Building Brand Resonance Through Brand Experience – a Fashion Market Perspective

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Abstract

Purpose: Companies that collect premium profits from their markets build strong emotional bonds with their consumers: 'loyalty beyond reason' (Maxian, et al., 2013). This thesis aims to understand how intense, active brand loyalty also known as 'brand resonance' can be created through brand experiences within fashion brands in Nordic market. Moreover, this study's focuses on understanding how different kind of brand resonance can be built and managed by creating brand experiences for consumers. This both adds to the current research done around brand resonance and brand experience but also gives practical information for marketing managers to manage their brand relationships better.

Two research questions were created to understand the studied phenomenon. First, the broader research question aims to map the literature and understand the theoretical foundation of the creation of brand resonance and how brand experience can be used to build brand resonance. The second research question is more precise and aims to give more practical knowledge about how certain brand resonance aspects (behavioural loyalty, attitudinal attachment, sense of community and active engagement) can be built with different brand experiences (SENSE, FEEL, THINK, ACT, RELATE).

Method: The study has been conducted with quantitative approach. 225 respondents answered an online questionnaire with 54 questions evaluated on 7-point scale. The data was analysed with multiple statistical analysis, including two types of factor analysis for validity and model fit testing, and multiple linear regression analysis.

Findings: Findings from the analysis show that brand resonance aspects are dissimilar from each other and can be built with different brand experiences. The overall brand resonance is influenced by SENSE, FEEL, THINK and RELATE experiences. Behavioural loyalty is influenced by SENSE, FEEL and RELATE experiences, attitudinal attachment by SENSE, FEEL, THINK and RELATE experiences, sense of community by THINK, ACT and RELATE experiences and active engagement by THINK and RELATE experiences.

Contents

1. INTRODUCTION

1.1 The Struggle of International Fashion Retail

The world economy has started to grow, showing the highest growth rates since the last financial crisis (Wolf, 2018). However, retail industry, the so-called driving force of economy and consumer spending, does not seem to be enjoying the same kind of fate (Townsend, et al., 2017; Little, 2018). Multiple retail brands have ended up downsizing their number of brick-and-mortar stores, followed by several bankruptcies in 2017, including Toys R Us and American Apparel (Taylor, 2017). The phenomenon has become so distinct that it has been named the 'retail apocalypse' and even got its own Wikipedia entry (Townsend, et al., 2017; Wikipedia, 2018). Even if the industry has shown small recovery, there is a long road ahead to keep up with the increased demands of consumers, who are becoming harder to predict than ever (McKinsey & Company, 2018; Townsend, et al., 2017).

Within retail, the fashion and apparel industry present an interesting area to examine. The global apparel and accessories market is estimated to be more than $2.4tn, with generally higher profit margins than electronics and food (McKinsey & Company, 2017; Nicolaou & Hook, 2018). In the last decade, the fashion industry has shown steady yearly growth of 5.5% and according to McKinsey & Company, industry is world's seventh largest economy if ranked to CDP of individual countries (Amed, et al., 2018). However, like other retail, also fashion might be facing a different time. According to a report from McKinsey & Company (2017), the fashion industry reached its rock bottom in 2016, showing one of the worst performing years experienced in the history. In 2017, there were announced 2502 store closings in apparel retail in the US only, including well-known brands like Guess and Abercrombie & Fitch (Taylor, 2017).

Even the market performance showed recovery in 2017 and 2018, the industry is having a turning point as for the first time, Western countries do not have the strongest standpoint in the market, but the sales growth is driven by emerging countries like Asia-Pacific and Latin America (McKinsey & Company, 2017). In fact, despite that the global apparel industry is recovering, European and North American fashion retail shows only slow growth (McKinsey & Company, 2018). There are speculations that the Western fashion retailers are entering an era of steady state where sales growth increases only in a pace of few percentages per year

(Danziger, 2018). The Western fashion managers will be facing a challenging time to find out new ways to do business and increase performance.

The main challenges within the industry, in addition to the volatility of global economics, comes from increasing competition of online players, which have decreased the traffic within physical stores and the speed of changing consumer preferences (McKinsey & Company, 2017). Additionally, the modern fashion consumer is becoming increasingly demanding in terms of price and product quality and more unpredictable in their purchasing behaviour (Customer Relationship Management, 2017; McKinsey & Company, 2017). Currently, fashion and apparel brands seem to be unable to meet the changing market needs, showing trends of decreased sales and extreme price competition. Multiple fashion brands end up selling huge amounts of clothes during sales periods, and price reductions have reached the all-time low, with some brands deducting -70% from the original retail price (Plunkett Research, 2016; Mcintosh, 2017; Sonsen, 2018). It is essential for the international fashion retailers to build strategies beyond the traditional approach to improve their performance and stay competitive in the time of change (McKinsey & Company, 2018).

1.2 Building Strong International Fashion Brands

Within the marketing literature, it has been widely noted that in volatile market conditions like today, companies can enjoy multiple benefits and improve their performance by building a strong brand name (Hirschman & Holbrook, 1982; Aaker, 1992; Keller, 2009). It is one of the most valuable assets for companies as strong brands are less vulnerable to price competition and can charge premium prices, helping to secure higher margins and liquidity in turbulent markets (Keller, 2013). Moreover, strong brands enjoy improved marketing efficiency (Aaker, 1992). A strong brand is indeed one of the keys to build competitive advantage in current marketing environment as it directly influences the profitability of the brand (Aaker, 1992; Keller, 2009). According to McKinsey & Company *"25 percent of fashion executives said that they are investing in brand building to increase full-price sell-through as one of their top five focus areas for sales and growth"* (2018, p. 67).

In fashion, the importance of a strong brand is especially high as the top 20% of fashion companies contribute 144% to the industry's economic profit[1] (McKinsey & Company, 2018).

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[1] *"a measure of value creation to determine how much each company had to invest to generate its performance"* (McKinsey & Company, 2018, p. 75).

However, it is possible to see that fashion brands do not rank at the highest place of the most valuable brands in the world. In 2018, the most valuable brand Apple was counted to have a brand value of 182.8 billion dollars (Forbes, 2018). In comparison the most valuable fashion brands in 2018, Louis Vuitton (33.6 billion USD) and Nike (32 billion USD), are the only fashion brands to reach the top 30 most valuable brands, while still being six times less valuable than Apple. In total, only eight fashion brands where able to make it to the top 100 most valuable brands in 2018, with four representing luxury fashion, and four apparel and retail industry (Forbes, 2018). This indicates that despite the importance of strong brand in fashion, many international fashion brands are still unable to reach same performance as brands in other industries.

Companies can build strong brands and establish competitive advantage in turbulent industries by creating superior emotional connection with their consumers (Akgün, et al., 2013). Consumers want something more aspirational and personal and form deeper relationships with the brands they engage with (Kotler, et al., 2009). As an example, Apple has been focusing on creating a superior experience amongst their products, starting from unpacking the phone to all interactions the consumer has with their brand or product. Through this Apple has been able to fulfil their consumers' deep unspoken unmet needs, creating an emotional bond that is hard to break (Gautam, 2017). Another great example is Harley-Davidson, which has created a strong brand not only around a great product, but also by the strong community, it has created around its products. This kind of emotional bond is hard to beat or imitate by competitors (Aaker, 1996; Keller, 2009; Schlossberg, 2016; Zorfas & Leemon, 2016).

In the academic literature, scholars like Aaker (1992) and Keller (2009) have created theoretical frameworks around emotional brand building. According to Keller (2013) the most successful brands in the 21st century will be the ones with highest brand resonance. Brand resonance describes the extent to which level customers feel they are *'in sync'* with the brand and constitutes from four different elements: behavioural loyalty, attitudinal attachment, active engagement and sense of community. When establishing high levels of brand resonance, a company will be able to have competitive edge against its competitors and ensure high performance within the market. When thinking about Apple, Amazon or Harley-Davidson, it is possible to see that they have established a strong threshold in at least one of

the brand resonance elements (Keller, 2009). But how is it possible for brands to create brand resonance with their customers in the current market environment? Despite its importance for firm performance, there is still relatively little knowledge about how to build and use brand resonance in strategic marketing. Therefore, there seems to be a clear need for marketing managers to gain more knowledge and tools to manage this branding phenomenon.

1.3 The Importance of Experiences

When screening both current marketing literature and market trends around managing and building brand resonance it is possible to see one occurring topic: brand experience. Experiences seem to have positive impact on forming meaningful relationships with consumers (Sharma & Jasrotia, 2016; Huang, 2017). Consumers are moving towards more experience-dominated evaluation of brands and they no longer evaluate brands only through the products or services they receive but the overall brand experience, including all possible interactions they have with the brand (Customer Relationship Management, 2017). For example, when looking at the success factors of Amazon, the best performing retail business at the moment, you can see that it has disrupted the industry by offering innovative solutions to meet their customers increased needs of fast shipments, cheap prices and personalization all to create superior customer experience (Abramovich, 2017; Tyler, 2018). Some of the best businesses in the world like Uber, Amazon and Airbnb are growing in popularity because *"customers return time and time again, because the experience is excellent and makes their life better, easier, cheaper, or more fun"* (Skerrett, 2017, p. 12). These favourable brand experiences seem to have a positive influence on the relationship between the brand and consumers transferring into stronger emotional connections over time (Brakus, et al., 2009; Keller, 2009; Cleff, et al., 2014).

Even though the world is moving towards more emotional and experience-centric brand building, the fashion industry seems to be unable to utilize these strategies in the same level as other industries. According to Richard Lim an analyst at Retail Economics, consumers are shifting their consumption habits and are spending more on products and services that offer them experience, like gym memberships and eating out instead of spending it on fashion items (Butler, 2018). The fashion industry appears old-fashioned and underperforming in delivering brand experience for their customers. This is very interesting, as marketing scholars have

described fashion brands as uniquely experiential, showing great potential for experiential marketing activities (Aaker, 1996).

1.4 Examining the Research Gap

The above discussion clarifies the main background of the research and the contemporary topics that fashion brand managers struggle with today. It also presents why fashion industry is an interesting area of research. However, in order to contribute both practically and academically, it is crucial to examine how scholars have approached this research area before.

Multiple studies have acknowledged the importance of brand resonance, but merely talk about it as an end-result of the highest level of brand building (Keller, 2013; Sharma & Jasrotia, 2016; Huang, 2017; Frasquet, et al., 2017). So far, there are no scholars studying all four brand resonance attributes, indicating a very interesting research opportunity in which to look deeper. Moreover, based on the literature, there seems to be a connection between brand resonance and fashion industry. This can be explained by that certain product types allow more resonance than others do, as they have more inherent activities and level of personal involvement (Keller, 2009). Therefore, building brand resonance could show a fruitful opportunity for fashion retailers to improve their performance.

Additionally, brand resonance studies seem to have a strong connection to brand experience, indicating the possible importance of brand experiences in creating brand resonance (Huang, et al., 2015; Sharma & Jasrotia, 2016; Shie & Lai, 2017). Based on previous research, there seems to be a knowledge gap on how brand experience can be used to build brand resonance. Understanding how brand resonance variables can be created could be a useful tool for marketing managers to be able to locate marketing efforts more effectively in the area they want to focus to improve. As an example, if a company has noticed that their consumers are generally loyal but still do not form communities or feel engaged, it could be possible to focus on creating experiences that stimulate consumers' sense of community or active engagement. Additionally, studies around brand experience have mainly focused on the overall concept and not the impact of different experiences. Few studies have tried to understand how different kind of brand experiences can be used for different strategic marketing purposes. Moreover, no research has been done to understand how, and which brand experiences affect different aspects of brand resonance.

Studying brand resonance and brand experience as big constructs without looking more into the separate aspects they are built from can be problematic as it overlooks the possible significance or dynamics of these aspects. When a construct is studied only in overall themes, the understanding of the phenomenon loses richness and detail. This also influences study's practical importance, as marketers cannot use general information to build specific marketing strategies. By studying the two constructs more deeply, marketers can use this knowledge to build stronger brands with brand experiences by following a certain recipe.

When building strong brands, it is vital for marketers to focus on specific market area for the best possible results (Keller, 2009). According to Keller (2009), only firms who understand differences between markets and adjust their strategies according to this, will be able to create a superior brand performance across the globe. Despite the global branding approach, it is still extremely important for marketing managers to understand that consumer perceptions are formed by culture and therefore there is a great importance to understand both brand resonance and brand experience phenomenon in different market settings (Kastanakis & Voyer, 2014). Research around brand experience and brand resonance has been mainly done in Asia and USA, leaving a research gap in understanding these theories and their implications on marketing practises in Europe, moreover, in countries like Denmark or Finland. Therefore, Nordic countries present an interesting research area, as there are no studies about brand resonance and brand experience in this context, adding to the academic contribution of this study. Nordic countries also have a strong identity as a fashion and design region, creating importance and urgency to deepen the knowledge within this topic area (Birger, 2017). So far, this seems to be the first attempt to understand how and if brand experiences can be used to build brand resonance in apparel industry in Nordic markets.

