and kind of awareness and conversion?
Would you focus specifically on one or would you do a very full funnel approach?

Hybrid media strategy is essential

Yelena GRELET 25:05
I don't think you can do one. It wouldn't work.
You'd have to do it.

Sophie Wilson 25:08
OK.

Awareness and consideration

Yelena GRELET 25:09
Have to be either two, so you could do a lower funnel approach or top awareness and consideration.

Sophie Wilson 25:14
OK.

Yelena GRELET 25:16

So then we retain those clients for another campaign and hopefully you'll be able to combat them or if you feel like you have a strong campaign that already.

Sophie Wilson   25:16
Mm hmm.

Targeting
Hybrid media strategy

Yelena GRELET   25:27
Has targeted those clients and now you want to combat them and to patch this and I will take consideration.
And then conversion.

Sophie Wilson   25:34
Yeah. OK.
Cool. Amazing.
That is all my questions.
I'm just going to stop the recording.

7.4.3. Participant 3 coded transcript

Interview Transcript

Sophie Wilson 0:05
OK.
Cool. Amazing.
So if you don't mind me asking, first of all, how old are you?

Martina MARCON 0:14
27.

Sophie Wilson 0:15
Cool. Amazing.
So please, could you just tell me a little bit about yourself?
So what's your current job role and how you and your journey to kind of how you got there in the first place?

Martina MARCON 0:27
So so currently I'm working for the Austrian team in Vienna, so I'm currently a marketing coordinator for the FMB department.
So meaning the fragrances and beauty department for Chanel.

Sophie Wilson 0:41
Yep.

Martina MARCON 0:43
So I'm basically taking care of the marketing plan strategies accordingly to the local market and.
About my previous experiences.
So I graduated in marketing in Boca University and then did a double degree here in Vienna at the Economics University of the City.
I had a very small short experience in Henkel, which is like a mass product industry.
And I was mainly in charge of the digital and media part concerning the laundry and home care of the of the company.
And then I moved back to to Italy, where I had another short experience in the jewelry sector working as a product manager assistant.
And then I joined the beauty sector in L'Oreal for Lancome brand working again as a product manager assistant. So with a main focus on the skin care access.
And then later I joined my current company.
Firstly, as a product manager assistant, so I was taking care about the execution.
Of all three axis of the company.
And then I got promoted to my last role, which was marketing and client experience assistant.
So basically I was taking care of the marketing plan according to the guidelines.
Sorry and the client experience, so all the activations that that the company does both on the wholesale channel. So let's say big chains like 2 Glass or Sephora.

Sophie Wilson 2:15
Yeah.

Martina MARCON 2:27
And retail, so the owned boutiques and now I just like since 2 weeks actually joined the Austrian team.
So yeah, I'm right now a marketing coordinator.

Sophie Wilson 2:40
Wow, thank you.
So you mentioned digital briefly, so is digital kind of the main channel that you've worked with or have you done anything with PR and press or out of home things like that?

Martina MARCON 2:52
Yes, I mean, while taking care of the 360 of a campaign, of course when it's the when, if it's feasible, when it's the right campaign, then we also we as a marketing, we work really closely to the with the PR team or with the digital team to.

Sophie Wilson 3:09
Yeah.

Martina MARCON 3:12
You know, maybe create something on the social media or.
Create a particular newsletter to send to particular clients.
So it really depends on the goal of the company of the campaign, of course, and based on that we create the perfect journey.

Sophie Wilson 3:27
Yeah.
Yeah, great.
That makes sense.
So just a few questions about kind of general media advertisement.
So obviously you haven't been in the industry for too long because we're both still quite young.

Martina MARCON 3:37
Yes.

Sophie Wilson 3:43
But have you noticed any change over the years that you have in general media advertisement?
So for instance, has there been a change from?
Less print and more digital.
Are there any been any notable changes that you've recognized?

Martina MARCON 3:59
So actually in terms of, let's say business, so like revenues, the one that it's still, I mean the channel that right now is really strong and that the one which we want to work on more is the social media part and digital part, but still the.

Digitalisation

Sophie Wilson 4:19
OK. Yeah.

Martina MARCON 4:22 One that it really cost a lot to the to the company is the TV, of course.	Digitalisation
Sophie Wilson 4:26 Yes. Yeah, so do because it costs a lot. Do you think TV is one of the most important forms of advertising or which would you say is the most important?	
Martina MARCON 4:38 Personally, I would say that that I would rather. Like do advertisement on the TV on a certain specific period. So like for example, the holiday period is perfect to play a certain campaign if also have a strong visual or strong video. But on the other side I recognize that right now the most powerful tool that we have is the social media. And especially Tiktok. So I would rather focus on, I mean creating strategies that focus on more on this kind of tool and this kind of consumers as well, since also beauty companies like the one that I work for really are struggling in.	Content specific Seasonal factors Digitalisation Social first campaigns
Sophie Wilson 5:06 Yeah.	
Martina MARCON 5:25 In increasing the number of clients which are younger than the target. So this would be really useful, yeah.	Targeting
Sophie Wilson 5:30 Yep. Yeah, cool. And do you? What do you think are the main challenges for the future of luxury fashion advertisement? Quite a broad question. Anything that just brings to mind as a challenge.	
Martina MARCON 5:45 So I would say of course, always the right communication, because I have the feeling that online you have broader knowledge about everything. So also the consumers are really well educated when it comes to products. So finding the right communication is key for your strategy, your business strategy and of course being staying consistent with your brand values.	Message Clear brief Digitalisation Educated Consistency Brand values
Sophie Wilson 6:01 Yeah.	
Martina MARCON 6:12 And. I would say.	

Also, one of the biggest challenge would be like the competition landscape is really huge.
So yeah, also look at what your competitor does on that on that Channel.

Sophie Wilson 6:29
Yeah, yeah, that definitely makes sense.
Thank you.
So these are kind of more strategy based.

Martina MARCON 6:36
Mm hmm.

Sophie Wilson 6:36
So first of all, what would a successful media strategy look like to you when you're planning it from the outset?

Martina MARCON 6:47
So a structured and long planning, I would say.
So first of all, I mean when what we do is that we don't, we don't only have one specific planning for a certain period, but we try to have the most structured planning.

Sophie Wilson 6:50
OK.

Martina MARCON 7:05
So it means that having all over the year for instance.
Or create also in this case again a right communication.
That comes every time with the with the campaign so that you get used to the. I don't know to the words used by the channel to the faces also.
So also create a sort of community of influencers and testimonials of the of the brand.

Sophie Wilson 7:33
Cool. Thank you.
So when you do that, what does the process look like?
Is it?
Kind of.
Is it filtered down?
Do you create it yourself and give it to people like your managers? Or is it kind of done the other way around?
Are you?
Are you told a set of briefs that you have to conform to?

Martina MARCON 7:52
Well actually it depends because of course we have really strictly guidelines when it comes to broadcast your brand.

Sophie Wilson 7:58
Yes.

Martina MARCON 8:01

Competition
Saturated market

Long term rather than short term planning

Consistent communication

Influencers have an impact

Brand guidelines

Hierarchical structure within luxury brands

So of course it's very difficult sometimes to implement your own strategy locally.
But mostly what we do is to really understand how much.
Amount of budget we have and based on that we really try to put the effort in creating the most powerful strategy, both on the digital part.
So yeah, it depends on the priorities of the marketing plans, for instance and on the budget of course.

Sophie Wilson 8:30
Yeah.
Yes, definitely. And on that same note, how do you measure the success of each media channel specifically?
Kind of. The more print out of home and digital. How? Yeah. How would you measure how successful each one of those have been?

Martina MARCON 8:49
So we rely on data that's that our external agency give us.
So we have this external media partners which really help us to create the perfect strategy. And of course when it comes to having analysis, we rely mostly on them, so.
We actually don't do analysis for the media because we receive them, but when it comes to the digital, maybe.
Or I don't know Google.
We use Google Analytics for instance.
This gives you like a short view, but still it's something.

Sophie Wilson 9:27
Yeah, so because they're.
I guess they're not measured so specifically, do you know which media channel is the most successful within your company? Or is because each strategy is different?
Is that not something you particularly focus on?

Martina MARCON 9:42
Yeah, exactly.
It's not that easy to really track which one is the highest performer for performer cross yeah.

Sophie Wilson 9:49
Yeah.
So if there was a way to, would that be something you think that your team would be interested in or because it's such a holistic view anyway? Do you think it wouldn't have been of much value?

Martina MARCON 10:02
No, of course, of course.
Like in the future the our strategies is to really focus on the digital media part. So having more tools that help you to really understand and assess the difficulties or the obstacles that you might face, that will be really useful.

Sophie Wilson 10:06
Yeah.

Budget

Have to create the best strategy with minimal budget

Success measured by agency

Measurements inform strategy

Lack of media channel analysis for conventional media

Lack of measurement for media channels

Increased measurement methods for channel performance would be welcomed

Current focus on digital

OK.
That's interesting.
So when you do a campaign, do you often find that you're it's more successful to replicate the same imagery and artwork on multiple channels?
Is that something you really focus on?
So you're kind of getting an Omni channel experience throughout the campaign. Or do you like to specifically focus on, say, all socials or all Google or something?

Martina MARCON 10:51
Again, it depends on the object of the of the campaign and also like on the target of each campaign. Because let's say for instance when especially working on the skin care, we have different lines.

Dependent on campaign objectives

Sophie Wilson 10:59
OK.

Martina MARCON 11:06
So of course, if different lines.
Answers to different benefits and different.
Requirements from the target, so of course maybe one line is more for.
Let's say old lady. Then of course, we're not going to play the social or the digital.
And then we're going to play the press, for instance, or the out of home or TV.

Targeting

Media channel choice dependent on targeted age group

Sophie Wilson 11:26
Yes.

Martina MARCON 11:31
But yeah, it's really specifically focused and linked to the target itself.

Audience targeting

Sophie Wilson 11:37
OK.
Thank you.
So from your what kind of moving more to a financial segment now. So from your own experience, could you rank print out of home and digital media in order of cheapest to most expensive on a kind of a general scale?

Martina MARCON 11:54
On average, yes, I could do it.

Sophie Wilson 11:57
OK.

Martina MARCON 11:58
So I would say that the most expensive, it's of course the TV.
So the ATV that you have in in TV, of course, then the out of home are really also expensive.

OOH is expensive

Sophie Wilson 12:06

Yeah. Mm hmm. Yeah.	
Martina MARCON 12:17 Then the press actually not that expensive. Also considering that we don't do it so much actually.	Print is fairly inexpensive
Sophie Wilson 12:26 OK. Yeah.	
Martina MARCON 12:27 And then, of course, the digital is also. Yeah, very quite of expensive.	Digital is cheaper but still fairly expensive
Sophie Wilson 12:34 Yeah. OK. So do you think there's a correlation between the cost of the media and how effective it is? So if you're spending a lot more on ATV ad, do you think it's a lot more effective than say, a print ad in your opinion?	
Martina MARCON 12:49 I would say yes, because I think that somehow it is correlated to the audience that it's going to reach and to receive the message. So it they might be correlating some somehow.	Correlation between price of channel and its success
Sophie Wilson 13:02 Yeah. So what factors do you think make a successful media strategy? If you were to give three factors for a luxury brand that was starting out, what would you say were the three factors to make it as successful as possible?	Wider reach equals more successful
Martina MARCON 13:21 Yeah, I would say of course the right product.	Product
Sophie Wilson 13:24 Yep.	
Martina MARCON 13:25 The right images so visuals and video and everything just correlated to it. And yeah, the right channel where you play it.	Content Consistency
Sophie Wilson 13:39 Yeah. And have you ever experienced any issues that have be come up with print out of home or digital media so like cost or lead times, is there anything that is kind of a reoccurring issue with any of them which would make you not want to use them?	
Martina MARCON 13:56 Yes, one of the issue that we mostly face is being next to another competitor campaign. So when.	Competition Location of media

Sophie Wilson 14:05
OK.

Martina MARCON 14:06
Yeah. This especially on journals and on press. But yes, this is one of the biggest issue that we have.

Saturated market

Sophie Wilson 14:10
Yeah.
Yeah.
OK, amazing.
Thank you.
So I've got a few questions on purchase intent now.
So what do you believe?
There's anything that really motivates Gen. Z and millennials in comparison to other generations.

Martina MARCON 14:33
To purchase luxury products.

Sophie Wilson 14:35
Yeah. Yes.

Martina MARCON 14:39
I would say of course, the status symbol. First of all, I would say because they are very popular on the social media and Gen. Z.

Status
Popularity

Sophie Wilson 14:42
Yep, Yep.

Martina MARCON 14:48
They are always connected always online, so of course they are exposed more than other targets to it and it's appealing.
So still status quo maybe.

Digitalisation
Digital natives

Sophie Wilson 15:02
Yeah.
Cool. Thank you.
And in your experience, do you think media advertisement alone has the potential to affect the consumer's purchase intent?

Martina MARCON 15:16
Again, with the right strategy, I would say yes.
It's not the only thing, of course, but still, yes.

Purchase intent can be effected with the right strategy

Other factors excluding media effect purchase intent

Sophie Wilson 15:22
Yeah.
And when you've in your job now and in your roles in the past, have you ever come across luxury brands purposely targeting Gen. Z and millennials?
Or like do you think they're the target audience they're pushing for or not necessarily?

Martina MARCON 15:43
Well, I didn't have like the right data.
It was just a feeling that maybe a competitor was doing more social media or someone was doing more TV.
So it was just just a feeling, but in fact I don't have the data, so I'm not sure.

Following competitors

Sophie Wilson 16:00
Yeah.
And are there any specific enhancements or kind of advancements to the traditional media forms like print and out of home that you think would motivate Gen. Z and millennials perception like would increase their perception of that form?
So I know it's this kind of stereotype that younger people don't look at print as much, but is there anything that you think could change that?

Martina MARCON 16:21
Mm hmm.
Mm hmm.
Well, of course, yes.
I'm not sure what could be because I also feel quite close to the Gen. Z because yeah, I'm not a millennial.
I'm not a Gen. Z, I'm in the middle.

Sophie Wilson 16:43
Yeah.

Martina MARCON 16:44
But yeah, maybe.
I don't know.
Maybe more advertising about the press again so.
A revival of.
You know the the press and the big names of the journalists, for instance.
Yeah, maybe something like this?

Press revival in the near future

Sophie Wilson 17:09
Yeah, cool.
So I've also done some quantitive research in the form of a survey for consumers.

Martina MARCON 17:16
OK.

Sophie Wilson 17:18
Which I have to kind of use with this to get my final results. So I actually found that although Gen. Z and millennials attitudes towards digital media is the highest compared to other forms, their purchase intent is most highly impacted by print media, which did actually surprise me.

Martina MARCON 17:34

Umm.
Yes, say.

Sophie Wilson 17:36
So I just wanted to know your thoughts on that.
Are you kind of surprised from your perspective or not?

Martina MARCON 17:43
Well, I'm actually really surprised.
Yes, I didn't expect it.
So yes.

