DEFINING THE PROTOTYPE:
ANALYSIS OF LUXURY BRAND ADVERTISING MESSAGE AND CREATIVE
STRATEGY

By

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To my family

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The current study aimed to understand the characteristics of luxury brand and consumers' aspiration through analyzing advertising. Through the analysis of magazine advertisements of luxury brand, the prototypes of luxury brand advertisings were found. Luxury brand ads aim to stimulate consumers' motivation for distinctive self-actualization by showing images of users of the brand. The luxury brand ads primarily express beauty, wealth, and authority to inspire in consumers the need to assimilate. The findings of the current study support social identity theory in that advertising often serves as a prototype—especially a positive and salient prototype—that motivates consumers to conform to the prototype. Findings also can be linked to the fact that materialistic achievement plays a major value in achieving the state of good life.

The results of this study will provide significant insight not only into the field of luxury goods marketing and advertising, but also into our general understanding of society.

CHAPTER 1
INTRODUCTION

Over the past 20 years, the global luxury brand market has been growing rapidly and continuously. In spite of the recent economic recession, the luxury market grew 8% in 2009. (Bain & Co., 2010). In 2010, the global luxury market was estimated to be worth $240 billion (Boston Consulting Group, 2010). This growth trend in the luxury market is largely driven by several changes in global consumers. First, there are socioeconomic changes. Specifically, consumption power has grown due to increased property values and extended consumer credit that became more available. Also, the continuous increase of the number of working women in global market has contributed to the luxury market growth since they are the main target of the luxury market (BCG, 2010). Second, demographic changes in consumers affected the growth of the luxury market since the increase in household incomes brought a constant influx of new luxury brand consumers (BCG, 2010). Finally, as a result of increased consumers of luxury brands, there have been cultural changes that have thrust the expansion of luxury brand market. More specifically, the increased social acceptance of ostentation and overstatement has allowed guilt-free conspicuous consumption of luxury brands and status products (Phau, Ian, Prendergast, and Gerard, 1998). Consequently, these changes result in more consumers who have a greater desire for an affluent appearance and are more likely to embrace materialism (Powderly and MacNulty, 1990; Vigneron and Johnson, 1999).

However, the increase in new luxury brand consumers also coincides with an increase in counterfeit products, making the marketing of luxury goods even more complex. Counterfeit products bear the identical trademark of a luxury brand and infringe on the rights of the luxury brand. As a result, counterfeits threaten the market since they destroy the uniqueness of a brand (Bian and Veloutsou, 2007). Thus, to achieve or maintain high market share and positive brand

image, luxury marketers must make consumers acknowledge the sufficient value of a luxury product over a counterfeit so that they are willing to pay the high price to acquire the product (Tynan, McKechnie, and Chhuon, 2010).

Therefore, the need for understanding luxury brands and their value to consumers is high, and both marketers and researchers are eager to understand how luxury brands sell. Due to the importance of the luxury market in terms of the size and growth rate, the luxury market has been an important research topic in a variety of fields, including economics, history, sociology, and marketing over the past 100 years (Tynan et al., 2010). It was as early as 1899 when economist Thorstein Veblen (1899) proposed a theory that explained the use of price as a cue in ostentatious display of a person's wealth. Since then, the dramatic growth of the luxury brand market has been accompanied a great deal of studies dealing with various topics of luxury goods, such as the concept, structure, segmentation, and consumer behaviors (Tynan et al., 2010).

Despite the large volume of research in the area of the luxury brand, only a few studies have analyzed luxury brands in the context of advertising. Since the analysis of luxury brand advertising can provide much insight for marketers and researchers, the current study will investigate the content of luxury brand advertising. Specifically, by comparing luxury and non-luxury brand advertising, this study aimed to reveal how luxury brands advertising presents aspirations and motivations for purchasing these luxury brands.

The current study aimed to understand the characteristics of luxury brands through analyzing its advertising. Advertising is often studied in order to understand culture and society (Milgram, 1976). Although debate over whether advertising reflects or distorts reality continues, the current study follows the perspective of advertising as a social mirror, and thus reflecting reality.

In this perspective, critics have argued that advertising has an impact on shaping overall social reality by presenting unrealistic and biased visuals to its audiences (e.g., Peterson, 1983; Pollay, 1986), while advertising supporters have argued that advertising merely mirrors social reality (e.g., Kuhns, 1970; Williamson, 1978). Researchers who have sought to understand society's reality have regarded advertising as an historical record of that society (Milgram, 1976; Sontag, 1973). And thus, a number of researchers have conducted longitudinal studies and analyzed advertising to see the changes in consumers' culture and society over time (e.g., Kassarjian, 1969; Courtney and Lockeretz, 1971). Whether the images recorded in advertising are a selective, ideal representation or an accurate depiction of reality, those images can be viewed as both social reality of society, which includes the reality of people's aspirations (Belk and Pollay, 1985), and an expression of their prototypical expectations or desires (Lantos, 1987; Hirschman and Thompson, 1997) or, in other words, "the way we would like to see ourselves" (Belk and Pollay, 1985, p. 888; Berger, Blomberg, Fox, Dibb, and Hollis, 1972). Therefore, studying advertising is useful for understanding peoples' perceptions and aspirations.

Another argument for the usefulness of analyzing advertising is because ads reflect culturally accepted and expected images. There are two competing mechanisms in terms of how advertising influences consumers. Traditionally, researchers have considered advertising as an information-transfer mechanism that allows consumers to decode the information encoded in the advertising (Markus, 1977). The role of advertising is to affect consumers' demand or knowledge about a product (White, 1959).

In contrast, the competing viewpoint regards advertising as a meaning-based model where, instead of decoding the encoded information, advertising lets consumers decode the encoded symbols themselves (McCracken, 1987). By interpreting the decoded signs in advertising,

consumers tend to follow the predictable way of viewing and feeling about a product, which leads to building a brand image (White, 1959).

The current study follows the perspective of advertising as a meaning-based mechanism instead of as an information-transfer function. When regarding the meaning-based mechanism of advertising, advertising employs a widely accepted image of a product, which is created based on the social values of the culture (White, 1959). For instance, when viewing a sports car, its users necessarily consider it to be masculine, powerful, and fast, so the ads play on this image. Therefore, advertisers tend to show the culturally expected value of a product in ads rather than showing a contradictory image.

This perspective also converges with the idea that advertising reflects reality. In this line of thinking, what we see in advertising can be a mirror of what we perceive and expect in our culture. As White (1959) suggested,

> culturally . . . the function of advertising is to understand, to reflect, and in most instances to accept the value structure of society before it can go about its creative task of helping to organize in a consistent, gratifying manner the numerous stimulations a product contains for the potential consumer. (p. 10)

Therefore, it can be said that analyzing the advertising of luxury brands creates great opportunity to capture the reality of how consumers view luxury brands and what motivates their consumption.

In conclusion, the current study will analyze how the reality of aspirations and perceived social values is reflected and targeted in luxury brand advertising, particularly focusing on the difference in advertising message and creative strategies between luxury brands and non-luxury brands. Although the luxury market has had spectacular growth over the past 15 years (Vickers and Renand, 2003), and competition within the luxury market has increased, researchers have claimed that luxury market analyses are limited in both the business and academic fields (e.g.,

Vickers and Renand, 2003; Dubois, Czellar, and Laurent, 2005). Moreover, due to the lack of consensus on defining and conceptualizing "luxury," research in this field has received little attention (Nueno and Quelch, 1998; Vickers and Renand, 2003). Thus, it is crucial to research the current position of luxury brand advertising in order to understand the characteristics and roles of luxury brands in our society, as well as to understand the mechanism by which advertising motivates consumers to purchase luxury brands. Since luxury products are argued to be highly associated with social classes (e.g., Veblen, 1899; Alleres, 1990; Renand, 1993), the results of this study will provide significant insight not only into the field of luxury goods marketing and advertising but also into our general understanding of society.

The remainder of this dissertation is as follows. Chapter 2 examines the relevant literature to conceptualize what a luxury brand is and how its consumption can be explained by social identity theory. It also presents the details of advertising messages and creative strategies and other creative elements. These processes are followed by research questions and hypothesis generation. Chapter 3 outlines the research method used to answer the research questions and test hypotheses. It emphasizes the details of using the selected research method such as materials, scales, procedures, reliability, etc. Chapter 4 presents the result of the study, focusing on the answers to the research questions and the test results of the hypotheses. Chapter 5 includes the conclusions and limitations of the study, as well as suggestions for possible future research.

CHAPTER 2
LITERATURE REVIEW

Conceptualizing Luxury Brands

The word "luxury" is rooted in the Latin word, *luxus*, which means excess and extravagance (Oxford dictionary, Merriam-Webster, and www.dictionary.com). When applied to the concept of a material good, it becomes more complicated to explain (Renand, 1993; Dubois, 1993, Laurent and Dubois, 1996; Vickers and Renand, 2003). For instance, Nueno and Quelch (1998) have proposed that luxury brands refer to "those whose ratio of functionality to price is low, while the ratio of intangible and situational utility to price is high" (p. 61). In making a distinction between luxury and other goods, Grossman and Shapiro (1988) defined luxury goods as those "for which the use or mere display of a particular branded product confers prestige on their owners apart from any utility deriving from their function" (p. 82). Phau and Prendergast (2000) summarized the definition of luxury brand as "…evoke exclusivity, (have) a well-known brand identity, (enjoy high) brand awareness and perceived quality, and retain sales levels and customer loyalty" (p. 122). In a more negative perspective on luxury goods, Thomas (2008) defined it as "hawking low-cost, high-profit items wrapped in logos." Although researchers have tried to conceptualize luxury brands as involving widely varying concepts, from holistic to multisensory experience (e.g., Batra and Ahtola, 1990; Dhar and Wertenbroch, 2000; Hirschman and Holbrook, 1982; Mano and Oliver, 1993), consensus has not been reached because the concept has so many diverse facets (Phau and Prendergast, 2000).

Furthermore, it is often argued that differentiating between luxury and non-luxury brands cannot be done based on the product's attributes or appearance because the differentiation needs to take socioeconomic environment into account since the product is not consumed just for daily living needs (Veblen, 1899). When emphasizing the socioeconomic context, luxury goods are

exemplified when "individuals from the wealthy 'leisure class' engage in 'conspicuous consumption' when purchasing high priced items in order to ostentatiously communicate wealth and achieve social status" (Tynan, McKechnie, and Chhuon, 2010). Thus, luxury good can be classified based on the consumer's social class as well.

In investigating the characteristics of luxury goods in a social class context, Alleres (1990) proposed that high price and exclusivity of luxury goods determine the level of luxury good accessibility. In other words, luxury goods can be used to signal one's wealth and power. In his classification, luxury goods are categorized as inaccessible luxury, intermediate luxury, and accessible luxury. It was argued that inaccessible luxury goods are consumed by the elite class and are sold at an extremely high price (e.g., tailor made Valentino evening dress). The consumption of inaccessible goods is the expression of exceptional social prestige since these goods cannot be easily consumed by other social classes. Intermediate luxury goods (e.g., Hermes, Chanel, and Gucci) are purchased by the professional social class, and accessible luxury goods (e.g., Max Mara and Coach) are consumed by the middle class who are eager to obtain a higher social status by showing their purchasing power (Alleres, 1990).

Although there is no clear-cut definition of what a luxury good is, Alleres' (1990) concepts of luxury goods allow both researchers and marketers to understand that different layers of luxury goods should be treated differently in the marketplace, especially with regard to marketing communication (Vickers and Renand, 2003). As shown in these various definitions of the luxury concept, the key characteristics are often pointed out as very limited supply, high price, and value that can be recognized by others. Therefore, this dissertation defines luxury goods as a product that is uncommon, expensive, and brings prestige to a user.

Besides defining luxury brands, it is also important to conceptualize what "brand" is. Brand is the identifier of a corporate asset that adds value to the product (Styles and Ambler, 1995). Wood (2000) has summarized various approaches to brand definition and suggested a multi-disciplinary concept of brand that is "a mechanism for achieving competitive advantage for firms, through differentiation (purpose). The attributes that differentiate a brand provide the customer with satisfaction and benefits for which they are willing to pay (mechanism)" (Wood, 2000, p. 666).

Furthermore, conceptualizing luxury brands include several other aspects, especially regarding its scope. It was observed in the market that luxury brands are creating brand extensions as the luxury market becomes more competitive (Allen, 2007). These brand extensions are consistent with the main brand's core values and keep the brand symbolically consistent, which is referred to as brand adjacency (Reddy, Terblanche, Pitt and Parent, 2009). For instance, Cartier, originally a jewelry brand, has extended their brand name into adjacent product categories such as watches, fashion accessories, and perfumes (Reddy et al., 2009). This brand extension can be easily found in luxury brands since their positively established brand image can easily transferred into new products that are close to the main product in terms of perceived brand value (Keller and Sood, 2003). Thus, the current study will regard not only the luxury parent brand but also their adjacent brand extension products as "luxury brand" since both share the same core symbolism.

However, only adjacent luxury brand extensions will be considered a luxury brand because brand luxury does not permeate into non-adjacent product categories (Dubois and Laurent, 1996). For instance, Rolls-Royce may be a luxury brand in the automobile market but not in

airplane engines. Thus, non-adjacent product categories are not automatically considered part of the luxury brand.

Studies of Luxury Brand

There has been a widespread interest in luxury markets in various fields of academia--from history (e.g., Berry, 1994) and anthropology (e.g., Malinowski, 1922) to economics (e.g., Veblen, 1899). Mostly, it has been studied in economics and marketing fields in which the focus was on understanding what luxury is, including defining and conceptualizing luxury (Nueno and Quelch, 1998; Vigneron and Johnson, 1999, 2004; Vickers and Renand, 2003, Veblen, 1899), as well as how luxury marketing motivates consumers to purchase (Vigneron and Johnson, 1999; Truong, Simmons, McColl, and Kitchen, 2008; Phau et al., 2000).

Among recent studies that have attempted to define the characteristics of luxury brands that cross layers and degrees of luxury, Vigneron and Johnson (2004) have articulated five characteristics of luxury brands and developed a scale for brand luxury degree, the "Brand Luxury Index (BLI)," by combining key factors that make luxury brands different from non-luxury brands. These factors include both nonpersonal-oriented and personal-oriented perspectives.

Nonpersonal-oriented perceptions include the dimensions of perceived conspicuousness, perceived uniqueness, and perceived quality (Vigneron and Johnson, 2004). These dimensions explain the motivation for purchasing luxury brands as being primarily influenced by interpersonal concerns (Bearden, Netemeyer, and Teel, 1989). Perceived conspicuousness shows the influence of reference groups on luxury brand consumption. Thorstein Veblen (1899) proposed that conspicuousness of consumption was utilized in order to signal one's wealth, power, and status to others through luxury products. Luxury products consumed in public, rather than in private, were especially more likely to be considered conspicuous due to their high

visibility to others (Bearden and Etzel, 1982). Users, then, gain their satisfaction from the reactions of audiences, not from the value in using the product itself (Mason, 1984).

Next, perceived uniqueness explains the consumers' tendencies to experience increased satisfaction when purchasing a brand that seems to be in limited supply. This is because each individual has a need for uniqueness, which is defined as "an individual's pursuit of differentness relative to others achieved through the acquisition, utilization and disposition of consumer goods for the purpose of developing and enhancing one's personal and social identity" (Tian, Bearden, and Hunter, 2001, p. 50). This process can be explained by the "snob effect," which shows the tendency of some people (snobs) to prefer consuming a product that is not adopted by the general mass of people (Mason, 1981). Therefore, status-sensitive consumers are more likely to reject products that are popular among general consumers (Mason, 1981). Moreover, due to exclusivity and rarity, the price of the product usually is extremely high, thereby making the product more valuable and desirable (Verhallen and Robben, 1994). In other words, exclusivity and rarity of a brand and its high price would attract consumers who seek to enhance their self-image by purchasing these products.

Finally, perceived quality shows the consumer's expectation of superior product performance, quality, and reassurance in luxury brands (Garfein, 1989). Researchers, therefore, often highlight that obtaining this perception cannot be done without consistently maintaining a high quality standard (Quelch, 1987). Moreover, the high price of a luxury brand can also be an indicator of the product's high quality (Rao and Monroe, 1989), therefore making the product more desirable among consumers (Groth and McDaniel, 1993).

On the other hand, personal-oriented perceptions explain consumers' personal motivations that are independent of the others' perceptions (Vigneron and Johnson, 1999).

Vigneron and Johnson (1999) conceptualized perceived hedonism and perceived extended self as the personal effects that characterize brand luxury.

Perceived hedonism explains luxury products that have predominantly hedonistic characteristics (Hirschman and Holbrook, 1982). Most of these luxury products are associated with personal and emotional benefits, such as sensory experience or aesthetic pleasure, rather than benefits coming from the product's functionality (Sheth, Newman, and Gross, 1991). Compared to non-luxury necessity goods that focus more on alleviating discomfort by the consumption of the product, luxury goods provide emotional and sensual pleasure (Berry, 1994).

The concept of extended self explains that the product one possesses works as an indicator of one's identity or membership in a group (Belk, 1988). This concept can be further explained by the bandwagon effect. Opposite to the snob effect, the bandwagon effect explains that people tend to follow others' thoughts or behaviors (Rogers, 1983; Berry, 1994). Consumers seek group affiliation by purchasing status goods in order to enhance their self-concept (Dubois and Duquesne, 1993b). Therefore, the consumption of luxury goods can be used as a personal symbol to distinguish oneself from non-prestigious reference groups (Holt, 1995) and to conform to the affluent group (McCracken, 1986; Mick, 1986).

However, Vigneron and Johnson's Brand Luxury Index (2004) is not free from dispute because some categories are not distinctive when utilized in different cultures (Christodoulides, Michaelidou, and Li, 2009). Christodoulides and his colleagues (2009) tested the Brand Luxury Index in the Taiwanese market and found the conspicuousness and uniqueness categories were correlated to each other. Given that the Brand Luxury Index scale was developed and validated in Australia, the Taiwanese study's different results was not surprising. The authors stated that the reason for the Taiwanese market's lack of distinction between the two categories was due to

cultural differences, specifically individualism and collectivism culture of context (Christodoulides et al., 2009). In individualistic cultures, perceived uniqueness is emphasized in brand luxury perception, while in collectivistic cultures such as Taiwan, they highlight perceived conspicuousness more in determining brand luxury (Christodoulides et al., 2009). This study supported that culture affects the perception of brand luxury (Dubois and Duquesne, 1993b). Although it is susceptible cultural context, the BLI is acknowledged to be meaningful in both research and marketing field for defining the concept of luxury that includes both personal and non-personal aspects (e.g., Sangkhawasi and Fohri, 2007; Truong et al., 2008; Christodoulides et al., 2009; Wiedmann, Hennigs, and Siebels, 2009).

In addition to the research on luxury brands, researchers have also investigated the counterfeit luxury brand market. Although counterfeit goods are illegal, traffic in the goods is big business not only in the USA (Albers-Miller, 1999) but in the global market (Freedman, 1999). Several studies (e.g., Albers-Miller, 1999; Gentry, Putrevu, and Shultz II, 2006; Grossman and Shapiro, 1988) have tried to find the reasons why consumers are involved in the traffic of illegal goods and their findings have contributed to conceptualizing the meaning of luxury in today's society.

For example, Albers-Miller (1999) found three main factors that affect the consumer's willingness to purchase counterfeit brands: product type, buying situation, and price. If the consumers regard counterfeit items similar to stolen products, they are less likely to be purchase counterfeit goods. On the other hand, if there is peer pressure and a price advantage exists, consumers are more motivated to purchase counterfeits (Albers-Miller, 1999).