1.5 Problem formulation and Research Questions

The broad aim of this study is to understand if and how intense, active brand loyalty, called 'brand resonance' can be created through brand experiences. Moreover, this study's objective is to focus on understanding if different kind of brand resonance can be built and managed by creating different brand experiences for consumers. This both adds to the current research done around brand resonance and brand experience but also gives practical information for brand managers to manage their brand interactions better.

This study focuses on understanding brand resonance and brand experience from a Nordic market perspective. Moreover, study focuses on understanding fashion brands, more specifically in retail setting. This is due to the lack of research amongst fashion retail especially in the context of brand resonance and brand experience but also due to the problems industry is going tough currently. Additionally, by choosing to focus on apparel industry it is possible to focus on global brands as fashion brands are mainly considered as brands with global appeal (Frasquet, et al., 2017).

Based on the discussion above the following research questions are formulated:

Research Question:

How can marketing managers build brand resonance trough brand experience? And **what are the brand experience factors influencing the creation of different brand resonance aspects?**

1.6 Structure of the Thesis

This thesis follows the structure presented in figure 1. Chapter 1 included background information about the topic of the research, also introducing the problem statement and research question. Chapter 2 is first introduced with methodology of the literature review followed by the actual literature review and theoretical part of this thesis. This chapter ends with the concluding theoretical framework and hypothesis development. Chapter 3 is the methodological chapter of this thesis including the philosophical approach, methodological assumptions and research design. Most commonly, this chapter is situated before the literature review, but a decision was made to use similar structure as in many research articles, where methodology is located just before data analysis. Thus, a smooth transition from

methodology to chapter 4, data analysis was ensured. Chapter 5 concludes the paper with discussion about the research findings and stating the limitations and future research.

Figure 1 Structure of the Thesis

Introduction

Literature Review

Theoretical Framework and Hypotheses

Methodology

Data Analysis

Findings and Discussion

Limitations, Future Research and Conslusion
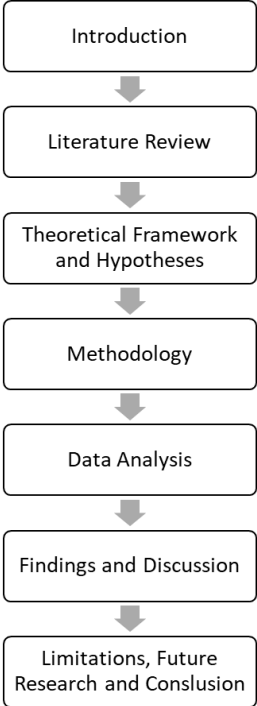
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2. LITERATURE REVIEW

This chapter lays the theoretical background for the thesis. It will introduce the reader with a broad view of research done in the field of brand resonance and brand experience. It also gives an overview of the theoretical approaches in this field of study in social sciences (Kuada, 2010). In the end of the chapter, the theoretical framework and hypotheses are introduced.

2.1 Methodology of the Literature Review

It is important for the quality of the study that researcher takes into consideration different theories relevant for the research topic in hand. Without taking a broad perspective of the work done by others, the researcher might miss important aspects within the study area and lack criticism towards theories and studies chosen to be reviewed. Therefore, a thorough review of different theories and empirical findings in the topic area of brand resonance and brand experience was conducted prior to the research to build comprehensive picture of the studied phenomena (Kuada, 2010).

The purpose of the literature review is *"to educate oneself in the topic area and to understand the literature before shaping an argument or justification"* (Danson & Arshad, 2014, p. 37). This literature review follows a thematic approach with some structural additions from systematic literature review (search diary and literature database) (Danson & Arshad, 2014). Thematic analysis is *"a method for identifying, analysing and reporting patterns (themes) within data"* (Braun & Clarke, 2009, p. 6). When it comes to literature reviews this means that the researcher can view and search literature within different specific themes and topic areas (Braun & Clarke, 2009). As a thematic review aims to summarise results from multiple studies, it was found to be a more suitable approach than a systematic approach, which has very clear and strict criteria to evaluate the literature and aims to synthesise all literature in particular topic area (Cronin, et al., 2008). The concepts around international brand resonance and brand experience vary largely, as the topic is relevant for multiple disciplines (international marketing, consumer research, consumer psychology, marketing research and international business studies) (Gürhan-Canli, et al., 2018). Thematic approach enabled more flexibility between disciplines, add more themes and topics during the review process and conduct reference research to follow relevant themes and theories further.

Primary literature search was done in three databases (ABI/Inform, Emerald insight and EBSCOhost) and multiple search words were used ("Brand resonance", "resonance", "Brand experience AND brand resonance", "Brand Experience".) The search terms were limited to title and abstract. Only in cases where the search did not bring enough results, the search terms were expanded to other areas of the articles. All this was recorded to a search diary (Appendix 1). Searches were limited first to the most recent years 2016-2018. If the newest literature was not enough to give comprehensive picture of the topic, all years were included. To limit the number of articles and improve the reliability and validity of the research, only peer-reviewed literature was included. Additionally, articles provided by Aalborg University as course materials in International Marketing Module 1 - Strategic Marketing and Consumer Behaviour, and Module 4 - International Branding and Marketing Communication were screened for same themes and added to the preliminary screening list. Suitable articles were then chosen based on title and abstract to the literature review article list. The literature list consisted 41 thematically collected articles. Later 12 articles were added based on new searcher and reference search.

In this review, literature is thematically grouped around multiple areas. To better keep track of these themes, a literature database was created. This database included basic information about the articles like, author, year and country, and also more specific information like main concepts and themes, findings and ideas and theories used (Appendix 2). This helped the author to thematically analyse all the papers and define the main themes and subthemes presented. All articles in the literature database were carefully screened and analysed. The goal was to understand main concepts and ideas in the literature, and different authors' angles of perception of the topic in hand. Moreover, the goal was to understand and explain the different viewpoints within the literature and in the end, draw a conclusion of the concepts and ideas relevant for this work and explain the reasoning behind why (Kuada, 2010).
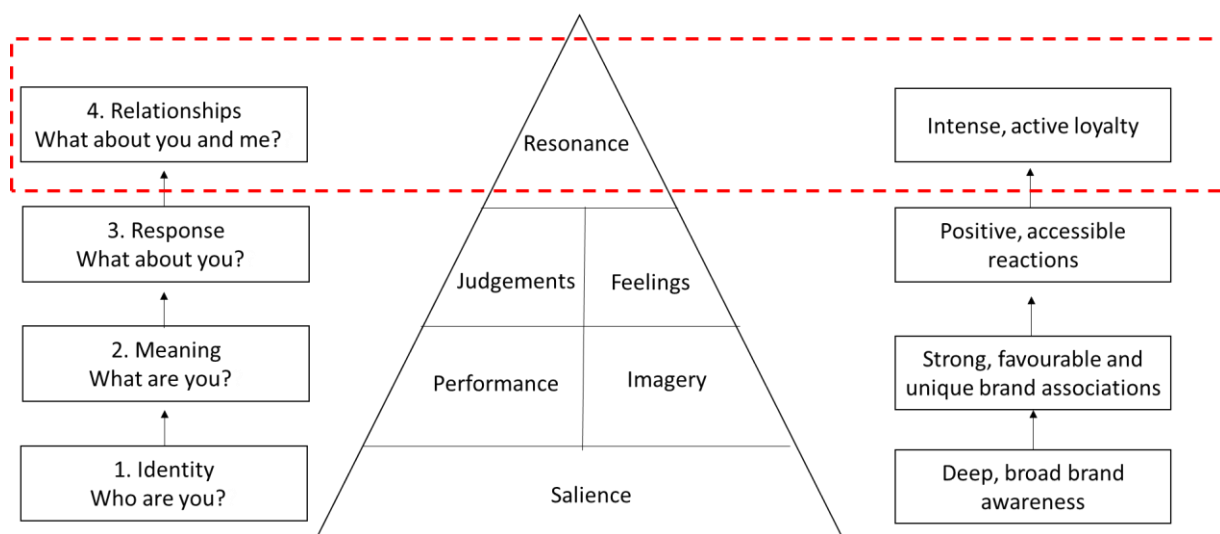
2.2 Brand Resonance

Connecting with consumers on an emotional personal level has been seen as the way to build long-lasting brand attachments (Hirschman & Holbrook, 1982; Mowen, 1988; Aaker, 1992; Keller, 2009). Companies can build competitive advantage in turbulent industries by creating superior emotional connection with consumers compared to their rivals. Apple and Harley-Davidson are model examples of companies using this strategical approach to their advantage (Keller, 2013; Mohammed, 2017). Emotional bond with consumers enables brands to be less vulnerable to price competition, gives the ability to charge a premium price, the brand is less vulnerable to negative review and it creates loyalty, repeated purchases and positive word of mouth both offline and online (Akgün, et al., 2013). Success in the market will be ultimately dependent by which level consumers feel connected with the brand, as emotional brand connections reflect positively on firms' performance (Ambedkar, et al., 2016; Akgün, et al., 2013). As mentioned in the introduction, to create emotional bonds with consumers, brands need to build high brand resonance. Brand resonance is a concept introduced by Keller in 2009 and defined as *"the extent to which customers feel that they are "in sync" with the brand"* (Keller, 2013, p. 120). He moreover describes that *"resonance is characterized in terms of intensity, or the depth of the psychological bond that customers have with the brand, as well as the level of activity engendered by this loyalty"* (Keller, 2013, p. 120). Companies reaching high levels of brand resonance are considered as 'strong brands' and can enjoy multiple benefits from this accomplishment (Keller, 2009).

Brand resonance is strongly tied to the consumer based brand equity (CBBE) model and is an extension to this older concept. Many authors state that all marketing activities aim to build CBBE, which is the differential effect of consumers' knowledge about the brand on consumers' response on the marketing effects of this brand (Aaker, 1992; Keller, 2009). In the CBBE model, the power of the brand lies in the mind of the customer, which is the similar idea behind brand resonance. The level of brand resonance will be ultimately determined by the consumers' perception of the brand (Aaker, 1992; Akgün, et al., 2013; Keller, 2009). Brand resonance is the ultimate goal of brand building and the last step to be reached when building strong brands (Ambedkar, et al., 2016; Keller, 2009).

2.2.1 Brand Resonance Pyramid

According to Keller (2009), brand resonance can be built by either rational or emotional route with the last part being the deep connection between the brand and consumer (figure 2). The route to the top is formed by certain building blocks. These building blocks are 1) building identification of the brand in a certain product class or segment, in other words building brand awareness. 2) Establishing brand meaning in the minds of the consumers, this building block is divided into two categories depending on rational or emotional brand building. On the rational side, focus is on brand performance; how well a brand meets customers' functional needs, and in the emotional side brand imagery; how a brand can appeal on consumers physiological or social needs. 3) Creating customer responses in terms of brand judgements (rational) and feelings (emotional) and 4) creating intense active loyalty amongst consumers, in other words brand resonance. The highest level of the pyramid is only possible to reach if all the building blocks before are orderly addressed. Both routes ultimately lead to brand resonance (Keller, 2009).

Figure 2 Brand Resonance in CBBE Brand Resonance Pyramid

Source: Own illustration from (Keller, 2009)

Keller's (2009) brand resonance pyramid is the only established theoretical framework on brand resonance. He divides brand resonance to four aspects, all presenting different area of brand resonance. These aspects are: 1) behavioural loyalty, 2) attitudinal attachment 3) sense of community and 4) active engagement.

Behavioural loyalty is repeated purchases made by the consumer in terms of volume (how much they buy) or frequency (how often they buy). It needs to be noted that behavioural loyalty alone cannot be considered as an indicator of brand resonance, as it can occur for other reasons as well, for example when product is more affordable or easily available for the consumer in the present purchase situation compared to competing brands (Keller, 2009). For consumers to 'resonate' with a brand, the loyalty needs to be beyond behavioural and attachment is needed, as repeated purchases can be just a matter of habit (Burgess & Spinks, 2014). Behavioural loyalty is important for company performance as it directly reflects to profitability in terms of long-term sales and market share (Mascarenhas, et al., 2006).

Attitudinal attachment means strong personal attachment level towards the brand from a consumer, which goes beyond just having positive attitude towards the brand (Keller, 2009). Attitudinal attachment is constructed from two concepts; 1) attitudes, which are formed by consumers' cognitive assessments and affective emotions and 2) attachment, which refers to the importance of the brand to consumers. Combined, this means strong emotional bond towards the brand where the brand is unique and irreplaceable. This kind of emotional bond is strongly influenced by consumers' experiences and social cultural background as they arise deeply from consumers' emotions and cognitions (Mascarenhas, et al., 2006). Therefore, marketers need to evaluate carefully, how they can influence and build attitudinal attachment. High levels of attitudinal attachment can create multiple benefits for the company such as increased customer forgiveness, increasing the repurchase intention, consumers are more likely to promote or publicly defend the brand, increased willingness to pay price premiums and motivation to participate in brand communities (Thompson, 2006; Park, et al., 2010; Burgess & Spinks, 2014).