Surprised by the impact of print

Sophie Wilson 17:48
And do you think if I was to hypothetically if I was to go to a brand with that information, how do you think they would react to implementing more print into their media strategies?
Do you think that would be possible and do you think that would be something that they would want to do?

Martina MARCON 18:09
I'm not sure because right now the strategy is really to just stay mainly online and not doing anything offline.

Stubborn industry
Digitalisation
Moving away from conventional media

Sophie Wilson 18:17
Yep.

Martina MARCON 18:19
So I think that they would consider it for special occasion, for special campaigns or for special purpose.
But yeah, in general I think there would be, I don't know.
Not so much convinced.

Print for special occasions

Sophie Wilson 18:33
OK.
Thank you.
And got two more questions.

Martina MARCON 18:38
Mm.

Sophie Wilson 18:39
So if you were creating your ideal media strategy for a luxury brand, what would that kind of involve?
What would be the main things you would look at to achieve?

Martina MARCON 18:53
So when we talk about media strategy, we talk about.
TV or press and out of home and things like this.

Sophie Wilson 19:03
Yeah.

Martina MARCON 19:04

So.
Well, that's a very good questions.
I would say.
To activate both like every channel possible, just to increase as much as possible the reach the audience and to make sure to have the right face or the right. I don't know, influencer or the right testimonial to present it.

Hybrid media approach
Wide audience reach

Sophie Wilson 19:18
OK.

Martina MARCON 19:33
And of course, to have the right product, because if I have if I have something a product which is more close which is closer to agency target, then I will still go on the social media.

Product

Social media

Sophie Wilson 19:48
Yep.

Martina MARCON 19:49
While maybe I don't know if I want just want to relaunch the the line of, I don't know anti aging cream. Then I would go definitely on the on the media.

Sophie Wilson 20:01
Yeah, cool.
And how would you know how successful that had been?
What do you kind of gauge success from in that sense?

Martina MARCON 20:13
Numbers of purchase, for instance.
The target which?
Which?
Just buy the product for instance or you know, feedbacks from the beauty advisors could be also really useful.

Sales is a key measurement metric

Feedback from in store staff as a measurement metric

Sophie Wilson 20:31
Yeah.

Martina MARCON 20:32
Feedback from the stores, so also to see how they see it in reality, could be really useful.

Sophie Wilson 20:39
Yeah, definitely.
Cool. That's been so great. Thank you.
I'm just going to stop the recording.

Martina MARCON 20:46
Perfect.

Sophie Wilson stopped transcription

7.4.4. *Participant 4 coded transcript*

Interview Transcript

Sophie Wilson 0:05
Here we go.
So as you kind of have seen from the information sheet, my study is on the impact of media advertisement on the purchase intent of Gen. Z and millennials within luxury fashion.
So I've kind of done my secondary research and established that there's a research gap in the impact of how media channels differ in their impact of purchase intent and if I'm able to analyze it then I'll kind of be able to provide a recommendation or hypothetical recommendation to.
Brands.
Which balance consumer preference and financial efficiency?
So my study is basically based just on print out of home and digital purely because social media is such a big thing on its own that it couldn't be incorporated into it.

Heather 0:49
Mm hmm.

Sophie Wilson 0:51
And also because my study has to be based around academic theory and an academic model.
So I'm basing it on the theory of planned behaviour.
So the behaviour actually leads to action.
In theory.

Heather 1:04
Mm hmm.

Sophie Wilson 1:05
So if you don't mind me asking, how old are you?

Heather 1:08
And 30 soon to be 31. God but.

Sophie Wilson 1:11
Ah.
Oh, amazing.
And can you tell me a bit about yourself?
What is your job role now and kind of what was your journey to getting where you are now?

Heather 1:22
So I I kind of.
I've worked in advertising for quite a few years now.
I'm trying to remember when it really started, but I sort of worked in the brown world for quite for even longer because my first job out. That wasn't like working in a restaurant or a pub was like working for Harry's.

Sophie Wilson 1:35
OK.

1

Heather 1:43
Do you know Harry's? Yeah.

Sophie Wilson 1:43
OK, is in like the restaurant chain, Harris.

Heather 1:47
The grooming brand Harry's.

Sophie Wilson 1:49
Oh, OK, no, I don't.
I haven't heard of that.

Heather 1:52
They still they were quite a start up like disruptor back then and they still are.
They're not.

Sophie Wilson 1:56
OK.

Heather 1:57
I don't.
I guess they haven't like got huge, but they are still going.
But yeah, they were kind of focused on.
It was like customer service I was doing but it was kind of they had quite AI guess purpose LED approach to the way they do business and building a brand. And I got to see you know what a startup does when they're trying to launch.

Sophie Wilson 2:05
Yeah.
OK.
Right. OK.

Heather 2:18
A brat.
I don't think it would count as luxury or anything.
Still, it was kind of it was interesting.

Sophie Wilson 2:25
Yeah.

Heather 2:26
You know, like the first campaigns that they put out and how they sort of build up to bigger things later on.

Sophie Wilson 2:29
Yeah.

Heather 2:31

But yeah, obviously that's a start up brand and I think many of the many of, I guess the area that you're looking at is very would be I guess, quite established luxury long term brands like I see you worked for. Did you work for Berry for a little?

Sophie Wilson 2:32
Yeah.
Yeah.

Heather 2:46
Bit or.

Sophie Wilson 2:47
Yeah, I did a placement year at Burberry last year on their media team, yeah.

Heather 2:51
Yeah, I thought so because you were connected with quite a few of the clients that we I was connected with, but yeah.

Sophie Wilson 2:56
Yeah.
Yeah.

Heather 3:01
So yeah, and then after that, so I worked a little bit in that world from back then, but that was yeah, as I say customer side.
So it was good to kind of.
Get that viewpoint of the product, I guess from the customer perspective.

Sophie Wilson 3:14
Yeah, definitely.

Heather 3:15
And how much of their social media strategies?
But yeah, we're leaving social media out.
But how they kind of started with print and really built up to like sort of in person experiential events?

Sophie Wilson 3:22
Mm hmm.

Heather 3:25
I think that was, I guess, yeah.
And then after that moved on to ingenuity, which is, have you heard of ingenuity?

Sophie Wilson 3:34
I briefly have looked up because I was kind of doing my some background research, but I hadn't heard both of them before that no.

Heather 3:41

Most people haven't because they're almost like a consultant. That work that when you work for them, you you work for ingenuity, but you work for the clients that you work for, so.

Sophie Wilson 3:51
Right. OK.

Heather 3:54
You almost. I guess your white label as as one of the clients.
I kind of was.
It was like sales for advertising agencies.

Sophie Wilson 4:02
Right. OK.

Heather 4:03
Kind of, yeah.
They basically connect clients with like new like new business and getting new, getting briefs and through new clients.
See kind of that was, yeah, sort of sales to try and get get more business for those clients.
So that was really cool and then moved on to, I mean, as you can see.

Sophie Wilson 4:21
Yeah.

Heather 4:26
In the consent form, I probably shouldn't like shouldn't have the dent Su name sort of in there.
So you know, but it's just because of like brand safety for the agency.
You know, they kind of, yeah, what?

Sophie Wilson 4:32
Yeah, no problem.
Yeah.

Heather 4:41
The screen before that? Yeah, I worked the screen before that.
I haven't got there yet.
My partner in the background trying to run the meeting and.
I don't forget about it.
I'm just jumping around because I've got ADHD and like my goes to different things, so it's never quite that linear. I was just trying throwing that in there before.

Sophie Wilson 5:01
That's all right.

Heather 5:03
I say sort of.
Yeah, too much.
But yeah, I worked.
So obviously after ingenuity I went for worked at spring.

Yeah, I did actually forget about spring to be quite fair, which was the most important.
So he's he's right.
I was going to skip over that.
I only worked there for like 3 months.

Sophie Wilson 5:19
OK.

Heather 5:20
Because it was, it was again.
I shouldn't say too much.
Like to. Obviously I don't want their name being spread around, but it's like, yeah, it was definitely an insight into working for more luxury clients and a more luxury agency because they were kind of, I don't know if you know much about spring either.

Sophie Wilson 5:27
No.
Yeah.
A little bit, but not too much.

Heather 5:42
Yeah. Yeah, they're quite they.
They're a studio in the main.
They do have an agency and they do some pretty great creative work, but yeah, they did.

Sophie Wilson 5:48
OK.
Yeah.

Heather 5:55
They did.
A lot of campaigns for like luxury brands and stuff, and obviously building up their even even startup luxury brands as well.
But yeah, it was.

Sophie Wilson 6:03
OK.

Heather 6:06
Yeah, that's cool.
I don't know if you have any. I guess that's not really linked to the purchase intent, so I'm kind of.

Sophie Wilson 6:12
No, that's OK.
That's just kind of general.

Heather 6:14
Yeah.

Sophie Wilson 6:15
So are there any specific media channels that you've spent kind of more time with?

Heather 6:23
I think.
Less so print, but it's obviously very still very key for a lot of luxury brands, especially in fashion.

Print importance

Sophie Wilson 6:31
Yeah.

Heather 6:32
I think they do really still value print even though like across the you know, across the landscape of media really prints been shrinking and shrinking. But it's been definitely shrinking at a slower rate with luxury fashion brands because it's still kind of you know very important channel.

Digitalisation
Print decline

Sophie Wilson 6:35
Mm hmm.
Yes.
Yeah.
Yeah.

Print decline

Heather 6:52
Obviously readerships are still going down.
So it's, you know, one thing that might be good for you to look into is dentsu adspin report, because that's like.

Sophie Wilson 7:01
OK.

Heather 7:02
Public, as far as I understand.

Sophie Wilson 7:04
Yeah.

Heather 7:05
So they give some quite good insights into kind of channels, but obviously they're talking about, yeah, across like brands as a whole and across like consumers and how they're sort of.
In how they're changing and influencing their attitudes, obviously influencing the media world and where we advise clients.
Their money as well, but obviously a very clients have the you know obviously come they have a brief of what they have already kind of built out as like the ideal for them.

Brief creation

Sophie Wilson 7:34
Yeah.

Collaboration

Heather 7:35

So it's kind of it.
We obviously it's a very collaborative process when you're working with a client as well, you would know it's. But yeah, usually I remember out of home was definitely really important. That really stands out.
Yeah, there's a lot of, you know, I still whenever I see a big billboard in London, I'm always just like, yeah, pretty sure. That was one of the ones I've seen.

OOH important and builds brand awareness

Sophie Wilson 7:57
Yeah.

Heather 7:59
Kind of Burberry, advertise on and things they're always very like across the world. They were very interested, weren't they? And kind of.

Sophie Wilson 8:04
Yeah.

OOH has a large reach Impressions as a form of measurement

Heather 8:06
Out of home was always like one of the biggest ones to get a lot of views, which again sort of like impressions was obviously important, but.
It was. I guess it shows how important these channels are because even though impressions aren't exactly is easy to get.

Sophie Wilson 8:25
Yeah.

Measurement of conventional media channels is not always easy

Heather 8:25
So it's easy to quantify like how many people have viewed your ad, if it's through out of home and print. I mean it is it's it's easy, but not as easy you know.

Sophie Wilson 8:35
Yeah, yeah.

Brands still invest in conventional media even though they don't know it's full impact

Heather 8:36
So I think it shows why, how it's still so important, because they're willing to sort of not necessarily have all the details about their consumers that they've brought in through out of home and print.

Sophie Wilson 8:47
Yeah.

Heather 8:48
But they're willing to know that it's there still like that.
Those are still like always going to be important channels for luxury, I'd say. And I can see why because my personal, you know, I've been buying fashion magazines for years. You know, even if I do take a break from buying fashion magazines, I would, you know, usually buy.

Habitual

Sophie Wilson 8:55
Yeah.

Yeah.

Heather 9:05
The odd one.
So it is.
You know, it's it's an unusual space. I mean, I actually started my own magazine.

Sophie Wilson 9:12
Oh wow. OK.

Heather 9:13
But it's definitely not seen Startup magazine.
Very different thing to sort of being in any of the titles that Sue Brown would be in, obviously.

Sophie Wilson 9:20
Yeah.

Heather 9:22
So they're very different spaces.
Mine was kind of very an artistic space trying to sort of create a publication that started out as a Zine, sort of trying to tap in underground culture of zines that most people don't think a lot of people don't know what they are, which I found a lot.

Zines are an underground form of magazine

Sophie Wilson 9:34
Yeah.
No. Yeah, I only know 'cause like I've got friends in kind of fashion journalism and stuff, but that's really cool.

Heather 9:38
Like.
Yeah, and not that I like him that much, but I know there was. I think Kanye West was doing stuff, wasn't he? And stuff.

Sophie Wilson 9:50
Oh yeah.

Heather 9:52
So it was sort of like underground culture of this sort of stuff in fashion.
So anyway.

Sophie Wilson 9:56
Yeah.

Heather 9:59
That's yeah.
So I definitely saw that people's attitudes towards print then, like, even though it's not like it's not exactly like a luxury fashion magazine, but I was still kind of it was actually still quite linked to fashion and style.
So it kind of had that.

Sophie Wilson 10:12
Yeah.

Heather 10:13
It wasn't directly because it was more artistic, but yeah, definitely got a
lot of questions around, sort of why is it a print magazine?
Why? You know, I think from all ages.

Sophie Wilson 10:21
Yeah.

Heather 10:24
I think people used to ask that, I suppose because it's.
But I also do see a lot of Gen. Z still tapping it. Still. You know reading
magazines.
So I think it's a little, I think the future of those kind of channels is a
little bit unclear personally.

Sophie Wilson 10:36
Yeah.

Heather 10:41
And tell how much it will they come back. I for years have felt that print
is like going to come back in a big way and I think it is, but not for
everyone.

Sophie Wilson 10:41
Yeah.
Yeah.

Heather 10:51
You know, it's always going to be smaller portion of a media plan for
example than it than other things like digital.
I think you know a lot of people, usually a lot of clients and stuff. I think
attending to focus a lot on digital.

Sophie Wilson 10:58
Yeah.

Heather 11:06
But yeah, out of home again, it's important.
I'm just sort of babbling a little bit.
Tvi know is another one.
One, but I don't know specifically luxury brands.

Sophie Wilson 11:12
Yeah.

Heather 11:13
I think it still is, isn't it? But no that.

Sophie Wilson 11:15

Digitalisation

Gen Z do engage with print

Conventional media uncertainty

Print resurgence

Mixed opinions surrounding print media

Digitalisation

Yeah, I think it's actually making a comeback as well because I hadn't seen luxury on TV for a while.
But when I was at Burberry last year, they were really trying to get it back on the media plans and I think that's what they're going into with this next kind of few campaigns coming up is what I've heard that a few luxury brands are getting back in.

Heather 11:22
Hmm.

Sophie Wilson 11:37
The kind of connected TV, but and cinema space, which is quite interesting.

Heather 11:42 — Opinions effected by habit and cost
Definitely, yeah.
Because I know when.
Because I think a few couple of years ago or maybe even just a year ago, like whenever you'd sort of suggest Netflix to any client, really, they were always hesitant because it was so expensive at that point.