Wilcox, Kim, and Sen (2009) focused on psychological reasons for the purchase of counterfeit goods. They found that consumers often purchase counterfeit luxury brands to

express themselves, which they called "the social motivation." Based on this motivation to purchase counterfeit luxury brands for conspicuous consumption, their experiment showed that consumers are more likely to reject counterfeit products when exposed to a negative image of counterfeit usage (e.g., becoming embarrassed in front of others for using a counterfeit), (Wilcox et al., 2009).

Furthermore, counterfeit luxury brand consumption has been analyzed globally. Gentry, Putrevu, and Schultz (2006) interviewed 102 international students in Australia to understand how consumers discern whether the product is genuine or counterfeit. The results showed that sales outlet, price, and quality/performance were the major cues to distinguish between genuine and counterfeit product. In other words, informal retail setting, low quality and performance, and incredibly low price were found to be cues to identifying counterfeits. However, due to the advance technology in counterfeiting luxury brands, identifying counterfeits is more complicated to determine. Based on the studies of counterfeit luxury goods, it was commonly mentioned that price, quality, and distribution channel are the factors that differentiate it from the non-luxury goods, and the consumption of luxury goods are motivated by social motivations.

Besides studies on counterfeit luxury products, a few researchers have studied the marketing strategies of luxury brands (Gutsatz, 2001, Vigneron and Johnson, 1999) to find a better marketing strategy since the luxury market reached maturity (King, 2001). To this end, several marketing strategies have been suggested.

One such strategy is the creation of a star brand and its extension (e.g., Wetlaufer, 2001; Phau and Prendergast, 2000). A star brand is a strong incentive to attract consumers and increase the brand value. To create a star brand, Wetlaufer (2001) argued that luxury brands should dedicate themselves to product quality, details, strategic movement in pricing, and creating

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market awareness through marketing strategies. Moreover, Phau and Prendergast (2000) insisted that luxury brands should maintain high levels of awareness as well as exclusivity of the brand to keep it as a star brand.

In addition, Atwal and Williams (2009) argued that luxury brands should execute more experience marketing to achieve long-term success. Experience marketing refers to "taking the essence of a product and amplifying it into a set of tangible, physical and interactive experience that reinforces the offer" (Atwal and Williams, 2009, p. 341). Since experience marketing is regarded to be a new marketing strategy, the authors have suggested how luxury brands can fit well in using this approach. They highlighted that the experience marketing for luxury brands should be entertaining, educational, aesthetically pleasing, and highlight escapist activities (allowing consumer to create new identities for themselves) (Atwal and Williams, 2009). They also argued that luxury brand advertising should move toward involving the use of online media as their target consumers' increase their usage of online shopping (Atwal and Williams, 2009).

Recently, a study was conducted to understand the current state of luxury brand marketing using the Web. Riley and Lacroix (2003) analyzed luxury brand managers and consumers' perceptions of luxury brand websites. By interviewing five luxury brand professionals and collecting survey data from 29 consumers, they found that both professionals and consumers did not find luxury brand websites as comfortable as visiting off-line stores. Professionals preferred off-line stores to communicate with consumers, and consumers also preferred the same because of their "pleasure experience" when entering the luxury brand store (Riley and Lacroix, 2003). The researchers also content analyzed 54 luxury brand websites and found that almost three-quarters of them highly relied on visuals (Riley and Laroix, 2003). Moreover, half of luxury brand websites were slow due to the presence of many high quality visuals. They also found that

almost half of the luxury brand websites contained an introduction ("About us") of the brand and the company's history. Interactive functions were also detected such as using "search the site" and "help" menus that allowed the brand a two-way communication with their consumers (Riley and Laroix, 2003).

Although luxury brand studies were conducted on their various aspects, there has rarely been an attempt to analyze luxury brand advertising. Therefore, the current study investigates luxury brand advertising to show its strategic differences from non-luxury brand advertising.

Social Identity Theory

As noted above, the consumption of a luxury brand cannot simply be explained by economic factors such as supply and demand. To define the driving factors for making purchase decisions about luxury goods, symbolic and social values should be emphasized, including consumers' sociocultural environments and rituals (e.g., Veblen, 1899; Liebenstein, 1950; Dubois and Duquesne, 1993b), as well as motivations to express the ideal self (Lichtenstein, Ridgway, and Netemeyer, 1993). Specifically, Dubois and Duquesne (1993b) have found that cultural identity triggers consumers to buy luxury goods, either to differentiate themselves (e.g., the snob effect) from others or to be affiliated with their social group by expressing themselves through the purchase of luxury goods (e.g., the bandwagon effect). That is, social values play a key role in explaining consumer attitudes and behavior toward luxury brands. This tendency of identifying oneself with specific social groups can be explained by social identity theory.

Social identity theory explains people's motivations to identify their self-concept by being affiliated in several social groups (Tajfel, 1978; Hogg, Terry, and White, 1995). Self-concept refers to the hypothetical cognitive structure that regulates social behavior in different situations (Turner, 1982). Self-concept has two distinctive aspects-- personal identity and social identity (Tajfel, 1974). Personal identity refers to the self that is defined as unique and its corresponding

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idiosyncratic characteristics. Individuals' psychological characteristics, ways of relating to others, ideas, goals, and personal values are all examples of personal identity (Turner, 1982). In contrast, social identity refers to people defining themselves based on a self-inclusive social category (Tajfel, 1981). It can be derived from a variety of group memberships such as gender, race, occupation, and so on.

According to social identity theory, people learn to regulate their social behavior for what's appropriate in a certain situation. That is, in different situations, different self-concepts are applied. Therefore, it is different situations that activate individuals' different self-concepts (Turner, 1982). When there are group memberships that individuals perceive to be salient, individuals are most likely to show the prototypical behavior, attitude, and/or feelings that are perceived to be the group's norms (Tajfel and Turner, 1979). This phenomenon can be seen in intergroup behavior; that is, interactions between two or more individuals are fully based on the membership of their group and excludes the individual relationships between the people involved (Tajfel, 1974).

The group membership salience further depends on the situation that the individual faces, and the particular identity chosen for these situations becomes more responsive to immediate situational cues. This can be seen in interpersonal behavior, which is defined as the interaction between two or more individuals based on their individual characteristics that are not affected by the membership of their groups (Tajfel, 1974).

However, there are cases when the group membership is not salient. This happens because there is either no salient collective identity or the collective identity is too large and amorphous for the particular situation (Brewer, 1991). In this case, people's behaviors and feelings are expected to be in accord with their own personal identity rather than group norms.

Besides the salience of group membership, the theory explains that an individual's identity is bound to the characteristics of the social groups to which they belong (Abrams and Hogg, 1990). Social groups can be defined as "a collection of individuals who perceive themselves to be members of the same social category, share some emotional involvement in this common definition of themselves, and achieve some degree of social consensus about the evaluation of their group and of their membership in it" (Tajfel and Turner, 1986, p. 15). Individuals learn what the expected attitudes and behaviors are within their social group through shared group norm or group prototypes so that they can feel affiliated to their membership (Tajfel, 1978) or generate positive self-distinctiveness (Abrams and Hogg, 1990). These memberships are called social identity (Tajfel, 1978).

To achieve and maintain positive self-esteem, people differentiate their in-group from out-groups by making a positive and distinctive differentiation (Tajfel and Turner, 1986; Abrams and Hogg, 1990). Specifically, individuals favor those factors that allow positive evaluations of their in-group as well as factors that allow negative evaluations of out-groups, making it possible to maximize the positive distinctiveness of their in-group (Jackson, Brown, Williams, Torres, Sellers, and Brown, 1996). For instance, conspicuous consumption of luxury goods can be explained by the motivation of individuals to maximize the distinctiveness of their group from other groups. Affluent consumers purchase and use luxury goods as a social signifier to differentiate their group from other groups (Michman and Mazze, 2006). And for those non-affluent who desires to become a member of a superior class, acquiring luxury goods makes them fulfill their aspirations (Kapferer and Bastien, 2008). These comparisons among social categories can be processed not only in our real life but also in ideological beliefs. For instance, studies of intercultural interactions have found significant social influence of the establishment

and sustainment of racial and ethnic identity (Coover and Murphy, 2000). Moreover, this can also happen in gender- or religion-based groups.

On the other hand, comparison within social categories sometimes does not need to be based on reality (Mastro, 2003). Rather, the comparison happens with artificial categories. Media have often been blamed for creating ideal images and promoting intergroup comparisons among viewers. These ideal images include visible criteria (e.g., attractiveness), social status (e.g., academic accomplishment), material possessions (e.g., wealth), or lifestyles (e.g., consumption habits) (Kruglanski and Mayseless, 1990; Belk, 1988; Dittmar, 1992; Rassuli and Hollander, 1986). When marketing luxury goods, Kapferer and Bastain (2008) insisted that marketing communication should be used in order to create the dream rather than to sell. Thus, the "dream" images created by the luxury brand advertising could be used as a source of comparison.

Therefore, as mentioned above, purchasing luxury brands is related to the individual's aspirations to achieve positive self-esteem by making comparisons with others, both to make oneself similar to his/her elite in-group members and to differentiate oneself from the "common" out-group members. As presented in Vigneron and Johnson (2004), luxury brand characteristics that affect consumers' perceptions and luxury brand consumption, both interpersonally and personally oriented, overlap with the notion of social identity and its supporting theories (e.g., social categorization, social comparison, and distinctiveness).

Supporting Theories

In addition to social identity theory, social comparison theory is helpful in explaining the luxury brand phenomenon because the antecedent of luxury brand consumption is the achievement of a positive self-concept and comparison to others accomplishes this achievement. According to social comparison theory, people who are motivated by the quest for self-knowledge or self-evaluation compare themselves with each other to obtain objective

information about whether their behavior or opinions are correct (Festinger, 1954). This comparison motivates individuals to improve their ability or change their opinions (Festinger, 1954; Wood, 1989).

The comparison can occur at both the interpersonal and intergroup level. When making a comparison with a prototype member, categorization occurs and defines the in-group and out-group. This is explained by social categorization theory, which proposes that when comparisons are made, individuals tend to categorize themselves by emphasizing similarities within groups and dissimilarities between groups (Turner, 1985 and 1991). Moreover, even when a comparison is made with a group that is dissimilar to one's own group, if the comparison group is salient or highly attractive, then individuals are more likely to reduce the dissimilarities to attain group membership (Festinger, 1954; Hogg, 1992). For instance, the consumption of counterfeit luxury goods is often motivated by this individuals' need for reducing the dissimilarity within their group (Wilcox, Kim, and Sen, 2009).

Distinctiveness theory further emphasizes the interpersonal and intergroup differentiation process that leads one to be different from others (Breakwell, 1986a). To show the distinctiveness of identity, individuals will highlight their distinctiveness or act in ways to show their distinctiveness (Breakwell, 1988; Brewer, 1991). As mentioned in social identity theory, individuals have needs for acknowledging both similarities and uniqueness of individuation from others. Brewer (1991) argued that social identity is a compromise between assimilation and differentiation from others. The need for assimilation should be satisfied with in-group members, while the need for differentiation should be satisfied by intergroup comparisons (Brewer, 1991).

This tendency can be explained by luxury goods purchasing behavior. People buy luxury goods to achieve similarities with the group they are in, or willing to be included in, while

differentiating themselves from others who do not have luxury goods. Because of the group

identities, individuals can be both similar and different at the same time depending on the level

of inclusiveness. When it is high, self-categorization becomes more depersonalized, and

therefore, individuals are more likely to aspire to the intensified individual identity. On the other

hand, when there is low inclusiveness, self-categorization becomes more personalized, and thus,

the need for group identity becomes stronger (Brewer, 1991). When individuals are placed in one

of these two extremes of inclusion levels, their sense of security might be threatened. By being

too distinctive, individuals might feel vulnerable to isolation. By being too indistinctive,

individuals might have no basis for self-definition (Brewer, 1991). Thus, optimal distinctiveness

explains that social identity forms when the need for differentiation and assimilation are exactly

equal and, consequently, make individuals more satisfied by achieving maximized similarity

within group and difference between groups (Brewer, 1991).

This optimal distinctiveness leads to strong social identity and intense group loyalty

(Brewer, 1991) especially when in-group members satisfy not only their need for belonging and

assimilation, but sharpen the boundary that makes their group distinctive from others.

Consuming luxury brands due to the peer pressure can be understood as an action to achieve

individuals' strong social identity and therefore, make them able to keep their group loyalty.

As social identity theory is closely linked to luxury brand purchasing behavior, it can also

be applied to Vigneron and Johnson's (2004) dimensions. When regarding the perceived

conspicuousness dimension, which suggests that consumers are using luxury products to give

clues as to their reference group, the result of the comparison reinforces their group membership

and fits to the idea of social identity theory. In other words, when using the luxury brand in

public, users expect that they will be viewed as wealthy, upper-class, or powerful at either the individual or group level (Vigneron and Johnson, 2004), distinctive from the reference group.

Perceived uniqueness could also be explained by social identity theory, especially by distinctiveness theory. Individuals consume luxury brands in public to show their uniqueness by the acquisition and utilization of limited-supply products (Vigneron and Johnson, 2004). The pursuit of uniqueness is not limited to the individual level, but the literature on consumer uniqueness explains that the pursuit of differences is more focused on developing and enhancing an individual level of social identity (Tian, Bearden, and Hunter, 2001).

The perceived quality dimension is similar to the perceived uniqueness dimension. Compared to uniqueness, perceived quality explains the motivation to be seen as a perfectionist acquiring a high-quality product (Vigneron and Johnson, 2004). Moreover, high-quality products are regarded to be priced higher since consumers tend to regard the product with higher price as having higher quality (Vigneron and Johnson, 1999). Therefore, the consumption of luxury brands can signal a person's distinctiveness in the form of perfectionism and high status.

For the personal-oriented perceptions, perceived hedonism cannot be explained by any social values since it is related to personal emotion and sensory experience. Extended self could be regarded the same way since it does not need to involve any interpersonal action. However, although no direct interpersonal impact occurs to achieve extended self-value, it can be explained by social identity theory since it relates to the motivation to consume luxury brands in order to fit into a group membership (Vigneron and Johnson, 2004). Purchasing a luxury brand could result in reducing the differences from and enhancing the similarities to the comparison group.

In conclusion, studies have found that social identity theory is meaningful for explaining the perceptions and behaviors of individuals, especially in analyses of race/ethnicity behaviors

(e.g., Mastro, 2003; Cooper and Murphy, 2002). However, social identity theory has generally been underutilized in consumer research, and no studies have yet been conducted in luxury brand advertising, even though researchers agree that the motivation of luxury brand consumption can be explained by social identity theory (Reed, 2002). The current study, therefore, will analyze how luxury brand advertising employs the strategy and tactics of the social identity theory perspective.

Message Strategy and Creative Strategy

Although many researchers have analyzed message strategy and creative strategy in advertising, including those of different product categories, there have been no attempts to investigate either message strategy or creative strategy in luxury brand advertising. To provide the framework for this study, a detailed description of message strategy and creative strategy is provided here.

Many studies have used the terms "message strategy" and "creative strategy" interchangeably; however, there has been a vigorous attempt to distinguish between them. Message strategy can be described as "what to say," while creative strategy comprises "how it is said" (e.g., Frazer, 1983; Laskey, Day, and Crask, 1989; Taylor, 1999). In this study, "creative strategy" will be used as a term that refers to "a policy or guiding principle which specifies the general nature and character of messages to be designed. Strategy states the means selected to achieve the desired audience effect over the term of the campaign" (Frazer, 1983, p. 36), and "message strategy" will refer to "a guiding approach to a company's or institution's promotional communication efforts for its products, its services, or itself" (Taylor, 1999, p. 7).

Among researchers who regard message strategy and creative strategy separately, some argue that both message and creative strategy can be dichotomized based on whether the appeal aims to present the product attributes and benefits or to create the brand image (e.g., Vaughn,

1980; Aaker and Norris, 1982; Puto and Wells, 1984). Aaker and Norris (1982) proposed that

advertising message types can be either "informational/rational/cognitive" or

"image/emotional/feeling." Similarly, the terms "informational" versus "transformational" (Puto

and Wells, 1984) and "transmission" versus "ritual" (Carey, 1975) have also been used to

dichotomize the advertising message types. Puto and Wells (1984, p. 683) divided messages into

"informational" and "transformational" types of advertising, which can be defined as follows:

> Informational advertising: provides consumers with factual (i.e., presumably verifiable), relevant brand data in a clear and logical manner such that they have greater confidence in their ability to assess the merits of buying the brand after having seen the advertisement.

> Transformational advertising: associates the experience of using (consuming) the advertised brand with a unique set of psychological characteristics which would not typically be associated with the brand experience to the same degree without exposure to the advertisement.

As shown in the Puto and Wells' (1984) definition, informational advertising uses more

cognitive types of elements, while transformational advertising utilizes experiential elements that

could be transformed into the experience of using the brand. They have noted in their study that,

although information and transformation is exhaustive, they are not mutually exclusive.

Creative Strategy: How it is Said

Laskey, Day, and Crask (1989) have developed a typology for methods of presentation, or

"how it is said," in advertising main messages, based on Fraser's (1983) typology. Originally,

Fraser (1983) identified seven creative strategies: Generic, Preemptive, Unique Selling

Proposition, Brand Image, Positioning, Resonance, and Affective. While using Fraser's (1983)

typology, Laskey, Day, and Crask (1989) found difficulties in coding television commercials,

which led to low agreement among coders. They found that most confusion occurred when

distinguishing between the Unique Selling Proposition and Preemptive strategies, and between

the Brand Image and Resonance strategies (Laskey, Day, and Crask, 1989). Thus they have

proposed a revised version of the typology based on dividing creative strategies into Puto and Wells' (1984) "informational" and "transformational" concept.

Under the informational strategy, Laskey, Day, and Crask (1989) identified five categories including Comparative, Unique Selling Proposition, Preemptive, Hyperbole, and Generic Information. Comparative advertising explicitly mentions a competing brand and makes a comparison. This strategy only refers to those advertisements that make comparisons on informational components. In Unique Selling Proposition advertising, the main focus of the advertising message is on the uniqueness of the brand. This strategy explicitly states objectively verifiable and provable product attributes or benefit-in-use. Similarly, Preemptive advertising also claims an objectively verified and proven factual message. The difference between Unique Selling Proposition and Preemptive ads, however, is that Preemptive ads do not present the uniqueness of the brand. Although Preemptive ads provides product attribute and benefit-in-use information as well, the claims are not focused on the uniqueness of the product, and thus, the claims could also be used in competitor brand advertising. When the claims are not objectively verified or proven and are based on exaggeration or extravagance, they are categorized as Hyperbole. Advertising that claims their product to be the "best" could be an example of Hyperbole advertising. Generic Informational advertising focuses on the product class rather than on a specific brand or its attribute.

Under the transformational strategy, Laskey, Day, and Crask (1989) identified four categories including User Image, Brand Image, Use Occasion, and Generic Transformation. In User Image advertising, the ad mainly shows the person who uses the brand and their lifestyles rather than focusing on the brand itself. This type of strategy can easily be seen in commercials for personal care products that provide a focus on the user and their joy or lifestyle. In

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comparison, Brand Image advertising focuses on the image of the brand rather than the user. It attempts to show the brand's personality such as quality, prestige, status, and so on. The Use Occasion type of advertising presents the experience of brand usage or the situations of appropriate usage of the brand. Rather than focusing on the brand-user tie, it focuses on the tie between the brand and a particular situation. Finally, a Generic Transformational ad is a transformational ad that focuses mainly on a product class rather than on a particular product.

The current study analyzed the usage of each creative strategy in both luxury and non-luxury brand advertising in general:

RQ1: How were creative strategies used in luxury brand advertising?

RQ2: How were creative strategies used in non-luxury brand advertising?

RQ3: What are the differences in creative strategies within product categories between luxury and non-luxury brand advertising?