Sense of community is described to be the customer's feel of kindship or connection with other consumers of the brand, employees representing the brand or other people associated with the brand (Keller, 2009). Communities are formed by *"members who have relationships with each other, a sense of belonging, and a common interest that draws them together"* (Burgess & Spinks, 2014, p. 40). Digitalisation has increased the participation to communities, as they are no longer constrained by the physical location (McAlexander, et al., 2002). The major benefit of sense of community for a company is the heightened exit barriers for consumers who are part of active communities. The social connection brings large intangible

value for consumers and emphasises consumers' loyalty and repeated purchases (Burgess & Spinks, 2014; McAlexander, et al., 2002).

Active engagement occurs when a consumer is willing to invest time, money and other resources over the amount required to buy and consume the product. Active engagement is the deepest level of brand loyalty, where the consumer becomes a brand advocate and helps to build brand ties with other consumers (Keller, 2009). Active engagement requires psychological bond and participation, beyond to the purchase or consumption of product or a service (Burgess & Spinks, 2014). Thus, according to Keller (2013) it requires attitudinal attachment and feel as part of social identity for a consumer to be actively engaged with a brand. Actively engaged consumers can help a company to improve performance as they are more loyal, more likely to leave referrals and work as brand advocates for the company. Additionally, engaged consumers are more likely to pay a higher price and are less attracted to competitors offering than consumers with lower engagement (Keller, 2009; Brodie, et al., 2011; Keller, 2013; Burgess & Spinks, 2014).

Figure 3: 4 Brand Resonance Dimensions

Source: Own illustration inspired by (Keller, 2009)

In Keller's (2009) article, it is stated that to be able to build brand resonance, a company needs a strong foundation for the brand. This includes building brand awareness, brand image and brand associations before it is possible for a customer to resonate with a brand, thus brand resonance is the highest level in the CBBE model and to be achieved requires the previous building blocks to be reached (Keller, 2009; Keller, 2013).

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2.2.2 Previous Research on Brand Resonance

When examining the literature focusing on brand resonance, few interesting remarks were found. Firstly, brand resonance is not strongly established in the literature or in empirical research. As an example, when searching from ABI/Inform database with the keyword "brand resonance" in abstract, it only generated 23 results and only 12 articles could be found relevant for the study. When conducting a similar search with keyword "consumer based brand equity" 126 search results were found. Second, a connection to two industries was clear; brand resonance studies and literature has been focusing on banking (4/12 articles) and fashion (5/12 articles) industries. This can be explained by that certain product types allow more resonance than others do, as they have more inherent activities and level of personal involvement (Keller, 2009). Fashion brands are believed to have high brand equity levels because of their significant meaning for consumers and are therefore connected to high brand resonance. Fashion is used to express identity, communicate life style and personal values. Moreover, fashion has an emotional meaning for consumers and can signal symbolic and social values and personality, therefore having more impact on intense active resonance between brand and the consumer than other products (Kim, 2012).

Brand resonance is strongly connected to the CBBE theory. Technically, all reviewed articles do introduce the idea of CBBE in some level and was the only found antecedents to build brand resonance (Jung Jung, et al., 2013; Huang, et al., 2014; Sandhe, 2015; Kumar, 2016). There are two main scholars building the theoretical framework for consumer based brand equity models Aaker (1992) and Keller (1993). Aaker (1992) was one of the first scholars starting to create CBBE frameworks. He stated that brand equity is built through five assets: 1) brand loyalty, 2) brand awareness, 3) perceived brand quality, 4) brand associations in addition to perceived quality and 5) other proprietary brand assets. He did not introduce the idea of brand resonance as such but gave a lot of importance to brand loyalty, which is the most important CBBE aspect as it enables long-term profitability for a company (Aaker, 1992). Aaker's (1992) CBBE has a lot of similar ideas and concepts to brand resonance.

Keller's (2009) brand resonance model was already introduced in the previous chapter and is constructed from four building blocks ending with the highest level of intense active loyalty relationship between consumer and the brand also known as; brand resonance. Despite the large interest around CBBE models, many studies merely just mention brand resonance as the

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end-result of successful branding activities. Most of the empirical studies are done around Aaker's (1992) CBBE model but Keller's (2009) model has gotten far less attention presenting an interesting research gap. First study trying to quantify Keller's brand resonance model is from 2017 (Ambedkar, et al., 2017). Most studies have only focused on the behavioural loyalty dimension of brand resonance, leaving attitudinal attachment, active engagement and sense of community completely unresearched.

From the literature review there was only one article focusing only on brand resonance and this was a literature review. Burges and Spinks (2014) are the only ones attempting to address all the brand resonance components, but they did not empirically test their importance. This implicates a clear research gap within the brand resonance studies and even more so in the studies focusing on brand resonance components: behavioural loyalty, attitudinal affection, active engagement and sense of community. As brand resonance is an important factor when building competitive advantage, understanding the phenomenon and finding ways to influence its creation present an unexamined and very interesting field for future studies. There seems to be a clear research gap amongst studies looking in more detail at different dimensions of brand resonance and moreover how brand resonance can be built.

Interestingly, brand resonance studies seem to have a strong connection to brand experience. When moving forward the same pattern could be seen in the databases of EBSCOhost and Emerald insights. This clear link of brand resonance being connected to brand experience in the fashion industry inspired to scan the literature not only amongst the brand resonance area, but also in the brand experience literature. Even building brand resonance was found to be a vaguely established concept within the marketing literature; it was interesting to see that multiple articles with brand resonance were in the area of brand experience.

Huang, et al. (2015) found that brand experiences affect brand resonance. They used three brand experience dimensions; affective, cognitive, and sensory and studied their impact on both brand awareness and brand resonance in the fashion industry in Taiwan. Moreover, they were studying the moderating effect of online and offline marketing channels of brand experience on brand resonance. They confirmed the moderating effect of channel types; the affectional experience is more important on building brand relations in an offline setting and sensory experiences were important in an online setting. Cognitive experience stayed the same despite the channel. This gives indication that different kind of brand experiences can

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be used differently to build brand resonance. However, Huang, et al. (2015) focused on brand resonance as a single construct and did not look the effect of brand experience on different brand resonance dimensions.

Kim (2012) studied how cognitive, affective and behavioural brand experiences fit together with Keller's (1993) CBBE model's constructs. They also compared two markets for cultural differences. The study was conducted in USA and Taiwan in the fashion industry. Similarly, as many others, they studied the brand resonance pyramid model, treating brand resonance as the end result of CBBE. They divided brand resonance into four categories based on the outcome of resonance: behavioural loyalty, attitudinal attachment, consideration set and premium price. However, all of these contributed to the same brand resonance score. The connection of brand experience and brand resonance is merely theoretical, presenting the alignment of these two theories. In their empirical part, they tested the Keller's pyramid model and confirmed that brand imagery and customer feelings are vital in determining the increase or decrease in consumers brand resonance. They stated that consumption and experiences might differ in different markets and that it has not been empirically tested enough. This has led to a situation where it is hard for fashion brand managers to understand their markets and make informative decisions.

Huang (2017) studied the impact of brand experience on the brand resonance model, and moreover the mediating role of brand love and brand trust on brand experience and brand loyalty relationships. Huang simplifies brand resonance as brand loyalty and divides it into two dimensions, behavioural and attitudinal loyalty. In the theoretical model of Huang (2017) brand experience will influence brand love and brand trust, which then results as brand resonance. Their study confirms that the brand love and brand trust moderate the impact of brand experience on brand resonance. Brand love is the main mechanism in developing the behavioural loyalty dimension of resonance as brand trust is for the attitudinal dimension. Additionally, they found that different brand experiences affected brand resonance differently through the moderating aspects of brand love and brand trust. Their study gives good indication that brand experiences could be used to build different levels of brand resonance as they can affect consumers' feelings about the brand.

Sharma & Jasrotia (2016) studied how brand experience and consumer experiential value influence brand resonance. They emphasise the importance of brand loyalty as the most

important aspect of brand resonance, as it has many positive marketing relating impacts (reduced marketing costs, word-of-mouth, sensory towards negative brand information etc.). They found out that the value consumers get from the brand experiences has high positive impact on brand resonance, indicating the importance of brand experiences on creating brand resonance.

Based on the literature review, it can be said that brand experience plays an important role when creating brand resonance. The importance of favourable consumer experiences on developing emotional attachments between consumers and brands gets a lot of attention in multiple articles and books, but mainly looks at the academic theoretical side, missing an important strategic usage of this phenomenon. Moreover, connection between brand resonance and brand experience is not studied in detail. As an example, a study from Shie and Lai (2017) examined the impact of experimental events on brand resonance as a whole but did not research its impact on different brand resonance model variables (Huang, 2017). This kind of study can only give a general idea of the possibilities of using brand experience to build brand resonance but misses the detail of the multidimensionality of both concepts. Additionally, studies around brand experience have mainly revolved around high involvement technologically advanced products like smartphones or experience centric industries (entertainment and services) (Akgün, et al., 2013; Frasquet, et al., 2017; Guenther & Wegerer, 2017; Huang, 2017; Mosquera, et al., 2017; Shie & Lai, 2017; Sharma & Jasrotia, 2016); (Frasquet, et al., 2017). However, it has not been broadly researched amongst products like fast moving consumer goods or fashion. Also, research has been mainly done in Asia or USA, leaving a research gap on understanding the experience marketing phenomena and its implications of marketing practises in Europe, moreover in most individualistic counties like Nordic countries.

There is a research gap to study how brand resonance can be influenced with brand experience in the fashion industry and moreover in the Nordic market context. Based on the extensive literature search it was possible to find clear research gap of looking how brand experience can influence and create brand resonance and moreover, different brand resonance attributes. There are studies looking at how different brand experience components affect brand resonance (Huang, et al., 2015; Shie & Lai, 2017). However, the brand resonance attributes (behavioural loyalty, active engagement, attitudinal attachment

and sense of community) have not been studied in a single empirical study creating high academic importance for this thesis.

Figure 4: Research Gap
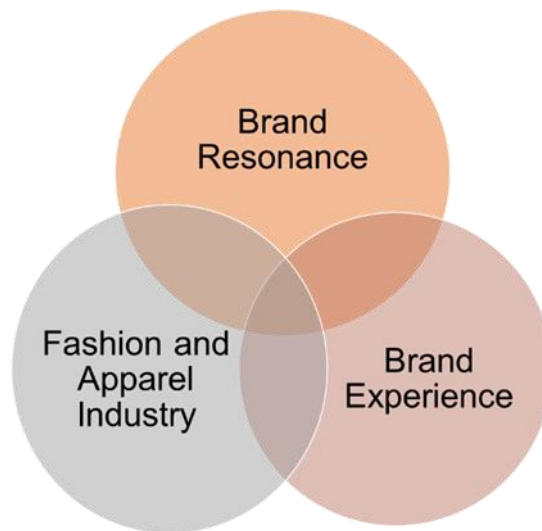
Source: Own illustration based on literature review

2.3 Brand Experience

Experience is an observation or participation on an event, and involves the whole human being including their senses, feelings, and intellect (Hirschman & Holbrook, 1982).Brand experiences can occur whenever consumer interacts with a brand, during information search, during purchase and consumption. Brand experiences can also occur without existing relationship or emotional bond between consumer and the brand (Brakus, et al., 2009).

Scholars started to understand the importance of customer experiences in the branding process in 1980's (Hirschman & Holbrook, 1982; Mowen, 1988; Simon, 1993). Until then, marketing scholars had mainly focused on the rational path of building strong brands by focusing on benefit or value driven consumer. From then on, the idea that consumers are both rational and emotional and their purchase is not only dependent on product features and benefits but also about gaining memorable experiences started to gain interest (Imran & Mobin, 2017). Instead of treating consumers as price- or attribute driven information processors, *"experiential branding requires that the world of products and services are perceived through customers' eyes, through their emotions and through their creative thinking."* (Schmitt, 1997, p. 94). However, the ship has not turned fast, and scholars still wrestle with the same balance between rational and emotional consumer decision making.

There are three main scholars leading the experience marketing research, starting with Hirschman and Holbrook (1982) who introduced the concept of consumer experience following Schmitt (1997) and Brakus (2009). These three scholars are by far the most cited scholars in the brand experience field.

Hirschman and Holbrook (1982) were the first to suggest the importance of consumer experience instead of just rational decision-making in their article *'The Experiential Aspects of Consumption: Consumer Fantasies, Feeling, and Fun'*. This article is still mentioned in almost all studies related to brand experience, due to its high importance of the modern-day marketing approach. Their concept of brand experience focuses on cognitive and emotive aspects of the consumption experience. As opposite to rational decision-making, experiences are influencing the pleasure consumer receives through their whole interaction with the brand. With this kind of view, consumers do not just seek for the best brand to match their product specific needs but also amusement, fantasy, enjoyment, sensory stimulation and arousal. According to Hirschman & Holbrook (1982), *"consumption has begun to be seen as involving a steady flow of fantasies, feelings, and fun encompassed by what we call the "experiential view"* (Hirschman & Holbrook, 1982, p. 132). Experiential view gives more importance for the symbolic meanings of subjective characters of the product than the rational decision-making process. As an example, instead of just looking at the colour and shape of a clothing, a consumer would think about how the clothes would make them feel (cheerful, confident, increase social status) (Batra, et al., 2012; Hung, 2006). According to Hirschman and Holbrook (1982) most of the experiences with a brand include many other clues than just verbal interaction. These cues can be smells, colours, shapes, sounds and feelings.