Sophie Wilson 11:54
Yeah, yeah. — Cost

Heather 11:56
I think it maybe has got a bit less expensive.
I don't know because I'm actually not as directly in the media world as I was. I still AM.
I'm in the media part of it, but I've actually moved to like a sustainability manager role.

Sophie Wilson 12:03
Yeah.
OK. Yeah.

Heather 12:09
So I'm kind of I was an account manager.
Jeff, for three years there, almost three years like a year and two year, 2 1/2 years like partnerships first and then partnerships account manager and then account manager.

Sophie Wilson 12:19
OK. — Time

Heather 12:22 — Changing attitudes
So we used to sort of, yeah, like obviously share with our clients if there was like a new channel that's coming out.
So obviously Netflix was quite, yeah, still fairly new.

Sophie Wilson 12:29
Yeah. — Digitalisation

Heather 12:33

But yeah, it's clear that it's being used a lot more now and.
Yeah, I can only see that increasing.
Obviously to do TV is like seems to be a bit less.

Sophie Wilson 12:41
Yeah.

Associations

Heather 12:44
I feel like Netflix feels quite luxury when you're talking about connected TV.

Sophie Wilson 12:45
Yeah.

Consumer lifestyle

Heather 12:49
It's kind of the more version because I don't like you, but I don't watch tv mean, I know.

Sophie Wilson 12:49
Yeah.
No, I don't either.

Heather 12:57
No, I mean like and anyone that I know who does watch TV, they don't pay for TV licence.
They just watch like I'm just too scared to do that.

Sophie Wilson 13:02
No. Yeah.
Yeah, me too.

Heather 13:08
So yeah, I don't definitely like. Remind me again, you're not focusing on TV at all or connected TV.

Sophie Wilson 13:14
No, I'm not planning on it, but I do have kind of sections which are like extra info, limitations, future research, that kind of thing.
So any any extra thing is obviously still very welcome in the discussion.
You've actually answered a lot of my questions already.

Heather 13:30
Really. OK.

Sophie Wilson 13:31
Which is fantastic because it didn't even need prompting.
I just had a follow up one about your Zine.
What was your reason for doing that in print?
Did you ever consider making kind of a digital version too?

Heather 13:45
Yeah. So, I mean, it was at the start like I was.

I was totally inspired by like the podcast I was listening to at the time it was called. I think at the time it was called arrest all mimics, but I think he's changed the name.
It was Ben Talon's podcast what do you call it now?
I think he's called it the Creative Condition Podcast now.

Sophie Wilson 14:02
OK. Yeah.

Heather 14:04
Again, really niche podcast. I'm sure most people you wouldn't have heard of it, but I followed him because he's like an illustrator and I was always trying to be an illustrator because my main thing is boring.

Sophie Wilson 14:07
No.
Wow. Wow.

Heather 14:14
But that's sort of why I wanted to be in fashion for a little bit.
And then I real wasn't quite for me.

Sophie Wilson 14:17
Yeah.

Heather 14:19
I was like, this world is a bit too cut rope cut throat for me, so I'm going to move on. But it was. Yeah. Because obviously fashion illustration like all that.

Sophie Wilson 14:28
Yeah.

Heather 14:29
Yeah, I kind of because I heard in this podcast I was listening to Ben Talon, that zines are sort of making a comeback.
There were some people talking about zines and I also was at UAL at that time, and I we got to go to luck of Zine Workshop.
I think we had a Zen brief where we had to design our own Zen.
And after that I was like, I'm back onto this because I did it in my fine art degree, didn't do it in books and stuff.

Sophie Wilson 14:47
OK.
Wow, yeah.

Heather 14:54
So it's just a good excuse to sort of make a publication that was really artistic. It's like it's there an artwork in their own way. And I'm an artist, so I wanted to create something that was an artwork in itself.

Sophie Wilson 15:00
Yeah, definitely.

Yeah.

Heather 15:06
It was a lot of work, so I got hats arguing up there.
Leave her alone.

Sophie Wilson 15:15
Oh.

Heather 15:15
That's not meant to be her private little space up on top of the wardrobe.
And now he's just like.

Sophie Wilson 15:18
That's so cute.

Heather 15:21
I'm gonna have to stop it.
Stop it.
Stop it now. Stop being naughty.

Sophie Wilson 15:27
Oh.

Heather 15:30
Anyway, love them but.

Sophie Wilson 15:34
So cute.

Heather 15:36
What was the saying?
What were you saying?
I can't remember who was talking, I think me.

Sophie Wilson 15:40
Uh.
Oh yeah, your zine, yeah.

Heather 15:44
Yeah. So why did I do it? Is it?
I mean, yeah, I just really was at the time.
I've always because of being an artist and studying fine art. I think I was always a bit behind the times in wanting to digitise. So like when I remember when I was studying my fine art degree like people had done digital art works as like a final like.

Sophie Wilson 15:56
Mm hmm.
Yeah.

Heather 16:02

A huge digital digital artwork and I was.

Sophie Wilson 16:05
I found it crazy in a fine art degree.

Heather 16:07
Yeah, but this this was years ago. So I think probably people do it even more now, but this.

Sophie Wilson 16:09
Yeah.
Yeah.

Heather 16:13
20 When did I graduate?
I think it was 2016, yeah.

Sophie Wilson 16:17
OK.

Resistance to digitalisation at first

Heather 16:17
So, like people were starting to do like big digital artworks. And I was so resistant to it then because all my work was completely analogue. I hadn't done anything I could never really did anything on Photoshop much then like, apart from like the odd little bit like back.

Sophie Wilson 16:21
Well, yeah.
Yeah.

Heather 16:31
In school, so I was really trying to keep it analog and everything I did was very much like hand done, but I and I'm not that person anymore. And I I started slowly like.

Sophie Wilson 16:37
Yeah.

Heather 16:41
Doing digital art, but then when?
When lockdown hit, I didn't bring my Wacom tablet to do digital art on, and I was studying my my masters at that time and I I knew like to be honest, when I started the masters, I already had this idea in my head that I wanted to do.
A magazine about men's mental health.

Sophie Wilson 17:02
Nice.

Heather 17:03
It's a matter close to my heart because I lost someone my father due to mental.

Sophie Wilson 17:05
Yeah. Oh, OK.
Oh, I'm sorry. Yeah.

Heather 17:10
So. So that was kind of my main passion point.
For doing the magazine and just wanting to keep the analog kind of thing going because I guess I just always felt a bit resistant to wanting to be on the screen all the time because quite sensitive to being on a screen like I've spent a lot of hours.

Sophie Wilson 17:22
Yeah.

Negative effects of digitalisation

Heather 17:27
In front of a screen in my years and I'm a you get a bit tired of it, don't you? And I just wanted to sort of come offline and have something that people could read.

Sophie Wilson 17:30
Yeah.
Definitely.

Heather 17:38
That's a book, you know? So they don't have to look at a screen if they're reading this content.

Sophie Wilson 17:42
Yeah.

Heather 17:42
But you know, a lot of people ask questions.
Why is it online? Da da, da.
Slowly I built a website, you know, and then I had two websites going like my personal art website, and then my wackazine website.

Sophie Wilson 17:52
Yeah.

Media landscape has adapted

Heather 17:56
But then again, it's completely changed.
So I remember, I think the turning point really was I went to a comedy night and he'd probably feel so bad about this.
The comedian, because he was sort of like trying to make a joke about my magazine. And when I told him about what it was about, he felt kind of bad.

Sophie Wilson 18:11
Yes. Yeah.

Negative associations toward print
Print had decreased in popularity

Heather 18:12
Like oh, sorry, because he was kind of taking the **** and being like, so you have a printed magazine, OK.

Let's do a show of hands.
Who reads the print magazine?

Sophie Wilson 18:21
Oh.

Heather 18:22
I mean, honestly, I didn't turn around.
I should have because that wouldn't be market research. But, you know, I was so just like basically the outcome was not many people read print magazines in that audience at the time.

Sophie Wilson 18:23
Yeah, none.
Yeah.
Yeah.

Heather 18:34
So you know, he was kind of take, you know, just being like maybe you should do it online, but, you know, sort of thing.

Sophie Wilson 18:39
Yeah.

Heather 18:40 Deterioration of print media
Even though he was obviously only joking.
It was just a bit like at the end of the day I work at a media agency. Targeting
I know that print is shrinking.
I know that as a whole, and I was very much like the people that I want to target with my magazine are going to be reading print magazines.

Sophie Wilson 18:48
Yeah, yeah.

Heather 18:56
I was.

Sophie Wilson 18:56
Yes. Cost

Heather 18:56
And they don't want to pay for one. But I was like, no, even I can't afford to buy print magazines. More expensive to obviously build so and get printed.

Sophie Wilson 19:05
Yeah.

Heather 19:07
So I've still got like a little bunch, but mostly I got rid of. I actually gave away.
And sort of donated some and sold some.

Sophie Wilson 19:11
Mm hmm.

Heather 19:13
So it was a couple a few years really.

Sophie Wilson 19:14
Yeah.

Heather 19:16
It was 20/20/2020.
Yeah, in lockdown it was.

Sophie Wilson 19:19
OK. Yeah.

Heather 19:21
Then I did file for for it like dormancy a couple couple of years ago because it's just like I had to move with the times and now I've got a podcast so it's.

Sophie Wilson 19:28
Yeah.
Oh wow.
Oh my gosh, was it cold?

Heather 19:34
The wacky podcast, that's what it's named.

Sophie Wilson 19:35
Amazing. I definitely have a listen of that.

Heather 19:38
Awesome. I mean, yeah, that's where I'm putting most of my time in now.
I'd love to do a print magazine or a print book again, like I've actually built a second magazine already that I never actually printed because I never finalised it properly.

Sophie Wilson 19:42
Yes.
Oh cool.

Heather 19:53
But also I realised I just it was too big.
It was like on collecting, which I think also a little bit with like my passion for like style and fashion and like I guess a lot of the people that I was interviewing were very flamboyant.

Sophie Wilson 19:57
Right. OK.

Heather 20:08

And had, like a lot of kind of, because I was focusing on eccentricity on the 1st.

Sophie Wilson 20:14
Mm.

Heather 20:14
And it kind of leans into a lot of like, you know, I think like, did you ever see the Gucci campaign, The Collectors campaign?

Sophie Wilson 20:22
Yes, yeah, yeah.

Heather 20:24
Yeah. And that was like a super big inspiration for me.
Because you know, even though it was personally luxury brands now do stand for something a little bit less positive than I feel like they may be used to because of, you know, being a sustainability manager, it's a little bit like, OK, yeah, things are hard to ignore, but.

Sophie Wilson 20:34
Yeah.
Mm hmm.
Yeah.
Yeah.

Heather 20:42
You know, I will still they are still, their artistry is still amazing to me and I'll I'll never really be in that.
I'll never.
I don't think I'll really be that person that buys a lot of luxury items. Artistry
Myself, you know, as a consumer. Campaign content
But I love the work they put out and I love the campaigns they do, and I think that is one thing that really keeps people interested in those brands, because I think there's a lot of brands out there that just they don't focus on, like the aesthetics and.

Sophie Wilson 20:56
Yeah.
Yeah. Aesthetic appeal

Heather 21:10
The beauty of the as a luxury brand that is basically the best thing about a luxury brand is everything is kind of on point and perfect.

Sophie Wilson 21:18
Yeah.

Heather 21:18
You know, so it's.
There's, there's definitely.
A lot of people that will always be really into and passionate about that and where we go with this.

Just that. Yeah. You're welcome to take the conversation back.

Sophie Wilson 21:34
Oh no, this is. This is great. It's so good.

Heather 21:37
If you need.

Sophie Wilson 21:38
It's amazing.
I can't.
Yeah, I have a question kind of related to that.
So what do you think are the challenges for the future of luxury fashion media?

Increasing curiosity
Interest in sustainability

Heather 21:49
I guess, yeah.
I mean people becoming more and more questioning these brands and what they stand for and how obviously green washing. Are they?
Green washing people are very much like in tune with that.

Sophie Wilson 22:00
Yeah.

Time
Cost

Heather 22:03
So I think if luxury brands can kind of put their money and time into as well as doing the great work that they always do.

Sophie Wilson 22:13
Mm hmm.

Product

Sustainability

Heather 22:14
Making sure that great work they do is sustainable.
You know, and not just the products, you know that's across everything. Looking at this, if all luxury brands started looking at their scopes one and two and three of emissions and carbon emissions, I think that will do a lot to to kind of bring to keep you.

Sophie Wilson 22:28
Yep.
Yeah.

Younger generations have increased engagement with sustainability initiatives

Heather 22:35
Know those audiences engaged because like, obviously, I'm sure you've seen it.
There's a lot more people.
I mean, there's a lot of people across across generations that want to save the planet, but it does seem like it's more.

Sophie Wilson 22:45
Yeah.

Heather 22:47

Millennials that are kind of leading that.

Sophie Wilson 22:49
Definitely.

Value driven

Heather 22:50
I do think, yeah, even my my personal, you know, opinion if I mean I definitely want to always give my money to a brand that does good and also.
Yeah, like the other good thing about it is obviously if you buy it, it already lends itself to that like the products for like they already lend themselves to being more sustainable because it's about. It's not obviously not about fast culture. It's not about like.

Sophie Wilson 23:08
Yeah.
Yeah.

Gen Z and millennials are restricted by price

Heather 23:17
Fast fashion. Sorry and you know, but there is still a lot of waste and there is still a lot of, I guess the fact that the price tag is always going to be a hindrance for a lot of people and obviously no one with that. But yeah that.

Sophie Wilson 23:28
Yeah.

Luxury has an affluent customer

Heather 23:32
I suppose that not their customer.
Their customer is obviously the affluent customer, so I think.

Sophie Wilson 23:38
Yeah.

Heather 23:42
Digitalisation
Social media has a large impact

Yeah, we're at the future.
I'm trying to think of it's anything else.
I mean, obviously we're it's always going to be very led by the consumer and what their what they're consuming and obviously they're on Tiktok, aren't they a lot of the time. But that's not part of this conversation really is it but.

Sophie Wilson 23:53
Yeah.

Heather 24:00
And you know, social media is something is, is that something that you might look on in the future or do you think it's still?

Sophie Wilson 24:05
I think so, yeah.

It's definitely probably going to be the biggest area for future research because it is so massive and I can't when talking about Gen. Z, you can't exclude social from the whole bigger picture.
It's just for for academic purposes, some for this section. It had to be because it can't.

Heather 24:20
Yeah.

Sophie Wilson 24:23
But there will be.
I'm doing a big discussion after the findings and analysis and social will definitely have to come into play with that because you can't ignore it like it's massive.

Heather 24:34
Yeah. I mean, yeah, as you know, like that's where most of they, they including my generation as well.
But you know, I'm millennial, so not quite Gen. Z, but I have a sister who's Gen. Z.

Sophie Wilson 24:46
Yeah.

Digital media is multifunctional

Heather 24:47
Boy, you know, they they do literally find their music on it.
They find their fashion.