Moreover, regarding the fact that luxury brands rely more on symbolic and social values than on the functional attributes of a product (e.g., Veblen, 1899; Liebenstein, 1955; Dubois and Duquesne, 1993b), it is assumed that luxury brand advertising uses the transformational creative strategy more frequently than non-luxury brand advertising. As mentioned in Vigneron and Johnson's (2004) non-personal oriented perceptions of luxury brand and social identity theory consumers mostly purchase luxury brands to express themselves to others (Vigneron and Johnson, 2004). When regarding the social identity theory, it is a prototypical image shown in advertising that drives consumers' desire for luxury product consumption as they seek assimilation to the perceived salient group. This results from the need for enhanced self-esteem (Tajfel, 1981), so salience of prototypical images shown in the ads affects individuals' need for assimilation. In other words, consumers who purchase luxury brand are expecting their self-

image to be the wealthy, powerful, and high status image shown in the advertising. Thus, it is assumed that among transformational strategies, User Image and Brand Image will be mostly used in luxury brand advertising by showing potential consumers the expected self-image of themselves with the product (perceived conspicuousness, perceived unique value) or the image of the brand itself (perceived quality). Therefore, the current study tested the following hypothesis:

H1: Luxury brand advertising is associated with transformational creative strategy.

H2: Among creative strategies, User Image and Brand Image is associated with luxury brand advertising.

Message Strategy: What is Said

Taylor (1999) has developed a Six-Segment Message Strategy Wheel after revisiting the literature of the fields of communication, marketing, and social science. This model starts from dichotomizing the message strategies into the "transmission" and "ritual" views suggested by Carey (1975), which are similar to the "informational" and "transformational" views. Taylor (1999) has divided each transmission and ritual view into three subcategories.

For the transmission view, the three categories are Routine, Acute Need, and Ration. The Routine segment is characterized by the Pavlovian learning model, which explains consumers' reactions to the advertising as a stimulus-response process. Once the advertising provides the "cue" by showing the ways of satisfying the consumer's needs through the purchase of the brand, and once consumers establish the habit, advertising plays the role of reminding consumers to repetitively purchase the brand. Examples of products for which the Routine strategy can be used include breakfast cereals, coffee, and other household products. The Acute Need segment is characterized by the consumers' needs for buying the product. Although consumers desire product information, time can limit the information being gathered. Thus, time pressure can lead

consumers to choose the product that is available, familiar, or lowest in price. Advertising plays a role in building brand familiarity and recognition so that consumers can choose the brand when they have an acute need for the product. Examples of products for which the Acute Need strategy can be used include tires and batteries. The Ration segment is characterized by the Marshallian economic model, which explains that consumers are rational, deliberative, conscious, and calculating individuals, and making purchasing decisions is based on a conscious economic motivation. It explains the role of advertising as a tool for providing detailed product, price, and benefit information to the consumer to help their economic calculus. Examples of products for which the Ration strategy can be used include cars and computers.

For the ritual view, the three categories are Ego, Social, and Sensory. The Ego segment is characterized by the Freudian psychoanalytic model. It explains that purchasing decisions are made to fulfill emotional needs such as being able to state to themselves who they are. In this segment, advertising plays a role in showing how well a product can fit into the user's understanding of who they are. Examples of products for which the ego strategy can be used include luxury brands, cars, or business news magazines such as *The Economist*. The Social segment is characterized by the Veblenian social-psychological model, which explains that people seek prestige by consuming. Consumers' emotional needs can be fulfilled when their products are noticed and approved by others. Thus, in this segment, advertising shows appropriate social situations that bring social approval from consumption of the product. Examples of products for which the social strategy can be used include jewelry, holiday gifts, and greeting cards. The Sensory segment is characterized by the Cyrenaics philosophy that considers pleasure to be a key aspect of life. Thus, in this segment, advertising shows the "moment of pleasure" related to using the product based on the human sensory system, including

touch, smell, sight, hearing, and taste. Therefore, beverages, desserts, and household products are examples using this strategy.

A number of researchers in the advertising field have used Taylor's model. It is regarded as a valuable model because it is based on consumers' motivations and how advertising impacts people in making their purchase decisions (Kim, McMillan, and Hwang, 2005). Moreover, this model gives the same attention to both informational and transformational elements, making it applicable for understanding both types of advertising (Kim et al., 2005). Going beyond just identifying the dichotomous informational and transformational approaches, with the subcategories under the two dimensions, allows more sophisticated analysis of advertising (Golan and Zaidner, 2008). The current study applied Taylor's model to study luxury brand advertising's message strategy, focusing on its differences from non-luxury brand advertising.

RQ4: How were message strategies used in luxury brand advertising?

RQ5: How were message strategies used in non-luxury brand advertising?

RQ6: What are the differences in message strategies within product categories between luxury and non-luxury brand advertising?

Similar to Hypothesis 1, the current study also tested whether luxury brand advertising uses more of the transformational than informational type of message strategy (Ego, Social, and Sensory).When regarding Vigneron and Johnson's (2004) luxury brand concepts, it is reasonable to assume that Ego, Social, and Sensory will dominate luxury brand advertising compared to Routine, Acute Need and Ration. Ego strategy appeals to self-actualization and can be explained by perceived conspicuousness and extended self. Social strategy mostly shows users in a social situation to motivate consumers by exhibiting group difference situations. Perceived uniqueness or extended self-concept of luxury brand can be expressed in this type of strategy. Perceived

hedonism can be exhibited in the Sensory strategy by showing pleasurable moments in luxury brand usage. Therefore, the following hypothesis was tested.

H3: Luxury brand advertising is associated with the ritual view of message strategy.

Kim, McMillan, and Hwang (2005) analyzed Super Bowl advertisements by applying Taylor's six-segment message strategy wheel. They content analyzed a total of 55 ads from 2003 along with 40 related websites during the Super Bowl season, focusing on their integration of message and creative strategies. The result showed that message strategies were used more consistently regardless of the media type when compared to the creative strategies. Among message strategies, Routine and Ego were the most frequently used strategies in both media.

Based on the study findings of Kim, McMillan, and Hwang (2005), the current study also tested whether luxury brand advertising dominantly uses the Ego message strategy. When considering that message strategies were consistently used among two different media (i.e. web and TV), the current study assumed that analysis of magazine ads will show the same result. Moreover, given that Taylor (1999) mentioned luxury brands as an example for using ego in the ads, the current study decided to actually test this. However, since luxury brands are far from routinely consumed products in daily living (Veblen, 1899), the current study will not test whether Routine is the most frequently used message strategy for luxury brands. Moreover, given that Ego style ads appeal to self-actualization, this is also supported by social identity theory in that consumers are highly motivated by prototypical images of luxury brand advertising (Mastro, 2003). According to optimal distinctiveness theory, consumers—who regard prototypical ad imagery as fitting their desires—may seek both assimilation with the prototype and differentiation from others (Brewer, 1991). Therefore, the following hypothesis was generated.

H4: Luxury brand advertising is associated with Ego than the other message strategies.

When regarding the message strategy and creative strategy together, it has been argued that there should be an association between the two (Frazer, 1983; Laskey et al., 1989; Taylor, 1999). It is fairly reasonable that "what to say" precedes "how to say it" since when the message strategy is fixed, the creative strategy tries to effectively execute the message strategy. In other words, the informational message strategy will lead the informational creative strategy, and the transformational message strategy will lead the transformational creative strategy. When tested in Kim, McMillan, and Hwang's (2005) study, they found that creative strategies and message strategies are associated with each other. That is, ads that used an informational type of creative strategy were more likely to use an informational type of message strategy and vice versa for the transformational strategies (Kim, McMillan, and Hwang, 2005).

Therefore, the current study also tested whether the message strategy and creative strategy used are related to each other in luxury brand advertising and non-luxury brand advertising.

H5: In both luxury and non-luxury brand advertising, informational creative strategies are associated with informational message strategies and transformational creative strategies are associated with transformational message strategies.

Additionally, color was examined in a luxury brand advertising context. It is known that color has a strong impact on people's feelings and emotions (Hemphill, 1996; Mahnke, 1996). For example, the color red is perceived as exciting and romantic, yellow as cheerful, purple as dignified, and blue as comforting and secure (Ballast, 2002). When regarding the colors used in luxury brand advertising, it is assumed that the colors black, purple and gold will be most frequently used as the main color since they are known as wealthy colors (Madden, Hewett, and

Roth, 2000; Kaya and Epps, 2004; Proteus Design Studio, 2010). Therefore, the current study tested the following hypothesis:

RQ7: What are the differences in the colors used in luxury and non-luxury brand advertising?

H6: Colors associated with the wealth (black, purple and gold) are more likely used in luxury brand advertising.

In summary, the current study analyzed the magazine advertising of luxury brands compared to non-luxury counterparts. To analyze how luxury brand advertising reflects the aspirations and conspicuousness of consumers, the study focused on luxury brand advertising's creative strategies, message strategies, and color.

CHAPTER 3
METHOD

Based on the literature review, research questions and hypotheses were generated to analyze luxury brand in advertising perspective. To examine the protypical luxury brand advertising in comparison to non-luxury advertising, the current study content analyzed magazine advertising. The details of study method are explained hereafter.

Content Analysis Method

Content analysis is a study of the message itself (Kassarjian, 1977). It allows researchers to examine all types of recorded communications, including words, visuals, symbols, themes, items, and space-and-time measures (Kassarjian, 1977). These contents are given numeric values through systematic and predetermined categories (Riffe, Lacy, and Fico, 1998). Since the collected data can be used for numeric description and statistical inferences, using content analysis allows one to test and expand theories (Kolbe and Burnett, 1991). It has been frequently applied in advertising, marketing, gender, and media studies (Abernethy and Franke, 1996).

Content analysis can be defined as the objective, systematic, and quantitative analysis of a message (Berelson, 1952; Kassarjian, 1977; Nuendorf, 2002). Kassarjian was the first to make content analysis a methodological benchmark in the consumer research field (Kolbe and Burnett, 1991). In his article, "Content Analysis in Consumer Research" published in the *Journal of Consumer Research*, he presented new criteria for content analysis by emphasizing systemization, objectivity, sampling, quantification, and reliability issues to give content analysis a formal methodology.

Before Kassarjian's modification of content analysis as a formal scientific methodology, there had been agreement regarding the basic characteristics of content analysis, as seen in the following quotations:

Content analysis is a research technique for the objective, systematic, and quantitative description of the manifest content of communication (Berelson, 1952, p. 55); and

Content analysis is a phase of information-processing in which communications content is transformed, through objective and systematic application of categorization rules, into data that can be summarized and compared (Paisley, 1969, p. 133).

As seen in the aforementioned definitions of content analysis, Kassarjian (1977) articulated its main characteristics: objective, systematic, and quantitative.

Objectivity is achieved through the precise definition of the coding categories and criteria. Thus, each step of the analysis should follow the formulated criteria and rules (Kassarjian, 1977). When establishing the coding categories, researchers should define and operationalize the categories based on theoretical constructs, and then, the rules for coding should be established so that the coders understand the defined and operationalized categories in the same way (Kassarjian, 1977). Objectivity should be emphasized in content analysis because it aims to minimize the subjective predisposition of the researcher reflected in the study results (Holsti, 1968). Furthermore, achieving high objectivity establishes content analysis studies' scientific standing in the research field (Kassarjian, 1977). Therefore, researchers should aim for high objectivity, which is often interchangeably referred to as reliability or replicability, and high reliability/objectivity means that the same results should be obtained if the same data set is analyzed following the same procedure (Berelson, 1952). The way to measure and quantify the reliability is explained later in this chapter.

By following the established rules, content analysis can also achieve systematization, meaning that consistent rules are applied when including and excluding the content and categories analyzed for the study (Holsti, 1969). Systemization eliminates or minimizes biased analysis in the sample and category selection. Without systemization, there is a possibility that

the researcher might select only those examples that would support the research questions and hypotheses (Kassarjian, 1977).

Another meaning for systematization is that the results should be theoretically relevant to a scientific hypothesis or research question and should be generalizable (Berelson, 1952; Kassarjian, 1977). Kassarjian holds that studies using content analysis that only report descriptive information cannot represent a content analysis study. He argues that the data should be able to be used to draw a comparison or a conclusion that is relevant to a theoretical perspective (Kassarjian, 1977).

Finally, the quantification requirement is the most distinctive feature of content analysis. Content analysis can create numerical data based on data that is non-numerical such as words, signs, symbols, characters, themes, and items (Kassarjian, 1977). Moreover, content analysis allows the quantifying of words such as more, often, always, and seldom (Kassarjian, 1977). The quantification of content analysis enables the use of statistical methods to create a precise and parsimonious summary of the study results that can be generalizable (Kassarjian, 1977). The characteristics of the quantification of content analysis are becoming more salient since computer-driven investigation has become possible, especially in analyzing text-based content (Neuendorf, 2002).

Strength of Content Analyses

The strength of the content analysis is that it can be applied to a wide range of studies from measuring environmental variables (regulation, cultural values) to message content (tone, appeals, and strategies) (Kolbe and Burnett 1991). Holsti (1969) mentioned that content analysis provides a useful tool when there is difficulty in data accessibility, for instance, when analyzing the readership of a magazine that does not exist anymore.

As mentioned above, the fact that content analysis allows researchers to record non-numeric variables (e.g., text, theme, concept, and phrase) into numeric forms is a major strength of content analysis. This makes statistical inference and numeric descriptions possible (Riffe, Lacy, and Fico, 1998). Therefore, content analysis provides an unobtrusive way of data collection that can be used to empirically test theory (Kolbe and Burnett, 1991).

The study of content analysis also provides further research evidence about specific communication aspects. Moreover, content analysis can serve as a supplementary source of data such as the study that interviewed the luxury brand managers about their marketing perspective and then provided content analyzed data of their brand's WebPages (Riley and Lacroix, 2003). However, the weakness of content analysis is that it cannot be used to determine whether the advertising claim is truthful or not and its limits the creativity of researchers (Kassarjian, 1977). Because of a possible lack of objectivity, it could also result in increase of error of the findings (Kassarjian, 1977).

Why Content Analysis for this Study

The research questions and hypotheses are generated based on studies of advertising creative and message strategies as well as color elements. Variables subjected to be analyzed in the current study are mostly text and visual images of advertising. Moreover, the research questions include determining, in general, how luxury brand advertising is produced in the market. Therefore, a research method that can record variables into numeric form and that can unobtrusively analyze the content was needed. Furthermore, content analysis was used for the current study because it allowed the researcher to look directly at the various forms of communication and examine trends and cultural insights (Berelson, 1952). Given that content analysis can offer insights into the complex phenomena of human thoughts and their communication (Berelson, 1952), it was found to be suitable for the current study to detect the

underlying motivations reflected in luxury brand ads. Moreover, since the goal of the study is to analyze instead of examining the advertising–audience interaction (Kassarjian, 1977), a content analysis is the most suitable method for addressing the specific research questions and hypotheses.

Sampling

In most content analysis studies, the first task for the researcher is to draw a sample. Among the sample population, the research sample should be drawn based on the research questions and hypotheses (Kassarjian, 1977). If the research problem is related to regional or geographical differences, differences over time, or differences between seasons, the sample frame design could be even more important in order to maintain the study's validity by drawing samples from right sample frame.

When selecting a subsample, researchers can use simple random sampling, cluster sampling, stratified sampling, or interval sampling to draw a sample that is random and of a manageable size and thus a representative subset (Kassarjian, 1977; Neuendorf, 2002). When drawing a random sample is not an option, researchers can use non-random sampling, but it cannot be generalized to the population (Neuendorf, 2002). Non-random sampling includes convenient sampling, purposive sampling, and quota sampling (Neuendorf, 2002).

The current study analyzed luxury brand advertising published in magazines. Sample ads were extracted from *People, Vogue, Gentlemen's Quarterly, ESPN the Magazine, and Robb Report.* Because the current study does not focus on whether the ad represents the magazine, magazines were not randomly selected. Instead, it was brands that were randomly selected and thus, magazine was used simply as a source to find the ad for the randomly selected brands.

Why magazines?

This study used magazine advertisements rather than other types of ads for several reasons. First, magazine advertisements are associated with high consumer engagement and generate a more positive experience than other types of media (Arens, Weigold, and Arens, 2010). In fact, according to *The Association of Magazine Media*, consumers are more likely to pay attention to magazine advertisements, and magazine ads tend to be more influential compared to television or online advertising in increasing the brand favorability and purchase intention (MPA, 2010). In addition, consumers believe magazine advertising to have high believability, prestige, and authority (Arens et al., 2010).

Ad samples were drawn from, *People, Vogue, Gentlemen's Quarterly (GQ), ESPN the Magazine, and Robb Report* for several reasons. First, to maximize the sample collection, magazines that have more than average ad pages were selected. For the advertising pages of the first quarter of 2011, *People* had 793.65 ad pages, *Vogue* had 621.13, *GQ* had 202.71, *ESPN the Magazine* had 231.57, and *Robb Report* had 251.95 (Publisher Information Bureau, 2011). All of these selected magazines had more ad pages than the average number of ad pages (168.66) of all published magazines in the U.S. (Publisher Information Bureau, 2011).

Second, because more than half of the brands were related to fashion and grooming, the researcher needed to choose at least one magazine that focused on fashion and beauty. However, since fashion brands often use different ads based on their target audience, the researcher needed to select both a male- and female-targeted fashion magazine. Therefore, *Vogue* was chosen as the female-targeted fashion magazine and *Gentlemen's Quarterly (GQ)* served as the male-targeted fashion magazine. *Vogue* is a monthly magazine that covers women's fashion, beauty, and style and is mostly read by female (87.7%). *Vogue* is one of the top five magazines in terms of advertising revenue and advertising pages (Publisher Information Bureau, 2011). According to

Publish Information Bureau's report of ad revenue and page of 2011 first quarter (Publisher Information Bureau, 2011), *Vogue* ranked in the top five in terms of advertising revenue ($96,303,773) and top four in ad pages (621.13). Readers of *Vogue* have a median age of 35.8, and their median household income is $68,659, which is ranked in the top seven (MRI+, 2011). Total circulation for *Vogue* averages 1,286,355 over 6 months (Vogue media kit, 2011), which isranked in the top six in Women's fashion and beauty magazine category (MRI+, 2011).

GQ is one of the leading men's monthly fashion and lifestyle magazines. It also covers topics related to men's personal style, fashion, and grooming and is mostly targeted toward men who are 33.4 in median age and has $81,214 for median household income, which is in the top two in the men's fashion and grooming category (GQ media kit, 2011; MRI+, 2011). Average circulation for six month is about 937,729, which also ranks in the top two in men's fashion and grooming magazine category (MRI+, 2011). It has earned $31,138.411 in advertising revenue in the first quarter of 2011 (Publisher Information Bureau, 2011).

Next, the researcher needed a large circulation, high advertising revenue, and high advertising pages general interest magazine in order to search for ads that cover a variety of product categories and not just fashion and beauty. *People* magazine, a weekly issued general interest magazine published by Time Inc., met these criteria the best. Because it is categorized as general interest magazine, meaning its articles cover varied interests and is read by "general" readers, it was assumed to have not only a large amount of ads but also a wide variety of ads. According to the data from Publisher Information Bureau, *People* magazine made $236,332,270 in advertising revenue during the first quarter of 2011. Its 793.65 advertising pages earned it a top two rank of all magazines (Publisher Information Bureau, 2011). It is a weekly magazine that covers issues of people in our culture (Standard Rates and Data Service, 2011) that is read by

3,602,006 people over a six month period. Readers are 71% women and 28.5% men with a median age of 41.3 and a $68,882 median household income (MRI, 2010). It is ranked in the top ten in terms of circulation and the top seven in terms of median household income among general interest magazine category (MRI+, 2011).