According to Hirschman and Holbrook (1982), brand experiences are built by three different factors: cognition, affection and behaviour. Factors in cognition such as imagery, beliefs, protocols and thought generation affect emotions, preferences and feelings. This on the other hand influences the behavioural response like consumption experience and purchase intention. This leads to output consequences like enjoyment, pleasure, fun or purpose. These factors stimulated by brand experience lead to learning which in the long term can lead to reinforcement and continuity, satisfaction and associations. Moreover, they draw more importance on consumers' personality, which influences the experiential consumption.

Additionally, they mention that culture and subculture shape consumer personalities. *"Research on individual differences in experiential consumption has already found contrasts among religions and nationalities in the types of entertainment preferred, hedonic motives for engaging in leisure activities, and resulting levels of enthusiasm expressed. These ethnic differences appear to depend on intervening variables such as use of imagery, sensation seeking, and the desire to escape reality"* (Hirschman & Holbrook, 1982, p. 136). Based on the before mentioned it can be said that experiences might be felt and experienced in different ways in different cultures. As an example, more imagery-influenced cultures might get stronger reactions on sensory stimuli. Moreover, culture might have an influence on how consumers react on experience stimuli, for example, does stimuli lead to excitement and to what levels it is interpret negatively or positively. Or how intensively it effects on consumes perception about the brand and therefore experiences seem to be market specific.

In 1999, Schmitt introduced an experimental marketing approach to continue to challenge the still dominant rational decision-making model. He stated that *"today, customers take functional features and benefits, product quality and a positive brand image as a given. What they want is products, communications, and marketing campaigns that dazzle their senses, touch their hearts, and stimulate their minds"* (Schmitt, 1999, p. 57). According to him seeing consumers as rational decision makers *"misses the very essence of a brand as a rich source of sensory, affective, and cognitive associations that result in memorable and rewarding brand experiences"* (Schmitt, 1999, p. 57).

According to Schmitt there are three environmental reasons rising the importance to move from product focus to experience based brand building:

1) Information technology and omnipresence
2) The heightened importance of brand as consumers have more information available.
3) The merging of communication and entertainment trough tough brand competition.

Schmitt had foreseen the future and in 19 years, these environmental factors have only grown stronger. According to Schmitt's approach, there are four key characteristics of experiential marketing. 1) Experiential marketing focuses on experiences instead on product features. Experiences provide sensory, emotional, cognitive, behavioural, and relational values that replace traditional functional values. 2) Experience marketing sees consumption as an

experience that involves and engages the whole person. Products compete in this holistic level against the job they are doing not against only the products in their own category. For example: Milkshake does not compete just against other milkshakes but also other snacks and drinks that can deliver same function and experience (Christensen, 2017). 3) Consumers think both rationally and emotionally. 4) Consumption is multi-faceted and needs to be researched with multiple methods to understand it completely (figure 5).

Figure 5: Experiential Marketing
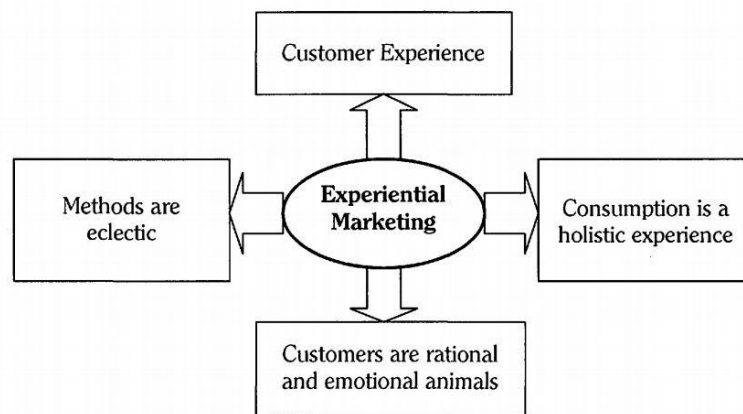
Source: (Schmitt, 1997)

Schmitt's (1997) strategic experiential model consists five elements: 1) Sensory experiences, 2) affective experiences, 3) creative cognitive experiences, 4) physical experiences, behaviours and lifestyles and 5) social identity experiences. These are shortened to following identifications: 1) SENSE 2) FEEL 3) THINK 4) ACT 5) RELATE. Different modules can be used to create different experiences for consumers. It extends largely Hirschman and Holbrook's (1982) model by bringing in the sensory experiences and physical experiences. Moreover, it introduces the part of social identity experiences, deepening the importance of consumers' self-actualisation and social needs, which brings the framework closer to modern day consumer.

SENSE: Sensory experiences appeal to peoples' senses and creates experiences trough stimuli appealing to senses like sight, sound, touch, taste and smell. These experiences are used to motivate customers, differentiate from competition or add value to the products. According to Schmitt (1999) the key to successful sensory marketing is consistency of the experience within the brand, meaning all channels presenting the same experience simultaneously. Sensory experiences need to be easy to distinguish to the brand and repeated continuously

for long-lasting impact. Additionally, experiences need to vary to appear fresh and new to consumers (Schmitt, 1999). A good example of sensory experience is Abercrombie & Fitch. The brand is known for its stores that are same from city to city or country to country and provide a very loaded experience on consumers' senses. Stores are visually impressive, clothes arranged in themes and colours. Interiors are filled with statement furniture and visual props like surfboards or whole stuffed bulls, depending on the ongoing theme. Even more distinguishing is the perfumes sprayed in the store and beating disco music making it possible to spot the store even two blocks away (Schlossberg, 2016).

FEEL: Affective experiences appeal to consumers' feelings and emotions. These feelings can vary from mild to strong. To be able to appeal to consumers' emotional side, marketers needs to be aware of the cultural market setting they operate in as *"It is difficult to create successful FEEL campaigns on an international scale because both the emotion-inducing stimuli and the willingness to empathize in a given situation often differ from culture to culture"* (Schmitt, 1999, p. 61). Additionally, FEEL campaigns can increase consumers' engagement and sense of belonging, indicating possible positive impact on brand resonance. Differing from traditional emotional marketing campaigns, FEEL experiences appeal to consumers' emotions during any part a consumer's interaction with the brand, including consumption (Schmitt, 1999). Coca-Cola's share a coke campaign is a great example of feel experience. Additionally, to an emotionally loaded commercial videos and advertisements, Coca-Cola also transferred the same to their product, adding names to Coca-Cola bottles so consumers can share happiness with their loved ones. (Moye, 2014)

THINK: Creative cognitive experiences engage consumers intellectually by appealing them in a cognitive and creative way. These marketing activities appeal to target consumers through surprise, intrigue and provocation (Schmitt, 1999). Think campaigns are engaging as they often have collaborative elements like co-creating products or ideas together with the brand (Mohd-Ramly & Omar, 2017). Think campaigns are relatively largely used in technological products but they can be seen in fashion and retail as well. As an example, the Adidas NEO collection was created by consumers, where they could use their own creativity and ability to design and create clothes for the collection (Devumi, Social Media Marketing, 2017). Think experiences can also be less engaging. Benetton has produced series of controversial campaigns dealing

with hot topics like race, sexuality, gender and AIDS. These all present and promote company's values and challenges consumers' thinking around the topics (Duffy, 2017).

ACT: Act experiences appeal to customers by targeting their physical experiences and showing them alternative ways of doing things by appealing to their lifestyles and interactions. Behavioural and lifestyle changes are motivated by emotions and inspiration. Using celebrities in marketing campaigns can stimulate the act experience. Nike's Just Do It, is a classic example of ACT experiences. The slogan and whole brand is nowadays connected to an active lifestyle where everyone can be an average day athlete. Through this, the company has been able to encourage consumers for a more active lifestyle and has also made activewear part of many people's everyday wardrobe (Schmitt, 1997; Gianatasio, 2013).

RELATE: Social identity experiences attract consumers desire for self-improvement. It appeals to consumers desire to become the best possible version of themselves, sometimes referred as self-actualisation. It also appeals to the need to be positively perceived by others. It is a way to appeal to consumers' desire to fit into her social systems and belonging (subcultures, country, social group). A relate experience is often influenced by other experience constructs (Schmitt, 1999). A good example of modern day RELATE marketing is using influencers to promote company's products. People relate to the lifestyle of the influencer and want to copy it to their own life by buying the products they use. This is a widely used method in the beauty and fashion industry (Nickalls, 2018). According to Cleff, et al, (2014) RELATE experiences are also important when building a community as it taps on people's feeling of belonging.

Schmitt (1999) emphasises that experiences are often constructed from multiple experience modules. It is important to acknowledge that different markets might be influenced by different modules and that modules might have differentiating importance form market to market. This shows the importance for studies to be done in multiple industries and that different experience preferences might differ from market to market.

In 2009, Brakus introduced his own version of brand experience model. This model was constructed from four modules instead of Schmitt's five-module approach. According to Brakus (2009) brand experiences are *"subjective internal consumer responses (sensations, feelings and cognitions) and behavioural responses evoked by brand-related stimuli that are part of brand's design and identity, packaging, communications and environments"* (Brakus,

et al., 2009, p. 53). The brand is experienced through different brand clues like design, packaging, distribution style and different marketing communication activities.

Brakus (2009) says that experiences occur by three different kind of interaction with the brand 1) product experience (direct/indirect) 2) service experience 3) consumption experience. Brakus (2009) has been the first researcher to understand brand experience as a construct. He did an extensive literature review and stated that brand experience varies from other brand constructs. Brand experience differs from brand attitude by general evaluative judgements of specific sensations, feelings, cognitions and behavioural responses to a brand related stimulus. For example, a consumer might enjoy the experience but still not enjoy the brand as a whole. Additionally, needs, values and interests that motivate consumer towards object – do not require a motivational state. As an example, consumer does not necessarily have to be personally involved or interested of the brand to be able to experience it. He also states that experience in itself is not an emotional relationship concept. A strong emotional bond between consumer and the brand will be created over time and emotions are internal outcome of the experience. In other words, brand experiences can be used to stimulate feelings which in time will turn into emotional responses like brand resonance. Brakus (2009) did an extensive study with multiple research methods and testing and concluded that brand experience is indeed a multidimensional construct with four aspects: sensory, affective, intellectual and behavioural. He also created a 12-item scale to measure the brand experience. His scale is very similar to Schmitt's approach, which is explained more in detail below.

Sensory: Sensory experience occurs when a consumer is influenced by colours, shapes, smells or other sensory stimuli. Brand-related stimuli are logos, colours, slogans and mascots that are part of brand identity and design, packaging and marketing communications activities and different environments which a brand is part of. This is similar to Schmitt's SENSE construct. However, Brakus emphasises that the sensory stimuli can also trigger affective, intellectual or behavioural reactions. Understanding consumers' sensory experiences would lead the way for future design and aesthetic development of the brands (Brakus, et al., 2009).

Affective: This construct considers consumers brand involvement, brand attachment and customer delight. It predicts emotional judgements of the consumer. This construct is similar to Schmitt's FEEL and RELATE constructs (Brakus, et al., 2009).

Intellectual: These experiences result from knowledge, and influence consumer through thinking and learning. The intellectual aspect predicts the creative usages of the brand. This construct is similar to Schmitt's THINK construct (Brakus, et al., 2009).

Behavioural: The behavioural aspect can be used to understand certain consumer reactions and specific actions in consumers' behaviour when interacting with the brand (Brakus, et al., 2009).

These brand experience dimensions:

- Vary in strength and intensity
- Vary in valence (strength of positive – negative)
- Length: short-lived or long-lasting
- Are spontaneous or deliberate

In this thesis, Schmitt's approach is chosen for the following reasons. First, it is important to understand both FEEL and RELATE constructs of brand experience separately. Fashion brands are naturally high in brand equity indicating high importance of the FEEL aspect (Aaker, 1996). Additionally, fashion brands are very personal for a consumer and have high social value indicating also importance of the RELATE attribute (Aaker, 1992; Huang, et al., 2015). By separating the constructs, it is possible to get a much deeper picture of the fashion brand experience and how it can be built. Moreover, it gives indication of the importance of understanding how these separate constructs can be used to build brand resonance. Second, Zarantonello and Schmitt (2010) made an interesting study on how consumers are affected differently by different aspects of experiences. They used the brand experience scale to profile customers and predict their purchase behaviour. This study showed that indeed, there are consumer groups preferring different kind of experimental stimuli, also relational experiences (Zarantonello & Schmitt, 2010). Third, Brakus (2009)states that brand experiences are not emotional. However, there is indication that fashion brands are high in brand resonance and moreover fashion is used for self-identity and expression, making Schmitt's (1999) approach more suitable for the purpose of this thesis. Fourth, Schmitt's approach introduces the part of social identity experiences, deepening the importance of consumers' self-actualisation needs, which brings the framework closer to the modern-day consumer.