Sophie Wilson 24:51
Yeah.

Heather 24:51
They are buying stuff on Tiktok, you know, of course, that is where they they're going to be.
But a lot of brands very hesitant to be there as well because there's not very many guardrails around Tiktok.
So I think that's still very.
Uncertain like didn't the US completely ban it?

Sophie Wilson 25:05
Yeah.

Heather 25:07
Or has that been?

Sophie Wilson 25:08
Yeah, it did get banned, but then it was kind of basically immediately back up again because of the uproar that it created.
But yeah, it has been.

Heather 25:16
But so it's it's very weird, isn't it?
Like the way tick Tock has just come into it.

Sophie Wilson 25:22
Yeah.

Heather 25:24
And now is like one of the biggest channels, but it's still like as far as I've seen, it's still not bigger than TV.

Sophie Wilson 25:30
No, and it doesn't.

Heather 25:31
But.

Sophie Wilson 25:32
Yeah, it's.
I think another thing is a trust like you mentioned because you don't see as many luxury brands.
On social media, well on Tiktok at the moment. But it'll be interesting to see how they do kind of enter that space because at the moment I'm still kind of like dubious about buying something off tick tock because I don't necessarily trust it or know where it's coming.
From so if I got a luxury ad on Tiktok, I may think that it was a scam.

Heather 25:54
Yeah.
Absolutely. Because I've done the same in online Instagram.
Like I've definitely tried to buy something that was advertised on Instagram and then it turned out to be a scam like few years back and now I'm like, yeah, just don't buy anything like that now.

Lack of trust for digital media platforms

Sophie Wilson 26:07
Yeah.

Heather 26:12
But yeah, it's quite common and it is.
It is hard to, I don't think there's any. I don't know anything about brand safety on those channels.
I mean, obviously brand safety has got to be really important especially.

Lack of brand safety on digital channels

Sophie Wilson 26:22
Yeah.

Heather 26:24
Brands. That's probably why a lot of them are. Yeah, just.
You've got to know a little bit where you're where you're going to be next to like what content you're going to be next to, right?
And if you if you can't analyse what content you can be that you might be sitting next to then then it's not really a safe space. Even if you might get a lot of views like I just don't see it being a long term thing, I'll be interested

Location – digital and physical

Sophie Wilson 26:36
Yeah.
Yes.
Yeah.

Constant evolution

Heather 26:48
To see what happens in the future, but I think it's always, it's always changing, isn't it?

Sophie Wilson 26:53
Yeah, definitely.
Yeah, because with like programmatic, you can still go through your site lists and see where you're going to appear.
But yeah, if you suddenly get next to something overly political. Whatever.
And then there's associations being made, and it's actually completely out of your control.
That is probably a big thing for luxury brands, yeah.

Luxury brands are more risk averse

Heather 27:14
Yeah. So I know that it's you have to take risks obviously obviously sometimes, but I think yeah, luxury brands are definitely going to be less likely to take risks.
I would say.
But yeah, there is.
Did you hear about all this stuff?
I'm reluctant to bring it up, but did you hear about all the stuff with Elon Musk and that like suing Bomb? Do you know Garma?

Sophie Wilson 27:34
Oh.
Yeah, well, I didn't really get into this as much as I probably should because I was from the outset.
I was kind of like what is actually happening here.

Heather 27:47
I mean, I'll explain it to, you said.

Sophie Wilson 27:48
But yeah.

Heather 27:49
But it's yeah, it's just a bit like the world is just really weird, isn't it at the moment?
But Elon Musk launching rocket since and and trying to sue companies that are trying like he's trying to sue.

Sophie Wilson 27:56
Yeah.
Yeah.

Heather 28:04

He basically sued the Global Alliance for responsible Media that were trying to talk a lot about safety on the Internet and for brands and safety and advertising, and obviously that brand safety. But he kind of kicked off.

Sophie Wilson 28:14
Yeah, Wen.

Heather 28:17
Because a lot of people were deciding not clients were deciding and he was saying that, you know, yeah, they're not deciding not to advertise.

Sophie Wilson 28:21
Not to advertise.
Yeah.

Heather 28:24
And he was saying that people gone were like advising their people not to advertise it.

Sophie Wilson 28:25
Yeah.

Heather 28:29
So at the end of the day, it isn't a safe space linked with Elon Musk or to be linked with X or SpaceX or anything.

Sophie Wilson 28:31
No, it's not.
Yeah.

Heather 28:37
He was deciding that they were to blame.
So you know, you got people trying to save the planet and people trying to do that. So it's it's.

Sophie Wilson 28:45
Yeah, it is.

Uncertainty

Heather 28:45
It's I don't think.
Obviously there's there's a lot of companies that predict, like where the future is going and was it future factory, I think is one of them. But you know, I don't know how they're doing it at the moment like.

Sophie Wilson 28:58
I don't think you can like and everything contradicts each other and then suddenly something one thing can change the the route of then so many other things.

Heather 29:01
Are you?

Yeah.

Sophie Wilson 29:10
So it's it's so hard to predict.
I've got some questions about kind of general media strategy.
So what would a very general question, what would a successful media strategy look like to you?

Audience targeting

Heather 33:24
Would be focusing on obviously what your audience wants and making sure you're not making any assumptions about that. Like you know, obviously making sure that I mean anyone who has a media agency that they're going to be doing.

Sophie Wilson 33:30
Yeah.
OK.

Consumer journey

Heather 33:41
You know, I think you know, really planning out who that audience is and what they're going to be, where they're going to be, what spaces, you know, they're going to be in media wise and seeing their advertising.

Sophie Wilson 33:51
Yeah.

Heather 33:54
So really just.
Let me just try.
I mean, I'm not a strategist.
So you know, it is kind of quite that is very.

Sophie Wilson 34:00
No.

Heather 34:05
I'm kind of know the basics of that and how it how they usually in my sort of space, how they would plan out and how they would plan out channels and also how much budget would be put into something based on you know is there actually sort of.

Sophie Wilson 34:17
Yeah.

Heather 34:20
People in that space, I suppose, like.
Sometimes the client might have an idea of a space they want to play in already.
But Tiktok, for example, and, and they want to know or just.
Like they want to know what their client they want to know the details about that audience.
So it really is always about just.

Creating a consumer profile

Yeah, finding out, building out like a bit of a profile, obviously that's like basic stuff really, but it gets done for every kind of major campaign.
Sorry.

Sophie Wilson 34:51
Oh yeah.

Heather 34:52
You know it gets done for every new launch or anything.
It's like OK.
Who are we going to target?
Where are we going to target them?
This product is like this.
So who?
Who is going to be best to actually use this product?
And how we're going to target them?

Targeting
Product

Consumer

Sophie Wilson 35:04
Yeah.

Audience understanding

Heather 35:05
So you know, it's understanding that audience as much as possible, and I think that's where the focus is. And obviously I remember what the question again was.

Sophie Wilson 35:18
What would a successful media strategy look like?

Heather 35:22
Yes, I think.
And nowadays, you know, I'm obviously biased because I am a sustainability manager who's working with clients to measure their carbon and their campaigns and align it to other metrics to make sure that it's kind of still the every campaign is still meeting its goals like you know.

Sustainability
Goals

Sophie Wilson 35:35
Come on.
Yeah.

Targeting

Brand attention

Heather 35:47
Targeting the audience that it should.
It's doing, you know, adding other layers.
Like attention.
And but also like measuring carbon as well as that and making sure that you find ways.
To.
To work with partners and things that are that are doing good and they're willing to tap to tell you.
Details about, I mean obviously the levels of partners like give the different levels of details about the audience that they've that you've targeted.

Collaboration

Transparency of partners

So it's looking at like beforehand as well, but you know some there are some partners out there and sort of vendors that are are willing to sort of give data.
About their carbon emissions of each campaign and ways that you can stop wasting like impressions because at the end of the day a waste stop it.
A wasted impression is a waste of carbon as well.

Sustainability education

Sophie Wilson 36:47
Yes. Yeah.

Heather 36:48
So you know, I do think that's where the future of strategy lies as well.
It's not just about the efficiency of the strategy and the campaign, but it's also about, yeah.
Is it doing good as well? You know? Is it doing good for the planet and the business is at the same time?

Balance between sustainability and economic success

Sophie Wilson 37:03
Yeah.
Yeah.

Heather 37:10
To us, yeah, I think.

Sophie Wilson 37:12
Yeah. So because of that and you're kind of saying obviously it depends on the audience and what the client bring you. But when you're kind of with the agency, did you have like a default or just in from your experience, do you was there like a default mix?
Of media channels that would be used for a campaign, or does it really just depend on the campaign itself and that specific brief?

Heather 37:35
Hmm.
I think, yeah, there's usually a bit of a default in terms of what they have because you know that every year they're going to, the clients are going to be looking at which channels performed the best and you know and also looking at their competitive data to see.

Past performance as a measurement tool

Competitors

Sophie Wilson 37:47
Yeah.

Competitors

Heather 37:51
What their channels?
What channels they're on as well. So it's probably pretty influenced already by their competitors. What you know with and making sure that you know they're covering the obviously the right channels for their audiences and that might change if it's a very different product.

Audience
Product

Sophie Wilson 37:58
Yeah.

Campaign dependent

Heather 38:06
So yeah, they will like, it's not going to be the same for every campaign, but it's definitely.
Yes, it is dependent, like if it's a type of campaign, that's for. I know clients definitely split it out into.

Timing

Like this channel?
Does this or this channel you can kind of.
If you it's also right about timing, right and the right channel for so like making sure that you they see a specific.

Sophie Wilson 38:31
OK.

Heather 38:37
Order of campaigns. You don't want them to see the short campaign first.
You want them to see like, you know. So if you've got a long spot, you want people to see that first.

Sophie Wilson 38:44
Yes, OK.

Clarity of campaign

Heather 38:50
You don't want people to be questioning it, like if it's a really short version and they're like, what's that? You want them to get the right impact first.

Sophie Wilson 38:52
Yes.

Consumer journey
Reasoning

Heather 38:57
So it's it's also about that journey.
It's making sure that every touch point is there for a reason.

Sophie Wilson 38:59
Yeah.

Storytelling

Heather 39:03
What's that story or telling from this touch point from this channel?
To the end here, and I think again like cinema like that would if you've got cinema in there.

Sophie Wilson 39:12
Yeah.

Heather 39:14
But again, maybe one for the appendix, but I think that would usually be one that would be going first because you can look up kind of channel phasing.
It might be interesting for you media channel phasing and like what goes sort of before the other and what's kind of what one is doing a different.

Sophie Wilson 39:23
OK. Yeah.

Various process stages of media advertisement

Heather 39:32
Part of like the the process of like, you know, awareness.
You know, right down to you know, what's the other one?
Advocating for the brand and stuff like that, you know, each does a different thing and each kind of length of video. And if you know what is each was the purpose of each campaign there was.
They all have a different reason for being there.

Clarity of purpose

Sophie Wilson 39:56
Yeah.

Heather 39:57
So yeah, it's getting that right. You know, you don't want it to be staggered in a way that doesn't make sense.
Yeah.

Sophie Wilson 40:06
Yeah. You spoke briefly about budgets earlier.
And from your own experience, could you kind of rank the print out of home and digital in order of cost on a kind of general level?

Heather 40:23
It might not be accurate, but I can definitely try.

Sophie Wilson 40:24
No.

Heather 40:27
Because I haven't been a buyer, so that is a buyer in terms of buying media, I've kind of.

Sophie Wilson 40:29
OK.
OK.

Heather 40:32
I work the global team which was very help.

Sophie Wilson 40:35
Yeah.

OOH expensive

Heather 40:38
I did do a little bit of kind of helping with the pricing of things. Yeah, but it's kind of it was all very aggregate kind of like the totals. I'm just trying to think out of home is like the most expensive I think.

Sophie Wilson 40:47
OK.
OK. Yeah.

Heather 40:53
Connected TV. I'm not sure where that sits. Again, I do think that was one of the most expensive ones.
OK, cinema I think is probably one of the most expensive ones actually. So we've got cinema.

Sophie Wilson 41:02
Yeah.

Heather 41:06
Out of home, maybe and then?
I'd say cinema out of home print, digital social.

Print is cheaper than OOH
Digital is cheapest

Sophie Wilson 41:24
Yeah.
Yeah, definitely.
And do you think there is potentially a correlation between the cost of the media and its kind of success in terms of like engagement and awareness and stuff?

Correlation between success of media channel and its cost

Heather 41:39
Yeah, I'd say so.
Yeah, for sure.
I think one of the reasons why I do think, yeah, digital is probably.
I do think digital obviously is one of the cheapest.
I'm not sure, like it obviously differs across platforms, but probably because a lot of those impressions are going to be wasted.
So if probably the pricing is built out based on that, like how many you're getting?

Sophie Wilson 41:56
Yeah.
OK.

Heather 42:14
I'm not in that world again. I'm not a digital person, but I've, but I I'm around that and kind of attention's just been something that Dentsu and many other clients and brands are going to be interested in, fascinated in for years because and have been for a.
While because obviously it's a way of actually saying, yeah, this we actually did get this, this person actually engaged with it or this actually.

Sophie Wilson 42:37
Yeah.

Digital engagement isn't always as reliable as conventional media engagement

Heather 42:39
Was paying attention or were able to, you know, somehow justify that impression?
But that's more in the digital world, so I think.
Yeah, like, again out of home and and print and cinema.
I think you're guaranteed to sort of get pretty good engagement.

Sophie Wilson 43:29
Yeah.

Sophie Wilson 43:45
Yeah.
Yeah.

Heather 43:51
So yeah, unless sort of.
Across kind of the campaigns of like the creation of campaigns densely does create some campaigns.
But we're yeah, we're very much just the. Yeah, the building out the audiences and making sure they're in the right places and that the right channel mix is there.
So you know, so it is about the whole picture.

Audience building

Channel mix
Hybrid media strategy

Sophie Wilson 44:12
Yeah, yeah.
So in terms of audience, do you think that the media channels themselves like the actual advertisement on the platforms like do you think that has the potential to affect consumer purchase intent or do you think it's very much like just awareness thing?

Heather 44:31
I definitely think it can. It can impact purchase intent.
Yeah. I think especially with out of home.
I mean proximity out of home, you know, was obviously a really big focus for many brands because at the end of the day, if you're seeing that ad while you're on the way to the mall or the shopping center where where there's actually a store where you can.

Media impacts purchase intent

OOH has big impact

Location of media
Proximity to point of sale

Sophie Wilson 44:53
Yeah.

Heather 44:55
Buy it.

Sophie Wilson 44:56
Yeah.

Heather 44:57
That's automatically like leading them right there.
Retail media is another one. I don't think that's.
I don't know about much of the retail media space in luxury, to be honest.
I know it's been talked about a lot in general and obviously for supermarket brands that's a no brainer because if you've got lots of advertising in the supermarket, you've probably right there.

Location of media especially OOH

Sophie Wilson 45:09
Yeah.
Yes.