Additionally, a sports magazine was selected to find automobile and liquor/spirit ads because, based on a Mintel report (2011), automobile and alcoholic beverage brands are both ranked in the top five advertisers of sports events such as NBA, NFL, MLB, and NCAA (Mintel Report, 2011). Therefore, sports magazine were expected to have the greatest variety of automobile and liquor/spirit ads. *ESPN the Magazine* was selected because it has one of the highest advertising revenue for a sports magazine. It ranked in the top 16 for advertising revenue in first quarter of 2011 among all magazines published in the U.S. by earning $53,767,407 (Publisher Information Bureau, 2011). When regarding only sports magazines, it ranked as top two following *Sports Illustrated* (MRI+, 2011). *ESPN the Magazine* was selected over *Sports Illustrated* because researcher decided to select magazine that is read by those of lesser median household income *(ESPN the Magazine*: $63,725, *Sports Illustrated:* $71,417). It was because when regarding the readership profile of sports magazines, it was similar to those of men's fashion and grooming magazine that they are mostly read by men, and thus, there was a possibility that ads of sports magazine could be similar to those of men's fashion and grooming magazines. Therefore selecting the magazine that targets variety of consumers in terms of median household income was needed to attain variety of ad samples. For this bi-weekly publication that covers stories related to sports (ESPN the Magazine media kit, 2011), its circulation for an average six months reaches about 2,065,208 and is mostly read by men

(78.6%) who have a median age of 33 (MRI+, 2011). Within the sports magazine category, it is ranked as a top two magazine for both circulation and median household income (MRI+, 2011).

To attain as many luxury brand ads as possible, *Robb Report* magazine was also included in the sample frame since it is a well-known luxury brands advertising outlet among luxury marketers and affluent consumers (Robb Report Media Kit, 2011). *Robb Report* calls itself "your global luxury resource" (www.robbreport.com), and also was called in *USA Today* "the unabashed lifestyle guide to the rich, some of whom are also famous" (Woodyard, 2011). It is published monthly by Curtco Robb Media, LLC., and geared toward affluent consumers with a median household income of $207,691 (Robb Report Media Kit, 2011), the highest median household income among affluent magazine category (MRI+, 2011). It covers topics related to upscale fashion, watch, jewelry, automobiles and other luxurious products (Robb Report Media Kit, 2011) and has developed a reputation as an authority on luxury lifestyle (Standard Rate and Data Service, 2011) by publishing both digital and print publications that provide information on luxury goods. Its average circulation for 6 months is about 102,613, and it is mostly read by males (78%) who are 46.2 in median age (Robb Report Media Kit, 2011). It is ranked in the top 27 in circulation among affluent magazine categories which includes business and finance magazines (MRI+, 2011). The ad revenue for the Robb Report was $8,446,300 for the first quarter of 2011 (Publisher Information Bureau, 2011). According to its media kit, their advertisers are luxury brands from various product categories including aviation, automobile, wine, tobacco, fashion, jewelry, marine, watch and travel.

Time frame

Since the focus of the current study is not on chronological differences in advertising, the sample was selected from magazines published over one year, from Summer 2010 to Spring 2011, to keep the data recent. Moreover, because there are geographical differences in perception

of luxury brands (Dubois and Duquesne, 1993b), only magazines that are published in and targeted to U.S. audiences were selected. Therefore, *Vogue* and *GQ* international versions were not included.

To maximize the variety of ads, four editions that represented each season were selected for each magazine. This was necessary because advertising, especially fashion brands, runs on a seasonal schedule so ads often change from season to season (e.g., Moore and Birtwistle, 2004). Based on Publisher Information Bureau (2011), February to April are the spring editions, May to July are the summer editions, August to October are the fall editions, and November to January are the winter editions. Therefore, within selected magazines, issues from each of the four seasons were selected from the publisher's year ranging from summer 2010 to spring 2011. Table 3-1 shows the magazines and issues used as a sample frame in this study.

Brand selection

A total of 190 brands were selected including 140 luxury brands and 50 non-luxury brands. Luxury and non-luxury brands were only found for automobile, fashion, and cosmetic/perfume categories; thus, there was an uneven number of luxury and non-luxury brands analyzed. Brand inclusion and exclusion criteria are listed hereafter.

Since the current study only regards the brand extension to the adjacent product category to be part of the luxury brand (e.g., Hermes Perfume, Hermes Watch), extension brands were not excluded. Therefore, all sub-brands under the same parent brands were subjected to analysis. For instance, when coding ads of Toyota, all ads of its sub-brand such as Camry, Corolla, and Prius were also coded.

To select the brands for this study, the researcher created a comprehensive list of luxury brands based on the luxury brand lists from various sources. First, research articles in academic fields (Vigneron and Johnson, 2004; Reddy, Terblanche, Pitt, and Parent, 2008; Truong et al.,

2008) were used because these lists have been validated in the research field through the peer review process. To include the brands that are acknowledged as luxury brands in the market, the researcher also used marketing research institute sources which included Market Research (2010) and BCG (2010). Both sources are regarded as prestigious source in marketing consulting (EContent, 2008). Finally, online luxury brand data centers (i.e., www.robbreport.com, www.luxuryinstitute.com) were used. The *Robb Report* was chosen because it is a luxury information website and magazine that provides detailed reviews and recommendations of luxury products. It provides information about the brands who advertise on its webpage and in its monthly magazine as well. Luxury Institute data were used because it is a research institute that covers comprehensive topics related to luxury brands and affluent consumers (www.luxuryinstitute.com).

The master list was then sorted by product categories based on categorizations listed on robbreport.com (www.robbreport.com/robb-recommends) that included automobile, fashion, travel (hotel, cruise, destinations), private transportation (private jets, yachts), jewelry/watch, liquor/spirit, cigar, and electronics. Two brands cannot be categorized following the robbreport.com categorization, which were pen (Montblanc), chocolate (Godiva), and water (Evian). To maintain an adequate quantity of brands included in the study, product categories that did not have more than ten luxury brands (pen, chocolate, water, and electronics) in the list were dropped. Although robbreport.com did not mention cosmetic/perfume as a separate category and included it in the fashion category, the researcher separated cosmetic/perfume from the fashion category since it is the second most advertised product category in magazine (PBI, 2009). To verify that a luxury brand from the master list the researcher created was indeed considered a luxury brand, it was crosschecked with the *Robb Report's* list of luxury brand

categories (www.robbreport.com/robb-recommends). The remaining eight product categories were comprised of automobile, fashion, cosmetic/perfume, travel, private transportation, jewelry/watch, liquor/spirit, and cigar.

The next step was to select the non-luxury counterparts for each of the eight product categories. Non-luxury brand counterparts were selected by creating a list of brands for each product category that were found in the magazines included in the sample. The researcher created the list this way because she wanted to select brands that actually advertise in the sample magazines and thus maximize the non-luxury sample ads. When selecting the non-luxury brands, price and product positioning were generally the criteria used. The researcher compared the product price with luxury brands and selected brands whose prices were lower than luxury brand prices. Moreover, to maximize the objectivity, the list was verified by three advertising professionals.

For automobiles, the researcher used the list provided by the Mintel Report (2003), which included both luxury and non-luxury automobiles. Non-luxury brands were selected by comparing the robbreport.com list of luxury automobiles (www.robbreport.com/robbrecommends). For non-luxury fashion ads, the researcher selected the brands that were sold online at mid-end department stores such as Dillards and Belk (Mintel Reports, 2009). Non-luxury cosmetic/perfume products were based on those sold in Walmart, which is targeted toward working and middle class consumers (Mintel Reports, 2008).

Among the brand categories, non-luxury brands of travel, watch/jewelry, liquor/spirit, cigar, and private transportation categories were not widely available in the magazines. The non-luxury brands for travel categories were more likely to be found in electronic media such as television, and only a few brands were advertised in the magazine. Non-luxury brands for

liquor/spirit, watch/jewelry and cigar categories also were difficult to indentify in magazines because they were mostly positioned as luxury even though they were non-luxury brands. Regarding the private transportation category (i.e., yachts, private jets), a non-luxury market simply does not exist. Therefore, the researcher included the aforementioned categories in the sample for basic descriptive statistics only, but these categories were excluded from statistical comparison between luxury and non-luxury products since their sample size was too low for statistical analysis. With the elimination of the travel, watch/jewelry, liquor/spirit, cigar, and private transportation categories, the luxury and non-luxury comparisons were made for the following categories: automobile, fashion, and cosmetic/perfume categories.

Regarding the number of brands used to compare luxury and non-luxury advertising, the researcher chose 20 brands for luxury and non-luxury brands for each category (when non-luxury was applicable) with the exception of two categories. Brands for the automobile category were cut down to 10 brands of luxury automobiles and 10 non-luxury automobiles because the numbers of brands for the non-luxury automobile that advertise in magazines were more likely to advertise for a company's sub-brands such as Corolla, Camry for Toyota brand. Moreover, the cigar category was also cut down to 10 brands since, according to the *Robb Report* (www.robbreport.com), there are not many cigar brands that advertise. In sum, a total of 190 brands were selected for the analysis--20 automobile brands (10 luxury, 10 non-luxury), 40 fashion (20 luxury, 20 non-luxury), 40 cosmetic/perfume (20 luxury, 20 non-luxury), 20 watch / jewelry brands (20 non-luxury), 20 private transportation (20 luxury), 20 travel (20 luxury), 20 liquor/spirit (20 luxury), and 10 cigar (10 luxury)—for a total of 140 luxury brands and 50 non-luxury brands. Table 3–2 shows the list of all brands that were selected to be analyzed in the current study.

Coding Scheme

In content analysis, codebooks and coding sheets are important for minimizing or eliminating individual differences among coders, thereby increasing reliability (i.e., objectivity). A codebook is a list that contains all description of and decisions for the study's measurement of its variables. It is used to set out the guidelines that address even the most mundane details of the coding categories (Neuendorf, 2002) including how to treat duplicates in the sample and consistent ways to determine coding any variable that might be confusing (e.g., coding ethnicity of a model). The researcher created a comprehensive and unambiguous codebook that detailed the entire coding process to help increase the study's reliability (See Appendix B for Codebook).

Related to the codebook is the coding sheet, a worksheet to record the study's coding categories. For this study, the coding sheet and the codebook definitions were based on the creative strategy typology developed by Laskey, Day, and Crask (1989) and the message strategy from Taylor's (1999) six-segment wheel as discussed in the literature review. Details of the coding schemes are mentioned in the section entitled coding process. (See Appendix A for Coding Sheet)

The Pre-Coding Process and Intercoder Reliability

After developing the coding scheme, the researcher gathered the ads of selected brands from the magazines selected for the sampling frame. Ads had to cover more than one-third of the page and gatefolds were also included. While reviewing ads from the different magazine categories, it was found that brands advertise their products in several magazine categories during the same season so, duplicate ads were frequently found. Duplicates were coded but not included in data analysis since this study is emphasizing the occurrence of advertising rather than the frequency. Because there was a possibility that multiple coders were not able to track all the duplicates, and to track an ad for sample description, duplicates were all coded and, before the

data analysis process, the researcher re-examined the sample and eliminated duplicates from the data set.

Two coders coded the sample advertisements for the current study. One female and one male coder who were both familiar with advertising creative strategy and message strategy were recruited. The coders analyzed the samples using the same codebook and code sheet after the researcher provided a coding training session. During this training session, coders discussed the coding categories with the researcher and disagreement between two coders was resolved by discussion. Any detailed coding rules were updated to the codebook during this training session. For instance, when determining creative strategy between preemptive and unique selling proposition, the two coders disagreed when coding automobile ads. If the ad of a truck displayed and presented the strength of towing power as its own unique product attribute, one coder regarded it as unique selling proposition. However, because of basic knowledge of automobiles, the other coder regarded this as a function of a truck that is not unique compared to other competitor brands, and thus, regarded this ad's creative strategy as preemptive. Therefore, the coders and the researcher discussed this problem and decided to code it as unique selling proposition because it was advertised with the intention to sell this function as unique from other competitors.

During the coder training process, intercoder reliability was checked. Intercoder reliability refers to the percentage of agreement among coders coding the same material (Kassarjian, 1977; Kolbe and Burnett, 1991). It is important for content analysis studies because it validates objectivity (Kassarjian, 1977; Kolbe and Burnett, 1991) and assesses the accuracy of the content analysis method (Kang et al., 1993). However, Lombard, Snyder- Duch, and Bracken's (2001) study found that only 69% of studies mention intercoder reliability. The most frequently used

intercoder reliability measure is a simple percentage of agreement (Kang et al., 1993). Among

the articles published in the *Journal of Advertising* from 1981 to 1990, about 78% of the studies

used a simple percentage of agreement, while 18% used intercoder reliability that adjusts for

change agreement among judges (Kang et al., 1993).

The simple percentage of agreement involves the rate of responses in agreement among the

coders (Neuendorf, 2002). It ranges from .00 (no agreement) to 1.00 (perfect agreement). The

strength of percentage agreement is that it is simple and easy to calculate. This also can be used

when there are multiple coders. However, its major weakness is that it does not account for the

agreement that occurred simply by chance. For instance, when two coders coding presence or

absence of the model in magazine advertising, there is 50% chance that they will code the same

even if they coded without viewing the sample advertising. This problem becomes more critical

when only few categories are measured.

Another intercoder reliability method is Holsti's method (1969), which can be employed to

calculate the agreement between two coders only. It is similar to simple percentage agreement,

but it also can be applied when coders evaluated different units. However, similar to percentage

agreement, it does not account for chance agreement and is, therefore, less reliable.

When encountering these chance components that may impact the overall agreement

among coders, researchers often prefer to use intercoder reliability coefficients that account for

these chance components (Neuendorf, 2002) such as Scott's Pi (π), Cohen's Kappa (κ), and

Krippendorff's Alpha (α). Scott's Pi is used to calculate intercoder reliability of nominal level

variables between two coders. Although it calculates the chance agreement, it is regarded to be

overly conservative because this index takes not only the number of categories but also the

distribution of values into account. Moreover, it does not account for the differences in coders in terms of how they distributed their evaluations across coding categories (Scott, 1955).

Cohen's Kappa was intended to improve the Scott's Pi by taking differences in coders' distribution into account. It also measures nominal-level data. Although it is reported to be the most widely used reliability coefficient (Perrault and Leigh, 1989), it was argued that, like pi, it is overly conservative because it only gives credit to agreement beyond chance.

Kippendorff's alpha also accounts for chance agreement. It is an attractive index because it can be measured for different level of variables from nominal to ratio. However, due to its difficulty of calculation, especially when calculated by hand, alpha has rarely been used.

Cohen's Kappa was used for the current study because it is an appropriate index to measure nominal level variables and also applicable for when multiple-coder is present. Although it is regarded to be conservative, applying strict rules only strengthens the reliability of the study. Moreover, due to its popularity among researchers, using Cohen's Kappa would make it comparable to others' studies.

Intercoder reliability was first evaluated at the end of the coder training session. When there was low intercoder reliability, the researcher and the coder discussed and solved the discrepancies, as mentioned in previous section, which in turn meant specification and clarification in the codebook. Before starting the coding, intercoder reliability was checked using the study samples. Fifteen percent of the actual study sample (n = 49) was randomly selected to calculate the intercoder reliability coefficient. Although there is no strict rule for sample size for an intercoder reliability check, the agreed threshold among researchers is using no lesser than 10% of total sample (Neuendorf, 2002), and therefore, the selected sample size of the current study was regarded to be reasonable.

There is no established standard for an acceptable intercoder reliability level. Generally, Kappa ranging from .40 to .59 are regarded as moderate, .60 to .79 are substantial, and over .80 are outstanding (Landis and Koch, 1977). This study's Kappa ranged from .709 ($p \leq .001$) to .865 ($p \leq .001$) and was overall .788 ($p \leq .001$). The predominant color in the ad had the least agreement among coders (.709), although it still was considered a good level of agreement (Landis and Koch, 1977). Intercoder reliability for each coding category is listed in Table 3–3.

Coding Process

After the disagreements between two coders were solved, the codebook was updated, and intercoder reliability was established, the two coders started to code the selected ads. The answers were collected through Qualtrics, an online survey software (www.qualtrics.com). The coding categories on the code sheet were divided into three sections. The first part included the descriptive information of the sample advertisement. Coded items included: brand name, product category, magazine title, issue month, and the size of the advertisement (1/3 page, half page, one page, two page, and other) along with whether the ad was for a general brand or sub-brand. For instance, when coding Toyota Camry advertising, it was coded as sub-brand. If it was a general ad campaign for Toyota and did not identify a specific name of a product line, it was coded as general. In addition, this section included an identification number that corresponded to the ad and the coder's initial so the researcher could track who coded what ad as well as easily match each ad to its corresponding coding sheet.

The second part of the coding sheet consisted of the advertising strategies. As discussed in the literature review, the coding categories included nine creative strategies (i.e., Comparative, Unique Selling Proposition, Preemptive, Hyperbole, Generic Information, User Image, Brand Image, Use Occasion, and Generic Transformation) from Laskey and his collegues' (1989) study, and six message strategies (i.e., Ration, Acute need, Routine, Ego, Social, and Sensory)

from Taylor's (1999) typology. The details of the coding categories as well as the coding process were adopted from Kim, McMillan, and Hwang's (2005) study. For coding both creative and message strategy, the researcher asked coders to code only the dominant ones based on whether the strategy was supported by the visuals and/or texts including headline and slogan (Kim et al., 2005).

According to Kim et al.'s (2005) coding procedure for coding the creative strategy, ads explicitly showing the competitor's brand name were coded as Comparative. If the competitor's brand name was shown implicitly, it was not considered Comparative. An example of a Comparative ad might be, "Our automobile is 15% more energy efficient than the B brand." Unique Selling Proposition (USP) had to state verified claim(s) related to the product attribute or user benefit to show the product as unique. USP type ads might highlight their advanced technology as bringing more benefit to consumers. When coding Preemptive strategy, which can be similar to USP, ads had to state a verified claim, but the claim could not be unique. In other words, other competitors in the product category could also make the claim. For instance, if a milk brand highlighted in its ad that "this milk makes you healthy", it was regarded as Preemptive. If ad expressed the message with exaggeration or extravagant arguments that were impossible to verify, it was coded as Hyperbole. Ad messages using words such as "best" or "more" are examples of Hyperbole ads. If the informational advertising message generally talked about the characteristics of product category as opposed to a specific brand, it was coded as Generic Information. An example of this could be a milk ad highlighting that "milk makes you healthy" without focusing on particular brand. User Image was coded when the ad showed the brand users' lifestyle rather than showing the brand itself. If the ad emphasized the imagery of a brand, it was coded as Brand Image. For instance, a fashion brand ad highlighting a model is

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regarded as User Image while an ad highlighting the product is regarded as Brand Image. Ad exhibiting the product's appropriate usage (relationship between brand and situation) was coded as Use Occasion. If the focus was on the product and user relationship, it was coded as User Image. Chocolate ads near the Valentine's Day are an example of Use Occasion ads. Transformational ads that generally talked about the characteristics of product category rather than specific brand were coded as Generic Transformation (Kim et al., 2005). An ad message that says "Don't forget the milk" is an example.

When coding message strategy, an ad was coded as Ego when it exhibited self-actualization and the vanity concept (Kim et al., 2005). An example could be "for computer mania." If an ad was showing personal value through others or showing a social situation, it was coded as Social. An ad message using the phrase "Enjoy with friends and families" is an example. Ads emphasizing the five senses and pleasurable moments were coded as Sensory. For instance, this type of ad message often uses "yum" or "indulge in the taste." Routine was coded when the ad showed habitual purchases that did not need deliberation. An example might be, "Welcome to Mesa Electronics." If ad shows urgent situations or acted as a reminder, it was coded as Acute Need. In this type of ad, the message might say "call now to learn more." Ads that exhibited a message that required high levels of deliberation were coded as Ration. These types of ads emphasized the products' unique feature that differentiated the product from its competitors (Kim et al., 2005). An example could be "Bigger value meal under $5."