2.3.1 Brand Experience in Different Markets

Brand experiences and its impact on consumer behaviour and brand relationships is influenced by many factors, one being social and cultural influences. Social and cultural factors are highly dependent on the national setting and therefore brand experiences are influenced by the cultural and social aspects of the market brand operates in (Saari & Mäkinen, 2017). Experiences affect consumers on an emotional level (sensations, feelings and cognitions) and emotions are expressed differently in different cultures and that different cultures can be more emotional than others (Brakus, et al., 2009; Jantzen, et al., 2012; Kastanakis & Voyer, 2014). This indicates that in different markets consumers might perceive brand experiences differently and have contrary emotional responses to stimuli. Moreover, it is possible that the emotional reaction to specific brand experiences can differ based on the market and therefore can lead to different brand resonance outcomes. Companies that can actively respond to the varying requirements of consumers in different countries have the best chance to build the leading global brands in the future (Saari & Mäkinen, 2017). Schmitt (1999) says that understanding brand experiences in global setting is a complex topic as brand experiences can affect the preference of different experience constructs in certain markets. Moreover, specific experience constructs might change in the country-specific setting because of their cultural history. For example, in some countries football could be a stimulus for senses whereas in other countries it is an emotional construct. In other words, it could be said that consumers from different cultures might perceive brand experiences differently, as these are constructed from cognitive, sensory, affective, behavioural and social dimensions (Imran & Mobin, 2017).

When screening the literature, the importance of culture and special market conditions to build strong brands has been understood by some scholars. That is why some criticism could be directed to the notion of treating the whole world as a global market with same reaction to brand experience stimuli, this rather should be tailored solution to certain markets. Various scholars and researchers ignore the cultural influence on brand experience and brand resonance even it has been found that culture affects cognitive and perceptual processes of the consumer.

McGrath, et al. (2013) says that *"the most successful markets capes develop a strong cultural connection to community and promote the gathering of consumers in person and online"* (McGrath, et al., 2013, p. 13). They state that the literature often 'forgets' this importance

especially in more practical level; *"extant research speculates, but does not demonstrate, the "theoretically and pragmatically important" influence that the role of "particular cultures, ethnicities, subcultures, communities, class and gender positions" exerts on these ideological dynamic.* (McGrath, et al., 2013, p. 13)" Additionally, Saari & Mäkinen (2017) studied the brand experience measures and its transferability to cross-national context. Their findings show that brands are experienced in varying ways on different dimensions in different countries. Even if it is possible to use same brand measuring items in different countries the brand experience might have different meaning and intensity.

Considering the abovementioned, it is possible to acknowledge that despite the cultural importance in multiple consumers' reactions, evaluations and perceptions the brand experience has not been widely examined in cross-cultural setting. Therefore, it is important to study the creation of brand resonance and brand experiences in a market specific context. This study will be conducted amongst fashion brands in Nordic market context. Based on the literature this topic area is almost completely undiscovered in this market, even if the Nordics are the home for successful fashion brands like H&M, Samsøe & Samsøe, Bestseller, Tiger of Sweden and many more.

2.4 Theoretical Framework and Hypotheses Development

There is strong reason to believe that brand resonance can be built trough brand experiences. Emotional connection with a brand can be established trough interacting with consumer lives and inspire their passion, life stories, memories, and experiences (Thompson, 2006). A brand needs to become part of consumers' lives by forming proactively meaningful interactions with their consumers (Thompson, 2006). Akgün (2013) states that brands can differentiate themselves by developing strategies that emphasises the experience-based relationship building with their consumers. From here, it is possible to reflect, that brand experiences can be highly influential in building brand resonance and that emotional bond can increase consumers' attachment, repeated purchase (behavioural loyalty) and engagement (Burgess & Spinks, 2014). Moreover, it can trigger consumers feeling of social belonging (sense of community). More importantly, companies can stimulate this emotional bond *"through adopting a branding strategy where they promote experience based relationships with their customers"* (Akgün, et al., 2013, p. 505). Therefore, it is seen that brand experience has significant impact on brand resonance. (Sharma & Jasrotia, 2016).

In the literature reviewed, there was no theory created around how different aspects of brand resonance can be built trough different brand experiences (Brakus, et al., 2009). For the purposes of this thesis, a comprehensive theoretical framework has been developed. As this is the first study to map brand resonance as a whole concept, all aspects of brand resonance are influenced by all brand experience components. The reasoning behind this comes from previous studies that have established that brand experience positively influences the creation of brand resonance. These studies have measured brand resonance trough measurement items including elements from all four brand resonance aspects: behavioural loyalty, attitudinal attachment, sense of community and active engagement. The positive influence of all brand experience elements of the brand resonance as a whole gives an indication of possible positive impact of brand experiences on all four resonance elements as well (Huang, et al., 2015; Kim, 2012; Sharma & Jasrotia, 2016; Shie & Lai, 2017).

Based on the literature, this thesis uses Keller's (2009) theoretical framework of four brand resonance that together constitutes as company's overall brand resonance. To be able to manage, build and understand high levels of brand resonance, understanding of all these four aspects is needed. Moreover, Schmitt's (1999) five brand experience elements provided the best fit for building brand experiences on the Nordic fashion market and therefore chosen for the theoretical framework. The main reason to choose Schmitt's (1999) model was that compared to others it divides the emotional experiences into two based on feelings (FEEL) and relational (RELATE) needs. This approach brings brand experience closer to the modern fashion market requirements, as due to the popularity of Instagram and blogs, people have started to be strongly influenced by other peoples' fashion choices. In other words, fashion consumers heavily relate on other people similar to them and who live the ideal lifestyle. (Jung Jung, et al., 2013) The following framework sums up the previous discussion (figure 6).

Figure 6 Theoretical Framework
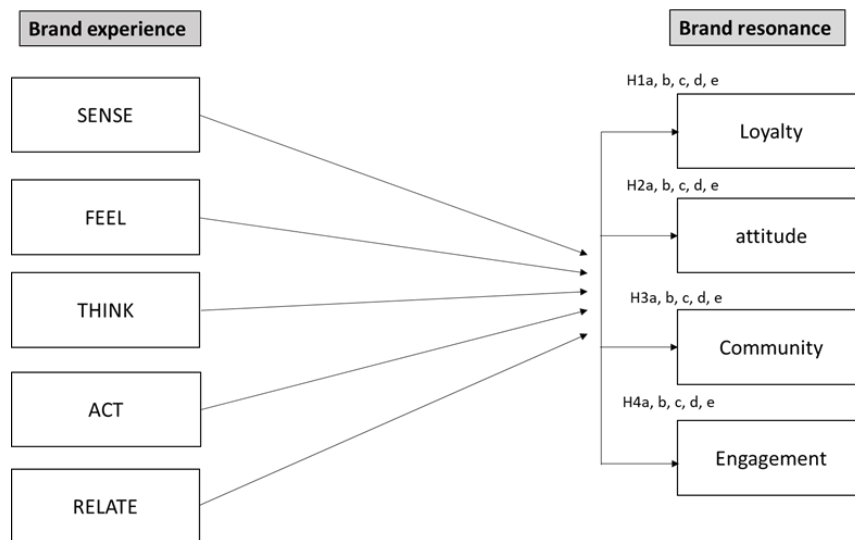
Source: Own illustration

It is expected that brand experience factors SENSE, FEEL, ACT, RELATE and THINK positive influence the creation of brand resonance aspects; behavioural loyalty, attitudinal attachment, sense of community and active engagement. Therefore, the following hypotheses are developed.

Behavioural Loyalty

There are multiple studies confirming that brand experience improves customer loyalty. From all the brand resonance components the impact of brand experience on loyalty has been researched the most (Imran & Mobin, 2017) (Brakus, et al., 2009) (Saari & Mäkinen, 2017) (Huang, et al., 2015). According to previous studies brand experience can have long-term impact on consumers' loyalty and high importance on company performance (Brakus, et al., 2009; Imran & Mobin, 2017). Thus, this study hypothesises that:

H1 a. Behavioural loyalty is positively influenced by sensory experience (SENSE).

H1 b. Behavioural loyalty is positively influenced by affective experience (FEEL).

H1 c. Behavioural loyalty is positively influenced by creative cognitive experience (THINK).

H1 d. Behavioural loyalty is positively influenced by physical experience (ACT).

H1 e. Behavioural loyalty is positively influenced by social identity experiences (RELATE)

Attitudinal attachment

Studies have found positive connection between brand experience and attitudinal attachment (Imran & Mobin, 2017; Brakus, et al., 2009). Brands that build experiences that help consumers to reach their goals and needs can create higher attitudinal attachment than others can (Burgess & Spinks, 2014). Personalised brand experiences can create high levels of attachment and brand resonance (Park, et al., 2010). Thus, this study hypothesises that:

H2 a. Attitudinal attachment is positively influenced by sensory experience (SENSE)

H2 b. Attitudinal attachment is positively influenced by affective experience (FEEL).

H2 c. Attitudinal attachment is positively influenced by creative cognitive experience (THINK).

H2 d. Attitudinal attachment is positively influenced by physical experience (ACT).

H2 e. Attitudinal attachment is positively influenced by social identity experiences (RELATE).

Sense of community

Brand experiences can be used to create consumers feeling of belonging. Different brand experience components can emphasise the social constructs of consumers and therefore it is seen that brand experiences have a positive influence on the creation of sense of community (Cleff, et al., 2014). Thus, this study hypothesises that:

H3 a. Sense of community is positively influenced by sensory experience (SENSE)

H3 b. Sense of community is positively influenced by affective experience (FEEL).

H3 c Sense of community is positively influenced by creative cognitive experience (THINK).

H3 d. Sense of community is positively influenced by physical experience (ACT).

H3 e. Sense of community is positively influenced by social identity experiences (RELATE).

Active engagement

Brand experience influences active engagement. It has been seen that especially experiences, which appeal to consumers in a way they can be part of the co-creation of products are highly engaging (Mohd-Ramly & Omar, 2017). Thus, this study hypothesises that:

H4 a. Active engagement is positively influenced by sensory experience (SENSE)

H4 b. Active engagement is positively influenced by affective experience (FEEL).

H4 c Active engagement is positively influenced by creative cognitive experience (THINK).

H4 d. Active engagement is positively influenced by physical experience (ACT).

H4 e. Active engagement is positively influenced by social identity experiences (RELATE)

3. METHODOLOGY

"Methodology is a mode of thinking, but it is also a mode of acting. It contains a number of concepts, which try to describe the steps and relations needed in the process of creating and searching for new knowledge" (Arbnor & Bjerke, 2009, p. 2). The purpose of this chapter is to discuss the philosophical viewpoint of the thesis, explain how knowledge is understood, introduce the reader to the overall research approach and describe the data collection methods and techniques used in this thesis.

3.1 Research Strategy

3.1.1 Philosophical Approach

In social sciences, it is generally agreed upon that the whole research process is influenced by the researchers' standpoint of how they interpret the world and reality (Kuada, 2010). The philosophical considerations of the research, also known as philosophy of science and ontology, refers to assumptions about the nature of reality (Kuada, 2010; Saunders, et al., 2016). These assumptions are important for the research as it determines how researcher sees and studies the objects of the study (Saunders, et al., 2016).

The most general and used division is between objective and subjective approaches, also referred as realist and nominalist approach. In an objective approach, the social word is external to the object and formed outside of our cognitions (Saunders, et al., 2016). In a subjective approach, individuals form their own social reality as a product of their cognition. In other words, objectivist or subjectivist approach determines whether the researcher sees reality as an external construct that exists individually and is not shaped by perceptions, or that reality is the product of perception and differs from individual to another (Kuada, 2010).

This research takes objectivist/realist approach. In this thesis, organisations are external entities, which have their own reality that is not shaped by the people who are engaged with it. As so, brand experiences are formed by the company and transfers similarly to each customer as brand resonance. Moreover, organisations in the same market can copy similar strategies and approaches to build and manage both brand resonance and brand experience, as transferability of these approaches cannot be influenced by exterior factors like peoples believes and attitudes (Bryman & Bell, 2011). In this research brand experience and brand resonance are objectively measured and therefore possible to generalised to other similar

situations. However, it needs to be noted that in social sciences, studies can never be completely objective, as there are always external factors to be taken into consideration when understanding the analysis, the so-called 'human factor'. In this thesis the possible cognitive influence of human beings' behaviour that can influence how brand experiences influence brand resonance is acknowledged. On the other side, the brand itself is unchangeable and that even in a situation where consumers' interpretations about the experience and brand itself might differ, company's actions will still generally lead to same results. In other words, the human factor merely changes the journey, not the outcome company's processes (Kuada, 2010; Bryman & Bell, 2011; Saunders, et al., 2016).