Heather 45:21
So yeah, that will definitely most likely impact their intent to buy it, but with luxury brands.
It's, I guess like especially with arvr and stuff like that.
You know that can definitely, even if they're not in the shop, then they if they've got a way to try on the outfit at home, they might be able to buy it.

Sophie Wilson 45:38
Yeah.

Heather 45:39
They might make a decision quicker and you know.
And also if they connect to it, you know I worked for before I worked for the media agency, as I say, I was working for ingenuity where I was working for across different agencies and a few of them were creative and one did work quite a lot with.
Luxury brands actually just so films.
But they were still very sort of underground.
They were building these like they were quite, quite small agency, but they created like.
Films like short sort of Doc, I think it was documentary style, some short, some longer, but mostly like slightly longer form content.

Sophie Wilson 46:16
OK.

Heather 46:18
So they were kind of.
They're not like a really.
I don't know how exactly.
Well, they're doing, but I think they're doing quite well.
I think their their work was really great because it kind of focused on really try to connect your branding culture.
Like I always still remember kind of their passion because it was very much like the best way to connect with your audience is by really connecting with something that they care about and being that they are. So like you know.

Passion points

Understand consumers and their values

Sophie Wilson 46:32
Yeah.
OK.
Yeah.

Consumers connect to experience

Heather 46:47
I remember looking up some really great examples for for research of, you know, where luxury brands were in and they were creating these experiences, you know, making sure that people remember them. And when you when you connect something to an experience.

Sophie Wilson 47:01
Yeah.

Physical experience is still as important as

Heather 47:05
Automatically people are probably going to be more likely to buy and to advocate your brand, so I think.
Yeah. And obviously, digital experiences are a thing as well, but I think anywhere, anywhere that you can link it to a physical experience is always going to be really important, I'd say.

digital experiences, if not more

Sophie Wilson 47:16
Yeah.
Yeah, definitely.
And do you believe luxury brands are purposefully targeting younger consumers like Gen. Z and millennials?

Heather 47:34
Don't see it as much as I'd like to, so I guess I don't think that they're doing it any more than, say, other brands. And I think I do personally still think it seems like the focus is very much still on, you know, ROI and growth and stuff.
It's not necessarily around how we can be sustainable in everything, and that's understandable as well. The fact that probably a lot of people don't realize and don't realize that actually.

Main brand focus is on ROI

Sophie Wilson 47:55
Yeah.

Heather 48:01
The two go hand in hand.
But you know it's.

Sophie Wilson 48:05
Mm hmm.

Consumers respond to action

Heather 48:07
I think that would be one of the biggest way that can connect purposefully with them, you know, not by reversing into purpose, but actually by changing the way their businesses work.

Sophie Wilson 48:11
Yep.

Purpose

Heather 48:16
I think that's the only way that you can be truly purposeful without kind of forcing it nowadays.

Sophie Wilson 48:17
Yeah.
Yeah.

Heather 48:25
Yeah, obviously a campaign.
That's that. That is really.
Showcasing like doing good in the world is obviously great as well.

Sophie Wilson 48:34
Yeah.

Heather 48:35
So I think it goes.
It obviously has to go deeper, really and see a lot of that. But you know, I think that like any other brand, they're kind of playing in that space and maybe starting to think about measuring carbon and starting to think about that. But and their supply chain things.

Sustainability as a measurement metric

Sophie Wilson 48:38
Yeah.

Heather 48:51
Like that.
But we they could be doing it more, in my opinion.

Sophie Wilson 48:52
Yeah.
Yeah. So do you think that would be more effective if they were kind of telling that story about how they're being sustainable and doing good through the actual content of the campaigns? Or do you think if they're just doing that in the background like?
Is that? Would that then still have an effect like? Do you think Gen. Z are looking into brands before they buy them, or do you think it actually actively has to be advertised about if that makes sense?
S.

Heather 49:23
I don't.
I don't think it does need to be advertised about, no, but that's that's my personal opinion because of because of where we are. I think now in the world and I think we've got to a climate crisis.

Sophie Wilson 49:26
OK. Yeah.

Heather 49:33
So now it's not about showing people what you're doing for an ad.
I don't think.
I mean, it's more about because that I think that's when people's hackles go up and people start going. Hmm. OK.
You've created a whole ad about this, so this might be that must mean that you're really, really good and you've done all these things.

Doing rather than showing is more effective in our society

Sophie Wilson 49:47
Yeah.

Heather 49:51
Right. So they go to your website and if they can't see proof of that, that might stop them from Purchas if it's backed up or if they go to the their website and you know, they might be going. OK, I want to buy this. But first before I.

34

Sophie Wilson 49:57
Yeah.

Heather 50:06
Buy this product that's in my basket. I'm going to just check out their their what they've been doing and for good, you know for social purpose.

Sophie Wilson 50:11
Yeah.

Heather 50:14
Is there anything?
Is there anything in sustainability or?
Di even have they done anything like that? And if they may already have knowledge of that?

Sophie Wilson 50:20
Yeah.

Omnichannel

Heather 50:23

Consistent messaging

That you know, especially if they're kind of on their social media platforms and even out of home campaigns, I think can be a subtle way of doing some things like to communicate some of the things you've been doing.
But I do think in like, you know, annual reports and things like that, sustainability reports, things like that. If you can download a sustainability report on what the company's been doing and all of this transparency even, you know, I don't know how transparent brands have to be.

Sophie Wilson 50:38
Yeah.

Heather 50:50
On.
Their carbon footprints.
I know that's obviously people are only just starting to measure it.
I don't know if that means they are reporting on it.

Carbon footprints as a new measurement for brands

Reporting

Sophie Wilson 50:56
Yeah.

Transparency

Heather 50:58
Obviously they, you know, every company probably comes up with a number of their emissions for each year, but I don't know if that's currently public.

Sophie Wilson 51:05
Yeah.

Transparency brings trust

Heather 51:07

I don't.
It is, but things like that just transparency around that and I do personally think that that would influence and help to retain and sort of bring on customers.

Trust influences purchase intent

And to influence purchase intent but yes.
Personally, I think it's better in the background, you know, not sort of going.
This Is Us.
This Is Us is what we've been doing.
We're doing it more subtly and making it available to to read about on the socials and website and stuff.

Sophie Wilson 51:35
Yeah, definitely. Amazing.
So I got one more little question just to kind of wrap it up.
So I was I'd had to do a quantitative research bit of my distation too.
So I did a survey of 200 Gen. Z and millennials, and I found that even though their attitudes were most positive towards digital media, their purchase intent was actually most influenced by print.
What are your thoughts on that?

Heather 52:05
That's really interesting. I mean, I don't know if you'd be willing to show.
I'd love to see some of that data once you've sort of collected it.

Sophie Wilson 52:12
Yeah, definitely.

Heather 52:14
Not the raw data, but yeah, I'd love to see what comes out of your project because it's really interesting to hear that because that surprises me.

Sophie Wilson 52:17
Yeah.

Print lends itself to engaged consumers

Heather 52:21
But I suppose it shouldn't because you know, if you've taken the time to spend money on a print magazine, then why wouldn't it?
Kind of all. You're already pretty engaged.

Spending money can lead to increased engagement

You've already actually spent money to consume that, as a lot of.
Adverts that you do not spend money to to consume or to look, you know.

Sophie Wilson 52:41
Yes.

Emotional connection

Heather 52:43
But I always felt so connected to like the brands in those magazines.
And if I'd had the bank account to back it up, I probably would have been, you know, probably would have worked to sort of, you know, I remember even in like, travelling tourism industry, you know.

Sophie Wilson 52:48
Yeah.
Yeah.

Heather 52:59
Like we're not.
But it's obviously there was all sorts of this.
That's in there.
Just less annoying than any other place.

Sophie Wilson 53:07
Yeah, yeah.

Enjoyable content

Heather 53:08
So, you know, fashion brands in general, luxury brands in general, their adverts are just more enjoyable. So definitely.
Yeah, I think that's it's good. I think I'm that that's that's the case about print because I think it does need to be some another a medium in my opinion that is brought back and enjoyed more because it's we don't the world everything's just becoming more incre.
Digital.
Digital. So I think it makes sense that you would stand out more when you're taking off that digital space and you're actually in someone's physical space on someone's coffee table or.

Physical objects can be more impactful

Sophie Wilson 53:40
Yeah.

Heather 53:47
Yeah.

Sophie Wilson 53:47
Yeah.
Obviously, you can't speak for brands, but if I got more data to back that up, say, how do you think brand luxury brands would kind of respond to that?
Do you think they would be willing to implement more like print media or do you think that they just so caught up in the whole digitalisation that that wouldn't even be considered?

Potential for increased print

Heather 54:11
I think it could be possible.
Yeah, that it would see an increase in. Yeah, because I do still see that.
It's like an uncertain area and I think as long as there's some proof around, not proof.
But yeah, there's as long as there's sort of data to back up and that you can target, I think that more people in those spaces, I think it could see a resurgence for sure.

Credibility
Targeting

Sophie Wilson 54:32
Yeah.

Amazing. I'm just gonna stop for the recording because that's all my questions.

Sophie Wilson stopped transcription

7.4.5. Participant 5 coded transcript

Interview Transcript

Sophie Wilson 0:04
OK.
So if you don't mind, please could you start by telling me a bit about yourself and your current job role and how you got to where you are now?

Salvatore Naclerio 0:18
OK.
Yeah. So I did my bachelor in comics.
And then in Italy, I'm from Italy and then I moved to London.
And did my master course in strategic fashion marketing is the same one you're doing?

Sophie Wilson 0:37
Yeah, I do student fashion management though. So I think there might be a slight difference, but they're very similar.

Salvatore Naclerio 0:40
Oh, OK.
I think yours is like a couple more more years, right?
It's like 2, OK.

Sophie Wilson 0:47
Yeah, I do. Four years.

Salvatore Naclerio 0:50
That's I think it's.
Yeah, better.
I guess there are more numbers in yours, yeah.

Sophie Wilson 0:56
Yeah. Yeah, it's a Bachelor of Science, yeah.

Salvatore Naclerio 0:58
Yeah, that's that's cool.
And yeah, I finished that one.
And then I work for a couple of months in Harrods for, and then I was that lucky to be moved to their media agency.
In London, so I start, I continued like my partnership with them, but like not working in retail but actually working like overseeing their media globally, which was very fun.
And yeah, this is where I currently AM.
Sadly, I'm not working on live anymore because they went with another agency, but I stayed here and yeah, I'm still working on fashion luxury clients.

Sophie Wilson 1:33
Mm.

Salvatore Naclerio 1:44
At the moment I'm working with Stone Island and Montclair and potentially soon.

No, actually not seeing it.
Seeing it 'cause, I don't wanna jinx it.

Sophie Wilson 1:55
OK.

Salvatore Naclerio 1:55
But yeah, at the moment, Mont Clarence and Island and. Yeah, basically what I do is I start in my background actually strategy.
So like you know, doing research about like consumer insights, changes in media consumption.
Like change in general.
Like in the luxury industry vertical?
Both in understanding how those could be reflected into actual.
Like plans of action when it comes to paid media communication.

Sophie Wilson 2:25
Yeah.

Salvatore Naclerio 2:28
So start getting strategy and then now I do a bit of everything I strategy planning, client facing role.
Yeah, it's it's like a part, like a big.
Like role that in my agency is called CL that is client and experience leadership. So like I'm like the person that manage like.

Sophie Wilson 2:50
Right.

Salvatore Naclerio 2:54
Is communicating directly with the client, but also kind of overseas like the strategy and planning at the cross channel level and then we will have the operational team that are like specially channel.

Sophie Wilson 3:01
OK.

Salvatore Naclerio 3:06
So you will have the paid social channel like programmatic channel.
Yeah.

Sophie Wilson 3:13
Yeah. So do you.
Does that mean you work across all media channels?

Salvatore Naclerio 3:18
Yeah.

Sophie Wilson 3:19
OK, that's that's a big job.

Salvatore Naclerio 3:22
It is to be fair.

Like we don't do specifically with Moncler and some islands.
Well, yeah, they deal with offline inhouse.
So we basically do just digital for them.

Sophie Wilson 3:37
OK.

Salvatore Naclerio 3:39
So that would be paid, social, programmatic, paid search affiliates.

Sophie Wilson 3:39
Yeah.

Salvatore Naclerio 3:47
And yeah, that's pretty much it.

Sophie Wilson 3:48
Who?

Salvatore Naclerio 3:48
So yeah.

Sophie Wilson 3:49
Amazing.
So these next few questions are going to be about media advertisement in general.
So, since you've been working since you graduated, have you noticed any difference in luxury media advertisement or not?

Salvatore Naclerio 4:07
You, meaning the industry.

Sophie Wilson 4:10
Yeah, yeah. Is there any differences like, have you moved away from, say, print to digital or like has, yeah, anything.

Salvatore Naclerio 4:21
So I saw two big shifts 1.
In general, like in the industry, it's like.
While in the past clients would like would have, I don't know like.
Specialized Agency for each channel, if that makes sense.
So they would end up having, I don't know, like four different agencies covering 4 different channels.

Sophie Wilson 4:43
Yeah.

Salvatore Naclerio 4:48
Now they prefer to have one big agency that covers all because you can have like a bigger picture if that makes sense, like a more omnichannel approach.

Omnichannel
Hybrid media strategy

Sophie Wilson 4:57

OK. Yeah.

Salvatore Naclerio 5:00
So you could, I don't know, like.
Make those channel communicates and maybe see the impact of 1 channel on the other.
And do, yeah. More like, yeah, cross channel analysis and see and that also helps to kind of optimize.
Budgets, because I think that that's.

Cross channel measurement

Optimisation
Budgets

Sophie Wilson 5:18
Yeah.

Salvatore Naclerio 5:22
What real is really triggered that in the sense that like, yeah, the luxury industry is like going a bit, it's not doing well, let's say so also like the projects for media are kinda lower every year and so.

Budgets

Sophie Wilson 5:32
Yeah.
Yeah.

Salvatore Naclerio 5:38
We're always trying to find ways to.
Make it make the most out of it.

Budgets

Sophie Wilson 5:48
Yeah.

Salvatore Naclerio 5:49
And so I think that, yeah, having an agency that manages all your channel and seeing and having maybe also like a budget fluid approach channel like we're seeing, I don't search is working best for this time of the year or these historical moments in driving the specific result.

Budgets
Hybrid approach

Sophie Wilson 6:01
Mm hmm.

Salvatore Naclerio 6:07
OK.
Maybe we could move the budget from paid social that we forecast at the beginning of the year more into paid search.
'Cause like he's actually helping us to reach that here link API, let's say. So that's one thing for sure.

Sophie Wilson 6:14
Yeah.

Salvatore Naclerio 6:20
The second thing still related to.