The last part of the coding sheet was the colors in the advertising. The colors were coded based on Kaya and Epps (2004). They chose 10 colors from the Munsell Color System, which is a standardized system of color notation (Hemphill, 1996), and three achromatic colors. Thus, the final list of colors included five principle hues (red, yellow, green, blue, purple), five

intermediate hues (yellow-red, green-yellow, blue-green, purple-blue, red-purple), and three

achromatic colors (white, gray, black). Gold was also added by the researcher since it is found in

literature that is related to the luxury colors (Madden, Hewett, and Roth, 2000; Kaya and Epps,

2004). Each ad was coded for predominant color used, logo color, background color, headline

color, and slogan color. If there were multiple colors in a coding category, such as "logo color,"

the predominant one was coded. If the coder was unable to decide on a predominant color, it was

coded as multiple-colors. Text that showed the largest type on the page was regarded as

Headline. The main brand message, which focused on the brand rather than the advertising

theme, was coded as slogan (Arens et al., 2010). An example of a headline and slogan also was

shown in the code book. If no slogan or no headline was present in advertising, it was unable to

be coded and thus, coded as "cannot code."

The collected data from Qualtrics was exported into Microsoft Excel. Data was processed

through SPSS 13.0 for frequencies, cross tabulations, and chi-square tests to address the research

questions and hypotheses.

Table 3-1. List of Magazines

	Summer	Fall	Winter	Spring
Robb Report	Jun-10	Aug-10	Nov-10	Apr-11
Vogue	May-10	Sep-10	Dec-10	Mar-11
GQ	Jun-10	Sep-10	Jan-11	Mar-11
People	May-10	Sep-10	Nov-10	Mar-11
ESPN Magazine	May-10	Sep-10	Dec-10	Feb-11

Table 3-2. List of Brands

	Luxury	Non-luxury
Automobile	Aston Martin	Chevrolet
	Audi	Ford
	Bentley	GM
	Ferrari	Honda
	Infiniti	Hyundai
	Jaguar	Kia
	Lexus	Mazda
	Lincoln	Nissan
	Mercedes-Benz	Subaru
	Porsche	Toyota
Fashion	Ascot Chang	Aldo
	Bottega Veneta	Bebe
	Canali	Buckle
	Cesare Attolini	Cache
	Diane von Furstenberg	DKNY Jeans
	Dolce and Gabbana	Express
	Eres	GAP
	Ermenegildo Zenga	H&M
	Fendi	Hollister
	Givenchy	J Crew
	Isaia	Liz Claiborne
	Lacoste	Lucky Brand Jeans
	Max Mara	Miss Me
	Nina Ricci	Old Navy
	Prada	The Limited
	Roberto Cavalli	Timberland
	St John	Tyler Rodan
	Tom Ford	Wrangler
	Zilli	Zigi

Table 3-2. Continued

Perfume / Cosmetics		
Acqua di Parma	Almay	
Bvlgary	Aveeno	
Dolce & Gabanna	Axe	
Elizabeth Arden	Covergirl	
Escada	Ed Hardy Fragrance	
Estee Lauder	Faith Hill True	
Fendi Perfumes	Fancy Nights - Jessica Simpson	
Fresh	Garnier	
Guerlain	Guess Seductive	
Hermes	Lollipop Bling - Mariah Carey	
Kenzo Parfums	L'oreal Paris	
Lancome	Maybelline	
Laura Mercier	Neutrogena	
Make Up For Ever	Olay	
Parfums Christian Dior	Pure Nautica	
Parfums Givenchy	Revlon	
Perfumes Loewe	Rimmel	
Versace	Roc	
Viktor&Rolf	Tease - Paris Hilton	

Private Jet/Yacht	
Avantair	
Azimut	
Benetti	
Bombardier	
Christensen	
Citation Air	
DeBirs	
Fairline Yachts	
Feaship	
Flexjet	
Fraser Yachts	
HondaJet	
MarquisJet	
Netjets	
Ocean Alexander	
Oceanco	
Pilatus	
Sanlorenzo	
Vicem	

Table 3-2. Continued

Cigar	Arturo Fuente
	Casa Magna
	Cohiba
	E. P. Carrillo
	Graycliff
	Montecristo Classic
	Pardon
	Quesada
	Rocky Patel
	Zino
Travel	Bellagio
	Bermuda
	Mandarin Oriental
	St. Regis
	Trump
	Cayman Islands
	MGM Grand
	The Palazzo
	The Plaza hotel
	Venetian
	Wynn
	Caesars Palace
	Four Seasons Hotel
	Sonora Resort
	Grand del mar
	Montage Beverly Hills
	Talisker Club
	The Greenbrier
	The Surrey
	Casa de Campo

Table 3-2. Continued

Jewelry / Watch	Audemars Piguet
	Bulgari
	Cartier
	Chopard
	Damiani
	David Yurman
	De Beers
	Ebel
	Glashutte
	Hermes
	Jacob & Co.
	Jaeger
	Molina
	Moncblanc
	Patek Philippe
	Richard Mille
	Tiffany & Co.
	Van Cleef & Arpels
	Wellendorf
	Zenith
Liquor / Spirit	Appleton Estate
	Casa Noble
	Elit
	Far Niente Wine
	Ferrari Carano
	Glenfiddich
	Glenmorangie
	Gran Patron Platinum
	Hendrick's Gin
	Hennessy
	Johnnie Walker Blue
	Krug
	Louis XIII de Remy Martin
	Montecristo
	Milagro
	Silver Oak
	Stolichnaya
	The Balvenie Single Malt
	The Glenlivet Single Malt
	Ultimate Vodka

Table 3-3. Intercoder Reliability Check

Category	Cohen's Kappa
Creative Strategy	0.764
Message Strategy	0.829
Predominant Color	0.709
Background Color	0.751
Headline Color	0.815
Logo Color	0.865
Overall	0.788

CHAPTER 4
RESULTS

This chapter presents the descriptive and inferential statistics to address the research

questions and hypotheses of luxury and non-luxury brands' ads. In addition, data inclusion and

exclusion criteria for the statistical analysis will be presented.

Descriptive Statistics of Sample Ads

A total of 323 ads were initially coded for the current study. After eliminating a total of

40 duplicates and three ads that were ambiguous in regards to whether they were luxury or non-

luxury brands, only data for 283 ads were analyzed including 173 (61.1%) luxury brands and 110

(38.9%) non-luxury brands [1](Table 4-1). Out of eight product categories, ads in the

cosmetic/perfume category were found most among both luxury and non-luxury brand

advertising, consisting of 32.5% of the total ads analyzed (n = 92). The second most collected

product category was fashion (n = 61, 21.6%), followed by automobile (n = 41, 14.5%),

jewelry/watch (n = 39, 13.8%), private jet/yacht (n = 24, 8.5%), liquor/spirit (n = 10, 3.5%),

hotel (n = 9, 3.2%), and cigar (n = 7, 2.5%). For the luxury brands, ads for fashion brands were

most frequently found (n = 40, 23.1%), followed by jewelry/watch (n = 39, 22.5%),

cosmetic/perfume (n = 35, 20.2%), private jet/yacht (n = 24, 13.9%), liquor/spirit (n = 10, 5.8%),

hotel (n = 9, 5.2%), automobile (n = 9, 5.2%), and cigar (n = 7, 4.1%). For non-luxury brands,

about half of the ads (n = 57, 51.8%) were from the cosmetic/perfume category followed by

automobile (n = 32, 29.1%) and fashion (n = 21, 19.1%) (Table 4-2).

Ads analyzed for the current study came from a total of 194 brands (Table 4-3). For

automobile, 30 brands –- 8 luxury and 22 non-luxury –- were found in 41 ads. For cosmetics, a

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[1] The ambiguous ads were for the GMC Acadia Denali (automobile), Hyundai Equus
(automobile), and Olay Pro – X (cosmetic/perfume).

total of 92 ads were analyzed for 70 different brands, of which 26 were luxury brand ads and 44 non-luxury brand ads. Among the 61 ads coded in the fashion category, 26 brands were found -- 19 luxury and 7 non-luxury.

<p style="text-align:center">Creative Strategies</p>

RQ1: How were creative strategies used in luxury brand advertising?

RQ2: How were creative strategies used in non-luxury brand advertising?

These research questions investigate the usage of creative strategies in both luxury and non-luxury brands. The results are shown in Table 4-4 and explained hereafter. Due to lower cell counts than expected, statistical tests were conducted after combining cells with lower counts. Therefore, creative strategies were recoded into Brand Image, Preemptive, Unique Selling Proposition, User Image, and other, which is a combined cell for Comparative, Generic Information, Generic Transformation, Hyperbole, and Use Occasion. It was found that there is statistically significant difference in creative strategy between luxury and non-luxury brand ads (χ^2 = 31.661, df = 4, p $\leq$ .001). For luxury brands, User Image (n=73, 42.2%) and Brand Image (n = 43, 24.9%) were predominant creative strategies, followed by Unique Selling Proposition (n = 35, 20.2%). Although few in number, some luxury brand ads employed Preemptive (n = 9, 5.2%). Hyperbole, Generic Information, Comparative, and Use Occasion combined were also found from the sample (n = 13, 7.5%). On the other hand, the predominant non-luxury brand creative strategies were Unique Selling Proposition (n = 41, 38.3%), User Image (n = 28, 26.2%), and Preemptive (n = 20, 18.7%). Brand Image (n = 11, 10.3%), and other creative strategies (Generic Transformation, Comparative, Generic Information, Hyperbole, and Use Occasion) were also used to lesser extents (n = 7, 6.5%).

H1: Luxury brand advertising is associated with the transformational creative strategy.

Based on studies of luxury brands, hypothesis 1 examined whether luxury brand ads are associated with the transformational creative strategy. To test the hypothesis, creative strategy data was recoded into either Informational or Transformational. It was found that luxury and non-luxury brands are associated with transformational and informational creative strategies (Table 4-5). For luxury brands, transformational types of creative strategies (n = 120, 69.4%) were predominantly used, while non-luxury brand used more informational types of creative strategies (n = 68, 61.3%). Moreover, chi-square testing revealed high statistical significance (χ^2 = 24.585, df = 1, p ≤ .05) and therefore supported Hypothesis 1.

H2: Among creative strategies, User Image and Brand Image is associated with luxury brand advertising.

Based on social identity theory and previous studies related to creative strategies, it was assumed that User Image and Brand Image would be more predominant in luxury, rather than non-luxury, brand ads. To test the hypothesis, creative strategies were recoded into either User Image/Brand Image or Other Creative Strategies (Table 4-5). It was found that luxury brand ads were more likely to use Brand Image and User Image (n = 116, 67.1%) than other creative strategies (n = 57, 32.9%), while those of non-luxury brands used Brand Image and User Image (n = 39, 36.4%) less than they did other creative strategies (n = 68, 63.6%). Therefore, Hypothesis 2 was supported (p ≤ .05, $\chi 2$ = 25.055, df = 1).

RQ3: What are the differences in creative strategies within product categories between luxury and non-luxury brand advertising?

Research question 3 examined the luxury and non-luxury brand ads' uses of creative strategies within their respective product categories. The results are listed in Table 4-6 and explained hereafter. For luxury brands, when regarding the product categories, automobile

(77.8%), private jet/yacht (66.7%), and liquor/spirit (60%) more frequently used informational

rather than transformational creative strategies. On the other hand, luxury ads for

cosmetic/perfume (74.3%), fashion (97.5%), cigar (57.1%), hotel (77.8%), and jewelry/watch

(76.9%) used more transformational than informational creative strategies. For non-luxury

brands, ads for automobiles (83.3%) and cosmetic/perfume (69.6%) were found to use more

informational than transformational creative strategies, while fashion (95.2%) brands favored

transformational over informational creative strategies.

However, only the cosmetic/perfume category showed a statistically significant difference

($\chi2 = 16.676$, df $= 1$, p $\leq .001$) between luxury and non-luxury brands for general creative

strategy (i.e., informational vs. transformational). Other than cosmetic/perfume category,

statistical tests were all insignificant and cells lesser than expected count were present. Luxury

cosmetic/perfume brands used significantly more transformational creative strategies (74.3%),

while non-luxury brands used significantly more informational creative strategies (69.6%) in

their ads. Specific use of creative strategy within cosmetic/perfume category was not able to be

tested because some cell counts were below than minimum expected count. When regarding its

frequency only, more than half of the ads showed User Image (54.3%) followed by Unique

Selling Proposition (22.9%) and Brand Image (20%). For the ads of non-luxury

cosmetic/perfume brands, more than half (53.6%) of the ads used Unique Selling Proposition

followed by User Image (17.9%) and Preemptive (14.3%).

When comparing ads for luxury and non-luxury brand automobile ads, both luxury

(77.8%) and non-luxury (83.3%) brands focused on creative strategies that were more

informational; thus, there was not a statistically significant difference between them ($\chi2 = 0.145$,

df $= 1$, p $\geq .05$, 25% of cells have less than expected counts). Specific use of creative strategy

within automobile category was not able to be tested because some cell counts were below than minimum expected count. When only regarding the frequencies, more than half (55.6%) of luxury automobile ads used Unique Selling Proposition to highlight their brand differentiation. For non-luxury automobiles, ads displayed Unique Selling Proposition (36.7%) and Preemptive (36.7%) more than other types of creative strategy by showing brand differentiation and general product benefit, respectively.

For the fashion category, which was not showing statistically significant result ($\chi 2 = 0.222$, df = 1, p ≥ .05, 50% of cells have less than expected counts), ads for both luxury (97.5%) and non-luxury brands (95.2%) predominantly relied on transformational creative strategies. In particular, User Image was found to be dominant in both luxury (85.0%) and non-luxury (85.7%) ads that presented the model(s) in either outdoor, preferably metropolitan streets, or indoor studio setting. In luxury fashion brand ads, use of Brand Image (12.5%) was also found by presenting the image of the product without any image of the user. Due to the cell counts that were below than minimum expected count, this was not able to be tested.

Following section describes the creative strategy usage of private jet/yacht, liquor/spirit, cigar, hotel, and jewelry/watch categories those are all luxury brands. Due to the cell counts that were below than minimum expected count, following result only shows the descriptive statistics.

For private jet/yacht ads, Unique Selling Proposition (37.5%) was the most often used creative strategy. This type of advertising highlighted the main brand differentiation such as speed. Brand Image (25%) was also frequently employed, focusing mostly on the visuals of the exterior of a jet on a runway or a yacht on the ocean.

Hyperbole (30%) and Brand Image (20%) were the most found creative strategies in liquor/spirit luxury ads. Hyperbolic liquor/spirit ads often focused on its extraordinary quality by

mentioning it as "the best," while Brand Image was represented by ads that focused on simply showing the product in mostly achromatic background.

Cigar ads most frequently employed the User Image (42.9%) creative strategy by showing a person using a cigar with others in social situation, followed by Unique Selling Proposition (28.6%), which focused on the brand differentiation message that explained the superiority of their brand compared to others. One cigar ad even displayed the image of a trophy to state that they have been awarded best of the best.

Hotel ads most frequently used User Image (44.4%) and Brand Image (22.2%) creative strategies. A series of ads were detected in the hotel category using User Image creative strategy by showing a celebrity in the ad. Then the copy read "He's a fan" to make audiences associate the image of a celebrity to the brand. Ads that used Brand Image were simply displaying the symbolic image of their brand such as their golden-colored building or fountain in front of the hotel. Except for one ad showing a Hyperbole creative strategy (11.1%), use of other informational types of creative strategies were not found in hotel ads.

For jewelry/watch ads, almost half (48.7%) of those used a Brand Image creative strategy that focused on the product itself. The ad simply displayed a single watch or piece of jewelry in a mostly achromatic background. For these ads using Brand Image, the visuals were focused on the details of their product. User Image (25.6%) was also found frequently in this category, and these types of ads mostly focused on celebrity endorsement of the brand (e.g., Rafael Nadal for Richard Mille watches).

Message Strategies

RQ4: How were message strategies used in luxury brand advertising?

RQ5: How were message strategies used in non-luxury brand advertising?

These research questions investigated the usage of message strategies in both luxury and non-luxury brands. The results are shown in Table 4-7 and explained hereafter. Due to lower cell counts than expected, statistical test were conducted after eliminating the cells that have lower than 5 cases. Therefore, message strategy was recoded into Ego, Ration, Sensory, and Social. It was found that there is statistically significant difference in message strategy between luxury and non-luxury brand ads ($\chi^2 = 42.225$, df = 3, p $\leq$ .001). Regarding message strategies, Ego was found most often among luxury brand advertising (n = 58, 33.9%). Ration (n = 47, 27.5%) and Sensory (n = 46, 26.9%) were also found frequently in luxury brand advertisements. Though infrequent, Social (n = 20, 11.7%) was also found from luxury brand advertising.

For non-luxury ads, Ration (n = 70, 65.4%) was the most frequently used message strategy. It was followed by Ego (n = 21, 19.6%) Social (n = 9, 8.4%), and Sensory (n = 7, 6.5%). Acute Need was not found in non-luxury brand advertising.

H3: Luxury brand advertising is associated with the ritual view of message strategy.

Based on previous studies of luxury brand, it was assumed that ritual view message strategy would found most from luxury brand advertising. To test the hypothesis, message strategy data was recoded into either Transmission or Ritual. It was found that luxury and non-luxury brands are associated with ritual and transmission message strategies (Table 4-8). For luxury brands, ritual types of message strategies (n = 124, 71.7%) were predominantly used, while non-luxury brand used more transmission types of message strategies (n = 70, 65.4%). Moreover, chi-square testing revealed high statistical significance ($\chi^2 = 37.230$, df = 1, p $\leq$ .05) and therefore supported Hypothesis 3.

H4: Luxury brand advertising is associated with Ego more than all other message strategies.

Regarding message strategy, it was assumed that Ego would be more predominantly used in luxury than non-luxury brand advertising. To test the hypothesis, message strategy data was recoded into either Ego or Other Message Strategies. Based on the statistical testing, it was found that luxury brand ads were more likely to use Ego (n = 58, 33.5%) than non-luxury brand ads were (n = 21, 19.6%). Therefore, Hypothesis 4 was also supported (p ≤ .05, χ2 = 6.306, df = 1) (Table 4-8).

RQ6: What are the differences in message strategies within product categories between luxury and non-luxury brand advertising?

Research question 6 examines to see the luxury and non-luxury brand ads' use of message strategies regarding their product categories. The result is listed in Table 4-9 and explained hereafter. Regarding the product categories, luxury automobile ads (66.7%), private jet/yacht (66.7%), and liquor/spirit (60%) more frequently used the transmission view rather than the ritual view message strategies. On the other hand, luxury ads for cosmetic/perfume (74.3%), fashion (97.5%), cigar (57.1%), hotel (88.9%), jewelry/watch (76.9%), and liquor/spirit (60%) used more ritual than transmission message strategies. For non-luxury brands, ads for automobiles (86.7%) and cosmetic/perfume (76.8%) were found to use more transmission than ritual message strategies, while fashion (95.2%) brands favored ritual over transmission message strategies.

Similar to the comparison of creative strategy within the product categories, only the cosmetic/perfume category showed a statistically significant difference (χ2 = 26.360, df = 1, p ≤ .001). Other than cosmetic/perfume category, statistical tests were all insignificant and cells lesser than expected count were present. Luxury cosmetic/perfume brands usually used ritual view message strategies (74.3%), while non-luxury brands most commonly used transmission

view message strategies (76.8%) in their ads. Specific use of message strategy within cosmetic/perfume category was not able to be tested because some cell counts were below than minimum expected count. When only regarding the frequencies, luxury brands cosmetic/perfume ads used Sensory (34.3%) and Ego (28.6%) more than Ration (22.9%) and Social (11.4%). For the ads of non-luxury cosmetic/perfume brands, more than half (76.8%) of the ads used Ration followed by Sensory (12.5%) and Ego (8.9%).