3.1.2 Epistemological Choice

The epistemological choice is closely connected to the philosophical approach of the study. Epistemology is the *"nature of knowledge"* and more precisely describes what relationship the researcher has with the research (Kuada, 2010). As in the philosophical approach, in epistemology there are also two main extremes; positivism and anti-positivism, also known as etic-emic approach (Saunders, et al., 2016). In the positivist view, the researcher looks at the research as an external observer and does not have influence on its cause. In the anti-positivist view, the social environment can be only understood if the researcher is part of the reality studied, as the phenomena can be only truly understood from the viewpoint of the individuals involved (Kuada, 2010).

As this study follows the objective philosophical approach, it is only natural that it is positivist from its epistemological standpoint. This means that the researcher is looking at the studied phenomena from a distance, without interfering with its cause. Moreover, the researcher is being as objective as possible reducing the influence of subjective interpretation to minimum (Kuada, 2010). This study aims to understand the relationship and causality of brand resonance and brand experience and reflect this to the understanding of the brand and market environment (social world). With a positivist view, the researcher is able to look at separate factors, like brand resonance and brand experience in order to understand the whole phenomena. To create clear understanding of the research area, existing theories were carefully collected and analysed to create a set of hypotheses. By testing and analysing these hypotheses, it was then possible to find indication of which factors have influence on the creation of brand resonance and are in line with earlier research and findings (Kuada, 2010).

However, there is some criticism amongst social science scholars about a completely positivist approach. Purely positivist approach is considered as old-fashioned and that scholars should always understand that there can be truth also beyond something that can be observed and measured (Trochim, 2006; Bryman & Bell, 2011). In this thesis, a post-positivist approach is applied to some level. Compared to a strictly positivist approach *"the difference is that the post-positivist critical realist recognizes that all observation is fallible and has error and that all theory is revisable. In other words, the critical realist is critical of our ability to know reality with certainty"* (Trochim, 2006). The theoretical and empirical parts of the study follow the positivist route; however, you can see post-positivism in the managerial implications and limitations. There, the more practical approach was applied, and interpretations of the results were allowed to a certain extent. It is understood that all observation can be imperfect and biased, and that theories can be revised and reformulated. In this thesis it is acknowledged that brand experience and brand resonance can change based on persons worldview, but this does not mean that it cannot be objectively measured or interpreted (Trochim, 2006).

3.1.3 Methodological Approach

The ontological and epistemological decisions also guide the methodological approach. Additionally, the research question and problem statement influence the decision of a right research strategy. This research aims to understand how brand resonance can be created through brand experiences. Moreover, this study focuses on understanding how different kind of brand resonance can be build and managed by creating brand experiences for consumers. Below, the research question is recapitulated to refresh the memory.

Figure 7 Research Questions

How can marketing managers build brand resonance trough brand experience?
And
What are the brand experience factors influencing the creation of different brand resonance aspects?

The first choice to make is between a qualitative, quantitative or mixed method approach. In qualitative research, the researcher solves the research problem without statistical- or other form of quantification. The focus is on cases and contexts and the participants are observed in their natural settings. The researcher is ought to be part of the researched environment to experience the phenomenon by participation. On the contrary, quantitative research focuses

on quantifying and measuring the constituents of the phenomenon. The researcher takes a neutral approach and minimizes the influence of participation. The researcher can also combine these two methods and use mixed methods approach (Kuada, 2010).

This research is quantitative by its nature and data is collected through one data collection method and is therefore referred as a monomethod-quantitative study (Saunders, et al., 2009). There are several reasons why quantitative approach was the most appropriate option. The purpose of this research is to understand differences between variables. When variables are clearly defined, it makes them easy to be measured statistically. This research tests two theoretical constructs; brand experience and brand resonance, which are clear and easily determined concepts. Therefore, following a clear and simple process from reviewing the theory, creating hypotheses and then either confirming or rejecting the hypotheses was possible to execute to meet the research objectives. This process is often referred to as a deductive theory testing approach and is frequently used in quantitative research. It is the most common view when looking at relationship between theory and research (Saunders, et al., 2016). Moreover, this research follows a positivist approach, which means that the items of the study should be studied from the outside, without interfering in the research reality and quantitative approach gives this possibility for the researcher (Kuada, 2010). This quantitative study serves an evaluative purpose as it tries to reveal which brand experiences can be used to build brand resonance. Moreover, it also has explanatory characteristics by trying to understand and explain the relationship between variables in this case how brand resonance is influenced by brand experience (Saunders, et al., 2009).

Survey design was chosen to be the most appropriate approach to achieve the objectives and answer the research questions. Surveys are often used to answer research questions starting with 'what', 'who', 'where', 'how much' and 'how many' (Saunders, et al., 2016). As this thesis focuses on understanding research questions starting with how and what and has an aim to evaluate and explain the phenomena, survey design is the most appropriate approach (Yin, 1994). It is also often used in deductive research, which this research also follows. Moreover, survey is a good strategy to understand and quantify relationships between variables, which fits the aim of this project of understanding the relationship of brand resonance and brand experience (Saunders, et al., 2016).

Survey design often follows a six-step approach, which was also adopted in this research. In the first step, based on the problem formulation the aims and objectives of the research are designed. Then hypotheses are developed, and survey questions are created. In the second step recording of the data is designed and survey instrument created. In the third step, decisions regarding sample are made. This includes deciding sample size and which respondent's questionnaire should be distributed. In the fourth step, the questionnaire is brought to action by distributing it through chosen channels. In the fifth step, data is analysed. And finally, in the sixth step findings and methods are recorded into a report including findings and limitations of the study (Kuada, 2010, p. 72). The following chapters will describe the above-mentioned process in more detail starting from step two. Step one has been already described in previous chapters.

3.2 Data Collection

3.2.1 Self-Completed Questionnaires

The data to test the hypotheses was collected through self-completed questionnaires. Respondents completed the survey online by themselves without the participation of the data collector (Bryman & Bell, 2011). A program called SurveyXact was used to create the survey and to collect data. This tool was readily accessible within the resources of Aalborg University. The data collected was then exported to an excel file and moved to another program for the statistical analysis. Usage of online questionnaires to collect data can have multiple benefits, as it is fast to administrate in the limited time span, with low cost and resources by only one person (Bryman & Bell, 2011; Saunders, et al., 2016). It is also easy to reach the respondents online and it can be a convenient option for the respondents as they can access and answer the survey any time and from any place or device best for them. Additionally, self-administrated survey had the benefit that the data collector is absent in this situation, as multiple authors and scholars have stated that the characteristics of the interviewer can affect the respondents' answers (Bryman & Bell, 2011; Saunders, et al., 2016). Moreover, it has been noted that the respondents answer in some cases more truthfully when there is not presence of the data collector (Bryman & Bell, 2011; Saunders, et al., 2009).

Of course, the chosen data collection method also had some disadvantages. In case of online surveys, there is no possibility for the respondent to ask help for understanding the questions. This was tried to be avoided by offering the contact information so that respondents could

contact the questionnaire administrator in case they face some difficulties. Also, when delivering the survey directly to the respondent via email or Facebook message, information text was attached to ensure that respondents can contact the data collector if needed for more assistance (Saunders, et al., 2016). Another problem with self-administrated online survey is the non-response rate. It is extremely easy for the respondent not to answer the question when they do not have to be directly responsible for the data collector (Bryman & Bell, 2011). According to Saunders, et al. (2009) response rate can be as low as 30%-50% within surveys inside organisations and 10% to even lower when distributed to private persons. There are ways ensure that the response rate stays in acceptable level. In this thesis, non-probability sampling was chosen, distributing questionnaire mainly to people within personal and professional contacts. With higher engagement towards the researcher, respondents were more likely to contribute to the questionnaire. Additionally, it was ensured that the questionnaire follows simple structure and language. Also, other measures like ensuring possibility to neutral answer was given to respondents to ensure as high response rate as possible (Bryman & Bell, 2011; Saunders, et al., 2009) This questionnaire ended up with response rate of 15% even though the respondents were not allowed to skip any questions. This response rate is considered very good regarding the circumstances.

3.2.2 Questionnaire Development

To understand relationships between variables, in this case brand resonance and brand experience, measurement item needs to be created. This means that each measured attribute needs to be quantified with set of questions (Saunders, et al., 2016). In this study, it meant developing a set of questions for all resonance and experience aspect as presented in the theoretical framework (figure 6, p. 30). There were some empirically tested measurement items for both brand resonance and brand experience and using ready scales is often considered as a valid way to quantify theoretical concepts. However, both concepts used in this thesis have been mainly studied without measuring their separate aspects and some modifications needed to be done for better fit for this study's purposes.

Keller's (2009) theoretical framework with the four aspect approach guided the development of the questions and measurement tool for brand resonance. Schmitt's (1999) five-item framework was used as the theoretical standpoint to measure brand experience. For creating the questions, all papers with proper available measuring items for the two phenomena were

reviewed. Ten academic papers were found to be the most appropriate, based on the theories used and their research approach. Four articles contributed to the development of both brand resonance and brand experience measurement items.

With brand resonance, there was no existing scale to measure the four aspects individually, as all studies have focused on brand resonance as a whole. In the previous studies, scholars have asked questions related to each brand resonance factor (loyalty, attachment, community and engagement) which have then contributed to the overall brand resonance score. To build the measurement items the studies that measured brand resonance were collected and questions measuring specific brand resonance factors were identified and then classified under the right brand resonance item. After this, questions were checked against the reviewed theories and modified to fit the purposes of this study.

The theoretical foundation of brand experience in this study is based on framework of Schmitt (1999). There was no complete match to measure all items (SENSE, FEEL, THINK, ACT, RELATE) so some modifications for the already existing ways to measure brand experience needed to be done. This was done by combining other brand experience studies and reflecting this to Schmitt's theory, developing accurate questions to measure all the needed brand experience dimensions. Brakus' (2009) 12-item measurement scale was used as the structure to build the body of the questions. Like mentioned earlier in the theory part, Brakus' brand experience attributes are almost similar to Schmitt's, only differing by the dimension of RELATE which needed to be added. Also, some of the questions in his measurement item seemed old fashioned and hard to understand for a person with no marketing experience. Therefore, some of the questions were removed and replaced with more suitable ones from other studies.

All questions were collected and classified under the right brand resonance or brand experience factor they were measuring. After this, questions were carefully looked through and repetitive questions were removed. To make sure that the most appropriate questions were kept, all questions were first presented to two Danish and two Finnish natives without marketing experience, to get their opinion about which one of the questions were most clear and understandable. Based on these comments and combination of the theoretical knowledge, extra questions were deleted. The questionnaire had 58 questions altogether, including four background questions, 23 questions for brand resonance and 31 questions for

brand experience. First, three questions regarding respondent's background information were asked (nationality, age and gender). Additionally, respondents were asked to state a fashion brand which they are most familiar with. Similar approach was seen in other studies, with the exception of stating the brand from a predefined list (Çifci, et al., 2016; Imran & Mobin, 2017; Su & Chang, 2018). The reason not to restrict the brand rises from the idea that when consumer can choose the brand themselves they will be able to state one they actively engage with. These four first questions were formulated to see the demographic profile of the respondent and as a warm up for the more complex set of questions afterwards (Bryman & Bell, 2011; Saunders, et al., 2016).

The rest 54 questions about brand resonance and brand experience all followed the same structure. A set of statements were presented on one page, all related to certain brand resonance or brand experience attribute. Brand experience questions were located before the brand resonance questions in order to make the respondent to memorise previous experiences they had with the brand. Thus, it was possible to get the brand experience more vividly into respondents' mind before evaluating their brand relationship and therefore get more accurate evaluation of the resonance. In the papers used for the measurement items, either 5 or 7-point scale was used to evaluate the questions. In this study, a 7-point evaluation scale was chosen from 1 strongly disagree to 7 strongly agree. Reason to choose a 7-point Likert type scale was firstly to ensure the accuracy of the data collected, as this will be reduced if the number of items drops under 7 or 5 (Johns, 2010). Secondly, when testing the 5 and 7 points scales with test persons, they stated about the need to have an option to choose from in between neutral and agree or neutral and disagree. Uneven number has been shown to reduce respondent's frustration by given the possibility to give a neutral answer. Appendix 3A presents an overview of the layout of the questionnaire in SurveyXact format and Appendix 3B the whole questionnaire in word format.

No pilot study prior to the primary data collection was done due to three reasons. Firstly, it was estimated that the multiple similar empirical studies gave a somewhat firm foundation for reliable measurement scale. Secondly, it was considered that getting enough responses for both pilot and primary data collection would have been challenging. Thirdly, there was a limitation of time and resources to test the measurement items beforehand. Therefore, a

decision was made to test the model after the data collection. Following table 1 illustrates the questions chosen for the questionnaire.