Sophie Wilson 6:20

Yeah. Salvatore Naclerio 6:24 Luxury industry being. Not doing amazing is.	External industry factors
Sophie Wilson 6:28 Mm hmm. Salvatore Naclerio 6:30 That, like clients are getting also like quite conservative in the choices of platform. So while maybe in the past, at the beginning of my yeah experience here there was.	External pressures
Sophie Wilson 6:38 OK. Salvatore Naclerio 6:44 There was more openness, you know, to test new things and see how it goes, like a bit more.	Less risk taking
Sophie Wilson 6:50 OK. Salvatore Naclerio 6:54 Yeah, prone to risks now because, you know, budgets are tighter and there are like KPIs to be matched.	Budget restrictions Strict KPI targets
Sophie Wilson 6:55 Yeah. Salvatore Naclerio 7:02 There's a lot of over reliance on those platforms that they all already know that works. So meta Google like, you know the big ones.	Risk averse
Sophie Wilson 7:11 Yeah. OK. Interesting. That's going to definitely tie into some things. I'm going to ask later on. So my study is specifically focused on print out of home and digital direct display because social is such a big thing that it would need its own study. That's basically my only reasoning behind that. So specifically for print out of home and digital, can you give me one reason for each? Why you think they're important for luxury fashion? Salvatore Naclerio 7:49 OK. So definitely when we talk about offline.	

So how to format prints?	
I think.	
That.	
While there's still like an invaluable like.	Importance of print
Medium.	
To build your brand.	Brand awareness
There are also like very.	
Effective, I think in indirectly purchasing in general consideration because like just thinking at the media consumption.	
Like or at the let's say age groups like more like.	
Consuming those kind of media like I'm talking, I'm thinking about print, especially like it's more like, you know.	
Sophie Wilson 8:39	
Yep.	
Yep.	
Salvatore Naclerio 8:46	
Like who?	
Who buys like fashion magazines is more like, you know, the older, more affluent audience.	Audience specific
So I think that like, there's still like a very good way to build your brands in general and position yourself in a premium environment	Brand awareness
alongside other fashion and luxury publishers, but also content.	Content
Sophie Wilson 9:01	
Yeah.	
Salvatore Naclerio 9:08	
So that's like key to build your.	
To keep building your brand awareness, but at the same time, like I think it's.	Brand awareness
Yeah, like your, they're good at, like, reaching a very hyper relevant target.	Targeting
Sophie Wilson 9:23	
Yeah.	
Salvatore Naclerio 9:24	
And so that could benefit kind of the full funnel, if that makes sense.	Hybrid media strategy
Sophie Wilson 9:29	
Yeah, definitely.	
Salvatore Naclerio 9:30	
And when it comes to how to home we.	
Actually, as I mentioned, we don't run out of home for them because it waits like for both my clients, they do it in house.	
Sophie Wilson 9:41	
Yeah.	
Salvatore Naclerio 9:45	

But we did.
Run a study with our data team on like seeing how the out of home activation. So basically we now I'm not gonna give you all the specifics of the analysis like the Super boring and also not super sure about them, but we saw that in those like across a set period of time in those countries, yeah, in those yeah markets in where out of home was live. We also saw like an uplifting performance in other channels, specifically like paid search and so from that study we devised that.

Hybrid approach increases performance of all channels

Sophie Wilson 10:20
OK.
Right.

OOH as a support medium

Salvatore Naclerio 10:27
Well, it's something that in the like in the market communication theory like it's always been said that of course like having like a cross but like that running multiple medium channels at the same time would have like a Halo effect.

Hybrid media strategy increases performance

Sophie Wilson 10:45
Yeah.

Salvatore Naclerio 10:46
On to each other. But yeah, that specific study showed how to form drove like a very positive impact on brand searches on Google.

Hybrid media strategy has positive effect on other channels

Sophie Wilson 10:57
OK. Yeah.

Salvatore Naclerio 10:58
So it was very interesting to see that.

Sophie Wilson 11:00
Yeah.

Salvatore Naclerio 11:01
Yeah. OK.
Those are like so tying back to what I was saying is like those are like key channels to build your brands. But at the same time, they also have an impact on like long term impact.

Brand building
Long term impacts

Sophie Wilson 11:11
Yeah.

Salvatore Naclerio 11:15
And putting your brand at front of mind of like consumers when they're thinking about when they're considering a purchase or like, yeah, in like lowering the consideration for.

Brand awareness and consideration

Sophie Wilson 11:28
Yeah.

Salvatore Naclerio 11:29

7

Different.

Sophie Wilson 11:30
Yeah, that's really interesting because there is a lot of kind of controversy as to whether out of home is actually doing things because it's so hard to measure.
But if it. Yeah, that's really interesting to find that it probably is.
It's just more of the awareness side than the conversion side.
Yeah. So next question of this section is what challenges do you see for the future of luxury media?

Salvatore Naclerio 12:05
Well, the challenge is.
Ha, that's a very good question. I think that.
I think that in a way.
You know.
Like because of this tighter budgets and because of with tighter budgets, we will need.
Like luxury, advertiser would need to maybe meet the same targets but with less budget. They would sense. And when we talk about targets, it's mainly it's most of the times like.

Budgets are a challenge

Same targets, less budget

Sophie Wilson 12:50
Yeah.

Salvatore Naclerio 12:59
Traffic to the website.
Sites or website visit or revenue. These kind of targets I think.

Website traffic
Revenue

Sophie Wilson 13:01
OK.
Mm hmm.

Salvatore Naclerio 13:09
It's very easy to fall into the trap of thinking about short term activations, which means like OK, if my target is.
Websites, visits or purchases. I'm just gonna focus all the budget that I have.
On platform and activities that would allow me to maximize that. But as I'm sure you're aware, like you need to kind of balance.
Your brand building activity with your more like action driven activity because like if you don't you know keep building your brands.

Short term focus can meet targets but not long term goals

Balance of short and long term plans

Sophie Wilson 13:44
Yeah.

Salvatore Naclerio 13:54
You will basically erode it in the in time, so maybe you would see you would meet your Kpi's for the year.

Important to consider time frames of KPIs

Sophie Wilson 13:56
Yeah, yeah.

Salvatore Naclerio 14:00
And you would do it for several years. But then what happens? Like to the brands over time to the brand earlier over time like you, you will lose brand equity?
And I think it's a bit of a trap.

Short term KPIs can lead to loss of brand equity

Sophie Wilson 14:12
Yeah.

Salvatore Naclerio 14:14
Because yeah.

Sophie Wilson 14:16
Yeah, they kind of need to be looking at the full holistic view the whole time. But I guess in the commercial world, that's quite difficult sometimes, yeah, amazing.
Thank you.
So the next few questions are going to be specifically about strategy.
So kind of hypothetically, what would a successful media strategy look like to you?

Salvatore Naclerio 14:38
OK.
A successful media strategy.
Well, first of all, I think that a successful strategy starts with a successful brief.
So it means that the client needs to be.

Success of strategy relies on the brief

Sophie Wilson 14:51
Yeah.

Salvatore Naclerio 14:56
Exactly clear.
On what's the aim of this campaign?
What's the target?
What are we trying to communicate?
And once we know if there's like any other activations, we that could.
It's, I don't know, like.
Help us understand better.
Basically, having first of all like a full picture from the client on what are the expectations that these paid media activity is gonna help us driving once we have all that clear?

Strong brief is essential

Holistic approach

Sophie Wilson 15:32
Yeah.

Salvatore Naclerio 15:34
I think that the very first thing is from like the strategy point of view.
Is understanding.
Who's the target audience.

Targeting

Sophie Wilson 15:48
OK. Yeah.

Salvatore Naclerio 15:49
'Cause that's the core of everything. Because like, once we can we define the target audience.
There are like platforms and tools that would allow you to.
Like basically build a persona out of that target audience so that we can study the media consumption.

Targeting is essential

Sophie Wilson 16:11
Yeah.

Salvatore Naclerio 16:12
And that we can make an informed decision on what are the best platforms and what are. Yeah, the best tools.
But I think that, yeah, like a good strategy starts from having a clear brief from the client and also understanding as exactly who is our target audience.
And was the desired action. We want them to.
Do take.

Brief

Established targeting audience

Sophie Wilson 16:34
Yeah. Yeah. So is you kind of explain the process, but just to confirm, so you have a client who gives you the brief and then are you kind of researching into all of those KPIs and things that they give you? And then going back to?
Them with a proposal. Is that kind of how that works?

Salvatore Naclerio 16:54
Yeah. So.
It kinda depends on the clients like.

Client/brand specific

Sophie Wilson 17:01
OK.

Salvatore Naclerio 17:03
Usually this audience work.
It's something you would maybe?
Like, I'll give you like a practical example.
Like I don't like, for example Montclair.
They have 3 product lines and each product line speaks to a completely different audience.

Audience specifc

Sophie Wilson 17:21
OK.

Salvatore Naclerio 17:22
So what we did?
When we started our relationship, it's like having like a deep understanding of.
The Montclair offering.
Having a deep understanding of each audience address to each bit from each product line, let's say, and then trying to build a marketing

Campaign based around a specific persona

persona and translate it into the platform so that we know that that persona targeted by that product line would have.
These online behaviours, if that makes sense, so that when we receive a brief for a campaign.

Sophie Wilson 18:01
Yeah.

Salvatore Naclerio 18:04
Mean that is already tied to a product line. We already know what's our target audience, and we already know their online behaviours, right?

Targeting

Sophie Wilson 18:13
Right. OK. Yeah.

Salvatore Naclerio 18:14
So it depends a bit on the on how the client is structured, but it could be either like the audience work could be either done like at the beginning of the partnership and maybe of course like refresh and updated. I don't know every six months because it.

Audience is reviewing regularly

Sophie Wilson 18:26
Yeah.

Salvatore Naclerio 18:32
Like, totally fair, that media consumption.
Inch over time or could also be.
I don't know that it's like a totally new audience with each new campaign, with a totally new objective.
And so it would be something that you would do every time, receive a brief from the client, if that makes sense.

Different campaigns have different objectives

Campaign specific

Sophie Wilson 18:50
Right. OK.

Salvatore Naclerio 18:52
Is it clear?

Sophie Wilson 18:52
Yeah, yeah, that makes sense. I understand. Thank you.
So kind of on that note, how would you one is it possible and how would you do it to measure the success of specifically print out of home and digital media channels?
How is that done?

Salvatore Naclerio 19:14
Unfortunately, as I mentioned, we don't really do that.
Or I yeah, I haven't done that.

Sophie Wilson 19:18
Yeah. OK.

Salvatore Naclerio 19:20
So I'm not an expert in in offline and I.
Not really.
Be helpful here.
I know though that when you do digital out of home, there's a way like.

Sophie Wilson 19:32
Yeah.

Salvatore Naclerio 19:36
For the.
Vendor of the digital how to home to kind of track?
Like.
IP addresses of smartphone and see like.

Digital OOH can now be measured

Sophie Wilson 19:52
OK.

Salvatore Naclerio 19:54
Yeah, like if you were kinda near to that and then if then on your phone you.
Did any?
Actions involving the brand like, I don't know, like these digital help of home like truck that you pass by and then you search for that brand like you know that's a bit of a measure.
Measure, but yeah, unfortunately, like print and out of home, I wouldn't know how to track that.

Conventional media is harder to measure

Sophie Wilson 20:15
Yeah.
Yeah, cool.
So again, it might be the same kind of answer, but in terms of cost from the media channels you work with, you know, could you rank them in order of cheapest to most expensive kind of per unit, just a general gauge.

Salvatore Naclerio 20:44
So of course out of home and digital out of home is the most expensive.

OOH is expensive

Sophie Wilson 20:48
Yep.

Salvatore Naclerio 20:51
Then of course, yeah. Print.

Print is expensive

Sophie Wilson 20:54
Mm hmm.

Salvatore Naclerio 20:57
Then you will have programmatic display.

Sophie Wilson 21:01

Yeah.

Salvatore Naclerio 21:02
But that's of course also kind of based on where you want to show, right?
Because like you could either it's a bit more like specific here.

Cost is campaign and brief specific

Sophie Wilson 21:08
Yeah.

Salvatore Naclerio 21:12
You could run like. I don't like a direct partnership with a specific magazine. You want to be featured in, or you could use like a partner that.

Collaboration

Sophie Wilson 21:18
Yeah.

Salvatore Naclerio 21:22
Groups you across maybe different websites?

Sophie Wilson 21:27
OK. Yeah.

Salvatore Naclerio 21:27
So the tighter want to be in your target team, the more expensive it is.
But I would put it there.

Increasing targeting increases cost

Sophie Wilson 21:33
Yeah. OK.

Salvatore Naclerio 21:35
Then I would put paid social and then paid search and affiliates.

Sophie Wilson 21:41
Yeah.
OK.
Yeah, that makes sense.
So do you think there's a correlation between how successful a media channel is and the cost of it?

Salvatore Naclerio 21:55
Well, it depends.
What's the KPI?
You use the metric, that's.

Not always a correlation between cost and success, depends on the KPI

Sophie Wilson 21:57
Yeah. OK.
OK.
So because yeah, you do use a lot of digital and that is the cheapest thing to do.

Salvatore Naclerio 22:02

It's like, yeah.

Sophie Wilson 22:08
So do you think that's partly why your clients are choosing to do digital?
Because they can do a lot of it and it's cheaper. Or do you think it's a bit of an unrelated thing to cost?

Salvatore Naclerio 22:21
Unrelated cause, like Montclair specifically, they do a lot of out of home.

Luxury brands do not always use more digital because it is the cheapest

Sophie Wilson 22:26
OK.

Salvatore Naclerio 22:27
I really believe in that.

Sophie Wilson 22:28
Yeah.

Salvatore Naclerio 22:29
So like for example in their minds.
Offline is more for brand building.
Digital is more for performance

Different channels have different functions

OOH is brand building
Digital can improve performance

Sophie Wilson 22:37
Yeah.
OK.

Salvatore Naclerio 22:42
I'm sorry. Like it's OK that offline is for. How is for branding.

Sophie Wilson 22:43
Yeah.

Salvatore Naclerio 22:48
But digital also needs to have their branding part.

Cohesion is necessary across platforms

Sophie Wilson 22:54
OK.
Yeah. So, more again, kind of hypothetically, if you were giving advice to another luxury brand, what do you think they should be aware of when creating media strategies in kind of today's society?
Is there anything specific, specific advice that you would give them before they start?

Salvatore Naclerio 23:14
Yeah, just I would say this is this specific to digital.

Sophie Wilson 23:20
Whatever you want it to be, it doesn't matter.

Salvatore Naclerio 23:23
I I think like specifically when we talk about social.
Is.
Trying to understand.
Not just like, you know, like it's.
It's easy for me to check.
That my target audience spends more time on Tiktok, but I think.

Understanding target audience is essential

Sophie Wilson 23:47
Yeah.

Salvatore Naclerio 23:49
What's really important to understand is like be in that community, understand what they do and how do they use TikTok because the same content that we are trying to push via paid media.

Brnas needs to immerse themselves in the community they're targeting

Sophie Wilson 23:59
Yeah.

Salvatore Naclerio 24:06
Yeah, wouldn't work on Tiktok the same way that works on Instagram, if that makes sense. So like.

Content works differently on different platforms

Sophie Wilson 24:12
OK. Yeah.