When comparing ads of automobiles, both luxury (66.7%) and non-luxury (86.7%) brands focused on more transmission message strategies. However, it was not statistically significant ($\chi 2$ = 1.880, df = 1, p ≥ .05, 25% of cells have less than expected counts).When regarding only the occurrence, about two-thirds of luxury automobile ads used Ration to make consumers deliberate about the brand message. These type of ads provided factual information to highlight the strength of their brand such as application of space technology to make it weigh less, and how quickly their automobile could reach certain speed. However, Ration was not the only messages strategy found in luxury automobile ads; Ego (11.1%), Sensory (11.1%), and Social (11.1%) message strategies were also found. One ad of luxury automobile used an Ego type of message strategy by showing a celebrity standing next to the automobile so that audiences can make the connection between the celebrity and themselves into the ad. Sensory types of luxury automobile ads highlighted their sleek and stylish design that can smooth out the driving experience because it deflects the wind. A luxury automobile that used a Social type of message strategy in its ad highlighted that itscar is a four-door sports car that provides an exhilarating experience to the entire family. The visual of ad was not only emphasizing the exterior of the automobile but also showing the family happily loading their luggage into the car for a trip.

For non-luxury automobiles, ads predominantly displayed Ration (86.7%), followed by Ego (10%), then Social (3.3%). Similar to luxury brand automobile ads, Ration type of ads focused on the brand differentiation message. However, compared to the luxury brand automobiles, non-luxury brand automobiles highlighted their price or fuel efficiency instead of speed or high-technology function. Ego type of automobile ad told the function of the product and drew a link that it makes you have more control and power. Only one non-luxury automobile used a Social type of message strategy in its ad. It mentioned the company's corporate social responsibility campaign of its general brand and highlighted that their company is making the world a better place.

For the fashion category, both luxury (97.5%) and non-luxury brands (95.2%) predominantly relied on ritual view message strategies. Specific use of message strategy within fashion category was not able to be tested because some cell counts were below than minimum expected count. When only regarding the frequencies, Ego and Social comprised both luxury (75%, 15%) and non-luxury (61.9%, 33.3%) ads. However, when comparing the percentages between luxury and non-luxury usage of Ego (75% vs. 61.9%) and Social (15% vs. 33.3%), luxury ads used a larger percentage of Ego than non-luxury while non-luxury used a larger percentage of Social. Both luxury and non-luxury brand as that used Ego as the main message strategy mostly focused on the image of a user that was meant to appeal to the consumer's vanity. For instance, images of this type of ad showed an unusual image of (a) model(s) with almost no facial expression and mostly wearing make-up that highlighted either the lips or the eyes. Social-type ads focused on images of situations in which the product was used with others. For non-luxury fashion brand that used the Social type of message strategy, they mostly displayed several models together in an outdoor setting, either on an old street with brick walls

or in nature setting such as beach, ocean, or park. For luxury fashion brand that used the Social type of message strategy, they focused on creating a romantic mood by showing both male and female models together in indoor setting and flowers. In luxury fashion brand ads, use of Sensory (7.5%) was also found, which presented an image of the users' sensual pleasure in using the product.

Following section describes the message strategy usage of private jet/yacht, liquor/spirit, cigar, hotel, and jewelry/watch categories those are all luxury brands. Due to the cell counts that were below than minimum expected count, following result only shows the descriptive statistics.

For private jet/yacht ads, Ration (62.5%) was predominant. These ads focused on the brand differentiation message and competitive advantages such as the company's effort on research, design, and testing. Sensory (16.7%) and Ego (12.5%) were also employed in privet jet/yacht ads. Sensory strategy was used to highlight the elegant and impeccable design of the jet and yacht by showing images of its exterior or interior. Ads for private jet and yachts showing the Ego type of message strategy highlighted the exterior of jet and yacht and used a headline or slogan to explain how this brand helps make a successful life.

Either Sensory (50%) or Ration (40%) was predominantly found in liquor/spirit ads. Sensory-type of liquor/spirit ads focused on the taste of the product by saying things such as excellence, or delight, while Ration-type ads highlighted the brands' uniqueness such as stating that their brand is the world's most awarded brand.

Cigar ads, predominantly used two strategies: Social (42.9%) and Ration (42.9%). Social strategies showed an image of a person using a cigar in the company of others. On the other hand, Ration highlighted the quality of the product by stating that they have been awarded as the best of the best from Robb Report.

The luxury brand hotel ads mainly used Sensory (44.4%) and Ego (33.3%) message strategies. These strategies were expressed as either showing a pleasurable moment during the stay (Sensory) or showing their brand is for someone special (Ego).

For jewelry/watch ads, 43.7% used a Sensory message strategy that focused on the aesthetics of the product. When accompanied by headlines or slogans, it highlighted the pleasurable moment of getting the jewelry. Ego (23.1%) and Ration (23.1%) were also found in this category. Ego type of jewelry/watch ads displayed an image of a model wearing jewelry or a watch in a mostly achromatic background with almost no facial expression.

H5: In both luxury and non-luxury brand advertising, informational creative strategies are associated with informational message strategies, and transformational creative strategies are associated with transformational message strategies.

Based on previous studies of advertising message strategies and creative strategies, it was assumed that there exists a relationship between informational creative strategies and informational message strategies, and transformational creative strategies and transformational message strategies. Table 4-10 shows the result of this hypothesis testing. The test for the current study also indicated strong association between creative strategy and message strategy ($\chi^2 =$ 248.437, p $\leq$ .001). About 96.6% of ads using an informational creative strategy used informational (transmission) message strategy (n = 114), while 96.6% of ads using transformational creative strategy used transformational (ritual) message strategy (n = 157). Therefore, Hypothesis 5 was supported (Table 4-9).

Colors

RQ7: What are the differences in the colors used in luxury and non-luxury brand advertising?

Research Question 7 aimed to see whether there were any differences in color choices between luxury and non-luxury brand advertising in terms of predominant color, background,

logo, headline, and slogan. Due to the large number of cells that did not exceed the minimum expected cell counts, statistical testing for each color could not be done. Therefore, only the frequencies are listed below. As shown in Table 4-11, luxury brand ads mostly used black (n = 37, 21.5%) and gray (17.3%) followed by gold (n = 19, 11.0%). Ads also used multi-color (n = 20, 11.6%), red (n = 16, 9.2%), blue (n = 15, 8.7%), and white (n = 14, 8.1%). In non-luxury brand ads, black (n = 21, 19.6), gray (n = 15, 14.0%), and red (n = 15, 14.0%) were mostly used followed by white (n = 11, 10.3%), purple (n = 8, 7.5%), blue (n = 7, 6.5%), gold (n = 7, 6.5%), and green (n = 7, 6.5%). Thus, both luxury and non-luxury brands favoured black and gray most; however, luxury ads were more likely to use gold and non-luxury ads were more likely to use red.

For background colors, as listed in Table 4-12, luxury brand ads mostly used, black (n = 55, 31.8%), gray (n = 27, 15.6%), and white (n = 30, 17.3%). Multi-color (n = 18, 10.4%), and blue (n = 15, 8.7) was also used in background of luxury brand ads. Non-luxury brand ads showed a similar pattern by using mostly black (n = 27, 25.2%), white (n = 22, 20.6%), gray (n = 18, 16.8%), and multi-color (n = 15, 14.0%).

Colors used in logos are listed in Table 4-13. Among the 280 ads analyzed, 29 ads' brand logo was a brand symbol only (i.e., icon) as a brand identifier. While excluding those 29 cases of icon-only logos, since those were not a stand-along brand logo, a total 252 ads' logo were counted. For luxury brand ads, white (n = 77, 49.7%) and black (n = 38, 24.5%) were favored followed by gold (n = 12, 7.7%) and blue (n = 10, 6.5%). For non-luxury brand ads, other than white (n = 45, 46.4%) and black (n = 17, 17.5%), red (n = 12, 12.4%) was favored.

A total of 209 out of 280 ads used a headline as mentioned in Table 4-14. White (n = 57, 47.9%), black (n = 26, 21.8%), and gray (n = 13, 10.9%) were favored by luxury brand ads

followed by gold (n = 6, 5.0%), blue (n = 6, 5.0%), and red (n = 5, 4.2%). For non-luxury brand ads, white (n = 38, 42.2%), and black (n = 22, 24.4%) were also favored followed by gray (n = 6, 6.7%), green (n = 5, 5.6%), and red (n = 5, 5.6%). The use of color gold and blue for luxury brand ads and green for non-luxury brand ads were found to be interesting since achromatic colors are mostly favored by the designers due to its maximized readability.

A slogan was found in 209 ads. As listed in Table 4-15, luxury brand favored white (n = 50, 54.9%), and black (n = 22, 24.2%), followed by gray (n = 8, 8.8%) and gold (n = 5, 5.5%). For non-luxury brand, ads also favored white (n = 39, 49.4%) and black (n = 19, 24.1%). Six ads were found using red (6.3%) for slogan.

When regarding the color of texts (logo, headline, and slogan) in ads, finding the use of color gold and blue for luxury brand ads and red for non-luxury brand ads were found to be interesting since achromatic colors are mostly favored by the designers due to its maximized contrast and readability.

H6: Colors associated with wealth (black, purple and gold) are more likely to be used in luxury brand advertising.

Hypothesis 6 assumed that wealthy colors (black, purple, and gold) are more often used in luxury than non-luxury brand advertising. To test the hypothesis, categories were recoded into two group; one for wealthy color (black, purple, and gold) and non-wealthy color (all other than wealthy colors). A relationship between brand luxuriousness and use of wealthy colors (black, gold, purple) was not found And mentioned through Table 4-16 to 4-20, it was not statistically significant for predominant color (χ^2 = .004, df = 1, p ≥ .05), background color (χ^2 = .442, df = 1, p ≥ .05), logo color (χ^2 = .970, df = 1, p ≥ .05), headline color (χ^2 = .018, df = 1, p ≥ .05), and slogan color (χ^2 = .055 , df = 1, p ≥ .05). Although luxury brands often used wealthy colors, it

was found that the use of wealthy colors were not significant in any part of ads – in general, background, logo, headline, and slogan – compared to those of non-wealthy colors. Therefore, Hypothesis 6 was rejected.

Table 4-1. Number of Ads by Product Category (after deleting 40 duplicates)

	Luxury Brand (%)	Non-luxury Brand (%)	Total
Automobile	9 (5.2)	32 (29.1)	41 (14.5)
Cosmetic / Perfumes	35 (20.2)	57 (51.8)	92 (32.5)
Fashion	40 (23.1)	21 (19.1)	61 (21.6)
Private Jet / Yacht	24 (13.9)	0	24 (8.5)
Cigar	7 (4.1)	0	7 (2.5)
Hotel	9 (5.2)	0	9 (3.2)
Jewelry / Watch	39 (22.5)	0	39 (13.8)
Liquor / Spirit	10 (5.8)	0	10 (3.5)
Total	173 (61.1)	110 (38.9)	283 (100)

Table 4-2. Number of Brand Analyzed

	Luxury Brand	Non-luxury Brand
Automobile	8	22
Cosmetic / Perfumes	26	44
Fashion	19	7
Private Jet / Yacht	16	0
Cigar	5	0
Hotel	7	0
Jewelry / Watch	30	0
Liquor / Spirit	10	0
Total	121	73

Table 4-3. List of Brands Analyzed

	Luxury		Non-luxury	
	Brand	Sub	Brand	Sub
Auto	Aston Martin	Rapide	Chevrolet	Malibu
	Infiniti	M	Chevrolet	Equinox
	Jaguar	General	Chevrolet	Cruze
	Jaguar	XJ	Chevrolet	Traverse
	Lexus	General	Chevrolet	Camaro
	Mercedes Benz	SLS AMG	Chevrolet	Silverado
	Mercedes Benz	Cabriolet	Ford	Super duty
	Mercedes Benz	CLS	Ford	Edge
			Ford	Fiesta
			Ford	Taurus
			Ford	Mustang
			Ford	F-150
			GMC	Sierra
			GMC	Terrain
			GMC	Acadia denali*
			Honda	Ridgeline
			Honda	Odyssey
			Hyundai	Equus*
			Mazda	3
			Nissan	Altima
			Toyota	Highlander
			Toyota	General
Cosmetic / Perfume	Diane von Furstenberg	General	Aveeno	Elastic Discovery
	Dior	Jadore	Aveeno	General
	Dolce & Gabbana	The One	Covergirl	Outlast Lipstain
	Dolce & Gabbana	General	Covergirl	Lashblast Mascara
	Elizabeth Arden	Prevage Eye	Covergirl	Simply Ageless

Table 4-3. Continued

Estee Lauder	Pleasures Bloom	Covergirl	Lashblastfusion
Estee Lauder	Blue dahlia	Covergirl	Shineblast Lipgloss
Estee Lauder	Tom Pecheux	Covergirl	Natureluxe
Estee Lauder	Sensuous Sumptuous	Covergirl	Liquiline Blast
Estee Lauder	Extreme	Covergirl	Smoky Shadowblast
Estee Lauder	Beautiful	Garnier	Ultra-lift Anti Wrinkle Firming Moisturizer
Estee Lauder	General	Garnier	Moisture Rescue
Givenchy	Play	Garnier	Ultra-lift Pro
Lancome	Tresor	Garnier	Ultra-lift Targeted Wrinkle Treatment
Lancome	Teint Miracle	Guess	Seductive
Lancome	Definicils	Loreal	Colour Riche
Lancome	Genifique	Loreal	Voluminous Million Lashes
Lancome	Labsolu rouge	Loreal	Hip Studio Secrets
Lancome	French Coquettes	Loreal	Color Smokes
Lancome	Hypnose Drama Mascara	Loreal	Studio Secrets
Lancome	Ultra Lavande	Loreal	Youth Code
Lancome	General	Loreal	General
Laura Mercier	General	Maybelline	Volum Express The Eraser Treatment
Versace	Bright Crystal	Maybelline	Makeup
Versace	Versus	Maybelline	Shine Sensational
Viktor & Rolf	Flowerbomb	Maybelline	Great Lash
		Maybelline	Eyestudio
		Maybelline	Dream Matte Mousse
		Maybelline	Dream Smooth Mousse
		Maybelline	General
		Neutrogena	Clinical Skincare
		Olay	Bodywash
		Olay	Pro X*
		Olay	Regenerist
		Olay	General

Table 4-3. Continued

			Revlon	Photoready Luxurious Color
			Revlon	Eyeshadow
			Revlon	Fabulash
			Revlon	Grow Luscious
			Revlon	Colorburst Lipstick
			Revlon	General
			Roc	Deep Wrinkle Cream
			S by Shakira	General
			Tease	General
Fashion	Ascot Chang	Collection	Bebe	General
	Ascot Chang	General	Cache	General
	Bottega Veneta	General	Express	General
	Canali	General	Gap	General
	Cesare Attolini	General	J Crew	General
	Diane von Furstenberg	General	Loft	General
	Dolce & Gabbana	MDG	Wrangler	General
	Dolce & Gabbana	General		
	Ermenegildo Zegna	General		
	Fendi	General		
	Isaia	General		
	Lacoste	General		
	Max Mara	General		
	Prada	Shoes		
	Prada	General		
	Roberto Cavalli	General		
	Roberto Cavalli	Eyewear		
	St John	General		
	Zilli	General		
Private Jet / Yacht	Avantair	General		
	Benetti	General		
	Bombardier	Challenger850		
	Bombardier	General		

Table 4-3. Continued

Private Jet / Yacht	Christensen	Custom Series
	Citation Air	General
	Fraser Yachts	General
	HondaJet	General
	MarquisJet	General
	Netjets	General
	Ocean Alexander	83
	Oceanco	Y708
	Oceanco	General
	Pilatus	PC-12NG
	Sanlorenzo	General
	Vicem	54
Cigar	Arturo Fuente	General
	Casa Magna	General
	Cohiba	General
	Montecristo Classic	General
	Rocky Patel	General
Travel	Bellagio	General
	Mandarin Oriental	General
	St Regis	General
	Talisker	General
	The Plaza Hotel	General
	The Surrey	General
	Trump International	General
Jewelry / Watch	Audemars Piguet	The 57th Street (Limited ed.)
	Audemars Piguet	Julius Audemars Extra Thin
	Audemars Piguet	The Montauk Highway (Limited ed)
	Bulgari	Endurer Chronosprint
	Cartier	Santos 100
	Cartier	Evasions Joaillieres Collection
	Cartier	Calibre de Cartier
	Cartier	General

Table 4-3. Continued

Jewelry / Watch	Chopard	General
	David Yurman	The Classic
	David Yurman	General
	Debeers	Reverie Collection
	Debeers	General
	Debeers	Atea Collection
	Ebel	Beluga
	Glashutte	Panolnverse XL
	Hermes	General
	Jaeger Lecoultre	Grande Reverso
	Moncblanc	General
	Patek Philippe	General
	Richard Mille	Caliber rm 028 (Limited Ed)
	Richard Mille	Rm 027 Tourbillon Rafael Nadal
	Richard Mille	Diamond Cruncher
	Richard Mille	Caliber rm 011 (Limited ed)
	Tiffany & Co	Tiffany Keys
	Tiffany & Co	Rhapsody Diamond
	Tiffany & Co	General
	Van cleef & Arpels	Charms Watch
	Van cleef & Arpels	Collection Perlee
	Van cleef & Arpels	The Potery of Time
Liquor / Spirit	Appleton Estate	General
	Casa Noble	General
	Elit	Stolichnayo
	Ferrari Carano	General
	Glenfiddich	General
	Glenmorangie	18 years old
	Hendrick's Gin	General
	Hennessy	Richard Hennessy
	Krug	General
	Milagro	General

Table 4-4. Creative Strategies

		Luxury (%)	Non-luxury (%)	Total (%)
Creative strategy (predominant)	Brand Image	43 (24.9)	11 (10.3)	54 (19.3)
	Comparative	2 (1.2)	2 (1.9)	4 (1.4)
	Generic Information	3 (1.7)	1 (0.9)	4 (1.4)
	Generic Transformation	2 (1.2)	3 (2.8)	5 (1.8)
	Hyperbole	4 (2.3)	1 (0.9)	5 (1.8)
	Preemptive	9 (5.2)	20 (18.7)	29 (10.4)
	Unique Selling Proposition	35 (20.2)	41 (38.3)	76 (27.1)
	Use Occasion	2 (1.2)	0 (0)	2 (0.7)
	User Image	73 (42.2)	28 (26.2)	101 (36.1)
	Total	173 (100)	107 (100)	280 (100)

Table 4-5. Luxury brand vs. Non-luxury brand and Creative Strategy

		Luxury Brand (%)	Non-luxury Brand (%)
Creative Strategy	Informational*	53 (30.6%)	65 (60.7%)
	Transformational*	120 (69.4%)	42 (39.3%)
	Brand Image & User Image**	116 (67.1%)	39 (36.4%)
	Other Creative Strategies**	57 (32.9%)	68 (63.6%)

* $p \leq .05$, $\chi2 = 24.585$ (df = 1), ** $p \leq .05$, $\chi2 = 25.055$ (df = 1), *** $p \leq .05$, $\chi2 = 37.230$ (df = 1), **** $p \leq .05$, $\chi2 = 6.306$ (df = 1)

Table 4-6. Creative Strategy within Product Category

| | | Creative Strategy | | |
		Informational (%)	Transformational (%)	Total (%)
Automobile	Luxury	7 (77.8)	2 (22.2)	9 (100)
	Non-luxury	25 (83.3)	5 (16.7)	30 (100)
	Total	32 (82.1)	7 (17.9)	39 (100)
Cosmetic / Perfumes	Luxury	9 (25.7)	26 (74.3)	35 (100)
	Non-luxury	39 (69.6)	17 (30.4)	56 (100)
	Total	48 (52.7)	43 (47.3)	91 (100)
Fashion	Luxury	1 (2.5)	39 (97.5)	40 (100)
	Non-luxury	1 (4.8)	20 (95.2)	21 (100)
	Total	2 (3.3)	59 (96.7)	61 (100)
Private Jet / Yacht	Luxury	16 (66.7)	8 (33.3)	24 (100)
Cigar	Luxury	3 (42.9)	4 (57.1)	7 (100)
Hotel	Luxury	2 (22.2)	7 (77.8)	9 (100)
Jewelry / Watch	Luxury	9 (23.1)	30 (76.9)	39 (100)
Liquor / Spirit	Luxury	6 (60)	4 (40)	10 (100)
Total		118	162	280