Table 1 Questionnaire Questions

Item	Definition	Questions	Source
Behavioural loyalty	Repeated purchases made by the customer in terms of volume (how much he/she buys) or frequency (how often he or she buys)	BL 1: Next time I am buying fashion items I would purchase this brand.	(Çifci, et al., 2016) (Ong & Ramayah, 2018) (Imran & Mobin, 2017) (Su & Chang, 2018) (Sharma & Jasrotia, 2016) (Huang, et al., 2015)
		BL 2: I intend to keep purchasing this fashion brand.	
		BL3: I consider myself loyal to this fashion brand.	
		BL4: This brand will be my first choice when considering fashion brands in the future.	
		BL5: In the future, I will be loyal to this fashion brand.	
		BL6: I buy as much of this fashion brand as I can.	
Attitudinal attachment	Strong attachment towards the brand, which goes beyond just having positive attitude towards the brand.	AA 1: I am willing to pay a higher price for the items of this brand over other fashion brands	(Imran & Mobin, 2017) (Ong & Ramayah, 2018) (Sharma & Jasrotia, 2016) (Huang, et al., 2015)
		AA2: I would continue to buy this fashion brand even if its prices increase.	
		AA3: I am emotionally attached to this fashion brand i.e., it feels like a part of my life.	
		AA4: I really love this fashion brand.	
		AA5: I would really miss this fashion brand if it went away	
		AA6: Compared to how I feel about other brands, this brand is important to me	
Sense of community	Feel of kindship or connection with other consumers of the brand, employees representing the brand or other people associated with the brand.	SC1: I really identify with other people who use the clothes from this brand.	(Sharma & Jasrotia, 2016) (Huang, et al., 2014)
		SC2: I feel like I belong to a club with others who wear clothes from this fashion brand.	
		SC3: Other people wearing this fashion brand are similar to me.	
		SC4: I feel a deep connection with others who wear clothes from this fashion brand.	
		SC5: I would join communities formed by other people interested of this fashion brand.	
Active engagement	Consumer willingness to invest time, money and other resources over the amount required to buy and consume the product.	AE1: I would recommend this fashion brand to others	(Çifci, et al., 2016) (Ong & Ramayah, 2018) (Sharma & Jasrotia, 2016) (Huang, et al., 2014)
		AE2: If someone makes a negative comment about this fashion brand, I would defend it.	
		AE 3: I really like to talk about this fashion brand with others.	
		AE 4: I closely follow news about this fashion brand. (social media, newsletters)	
		AE 5: I am proud to have others know I use this fashion brand.	
		AE 6: I actively look information of this fashion brand or its products.	

SENSE	Marketing that appeals to peoples senses and creates experiences trough stimuli appealing to senses like sight, sound, touch, taste and smell.	SENSE 1: This fashion brand makes a strong impression on my visual senses or other senses in terms of product and experience. (colours, design, visual presentation, sound, touch and smell)	(Brakus, et al., 2009) (Ong & Ramayah, 2018) (Sharma & Jasrotia, 2016) (Cleff, et al., 2014)
		SENSE 2: This fashion brand engages my senses when I am visiting their store, online channels or encountering their marketing activities.	
		SENSE 3: This fashion brand focuses on experience through senses. (colours, design, visual presentation, sound, touch and smell)	
		SENSE 4: I like the design and decoration of this fashion brand (regarding store, online channels or other design features noticeable to this brand.)	
		SENSE 5 I find this fashion brand interesting in a sensory way. (its touch and feel, quality, looks nice, visually warm etc.)	
		SENSE 6: This fashion brand appeals to my senses (colours, design, visual presentation, sound, touch and smell)	
FEEL	Marketing experience that appeals to consumes feelings and emotions.	FEEL 1: When visiting this brands stores or online channels, I experience emotions. (for example: excitement, happiness, calmness, serenity)	(Brakus, et al., 2009) (Sharma & Jasrotia, 2016) (Schmitt, 1999) (Cleff, et al., 2014) (Ong & Ramayah, 2018) (Huang, et al., 2015)
		FEEL 2: This fashion brand makes me feel in a certain way.	
		FEEL 3: This fashion brand triggers positive moods. (excitement, joy, pride)	
		FEEL 4: This fashion brand appeals to me at an emotional level. (excitement, happiness, calmness, serenity.	
		FEEL 5: I have strong positive feelings about this fashion brand. (excitement, joy, pride)	
		FEEL 6: This fashion brand focuses on experience through positive feelings.	
		FEEL 7: This fashion brand appeals to my feelings and sentiments. (I feel refreshed, inspired using this brand)	
THINK	Experiences engage consumers intellectually by appealing them in a cognitive and creative way.	THINK 1: I engage in a lot of thinking when I encounter this brand.	(Brakus, et al., 2009) (Ong & Ramayah, 2018) (Cleff, et al., 2014) (Sharma & Jasrotia, 2016)
		THINK 2: This fashion brand makes me think when I encounter their products or marketing activities.	
		THINK 3: This fashion brand stimulates my curiosity and problem solving.	
		THINK 4: This fashion brand intrigues me. (arouse the curiosity or interest of; fascinate.)	
		THINK 5: This fashion brand stimulates my imagination.	
		THINK 6: This fashion brand stimulates my thinking.	
ACT	Experiences that appeal to customers by showing them alternative way of doing things by appealing to their lifestyles	ACT 1: I engage in physical activities and behaviours when I encounter this fashion brand (within store, online or when using the brand)	(Brakus, et al., 2009) (Cleff, et al., 2014) (Ong & Ramayah, 2018) (Schmitt, 1999)
		ACT 2: This fashion brand represents my lifestyle.	
		ACT 3: This fashion brand makes me think of an alternative way of life.	
		ACT 4: This fashion brand reminds me of activities I can do.	
		ACT 5: This fashion brand makes me think about lifestyle.	

	and interactions.	ACT 6: This fashion brand focuses on experience through activities. (within store, online or when using the brand).	
RELATE	Relate experiences attract consumers' desire for self-improvement. It appeals to consumers desire to become the best possible version of themselves	RELATE 1: This fashion brand makes me think about my relationships with others.	(Schmitt, 1999) (Cleff, et al., 2014) (Huang, et al., 2015)
		RELATE 2: Using this brand takes me closer to my ideal self-image.	
		RELATE 3: This fashion is part of my self-image.	
		RELATE 4: This fashion brand positively affects how other people perceive me.	
		RELATE 5: This brand engages me with social activities.	
		RELATE 6: This fashion brand is a part of my social circle's fashion choices.	

3.2.3 Sampling and Distribution

Considering the lack of research done within this field in the Nordic market, the decision was made to focus on this market area in the research. Another reason to focus on the Nordic fashion market was personal interest and future career prospects in fashion retail management of the researcher. In fashion retail, focus is often on a specific market and due to researcher's nationality (Finnish), it is most likely that she will also work within Nordic markets in the future. The sample was not entirely ruled only to consumers holding Nordic nationality but also to people who live or have lived in Nordic country could participate in the survey. Fashion has a lot of influence on consumers' self-perception and is used to communicate values and social life. Therefore, it was considered that as an expat, being part of the local society had high influence on their perception about the local fashion brand and makes them adopt similar evaluation of brands as local consumer (Kim, 2012; Jung Jung, et al., 2013; Huang, et al., 2015).

As this research is interested in brand resonance and brand experience of fashion brands within Nordic market, technically everyone ever purchasing a fashion item was able to contribute to this questionnaire. However, it was not possible to have access to a probability sample where the whole population would have had equal opportunity to be selected as part of the sample, and non-probability sample method was chosen (Saunders, et al., 2016). More precisely, a convenience sample was used, which meant using people readily accessible as respondents of the study (Bryman & Bell, 2011). There are some strengths of choosing non-probability sampling in this research. Firstly, it is faster as there was clear time limitation

within this thesis project. Secondly, there was immediate access to the sample and this ensured high response rate in short period of time without expenses. Thirdly, due to limitations of time and resources there was no possibility to handle the huge volume of responses from probability sampling (Daniel, 2012).

The questionnaire was distributed through the researcher's personal and professional contacts, giving respondents the possibility to share the questionnaire forward, creating a snowball effect. There were three different channels used to distribute the questionnaire: direct email to participants, Facebook and Instagram. In all cases, link sharing was used. Direct email was sent to Aalborg University students with the help of the secretary who forwarded the questionnaire link to the entire university email list. In Facebook, a link was distributed in two ways; researchers personal post and multiple Facebook groups. These Facebook groups included following groups of people: Aalborg University marketing students, Aalborg Marked, Haloo Mynämäki (local group in Finland), Häme University of Applied Science adult business students and Weber Stephen Nordic office employees. The data was collected in a two-week period in June 2018.

3.3 Data Analysis Methods

For evaluating quality criteria of the data statistical programs, SPSS and AMOS were used. Data was analysed using SPSS. To test the model fit and ensure the validity of the measurement scale, two-step approach was adopted (Hair, et al., 2015; ResearchGate, 2017). First, exploratory factor analysis with SPSS using principal component analysis (PCA) was conducted to evaluate the quality of all measurement items and to reduce the dataset to a simpler solution. After that, a confirmatory factor analysis using AMOS was conducted to confirm the model fit of the modified measurement model (Schreiber, 2006).

Factor analysis is used to divide a large number of variables into a smaller set of factors. The name exploratory factor analysis (EFA) is often used for this statistical method. By combining variables into smaller factors and deleting unsuitable questions, it is possible to explain the fluctuation of the data in a simpler way without losing too much information. Principal component analysis (PCA) is a component reduction technique within factor analysis where the number of variables is reduced to a smaller set of variables called as principal components. The goal is to explain as much of the variance of the original dataset with smaller number of components as possible (Hair, et al., 2015). On the other hand, confirmatory factor analysis

(CFA) assesses the validity of the measurement model and how well the measured variable present the build construct (Hair, et al., 2014, p. 600). It is used to test whether the collected data fits the hypnotized measurement model. The difference from exploratory factor analysis is that the chosen factors are divided based on theoretical and hypothetical assumptions formed a-priori, as in exploratory factor analysis divides data to needed factors based on the data collected (Bryman & Bell, 2011; Hair, et al., 2014).

The need to conduct both EFA/PCA and CFA in this thesis rises from the way the theoretical model and measurement tool were built. Firstly, the measuring tool for both brand experience and brand resonance was either rearranged or completely built for this thesis. It is recommended that measurement items should always be tested with EFA in case it is new or major changes to the measurement items have been done. (Hair, et al., 2014; ResearchGate, 2017; Saari & Mäkinen, 2017). Secondly, to be able to be sure that the final model and the reduced questions measuring different factors were valid and accurate, confirmatory factor analysis was conducted. EFA cannot be used to measure the model fit or the overall validity of the theoretical model. As EFA is the preliminary exploration of the data and CFA is testing how well the collected data fits the theoretical model, this dual-step approach was considered valuable for the research (Hair, et al., 2014; ResearchGate, 2017). Additionally, to EFA and CFA, Cronbach's Alpha was calculated with SPSS to ensure the reliability of the study.

Multiple linear regression analysis with SPSS was applied to examine and understand the relationship of four dependent variables and five independent variables. This method was chosen as it is widely used to understand the impact of multiple factors on a single construct (Hair, et al., 2015). All four brand resonance aspects behavioural loyalty, attitudinal attachment, sense of community and active engagement, were run individually as dependent variable with all five brand experience aspects, SENSE, FEEL, THINK, ACT, RELATE as independent variables. To ensure that the findings from the research are significant, SPSS automatically performs an ANOVA test with various coefficients. An ANOVA test shows the F-value, which needs to be over 3 to be statistically significant. Thus, this rejects the null hypothesis, indicating that the results from the analysis did not happen by change and actual tested hypothesis can be correct (Hair, et al., 2015). To be able to analyse the strength of the effect of independent variables on dependent variables, SPSS displays the standardised beta coefficients (β-coefficient). Additionally, for the effect to be statistically significant the Sig.

value needs to be less than 0.05 for tested hypothesis to be accepted (Hair, et al., 2015). These results will be thoroughly presented in the chapters 4 Data Analysis and 5.1 Discussion and Conclusion.

3.4 Reliability and Validity

When it comes to quantitative research, the main quality criteria revolves around if and how well the measurement instrument is measuring the intended constructs. This means that the model should be tested for its validity (Hair, et al., 2015). Another important quality measure is to understand the replicability and repeatability of the research, in other words whether different researchers would find the same results using same methods. This is called research reliability (Golafshani, 2003). It is important that the researcher ensures high quality of the analysis by checking the data and model fit prior to primary analysis.