Salvatore Naclerio 24:14
So like trying to understand the role of each social media within the I wanna say consumer journey. But like on yeah basically how people use media differently because like I don't know like I'm thinking Instagram is more like an institutional.

Understanding consumer journey is important

Sophie Wilson 24:30
OK.

Salvatore Naclerio 24:38
Platform if you want where you show like a super polished.
Image of your brand. But then Tiktok is messy, is creative.

Channels have different functions

Sophie Wilson 24:46
Yeah.

Salvatore Naclerio 24:48
So you would like, yeah, you could use the same creatives and assets and content that you're using on Instagram, but they wouldn't work, right?

Content has different effect on different platforms

Sophie Wilson 24:48
Yeah.
OK. Yeah.

Salvatore Naclerio 24:59
So yeah, I think it's.

Yeah, that's the thing.
Like trying to be like.
Rather like, not necessarily always.
I mean, it's good to start from numbers and figures and hypothetical situation, but then?

Sophie Wilson 25:14
Yeah.

Salvatore Naclerio 25:16
You need to kind of deep dive a bit more into.
Culture cause in the end, like, yeah, we're humans. We have emotions.
We not just rational.

Sophie Wilson 25:23
Yeah.
Yeah, definitely.

Salvatore Naclerio 25:27
And.

Sophie Wilson 25:28
And do you think things like storytelling and kind of, yeah, relating to the emotions is more important than it used to be?

Salvatore Naclerio 25:39
I think so.

Sophie Wilson 25:40
Yeah.

Salvatore Naclerio 25:41
I think so because.
Like especially today, like and especially in digital like like the media landscape across luxury and fashion industry like.
It's so saturated, like you have ads from every other brand.

Sophie Wilson 26:00
Yeah.

Salvatore Naclerio 26:03
So I think it's really important, especially when you do brand building that you kind of communicate distinctive.
Yeah, trades of your brands.

Sophie Wilson 26:13
Yeah, yeah.

Salvatore Naclerio 26:15
Because in the end, that's what people are going to remember, right?
We do remember story, we don't remember about.
I don't know.

Process starts with budgets

Emotional factors are key for brands to understand

Storytelling and emotional content is more important than it used to be

Landscape is saturated

Brand differentiation

Memorable content is important

Message is more important than visual

Like a cool shot and that's it.
So yeah, of course, a lot of storytelling.

Sophie Wilson 26:26
Yeah.

Salvatore Naclerio 26:28
A lot of videos.
Yeah.

Sophie Wilson 26:32
Yeah, I'm amazing.
So when I when we talk about print out of home and digital, is there any issues that immediately spring to mind for any of them like in relation to cost or lead times or anything?
Yeah, that you just think of immediately as a negative about either any of those?

Conventional media is less measurable than digital

Salvatore Naclerio 26:56
You also mentioned when we talk about out of home and print
Yeah, it's of course like less measurable.
Than digital.

Sophie Wilson 27:10
Yep.

Digital could be less impactful

Salvatore Naclerio 27:12
Maybe digital is on the opposite side, is less impactful.

Sophie Wilson 27:18
OK.

Sometimes the impact of different channels cannot be compared

Salvatore Naclerio 27:19
Then of course, like within digital there there's gonna be like different platforms and different placements.
That would be more impactful than other, but of course you cannot really compare like an ad on your phone with like a huge.

Sophie Wilson 27:25
Yeah.

Salvatore Naclerio 27:33
Out of home poster.
So yeah, I would say it.
Yeah, that that's a trick.

Sophie Wilson 27:39
Cool. Thank you.
So the kind of an ultimate section is about purchase intent, which is what my study's about.
So this is just based on you completely your opinion, but what do you believe motivates kind of younger consumers, Gen. Z and millennials?

Salvatore Naclerio 27:59
To purchase.

Sophie Wilson 28:00
Yeah.

Salvatore Naclerio 28:02
OK.
In.
My experience, especially when.
Especially when I was working more, I was focusing more on the strategy. I was doing a lot of social listening. That's basically like, yeah, understanding what are the conversations around your brands across all social media and basically spikes in mentions.

Social listening
Understanding consumer

Sophie Wilson 28:30
OK.

Salvatore Naclerio 28:34
And I mean, you cannot really like relate.
With purchases, but you can do like an indirect correlation.
Study. Basically simple, but all the spikes he mentions that were also then.

Difficult to make direct comparisons between audience engagement and purchase intent

Sophie Wilson 28:45
OK.

Salvatore Naclerio 28:52
Resulting in a higher likelihood of purchase.
Where when brand activations were involving influencers.

Influencers increase engagement for Gen Z and Millennials

Sophie Wilson 29:02
OK. yeah.

Salvatore Naclerio 29:03
The price of.
Price.
And especially in the past year.
It's like South Asian influencers like K pop.

Gen Z and Millennials are influenced by price

Impacted by influencers, celebrities and pop culture

Sophie Wilson 29:15
OK.
Yeah.

Salvatore Naclerio 29:18
Do you say tpop?
I don't know, but like people, like, I don't know.
Like talent in Thailand, Korea.

Global external factors and influences

Sophie Wilson 29:24
Yeah.

Gen Z and Millennial's are impacted by global factors

Salvatore Naclerio 29:26

China as well.
So yeah, and I think it's also like because of the culture.

Sophie Wilson 29:30
OK.

Digitalisation

Salvatore Naclerio 29:33
They're right.
There's a lot of, like, live streaming.

Sophie Wilson 29:37
Yeah. OK.

Digitalisation

Salvatore Naclerio 29:38
Like culture in which, like an influencer would like, yeah, do a live stream showing stuff, and they would literally like go by the saying. And I had the same experience while I was working in Harrods like people would come, especially like Asian would come and say they want the same exact thing

Sophie Wilson 29:49
Yeah.

Influenced by celebrities

Salvatore Naclerio 29:56
Of a random influencer wearing thing of and they wanted exactly the same like I have it in another colour.

Sophie Wilson 29:58
Wow.
Jesse.

Salvatore Naclerio 30:05
No, no, no, I want that.

Sophie Wilson 30:07
Why?

Celebrities and influencers have a large impact on Gen Z and Millennials

Salvatore Naclerio 30:07
But I think yeah, inferences are definitely.

Sophie Wilson 30:12
Yeah, definitely.

Salvatore Naclerio 30:12
Big.

Sophie Wilson 30:14
And on this, the kind of similar note, do you think Media advertisement has the potential to affect purchasing the channels itself?
Yeah.

Media effects purchase intent of Gen Z and Millennials

Salvatore Naclerio 30:26
Yeah. I mean, yes, like.

You could have the best product ever, but then if you don't communicate it, how would people know about you?

Communication and advertisement is key in the luxury space

Sophie Wilson 30:37
Yeah.
Yeah.

Salvatore Naclerio 30:40
And this is true especially when.
You are trying like to build awareness of a new campaign on the product cause of course like you would have.
I don't know.
Like your mailing list of like.
Like the like, people that are already clients and that's OK.
But then in the end, like for Brand to grow, you need to grow your audience, right?
You don't need.
You can just like focus on your current customers.
So yeah, definitely like, yeah.

Media builds brand awareness

Media needs to target new and existing customers

Sophie Wilson 31:15
Yes.
Yeah. So do you believe when kind of in your experience of luxury, do you believe brands are purposely targeting younger consumers or do you think that's not on the cards for them right now?

Salvatore Naclerio 31:32
I think again it depends on what's your objective of a specific.
Marketing. Yeah. Media campaign or like media advert like in my experience like.
When we're trying.
To build a brand to do, to do brand building. So like trying to build awareness, of course.
Gen Z and Millennials are the next generation of luxury consumers, right?

Gen Z and Millennials are the future

Sophie Wilson 31:57
Yeah.

Salvatore Naclerio 31:58
So you need to have them as a core, but then when you.
To like activities that are more aimed at the lower funnel.
So direct purchases of course.
Like it's gonna be more like older demographics because those are the ones who have higher purchase power.

Gen Z and Millennials are important for brands to focus on for lower funnel activity

Focus higher funnel activity and conversion methods on older generations as they have purchasing power

Sophie Wilson 32:14
Yeah.

Salvatore Naclerio 32:19
So yeah, it it really depends on the on the objective of the campaign.

Objective of campaign is key

Sophie Wilson 32:26

Following on from that, are there any specific advancements to like digital media or out of home that you think are going to have a bigger effect on Gen. Z and millennials? Any kind of innovation that is coming through?

Salvatore Naclerio 32:47
I think.
I think.
Something.
Very big.
Can you repeat the questions to understand if I'm about to answer in the video you expect me to?

Sophie Wilson 33:06
Yeah.
Are there any advancements or innovations to print out of home or digital that you think are going to have a big impact on Gen. Z and millennials?

Salvatore Naclerio 33:21
Yeah, so I think.
That you know that the younger generations are more like aware of sustainability matters.
So I think especially when it comes to digital media.
There.
They're gonna be like, probably more.
So there's a lot of like advancements in like sustainability in digital media like, I don't know, choosing a partner.

Gen Z and Millennials regard sustainability as important

Sustainable channel options could become a bigger conversation topic in the future

Sophie Wilson 33:52
OK.

Salvatore Naclerio 33:57
A display programmatic partner that has lower missions or like even doing out of home. Maybe? I don't know, like.

CO2 emissions/sustainability

Sophie Wilson 34:01
Right.

Salvatore Naclerio 34:06
I don't know. Choosing some options that are less.
polluting

Sustainability

Sophie Wilson 34:15
OK.

Salvatore Naclerio 34:17
Yeah, I think that this is gonna be the next big thing.

Sophie Wilson 34:21
Yeah.

Salvatore Naclerio 34:24

Yeah. Also, because it's not just like.

Sophie Wilson   34:25
Yeah.

Salvatore Naclerio   34:28
Them.
It's also like, you know, there's gonna be like over and over like more legal requirements.

Increase in legal sustainability requirements

Sophie Wilson   34:37
OK. Yeah.

Salvatore Naclerio   34:38
Like to companies to adhere to.
So I think that's, yeah, that's gonna be something big.

Sophie Wilson   34:46
Yeah, that's really interesting.
So my research I also have to do kind of a survey aspect, a quantitative aspect.
So I did a survey of 200 Gen. Z and millennials, and I found that whilst their attitudes are most positive towards digital media, their purchase intent is actually most highly impacted by print media.
What are your thoughts on that?

Salvatore Naclerio   35:22
What are my thoughts on that?
That's interesting.
That's very interesting, but was my question was like.
Was this research based in UK only?

Surprised of print's impact on purchase intent

Sophie Wilson   35:36
It was, yeah, it was based.
I did a. The sample was all Europe based and then I had to they specified UK or other.

Salvatore Naclerio   35:42
Hmm.

Sophie Wilson   35:44
And it was 73% UK and the rest were outside of the UK and Europe.

Salvatore Naclerio   35:53
That's interesting and are you able to see a split between Gen. Z and millennials.

Sophie Wilson   35:58
I can if I analysed it. Yeah, but I haven't gone that far yet.

Salvatore Naclerio   36:03
OK.
Because I wouldn't.

Because, you know, millennials could be up to, like, 35 years old.
So I would expect like a 35 year old lady reading her magazine to see something cool and then decide to buy it. I would expect it less from, I don't know, like 20 years old Gen. Z that I don't know, scrolling Tiktok, so something and then.

> There's likely to be differences in Gen Z and Millennial behaviour

Sophie Wilson 36:11
Yeah.
Yeah. OK.
Yeah.

Salvatore Naclerio 36:30
From Tiktok, or maybe within Tiktok itself purchases it.
If that makes sense.

Sophie Wilson 36:34
Yeah. So do you think in kind of luxury advertising it would be almost?
Too.
Like it would be too big of a group to put gen Z and millennials together.
And actually they are quite different.

Salvatore Naclerio 36:53
I think that I don't want.
It's not necessarily about age.

> People's attitudes aren't necessarily defined by age

Sophie Wilson 37:00
OK.

Salvatore Naclerio 37:00
If that makes sense.

Sophie Wilson 37:02
Yeah.

Salvatore Naclerio 37:05
'Cause, I think that's the easiest 1st way to kind of.
Divide them into like.
Groups. But then you would see I don't know.

Sophie Wilson 37:14
Yeah.

Salvatore Naclerio 37:16
Yeah, maybe 40 years old.
That behave on Tiktok has Gen.
Z If that makes sense.
So it's more about like values and lifestyle and mindset.
But yeah, I think that Gen. Z is more of a mindset rather than like a demographic, so.

> People's actions are defined by values and lifestyle rather than age

Sophie Wilson 37:34
OK.

Salvatore Naclerio 37:38
Yeah, I don't know if answering your question.

Sophie Wilson 37:39
Yeah.
Oh no, that definitely is.
That makes sense. Thank you.
So if I were to hypothetically go to a luxury brand with that kind of knowledge, that print is impacting them on a general basis, what would be the kind of benefits and costs of implementing more print media into luxury advertisement?
Do you think brands would want to do that?
What do you kind of think about that?

Salvatore Naclerio 38:10
I think they wouldn’t just because as I was mentioning in the past there.

Luxury brands may be resistant to incorporating more print

Sophie Wilson 38:12
OK.

Salvatore Naclerio 38:19
Is again, I'm not an expert, especially in print, but I think that the fact that budgets are tighter Kpi's are the same.

Decisions impacted by budgets and tight KPIs

Sophie Wilson 38:22
Yeah.

Salvatore Naclerio 38:27
They want to invest money in measurable things that would allow them to have.
Clear a clear picture or like tangible results towards stop management.
If that makes sense.

Brands want to invest in tangible and easily measurable channels

Sophie Wilson 38:42
OK.
Yeah, yeah.

Salvatore Naclerio 38:43
Right. So.
Yeah.

Sophie Wilson 38:48
Yeah, definitely.
And final two questions. So if you were creating an ideal media strategy for younger consumers for your luxury brand, what would it look like?
Would you be incorporating multiple media channels?
Would you stick purely to digital?
How would you kind of go about that?

Salvatore Naclerio 39:16
Again, I'm a bit biased by work, but it's it's hard to say. Younger
generations right 'cause.

Sophie Wilson 39:18
Yes.

Salvatore Naclerio 39:27
I will need a clear brief, but definitely I cleaned.

Clear brief is necessary to inform a successful media strategy

Sophie Wilson 39:29
Yeah.

Salvatore Naclerio 39:32
That.
Like Tiktok is definitely like like a platform that cannot be excluded.
When we wanna talk to younger.
Consumers.
Because yeah.
And like when doing that, as I was mentioning earlier like.
It's really, really important for good strategy.
Be.
To make sure that the content we're pushing align with what works
within Tiktok, if that makes sense.
But meaning this. I'm not saying that all of our budget should be on
Tiktok.
It's like regardless of the audience, there is like tons of research that
shows like, as I was saying earlier like the Halo effect of having the
same activity live across.
Multiple channels.

Social media is essential when targeting younger consumers

Content has to align with the platform it's on

Hybrid media strategy is essential

Sophie Wilson 40:28
OK. Yeah.