Table 4-7. Message Strategies

		Luxury (%)	Non-luxury (%)	Total (%)
Message strategy (predominant)	Acute Need	2 (1.2)	0 (0)	2 (0.7)
	Ego	58 (33.5)	21 (19.6)	79 (28.2)
	Ration	47 (27.2)	70 (65.4)	117 (41.8)
	Sensory	46 (26.6)	7 (6.5)	53 (18.9)
	Social	20 (11.6)	9 (8.4)	29 (10.4)
Total		173 (100)	107 (100)	280 (100)

Table 4-8. Luxury brand vs. Non-luxury brand and Message Strategy

		Luxury Brand (%)	Non-luxury Brand (%)
Message Strategy	Informational*	49 (28.3%)	70 (65.4%)
	Transformational*	124 (71.7%)	37 (34.6%)
	Ego**	58 (33.5%)	21 (19.6%)
	Other Message Strategies**	115 (66.5%)	86 (80.4%)

* $p \le .05$, $\chi2 = 37.230$ (df = 1), ** $p \le .05$, $\chi2 = 6.306$ (df = 1)

Table 4-9. Message Strategy within Product Category

		Message Strategy		
		Informational (%)	Transformational (%)	Total (%)
Automobile	Luxury	6 (66.7)	3 (33.3)	9 (100)
	Non-luxury	26 (86.7)	4 (13.3)	30 (100)
	Total	32 (82.1)	7 (17.9)	39 (100)
Cosmetic / Perfumes	Luxury	9 (25.7)	26 (74.3)	35 (100)
	Non-luxury	43 (76.8)	13 (23.2)	56 (100)
	Total	52 (57.1)	39 (42.9)	91 (100)
Fashion	Luxury	1 (2.5)	39 (97.5)	40 (100)
	Non-luxury	1 (4.8)	20 (95.2)	21 (100)
	Total	2 (3.3)	59 (96.7)	61 (100)
Private Jet / Yacht	Luxury	16 (66.7)	8 (33.3)	24 (100)
Cigar	Luxury	3 (42.9)	4 (57.1)	7 (100)
Hotel	Luxury	1 (11.1)	8 (88.9)	9 (100)
Jewelry / Watch	Luxury	9 (23.1)	30 (76.9)	39 (100)
Liquor / Spirit	Luxury	4 (40)	6 (60)	10 (100)
Total		119	161	280

Table 4-10. Message Strategy and Creative Strategy

		Message Strategy		
		Informational (%)	Transformational (%)	Total (%)
Creative Strategy	Informational*	114 (96.6%)	4 (3.4%)	118 (100%)
	Transformational*	5 (3.1%)	157 (96.9%)	162 (100%)
Total		119 (100%)	161 (100%)	N = 280

* $p \leq .01$, $\chi 2 = 244.358$ (df = 1)

Table 4-11. Use of Colors: Predominant Color

	Luxury (%)	Non-Luxury (%)	Total (%)
Black	37 (21.4)	21 (19.6)	58 (20.7)
Blue	15 (8.7)	7 (6.5)	22 (7.9)
Gold	19 (11.0)	7 (6.5)	26 (9.3)
Gray	30 (17.3)	15 (14.0)	45 (16.1)
Green	2 (1.2)	7 (6.5)	9 (3.2)
Green-Yellow	0 (0)	1 (0.9)	1 (0.4)
Purple	6 (3.5)	8 (7.5)	14 (5.0)
Purple-Blue	0 (0)	1 (0.9)	1 (0.4)
Purple-Red	2 (1.2)	3 (2.8)	5 (1.8)
Red	16 (9.2)	15 (14.0)	31 (11.1)
Silver	3 (1.7)	0 (0)	3 (1.1)
White	14 (8.1)	11 (10.3)	25 (8.9)
Yellow	3 (1.7)	1 (0.9)	4 (1.4)
Yellow-Red	6 (3.4)	5 (4.6)	11 (3.9)
Multi-color	20 (11.6)	5 (4.6)	25 (9.0)
Total	173 (100)	107 (100)	280 (100)

Table 4-12. Use of Colors: Background Color

	Luxury (%)	Non-Luxury (%)	Total (%)
Black	55 (31.8)	27 (25.2)	81 (29.3)
Blue	15 (8.7)	6 (5.6)	21 (7.5)
Blue-Green	2 (1.2)	0 (0)	2 (0.7)
Gold	6 (3.5)	5 (4.7)	11 (3.9)
Gray	27 (15.6)	18 (16.8)	45 (16.1)
Green	2 (1.2)	3 (2.8)	5 (1.8)
Green-Yellow	0 (0)	4 (3.7)	4 (1.4)
Purple	3 (1.7)	1 (0.9)	3 (1.1)
Purple-Red	1 (0.6)	3 (2.8)	4 (1.4)
Red	6 (3.5)	1 (0.9)	7 (2.5)
White	30 (17.3)	22 (20.6)	52 (18.6)
Yellow	5 (2.9)	1 (0.9)	6 (2.1)
Yellow-Red	3 (1.7)	0 (0)	2 (1.1)
Multi-color	18 (10.4)	15 (14.0)	33 (11.8)
Total	173 (100)	107 (100)	280 (100)

Table 4-13. Use of Colors: Logo Color

	Luxury (%)	Non-Luxury (%)	Total (%)
Black	38 (24.5)	17 (17.5)	55 (21.8)
Blue	10 (6.5)	2 (2.1)	12 (4.8)
Gold	12 (7.7)	5 (5.2)	17 (6.7)
Gray	6 (3.9)	2 (2.1)	8 (3.2)
Green	1 (0.6)	2 (2.1)	3 (1.2)
Purple	1 (0.6)	3 (3.1)	4 (1.6)
Purple-Red	3 (1.9)	3 (3.1)	6 (2.4)
Red	6 (3.9)	12 (12.4)	18 (7.1)
White	77 (49.7)	45 (46.4)	122 (48.4)
Yellow	0 (0)	3 (3.1)	3 (1.2)
Yellow-Red	1 (0.6)	2 (2.1)	3 (1.2)
Multi-color	0 (0)	1 (1.0)	1 (0.4)
Total	155 (100)	97 (100)	252 (100)

Table 4-14. Use of Colors: Headline

	Luxury (%)	Non-Luxury (%)	Total (%)
Black	26 (21.8)	22 (24.4)	48 (23.0)
Blue	6 (5.0)	2 (2.2)	8 (3.8)
Blue-Green	0 (0)	3 (3.3)	3 (1.4)
Gold	6 (5.0)	2 (2.2)	8 (3.8)
Gray	13 (10.9)	6 (6.7)	19 (9.1)
Green	1 (0.8)	5 (5.6)	6 (2.9)
Purple	3 (2.5)	1 (1.1)	4 (1.9)
Purple-Red	1 (0.8)	3 (3.3)	4 (1.0)
Red	5 (4.2)	5 (5.6)	10 (4.8)
White	57 (47.9)	38 (42.2)	95 (45.5)
Yellow-Red	0 (0)	2 (2.2)	2 (1.0)
Multi-color	1 (0.8)	1 (1.1)	2 (1.0)
Total	119 (100)	90 (100)	209 (100)

Table 4-15. Use of Colors: Slogan

	Luxury (%)	Non-Luxury (%)	Total (%)
Black	22 (24.2)	19 (24.1)	41 (24.1)
Blue	2 (2.2)	3 (3.8)	5 (2.9)
Blue-Green	0 (0)	1 (1.3)	1 (0.6)
Gold	5 (5.5)	0 (0)	5 (2.9)
Gray	8 (8.8)	3 (3.8)	11 (6.5)
Green	0 (0)	2 (2.5)	2 (1.2)
Purple	0 (0)	3 (3.8)	3 (1.8)
Purple-Red	1 (1.1)	1 (1.3)	2 (1.2)
Red	2 (2.2)	6 (6.3)	7 (4.1)
White	50 (54.9)	39 (49.4)	89 (52.4)
Yellow-Red	1 (1.1)	2 (2.5)	3 (1.8)
Total	119 (100)	90 (100)	209 (100)

Table 4-16. Wealthy Color vs. Non-wealthy Color: Predominant Color

	Luxury (%)	Non-Luxury (%)	Total (%)
Wealthy Color (Black Gold Purple)	64 (37)	40 (37.4)	104 (37.1)
Non-wealthy Color	109 (63)	67 (62.6)	176 (62.9)

Table 4-17. Wealthy Color vs. Non-wealthy Color: Background Color

	Luxury (%)	Non-Luxury (%)	Total (%)
Wealthy Color (Black Gold Purple)	65 (37.6)	36 (33.6)	101 (36.1)
Non-wealthy Color	108 (62.4)	71 (66.4)	179 (63.9)

Table 4-18. Wealthy Color vs. Non-wealthy Color: Logo Color

	Luxury (%)	Non-Luxury (%)	Total (%)
Wealthy Color (Black Gold Purple)	54 (34.8)	28 (28.9)	82 (32.5)
Non-wealthy Color	101 (65.2)	69 (71.1)	170 (65.75)

Table 4-19. Wealthy Color vs. Non-wealthy Color: Headline Color

	Luxury (%)	Non-Luxury (%)	Total (%)
Wealthy Color (Black Gold Purple)	36 (30.3)	28 (31.1)	64 (30.6)
Non-wealthy Color	83 (69.7)	62 (68.9)	145 (69.4)

Table 4-20. Wealthy Color vs. Non-wealthy Color: Slogan Color

	Luxury (%)	Non-Luxury (%)	Total (%)
Wealthy Color (Black Gold Purple)	28 (30.8)	23 (29.1)	51 (30.0)
Non-wealthy Color	63 (69.2)	56 (70.9)	119 (70.0)

CHAPTER 5
DISCUSSION

Conclusion

The current research aimed to reveal what makes luxury brand advertising different from non-luxury brand advertising. This research is important, since attempts to understand luxury brands from an advertising perspective are relatively new. To understand what a luxury brand means in today's market, and to examine a prototype of luxury brand advertising, the current study applied Vigneron and Johnson's (2004) typology, as well as social identity theory and optimal distinctiveness theory. Research questions were explored for creative strategy and message strategy use in both luxury and non-luxury advertising. To test the differences between luxury and non-luxury brand advertising, hypotheses were generated to assess the relationship between luxury brands and the use of creative/message strategies and color. To find answers to the research questions and hypotheses, this study included a content analysis of luxury and non-luxury brand advertising. By analyzing 280 magazine ads for 194 brands, the current study tried to find a prototypical luxury brand advertising strategy, using Laskey, Day, and Crask's (1989) creative typology and Taylor's (1999) Six-Segment Message Strategy Wheel. This chapter discusses the findings and provides links to the academic and managerial implications of the study, and then concludes by discussing the limitations of the study while providing suggestions for future research.

Summary of Findings

Creative Strategies and Message Strategies

Hypotheses in the current study questioned whether there was an association between luxury brands and the use of creative and message strategies. When compared to the ads of non-luxury brands, it was found statistically significant that luxury brand ads favored

transformational (ritual) creative and message strategies, thus supporting the hypotheses. When regarding the definition of transformational (ritual) creative and message strategies, this result indicates that luxury brand ads highlight the experience or the psychological characteristics associated with using the brand (Puto & Wells, 1984). For the non-luxury brands, on the other hand, it can be understood that, as Puto and Wells (1984) mentioned, the emphasis of the ads is to provide consumers factual information in a logical manner to assist consumers in confidently choosing the advertised brand over others. These findings coincide with the fact that luxury goods, compared to non-luxury goods, appeal to consumers for their intangible, symbolic, and situational utility rather than their functionality (Veblen, 1899; Grossman & Shapiro, 1988; Nueno & Quelch, 1998), and thus the advertising messages should preferably be delivered using transformational (ritual view) strategies.

Within creative strategy, it was statistically significant that User Image and Brand Image were favored more by luxury brand ads than non-luxury brand ads. The hypothesis testing supported that luxury brand ads are focused on showing audiences a positive and expected self-image of themselves. The ads for luxury brands tended to emphasize an image of the user as elegant, wealthy, and high status. If focused on the product itself, the ads for luxury brands highlighted the superiority of a product's quality and reputation, to which no other brand could compare. Unique Selling Proposition was less favored in luxury brand ads compared to non-luxury brand ads. Given this finding, non-luxury ads relied more on factual information to differentiate their brand from competitors. For luxury brand ads, the results indicated that images which detail the user's lifestyle and psychological characteristics as a brand image is preferable to providing factual claims. This finding can be explained by social identity theory.

Social identity theory explains how individuals monitor the self and others, and thus learn how to regulate their social behavior in a way that is appropriate for particular situations (Tajfel, 1981). To get the approval of the group's membership and have a positive social identity, individuals tend to follow shared norms and prototypes (e.g., attitudes, behaviors, and feelings) within their group (Tajfel & Turner, 1979). Given that the group norm can be learned not only from reality but also from artificial categories, such as the media (Mastro, 2003), the images in the luxury brand ads serve as criteria for the expected attitudes, behaviors, and appearance of affluent people. Therefore, it can be said that the User Image and Brand Image shown in luxury brand ads can stimulate motivation to purchase luxury brand products by providing criteria for making comparisons.

Regarding message strategy, statistical tests found that the Ego message strategy was favored more in luxury brand ads than non-luxury brand ads, as assumed by Taylor (1999). As mentioned in Taylor's Six-Segment Message Strategy Wheel (1999), ads using the Ego strategy show how a product can fit the user's perception of who they are, or who they want to be. Therefore, similar to the association found between luxury brand advertising and the use of creative strategy, luxury brand ads try to provide a positive and expected self-image, which targets the consumer's need for self-actualization (Taylor, 1999). This supports one of the reasons why a non-affluent consumer would purchase luxury products: to fulfill a desire to be affiliated with a superior class (Kapferer & Bastien, 2008).

Other than the Ego strategy, the Ration and Sensory strategies were also favored by luxury brand ads. Ego and Ration were also favored by non-luxury brand ads, both comprising 85% of non-luxury ads. Use of Ego and Ration found in both luxury and non-luxury brand ads can be understood because those are top two major message strategies used in advertising (Taylor,

2005; Golan and Zaidner, 2008), and thus, assuming that products focusing on informational aspects tend to prefer using Ration and those focusing on transformational aspects tend to prefer using Ego as their advertising message strategy.

However, the use of the Social strategy did not comprise a significant portion of the message strategies used in luxury brand ads. Taylor (1999) assumed that the use of the Social message strategy in advertising motivates consumers to purchase an advertised brand in order to gain the social approval of others. He argued that ads using Social strategy would highlight the appropriate social situations for product consumption (Taylor, 1999). In regard to Vigneron and Johnson's (2004) definition of a luxury brand, which emphasizes the interpersonal influences of luxury brand consumption, it would be assumed that luxury brand ads would favor the Social message strategy. However, while results found that about 10% of luxury brand ads used the Social strategy, it was not a commonly used message strategy in these types of ads. This finding, however, can be explained with the optimal distinctiveness theory.

The optimal distinctiveness theory explains that individuals seek to achieve both distinctiveness and similarity with others (Brewer, 1991). Brewer (1991) argues that the need for distinctiveness can be satisfied with intergroup comparisons, while the need for similarity can be satisfied with in-group comparisons. When applied to purchasing behavior, luxury goods allow consumers to fulfill their need for assimilation through a connection with these wealthier groups while also fulfilling their need for distinctiveness by separating themselves from those people who do not have luxury goods. Based on optimal distinctiveness theory, Ego and Social strategies are used in luxury brand ads to trigger both the need for distinction and the need for similarity, via the prototypical image shown in the ads. The Ego message strategy highlights self-actualization, while the Social message strategy highlights images of luxury goods shared with

others (Taylor, 1999). Considering the results of the current study, which found that luxury brand ads prefer the Ego strategy over the Social strategy, it can be inferred that such ads focus more on the distinctiveness of the prototype than on the similarity of group members. Moreover, when applying Alleres' (1990) classification of luxury brands based on accessibility, the current findings also suggest that the Ego strategy highlights the inaccessible and exclusive nature of a luxury brand, due to its focus on the distinctiveness of the user image. On the other hand, Social strategy luxury brand ads focus on images of people sharing luxury goods together, thus highlighting affordability. Although the current study did not test whether the Ego strategy was favored for inaccessible luxury goods, this could be an avenue for future research, testing the association between luxury brand accessibility and the use of message strategy.

When comparing luxury and non-luxury brand advertising within product categories, it was found that only cosmetic products show a statistically significant difference in the use of creative and message strategies. Ads for cosmetic/perfume products showed a pattern based on brand luxury level. Luxury brands were more reliant on transformational (ritual) creative and message strategies, while non-luxury brands focused more on informational (transmission) creative and message strategies. For example, luxury cosmetic/perfume brands highlighted visual images of the product, while the non-luxury brands were more focused on explaining the product functionality that made their brand different from other brands.

These results support the idea that luxury brands emphasize product image and symbolism rather than factual information (Grossman & Shapiro, 1988; Nueno & Quelch, 1998). Moreover, this can also be explained by the nature of the product categories. In general, cosmetics and perfumes are intended to be applied to the skin for beauty and grooming purposes. The U.S. Federal Food, Drug, and Cosmetic Act (FD&C Act) defines cosmetics as "articles intended to be

rubbed, poured, sprinkled, or sprayed on, introduced into, or otherwise applied to the human body… for cleansing, beautifying, promoting attractiveness, or altering the appearance" (FD&C Act, sec. 201[i]). Based on this definition, which highlights the impact on the human body and the enhancement of beauty, purchasing cosmetic products has both a rational and an emotional component. When applying this to the study's findings, luxury brand cosmetic/perfume ads focus more on "what this brand can bring into your life," while non-luxury ads focus more on function and "how this works."

Automobile and fashion brands did not show any differences in the use of creative or message strategies based on the brand's level of luxury. This result may also be related to the nature of the product categories. Generally, automobile brands focus on product functionality, since the purchase decision needs deliberation and, therefore, the ads tend to focus on delivering key information, regardless of the brand's level of luxury. On the other hand, fashion brands generally focus more on image than functionality, since its products are regarded as largely decorative in today's society. Therefore, regardless of whether it is an ad for a luxury brand, automobile brands tend to use the informational (transmission) type of advertising, while fashion brands tend to use the transformational (ritual) type of advertising. This finding contradicts the assumption that luxury brands are mostly regarded as high-involvement products, regardless of the product category (e.g., Taylor, 1999; Vigneron & Johnson, 2004).

Furthermore, associations between creative strategies and message strategies were found. As mentioned in previous studies (Frazer, 1983; Laskey et al., 1989; Taylor, 1999), the hypothesis testing of the current research supported the idea that what is said (message strategy) is closely associated with how it is said (creative strategy). With few exceptions, ads that used an informational creative strategy also used an informational (transmission) message strategy, and

most of the ads that used a transformational creative strategy also used a transformational (ritual) message strategy. This finding is congruent with the study of Kim et al. (2005), which also found a relationship between creative and message strategies.

Colors

Color choice in luxury brand ads was found to be similar to the choices for non-luxury brand ads. Overall, achromatic colors (black, gray, and white) are dominantly used in the visuals, texts, and backgrounds of ads for both luxury and non-luxury brands. This finding was not surprising, considering that achromatic colors are favored by advertisers for their versatility, ability to establish contrast, and readability (Huang, 2010). Other than achromatic colors, gold and blue were frequently used in luxury brand ads, while red and green were favored in non-luxury brand ads. This difference can be understood according to the meaning of colors.

Design involves understanding the meaning of colors, and communicates this through the media (Morton, 2000). Therefore, colors used in the ads are mostly chosen strategically. The color gold is related to luxury (Madden et al., 2000; Kaya & Epps, 2004), and it is preferred by luxury brand ads. The color blue is associated with comfort, serenity, security, and authority (Ballast, 2002; Wexner, 1982; Huang, 2010). Therefore, the use of these colors in luxury brand ads can be explained by the desire of the luxury brands to connect images of the brand, or the user, to high status and authority that can be assured.

In non-luxury ads, the color red was favored, which is associated with excitement and energy (Ballast, 2002; Wexner, 1982). Given that the color red is an opposite color to blue in terms of the mood that invokes (Huang, 2010), this color preference in ads could imply opposite characteristics in luxury and non-luxury brands. Moreover, the use of the color green by non-luxury brands could be more of a market trend. Although green is related to relaxation, refreshment, quietness, and tiredness (Davey, 1998; Mahnke, 1996; Saito, 1996), it has

increasingly been favored in ads, corporate identities, and Websites following the growth of environmentalism as a global trend (Huang, 2010). Green has been favored by advertisers and marketers since the early 90s (Morton, 2000), and this trend has continued, though with some degree of variation (e.g., avocado green, lime green, yellow-green, etc.). Based on the findings of the current study, although the green color trend has penetrated into non-luxury brand ads, the lack of penetration in luxury brand ads may indicate that luxury brands are less likely to follow marketing color trends. Moreover, when regarding the colors favored by luxury and non-luxury brand ads, and given that luxury brand ads favor transformational and non-luxury brand ads favor informational type of advertising, it can be understood that colors used in luxury brand ads served to support creating the mood and emotion of the advertising, while those of non-luxury brand ads were used to grab eyes of consumers so that they can engage in processing the informational advertising messages.

Implication

Prototypes: Redefining the Luxury Brand

Based on the findings of the luxury brand ads analyzed, the prototype of luxury brand ads seems to be created by combining the predominant characteristics of the coded categories. The luxury brand ad prototype focuses on User Image as a creative strategy and Ego as a message strategy. Most of the colors used in the ads were monochromic, but the focal points utilized gold and blue.

The non-luxury brand ads were found to differ from the luxury brand ads in terms of their creativity and message strategy. The findings of the non-luxury brand ads demonstrate that prototypical non-luxury brand ads tend to use the Unique Selling Proposition-type creative strategy along with the Ration-type message strategy in monochromic colors with red and green highlights.

When comparing the prototypes of the luxury and non-luxury brand ads, what makes the luxury brands distinctive is the motivation that the ads intended to stimulate. Luxury brand ads aim to stimulate consumers' motivation for distinctive self-actualization by showing images of users of the brand. The luxury brand ads primarily express beauty, wealth, and authority to inspire in consumers the need to assimilate.

The current study applied the definition and concept of luxury brand from Vigneron and Johnson's (2004) study. The determinants of the luxury brand argued by Vigneron and Johnson (2004) were found to be reflected in the current study's findings. The Ego-type luxury brand ads (e.g., fashion) reflected perceived uniqueness, especially when highlighting the distinctiveness of the User Image. The image shown in the ad will stimulate consumers, specifically "snobs," to satisfy their need to be different from others by acquiring luxury goods.

The Ration-type luxury brand ads reflected the perceived quality dimension. Specifically, this type of ad (e.g., private jets, automobiles, and watches) highlighted the products' high quality and superior performance in a logical manner. As noted from Vigneron and Johnson (2004), this type of ad will attract luxury brand consumers who regard themselves as perfectionists.

The Social-type luxury brand ads reflected perceived conspicuousness and extended self dimensions. This is because this type of ad mainly focused on the use of luxury goods in social situations (e.g., cigars and wine). Moreover, the Social-type ads often highlighted assimilating and getting the approval of the members of an aspirational group (e.g., fashion). Therefore, it was reflected in the luxury brand ads that luxury brands are used to signal "who I am" to others, and as a consequence, users get satisfaction from the others' reactions.

Finally, the Sensory-type ads (e.g., perfume) reflected the perceived hedonism dimension, since this type of ad focused on the sensory and aesthetic pleasures related to the brand usage. The ads often highlighted the multi-sensory pleasure of using the brand. For instance, the luxury brand perfume ads highlighted the elegance of the product packaging through images, the emotional pleasure related to the product usage, and olfactory pleasure by presenting the sample using the gatefold test-strips.

Although the current study did not analyzed the entire product categories of luxury brands, what it found in the luxury brand ads supported the luxury brand definition of Vigneron and Johnson (2004), both personal and interpersonal perceptions. Moreover, since Ego and Ration were the two dominant message strategies of luxury brands, perceived uniqueness and perceived quality play a significant role in consumers' luxury brand purchasing behavior.

Theoretical Implications

The findings of the current study support social identity theory in that advertising often serves as a prototype—especially a positive and salient prototype—that motivates consumers to conform to the prototype. By being exposed to luxury brand advertising, latent consumers of luxury brands would find the image of the user or the brand attractive and regard this image as closely resembling their aspirations; thus, they would experience a desire to be similar to the salient image. When regarding the perspective that advertising can be viewed as an expression of their prototypical expectations or desires (Lantos, 1987; Hirschman & Thompson, 1997), what consumers seek to achieve through acquiring luxury brands is to reach self-achievement.

The findings also help support social comparison theory. Festinger (1954) hypothesized that people who are motivated by the quest for self-knowledge or self-evaluation compare themselves with each other to obtain objective information about whether their behavior or opinions are correct (Festinger, 1954). Especially, when regarding upward comparison that

compares individual with someone better, social comparison provides an inspirational model or image to meet the desired state (Helgeson and Taylor, 1993; Wood, 1989). People tend to compare themselves with other groups of people who are similar to themselves (Festinger, 1954). This tendency is motivated by the need to obtain accurate and stable self-appraisals (Radloff, 1966; Wilson, 1973). For instance, lower-middle class people would not compare themselves to upper class people, since the comparison will not contribute to the individual's quest for enhanced self-esteem. Thus, the comparison on the basis of similarity motivates individuals to feel satisfied with the group membership or it motivates them to improve their abilities or change their opinions to meet what they deem to be a satisfactory level (Festinger, 1954; Wood, 1989). Therefore, the prototypical image reflected in the luxury brand ads can be considered the image of aspiration within the range of the target audience's reality and influence individuals by presenting a guideline to reach certain lifestyle. By making comparisons with the prototypical image shown in the ad, an individual either seeks to strengthen the similarity with the group members by achieving the state that is shown in the prototypical image or tries to move to another group that has a similar prototype to the image shown in the ad (Richins, 1991). In either case, luxury brand ads serve as prototypes that motivate individuals to reduce the discrepancy generated by the comparison and, therefore, improve their lives such that they are closer to fulfilling their aspirations. The findings also add to the optimal distinctiveness theory. Brewer (1991) argued that an individual's social identity forms when the needs for differentiation and assimilation are equal. Based on the findings of the message strategy used in the luxury brand ads, those that highlighted differentiation were more numerous than those that highlighted assimilation. From this, it can be inferred that prototypes are used more to demonstrate differentiation, thereby motivating people to assimilate. Therefore, it could be

implied that differentiation needs may precede assimilation needs. Although it was mentioned that social identity forms when the needs for differentiation and assimilation are equal, the current study argues that with regard to drawing comparisons with the media-provided prototypical images, it is distinctiveness that first impacts the audience, and this, in turn, inspires the need for assimilation.

Advertising as a Social and Cultural Mirror

Regarding the prototypical image found in the current study, the perspective that advertising serves as a social and cultural mirror is supported. Especially, given that the prototypical images show the image of what is desired but still in the range of reality, the findings supported the perspective that advertising reflects "the way we would like to see ourselves" or the image of "good life" (Belk & Pollay, 1985).

Therefore, as a mirror of expected reality, the current study supported that advertising's role in this society can be understood as presenting an upscale lifestyle, manner, or style, and, thus, encouraging individuals to fulfill their aspirations (Fox, 1984; Mead, 1957). Moreover, when applying this advertising role, the prototypical image of luxury brands found in the current study could be regarded as the way the target audiences of the luxury brands would like to see themselves, that is, the ability to express distinctiveness, status, and prestige through the consumption of a luxury brand. And for those who regard the image portrayed in the ad to be their aspired self-image, these images will serve as an instruction to achieve their goal, and in general, may facilitate social mobility.

This finding also can be linked to the fact that materialistic achievement plays a major value in achieving the state of good life. It was noted that the meaning of "the good life" in society has shifted from "a life lived according to the moral and religious laws of one's culture" to "a life abounding in material comforts and luxuries" (Stein, 1966, p. 609). As people in

society emphasize material rather than spiritual pleasures, these aspirations are reflected in the advertising by showing how the consumption can help reach the goal (Belk and Pollay, 1985). Therefore, what is shown in luxury brand advertising may be revealing the cross section of today's materialistic culture.

Limitations

The current study has several limitations that should be addressed in future research. Most issues arose from the scarcity of previous research in luxury brand advertising, and a lack of consensus in defining "luxury brand." Therefore, creating criteria for brand and sample inclusion faced several limitations.

First of all, due to the difficulties to find a definitive list of luxury brands, the current study had to create a list of luxury brands to make a random selection of brands to be analyzed. Due to the multi-faceted characteristics of "luxury brand" (Phau & Prendergast, 2000), there were no agreed criteria among previous studies of what makes a brand luxury or non-luxury. List of luxury brands for the current study were created by gathering information from various sources ranging from academic to industrial research. To maximize the validity of the study, however, the current study tried to verify the list of luxury brand by referring to *Robb Report* list of luxury brands and their luxury brand advertisers; also in addition, the list was double checked with advertising professionals to reduce the subjectivity. However, if there were additional sources to compare and validate the list of luxury brand, other than *Robb Report*, the current study would have had better validity in analyzing luxury brand ads.

Similar limitations applied while creating the list of non-luxury brands. Since there was an ambiguity in luxury brand definition, setting up the counterpart list of non-luxury brands was also a difficult task. Moreover, it was not easy to find definitive lists of non-luxury brands from any source. This was because non-luxury brands, in general, are commonly regarded as brands

that are "other than luxury" and therefore, a definitive list was not available. Thus, as with the list of luxury brands, the researcher had to create a list of non-luxury brands using those brands that advertise in magazines. Although the list was verified through discussion with advertising professionals, brands that do not advertise in magazines were included in the sample. Therefore, for future study of luxury brand advertising, there should be a more objective list of luxury brands to increase the validity of the study.

Although the current study found insights into luxury brand advertising prototypes, it could not be described in detail since the analysis was coded based on limited numbers of predetermined coding schemes (creative strategy and message strategy). Moreover, due to the lack of cell counts, some findings were not able to be statistically tested. For in-depth understanding of luxury brand advertising prototypes, there should be more in-depth categorization of luxury brands.

Future Research

The current study, as an exploratory study, creates possibilities for further research in luxury brand advertising. Most importantly, this study provides the characteristics of luxury brand advertising and, thus, suggests a luxury brand advertising prototype. By illustrating luxury brand ads prototypes, the current study hopes to contribute to informing future research.

First of all, as mentioned in the previous section, the current study would suggest analyzing luxury brand ads' message and creative strategy based on Alleres' (1990) accessibility level. Especially, making comparison between inaccessible and accessible luxury brand ads' characteristics could give implications as well as supporting those of the current study.

Second, this study could be extended into international studies. Due to the fact that perceptions of brand luxury differ within societies and cultures (Christodoulides et al., 2009), making comparisons of different countries could reveal other aspects of luxury brand ads.

Adding a longer time frame as well as a wider geographical range of samples could also improve the depth of luxury brand ad study by monitoring advertising trends.

Third, this study can be conducted qualitatively. Given the fact that luxury brand advertising relies heavily on visuals rather than verbal messages, conducting qualitative analysis will add more in-depth insight into what makes luxury brand ads different. In particular, given that there was commonality in employing visuals of model, analyzing models' facial expression, level of sexism, and pose/gestures could be useful.

When regarding those non-luxury brands that try to position itself as a luxury (e.g., Hyundai Equus), analyzing non-luxury brands' use of luxury appeal in advertising could also be a fruitful area for future study. Regarding the fact that modern ads tend to reflect the image of good life and luxury (Belk and Pollay, 1985), it would be interesting to analyze how the word "luxury" is used in to the context of the visuals. Moreover, adding advertising appeal by defining what (makes) luxury appeal in advertising could also contribute to the field of advertising research.

Future research should attempt to resolve methodological limitations that current study faced into consideration. In particular, sample selection should be done with caution to enhance the validity of study. To make the clear sample selection, effort should be made to verify the list of luxury brand.

<div align="center">**Conclusion**</div>

With the growth of the size and significance of luxury brand market, researchers and marketers interest in understanding luxury brands is high. However, due to the ambiguity of the concept of luxury, research of luxury brands has been facing challenges to reach an in-depth understanding of what makes luxury brands sell. In marketing communication, it was crucial to research the current stance of luxury brand characteristics to make better strategies to reach

target consumers. Therefore, the current study attempted to analyze luxury brand advertising to provide better understanding of luxury brands and their advertising.

The current study defined the prototypes of luxury brand advertising. This finding is aimed at helping both researchers and marketers understand the mechanisms by which advertising motivates consumers to purchase luxury brands. The findings of the current exploratory study, therefore, contribute significantly to the field of luxury brands. Additionally, the current study also contributes to the field of advertising research, especially in advertising creative and message strategy. The hypothesis-testing results of creative and message strategies of luxury and non-luxury brand advertising gave support to the previous studies' notion of creative and message strategy characteristics, reconfirming these in light of recent trends in advertising.

In addition to the contribution to the luxury brand and advertising field, the current study makes a contribution in the overall application of the method of content analysis. The current study attempted to build a pathway in researching luxury brand in advertising field. The methods used to draw samples were applied from different sources and methods, from collecting brand lists from different sources to validating lists with advertising professionals. Therefore, the sample frame could also be used for future research on luxury brands. There should be more studies of luxury brands and their advertising methods stemming from the current study. This would help researchers and marketers better understand the complicated concept of luxury brand and its mechanism for appealing to the consumer. Furthermore, this would provide more in-depth insight into how product or utility can fulfill the needs and aspirations of consumers.

General Approach (Kim, McMillan & Hwang, 2005, p. 59)

Transformational
- Associates the experience of using a brand with a set of psychological characteristic
- Focuses on the users of a brand and their lifestyle, focuses on developing a brand image.

Informational
- Provides with factual product information about a brand or a company
- Provides with relevant brand data in a clear and logical manner
- Show competing brands, focuses on claims of uniqueness and proves nature of brands

Creative Strategy

Informational Strategy
- Comparative: Must show or mention competing brand explicitly. If the competitor's brand names are implicitly presented, then those cannot be Comparative ads.
- Unique Selling Proposition: Should explicitly state objectively proven or verified claims such as product attribute or benefit-in-use that show the uniqueness of the product. If the claim is implied or subjective, it cannot be Unique Selling Proposition.
- Preemptive: Similar to USP advertising, it should also explicitly state objectively proven or verified claims. However, the product attribute or benefit-in-use is not unique that competitor brand advertising could easily have similar characteristics. If the ad talks about the claims that are unique for their advertised product, it should be coded as USP; if not, code as Preemptive.
- Hyperbole: When the ad message uses exaggeration or extravagant assertions which are not objectively verifiable, it can be coded as Hyperbole. Ad messages that contain "best" or "more" could be an example since those are not measurable.
- Generic-Informational: If the ad generally focuses on product class rather than one particular brand, code as Generic-Informational.

Transformational Strategy
- User Image: If the ad focuses on the user of the brand or their lifestyle they enjoy rather than the brand itself, it should be coded as User Image.

- Brand Image: It shows the imagery of brand which conveys a brand personality. When advertising simply display or demonstrate the product, it can be coded as Brand Image.
- Use Occasion: When the ad shows the appropriate usage or experience of using the product, it should be coded as Use Occasion. If the ad focuses on brand and user relationship, it should be coded as User Image, not Use Occasion. The focus for the Use Occasion should be brand-situation relationship.
- Generic-Transformational: Transformational ad that focuses on the product class rather than the particular brand should be coded as Generic-Transformational. "Don't forget the Cheese" can be an example.

Message Strategy (Kim, McMillan & Hwang, 2005, p. 59)

Ego
- Appeal to vanity, self-actualization
- Emotional needs relating to self are fulfilled
- Image based executions (visual dominance) with little or no factual information
- Unstructured and ambiguous enough so each person can fit him/herself into the ad
- Usual strategy: user image, brand image
- Example: "for the computer mania"

Social
- Valuing on others' (thoughts, opinions, evaluations, etc.)
- Stating to others, not to self
- Showing social situation motivating consumers (group differentiation)
- Showing target market member as socially important to others
- Usual strategy: user image (in a social situation), use occasion
- Example: "share it with a friend," "Sept. 11 Tragedy, our hearts and minds are burdened"

Sensory
- Five senses emphasized
- Sensory gratification
- Pleasurable moments
- Usual strategy: moment of pleasure
- Example: "yum!" "feel the speed"

Routine
- Habitual purchase / Don't need deliberation
- Serving a cue or a reminder (brand name and package emphasized)
- Appeal to convenience and trivial interests

- Usual strategy: hyperbole, preemptive, brand familiarity
- Example: "future of memory," "welcome to Mesa Electronics"

Acute need
- Limited time to make decision (timely decision)
- Serving a cue or a reminder in an urgent situation
- Requiring immediate action
- Usual strategy: brand familiarity
- Example: "fall 2001 fashion," "call how to process the claim"

Ration
- Rational consumers assumed
- Needs a large amount of deliberation
- Problem solving offered
- Emphasizing the differences or competitive advantages
- Usual strategy: comparative, USP, generic
- Example: "get the wider picture," "faster Pentium 4 with 256 MB memory under $1,500"

Color
- Select only the predominant color
- Headline / slogan (tagline): from Arens, Weigold, & Arens, 2010
  - Headline: contains the largest type on the page
  - Slogan (tagline): mostly begin as successful headlines, like "are you in good hands?" in Allstate advertising.

Identification Number #_____

Coder Initial _____

Brand _____ Product Category _____

Magazine _____ Issue Month _____

Size of the ad: 1/3page ____ 1/2page ____ 1 page ____ 2 page ____ other ____

1. Creative Strategy (Code only the predominant strategy):
    Informational _____   Transformational _____

    Comparative _____   Unique Selling Proposition _____
    Preemptive _____   Hyperbole _____
    Generic Information _____   User Image _____
    Brand Image _____   Use Occasion _____
    Generic Transformation _____

2. Message Strategy (Code only the predominant strategy):
    Informational _____   Transformational _____

    Ration _____   Acute Need _____   Routine _____
    Ego _____   Social _____   Sensory _____

3. Predominant Color used:

    Red ____   Yellow/Gold____   Green____
    Blue____   Purple____   Yellow-Red____
    Green-Yellow____   Blue-Green____   Purple-Blue____
    Purple-Red_____   White____   Gray____
    Black____   Cannot Code _____

    Background Color:
    Red ____   Yellow/Gold____   Green____
    Blue____   Purple____   Yellow-Red____
    Green-Yellow____   Blue-Green____   Purple-Blue____
    Purple-Red_____   White____   Gray____
    Black____   Cannot Code _____

Headline Color:

Red ____	Yellow/Gold____	Green____
Blue____	Purple____	Yellow-Red____
Green-Yellow____	Blue-Green____	Purple-Blue____
Purple-Red_____	White____	Gray____
Black____	Cannot Code _____	

Slogan Color:

Red ____	Yellow/Gold____	Green____
Blue____	Purple____	Yellow-Red____
Green-Yellow____	Blue-Green____	Purple-Blue____
Purple-Red_____	White____	Gray____
Black____	Cannot Code _____	

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