Salvatore Naclerio 40:29
OK.
So yeah, I would define better the audience, but definitely it's gonna
be like a cross-platform Multimarket campaign.

Audience targeting is essential

Multi-channel approach is necessary

Sophie Wilson 40:37
Mm hmm.
OK, great. And last question, what would be the main things you would
want your strategy to achieve?
So do you think you'd be focusing mainly on like awareness or
conversion driving sales?
What would it be?

Salvatore Naclerio 40:53
I think yeah, because as we were mentioning earlier, like younger
generation are like theoretically the ones with less purchase power
and also the next generation of luxury consumers like.
I would say like.

Gen Z and Millennials has less purchasing power than older generations but they are the future

70%-80% of our efforts should be towards like beating our brand to them.
So yeah, showing them we exist.

Sophie Wilson   41:16
OK.
Yep.

Salvatore Naclerio   41:20
Trying to connect with them.
Tell. Tell us. Tell them a story, and yeah, basically.
Yeah, try to always be at the forefront of their mind.
Like as a brand if.

Sophie Wilson   41:35
Yeah, definitely. Amazing.
Thank you so much.
That's all my questions.
I'm going to just stop the recording.

Sophie Wilson stopped transcription

Targeting current and future consumers is advised

Need to connect on an emotional level
Content

Increase brand awareness and brand love

7.4.6. *Qualtrics survey*

I am a student at London College of Fashion, UAL, and am conducting my Final Major Project.

My research is focused on the impact of media advertisement strategies on purchase intent of Gen Z and Millennial consumers within the luxury fashion industry. There is a research gap in the knowledge of how media channels differ in their impact on purchase intent. If this is analysed, it will enable brands to cater media strategies which balance consumer preference and financial efficiency.

This study is seeking respondents who are Gen Z or Millennials (18-44 years old). The information you provide in this survey is anonymous and will not be passed on to any third parties.

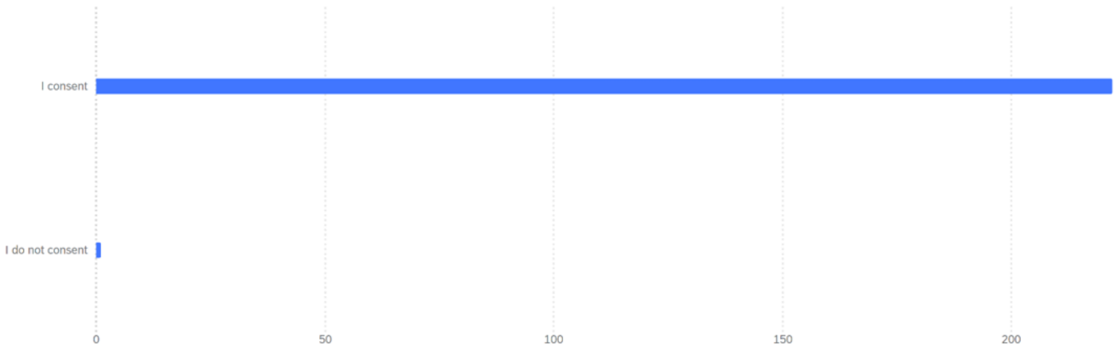
The information you provide will be used as part of the statistical analysis for my final major project.

You are free to exit at any point during the survey.

This survey will take approximately 5 minutes to complete.

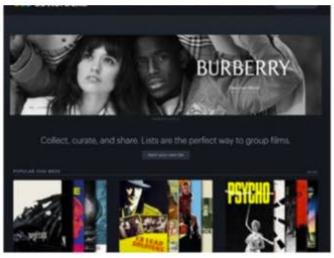
If you require any further information, please contact me at s.wilson112020@arts.ac.uk

By consenting to take part in this survey, you agree that: • You are 18 years or older • You consent to the information you provide being used as part o... 223



Print media advertisement

Out-of-home media advertisement



Digital media advertisement

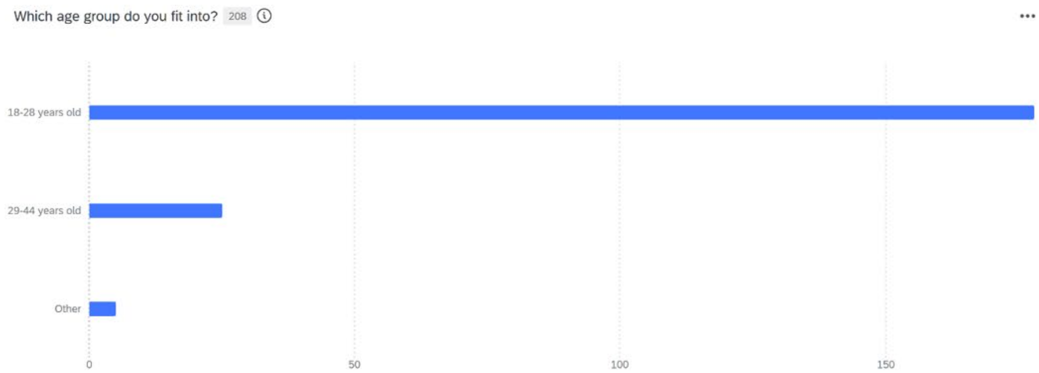
Media definitions:

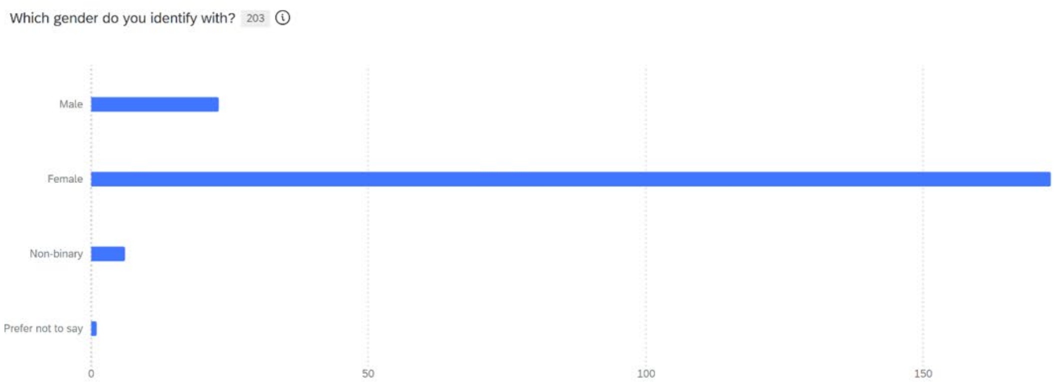
Media Strategy = A plan of how a company uses various media channels to increase awareness, consideration and sales

Print media advertisement = Advertisement in a printed format such as magazines, newspapers and newsletters

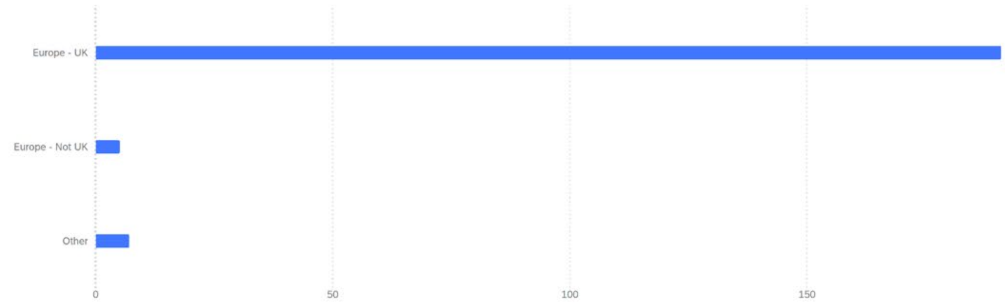
Out-of-home media advertisement = Advertisement in an outdoor setting such as billboards, street furniture (e.g. bus shelters), and posters seen while "on the go".

Digital media advertisement = Advertising content which is consumed online via a desktop or mobile device in any form including 'pop-up' adverts, website takeovers and digital banners.

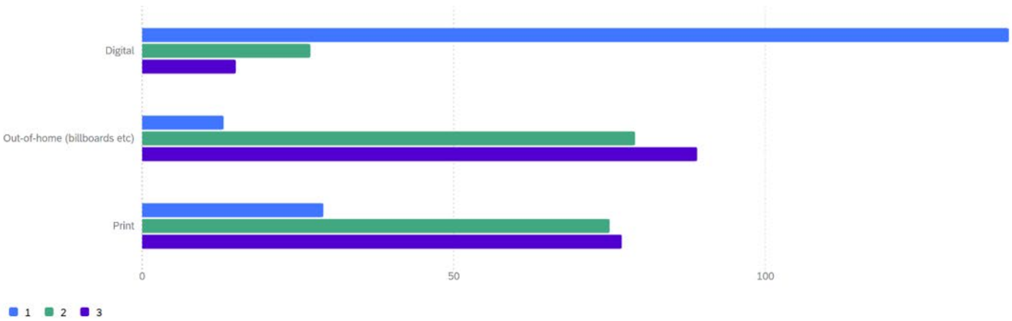




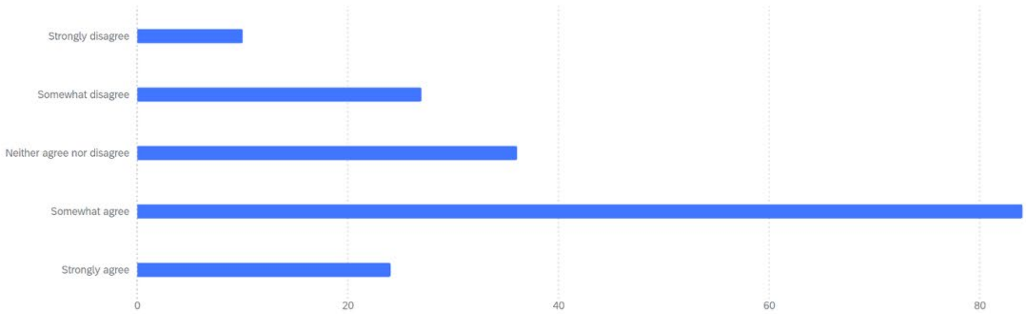
Where do you live? 203



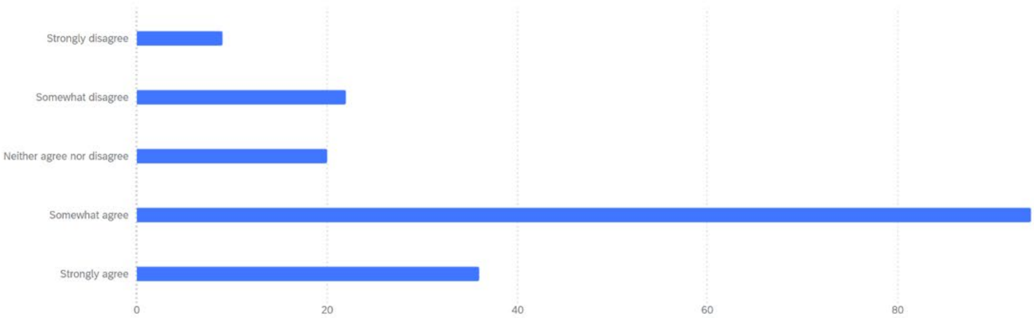
Please fill in the blank and rank your answers: If I were going to purchase luxury fashion, I would be most persuaded by ..... media advertisement 181



An advertisement reflects more positively on me when I see it in multiple formats (print, out-of-home and digital) 181



I am more persuaded by an advertisement if I see it in multiple media formats (print, out-of-home and digital) 181



To what extent do you agree/disagree with the following statements?

	Strongly disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Strongly agree
Advertising via print media plays an important role in my buying decisions	○	○	○	○	○
Advertising via out-of-home media (billboards etc) plays an important role in my buying decisions	○	○	○	○	○
Advertising via digital media plays an important role in my buying decisions	○	○	○	○	○

To what extent do you agree/disagree with the following statements?

	Strongly disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Strongly agree
I consider print advertising to be essential in the luxury fashion industry	○	○	○	○	○
I consider out-of-home advertising (billboards etc) to be essential in the luxury fashion industry	○	○	○	○	○
I consider digital advertising to be essential in the luxury fashion industry	○	○	○	○	○

To what extent do you agree/disagree with the following statements?

	Strongly disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Strongly agree
From luxury fashion advertisements via print media, I gain knowledge about what is on trend and, therefore, what I could buy to maintain a good social image	○	○	○	○	○
From luxury fashion advertisements via out-of-home media (billboards etc), I gain knowledge about what is on trend and, therefore, what I could buy to maintain a good social image	○	○	○	○	○
From luxury fashion advertisements via digital media, I gain knowledge about what is on trend and, therefore, what I could buy to maintain a good social image	○	○	○	○	○

To what extent do you agree/disagree with the following statements?

	Strongly disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Strongly agree
I feel under social pressure to look at advertisements in print media	○	○	○	○	○
I feel under social pressure to look at advertisements on out-of-home media (billboards etc)	○	○	○	○	○
I feel under social pressure to look at advertisements via digital media	○	○	○	○	○

To what extent do you agree/disagree with the following statements?

	Strongly disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Strongly agree
My tendency to trust luxury fashion advertisement in print media is high	○	○	○	○	○
My tendency to trust luxury fashion advertisement on out-of-home media (billboards etc) is high	○	○	○	○	○
My tendency to trust luxury fashion advertisment on digital media sites is high	○	○	○	○	○

To what extent do you agree/disagree with the following statements?

	Strongly disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Strongly agree
I usually feel I recieve enough information from a luxury fashion advertisement in print media to inform a purchase	○	○	○	○	○
I usually feel I recieve enough information from a luxury fashion advertisement via out-of-home media to inform a purchase	○	○	○	○	○
I usually feel I recieve enough information from a luxury fashion advertisement on a digital media site to inform a purchase	○	○	○	○	○

To what extent do you agree/disagree with the following statements?

	Strongly disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Strongly agree
If I had the resources, the probability I would buy luxury fashion after seeing the brand via a print advertisement is high	○	○	○	○	○
If I had the resources, the probability I would buy luxury fashion after seeing the brand via an out-of-home advertisement (billboards etc) is high	○	○	○	○	○
If I had the resources, the probability I would buy luxury fashion after seeing the brand via an digital advertisement is high	○	○	○	○	○

To what extent do you agree/disagree with the following statements?

	Strongly disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Strongly agree
I am persuaded by luxury fashion advertisements via a print media channel	○	○	○	○	○
I am persuaded by luxury fashion advertisements via an out-of-home media channel (billboards etc)	○	○	○	○	○
I am persuaded by luxury fashion advertisements via a digital media channel	○	○	○	○	○

To what extent do you agree/disagree with the following statements?

	Strongly disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Strongly agree
After seeing luxury fashion advertised in print, I have a greater intention to purchase the items shown	○	○	○	○	○
After seeing luxury fashion advertised via out-of-home media (billboards etc), I have a greater intention to purchase the items shown	○	○	○	○	○
After seeing luxury fashion advertised via digital media, I have a greater intention to purchase the items shown	○	○	○	○	○