Validity

To ensure validity of the research a set of preliminary analysis were conducted prior to regression analysis to ensure high quality of the results. An important validity measure for a quantitative research is construct validity. Construct validity presents how well the build theoretical model, including the measurement tool created to measure the scientific concepts, is measuring the concept intended (Bryman & Bell, 2011). In this study, exploratory factor analysis was used to ensure that individual questions measure accurately the right constructs to endure construct validity. Additionally, confirmatory factor analysis, which is one of the most important and widely adopted ways to show research validity, was used to evaluate the theoretical model after EFA. (Schreiber, 2006). Also, convergent validity and discriminant validity were tested. Convergent validity asses the *"degree to which two measures of the same concept are correlated"* (Hair, et al., 2014, p. 124) and discriminant validity *"the degree to which two conceptually similar concepts are distinct"* (Hair, et al., 2014, p. 124). The main goal of running these analyses is to see weather convergent validity and discriminant validity "work together". By establishing both convergent- and discriminant validity it is possible to reflect this to valid construct. Thus, the following validity measures amplifies the construct validity of the measurement model (Trochim, 2006; Hair, et al., 2014).

Reliability and Generalisability

Generalisability is one of the quality criteria for quantitative study and closely related to reliability. This means the extent to which the study can be generalised beyond the context in

which it was applied. The used sample has an impact on the generalisability of the study and is highly dependent how accurately the chosen sample presents the real population part of the phenomenon studied (Bryman & Bell, 2011). In this research, convenience sampling was used, meaning it was not the perfect presentation of the population (Daniel, 2012). When using this kind of sampling method, usually certain groups of population are overrepresented. In this case, a questionnaire was distributed amongst personal and professional contacts meaning that it was overrepresented by young professionals within business and business students. However, given the limitations, other kind of sampling was not possible.

Moreover, reliability refers to the consistency of the measured concepts and quality of the measures (Golafshani, 2003; Bryman & Bell, 2011). There is a high importance to ensure the reliability of the study as in quantitative research the work revolves around the accuracy of the measurement tool the researcher has developed to measure the phenomenon investigated (Bryman & Bell, 2011). Cronbach's alpha is widely used to test internal reliability of the study. More precisely, it measures how related set of items are to each other. This test was also conducted to ensure the reliability of this study. Additionally, to this composite reliability was tested using Excel calculations.

4. DATA ANALYSIS

In this chapter, the reader will be first introduced with the preliminary analysis, which describes the process of preparing the data for the best possible quality prior to the data analysis. After this, the descriptive data of the study is presented following the data analysis with multiple linear regression.

4.2 Preliminary Analyses

4.2.1 Exploratory Factor Analysis

To begin with, the validity of the created measurement tool needed to be tested. As the measurement scale for brand experience was modified and for brand resonance created completely, it was acknowledged that some questions might not measure the needed concepts as they were supposed to. Based on the literature and the recommendations from ResearchGate (2017), a decision was made to conduct an exploratory factor analysis using principal component analysis to see if the individual items are measuring right concepts (Hair, et al., 2014). After this, it is recommended to test the construct validity by running a confirmatory factor analysis (Hair, et al., 2015; ResearchGate, 2017).

Principal component analysis was conducted with SPSS. First, it needed to be ensured that the collected data was suitable for factor analysis. In the original scale, including all measurement items, the Kaiser-Meyer-Olkin measure (KMO) is .898 and above the recommended threshold of .50. This indicates that the data is appropriate for factor analysis. Additionally, Bartlett's test of sphericity needs to be in significant level, p< .000 which this data qualifies for (Appendix 5) (Malhotra & Birks, 2012).

Table 2 KMO and Bartlett's Test

KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.898
Bartlett's Test of Sphericity	Approx. Chi-Square	5405.620
	df	630
	Sig.	.000

Source: SPSS Output Appendix 5

It needs to be kept in mind that many measurement items in the model were alike, particularly in the brand resonance scale, and would most likely be highly correlated to each other. Also, there was two theoretical models (brand experience and brand resonance) measured in one model, with 54 measurement items involved, making the measurement tool relatively large in size. Therefore, decision was made to first conduct the principal component analysis for each theoretical concept separately and after this run a separate factor analysis to ensure that the models also fit together. Like this it was possible to ensure that each brand resonance and brand experience aspect would load on right items without losing too much information because of the correlation between items. Also, smaller set of data was easier to handle.

First, the factor analysis was run for each concept completely based on Eigen value cut off of at 1.0 and Promax rotation. As expected, neither of the measurement models loaded purely to the intended components. Therefore, analysis was conducted multiple times for both brand resonance and brand experience, dropping off poorly loading items or items whit critical cross loadings (Gaskin, 2016). There is not generally agreed value for cut-off criteria of factor loadings but values under 0.3 are usually unacceptable. Cut-off criteria of either .40 or .50 is often recommended (Hair, et al., 2014; Fornell & Larcker, 1981). In this study .50 was generally applied, however, in some brand resonance items lower values were allowed, to ensure that measurement item had enough factors for valid analysis (minimum of 3) (Hair, et al., 2014).

With this process, it was possible to extract the four factors of brand resonance with 15 acceptably loading items (table 3). Following items were deleted from the dataset based on low factor loadings or strong cross loadings: LOYALTY 1; ATTACHMENT 3, 5, 6; COMMUNITY 1, 5; ENGAGEMENT 1,2,5. There were still some cross-loading items left; however, this was accepted, as items were known to be highly correlated. Cross loadings below .30 can be accepted if they load significantly lower on the 'wrong item' compared to the main loading (ResearchGate, 2017). Attachment 4 loads low on its own component with .372 and high cross loading on loyalty with .423. However, as it was mentioned in the previous paragraph there is no general rule about the real cut-off criteria and exceptions can be made. In exploratory factor analysis, the researchers understanding of the concepts play an important role when evaluating the loadings and therefore, it was considered to be more important to ensure three items in the measurement tool than cut the model to two items (Babin & Zikmund, 2016).

Table 3 Factor Analysis: Brand Resonance

Pattern Matrix[a]

	Component			
	1	**2**	**3**	**4**
LOYALTY_2	.738			
LOYALTY_3	.958			
LOYALTY_4	.841			
LOYALTY_5	.865			
LOYALTY_6	.610			
ATTACHEMENT_1				.857
ATTACHEMENT_2				.867
ATTACHEMENT_4	.423			.372
COMMUNITY_2		.945		
COMMUNITY_3		.696	.356	
COMMUNITY_4		.923		
COMMUNITY_5		.851		
ENGAGEMENT_3		.341	.606	
ENGAGEMNET_4			.863	
ENGAGEMENT_6			.840	

Extraction Method: Principal Component Analysis.

Rotation Method: Promax with Kaiser Normalization.

a. Rotation converged in 6 iterations.

Source: Own illustration based on SPSS output

Same process was done for the brand experience items and SENSE 1; FEEL 1, 7; ACT 1,2,6 and RELATE 1,5,6 where removed from the data set based on low factor loadings or strong cross loadings. After these modifications, all 22 items load significantly in the five components (table 4).

Table 4 Factor Analysis: Brand Experience

Pattern Matrix[a]

	Component				
	1	2	3	4	5
SENSE_2			.760		
SENSE_3			.814		
SENSE_4			.664		
SENSE_5			.711		
SENSE_6			.873		
FEEL_2		.714			
FEEL_3		.855			
FEEL_4		.803			
FEEL_5		.804			
FEEL_6		.736			
THINK_1	.769				
THINK_2	.866				
THINK_3	.875				
THINK_4	.658				
THINK_5	.683				
THINK_6	.876				
ACT_3					.714
ACT_4					.924
ACT_5					.723
RELATE_2				.877	
RELATE_3				.893	
RELATE_4				.869	

Extraction Method: Principal Component Analysis.

Rotation Method: Promax with Kaiser Normalization.

a. Rotation converged in 6 iterations.

Source: Own illustration based on SPSS output

After running the two separate factor analysis, reduced models where combined. Factors worked well together indicating the 9-component structure as in the theoretical model (table 5). ENGAGEMENT 3 has cross loading on COMMUNITY 5 but as it loads lower on COMMUNITY this was accepted. In the combined model, ATTACHMENT 4 no longer cross loads to LOYALTY. It does cross load to engagement but as it loads less to this component, and the minimum of three items on a component needed to be established, ATTACHMENT 4 was kept in the final model. Based on the principal component analysis 15-items approach to brand resonance and

22-item approach to brand experience was established. List of the 37 questions can be found in Appendix 4.

Table 5 Factor analysis: Brand Experience and Brand Resonance

Pattern Matrix[a]

	Component								
	1	2	3	4	5	6	7	8	9
SENSE_2					.690				
SENSE_3					.907				
SENSE_4					.642				
SENSE_5					.732				
SENSE_6					.855				
FEEL_2				.767					
FEEL_3				.931					
FEEL_4				.750					
FEEL_5				.823					
FEEL_6				.767					
THINK_1	.722								
THINK_2	.802								
THINK_3	.812								
THINK_4	.599								
THINK_5	.680								
THINK_6	.842								
ACT_3									.590
ACT_4									.912
ACT_5									.617
RELATE_2							.892		
RELATE_3							.815		
RELATE_4							.781		
LOYALTY_2			.493				.343		
LOYALTY_3			.891						
LOYALTY_4			.834						
LOYALTY_5			.764						
LOYALTY_6			.653						
ATTACHEMENT_1								.728	
ATTACHEMENT_2								.861	
ATTACHEMENT_4						.320		.332	
COMMUNITY_2		.867							
COMMUNITY_3		.657				.317			
COMMUNITY_4		.849							
COMMUNITY_5		.797							
ENGAGEMENT_3		.354				.648			
ENGAGEMNT_4						.826			
ENGAGEMENT_6						.834			

Extraction Method: Principal Component Analysis.
Rotation Method: Promax with Kaiser Normalization.
 a. Rotation converged in 7 iterations.

Source: Own illustration based on SPSS output.

4.2.2 Confirmatory Factor Analysis

Additionally, confirmatory factor analysis was conducted with statistical tool AMOS to ensure model fit and validity of the theoretical model. Based on Schreiber's (2006) and Hu & Bentler's (1999) criteria for model fit, the 37 measurement items presented well the theoretical construct, implicating a good construct validity (table 6). One indicator, GFI, scored lower than the recommended threshold. This number presents the extent to which the observed variables of the measured phenomenon present what is expected from the theoretical model (Schreiber, 2006). However, as AGFI scores in the acceptable level, and as the other indicators point to a proper model fit the model was accepted. According to Hair, et al. (2014) GFI and AGFI are influenced by sample size and therefore their usage as model fit indices is declining. Also, in the case of this study, the sample size might have affected these indexes. As an example, if we take Nunnually's (1987) recommendation of 10:1 ratio of cases to factor analysed, sample should have been 370 for valid measures.

Table 6 Model Fit Criterion

Criteria	Suggested Value	Research Value
Chi-square /df	Smaller than 3	1.395
p-value for the model	Smaller than 0.05	.000
CFI (Comparative Fit Index)	Larger than 0.9	.962
GFI (Goodness of Fit)	Larger than 0.95	.862
AGFI (Adjusted Goodness of Fit)	Larger than 0.8	.807
RMSEA (Root Squared Error of Approximation)	Smaller than 0.5	.043
PCLOSE (P of Close Fit)	Larger than 0.6	.951

Source: Authors own creation / Schreiber (2006), Appendix 6

Another validity test was conducted to look at the average extracted variance (AVE) and maximum shared variance (MSV) for convergent and discriminant validity (table 7). AVE is the average of variance explained between items in the construct. The accepted score for AVE is above 0.5 (Hair, et al., 2014). MSV measures the discriminant validity of the measurement. The test measures correlations between variables and the measure demonstrates that similar but conceptually distinct measures are sufficiently different. A preferable score for MSV is

below 0.5 (Hair, et al., 2014). "*Discriminant validity is supported when the average variance extracted for a construct is greater than the shared variance between constructs*" (Hair, et al., 2014, p. 637). Thus, this criterion is achieved indicating good construct validity. For closer look of AMOS output, please see Appendix 6.

Table 7 Validity and Reliability

		CR	AVE	MSV
Brand Experience	**SENSE**	0.834	0.505	0.361
	FEEL	0.886	0.611	0.413
	ACT	0.798	0.574	0.401
	THINK	0.895	0.591	0.413
	RELATE	0.850	0.657	0.382
Brand Resonance	**Loyalty**	0.869	0.576	0.674
	Attachment	0.709	0.462	0.674
	Community	0.903	0.700	0.545
	Engagement	0.827	0.617	0.545

Source: Own illustration, analysis done with Gaskin's (2016) **calculation tool (Excel)**

However, despite the overall good results from this validity test, there are two brand resonance items that do not reach the desired thresholds. This indicates some validity issues within the measurement items, particularly on the brand resonance items. The probable cause for this is the unavailability of measurement tools for separate brand resonance aspects. Because there was no scale available, it needed to be created based on the tools, which have measured the whole brand resonance concept. This explains that some items were relatively highly correlated with each other. From the table 7 it is possible to see that behavioural loyalty and attitudinal attachment score above the recommended MSV threshold and attitudinal attachment below threshold in AVE. This does not come completely as a surprise as the two concepts, loyalty and attachment are interlinked based on Keller's (2009) brand resonance pyramid. Despite this issue, other indicators of validity and reliability were in an adequate level and therefore measurement tool accepted. Thus, the modified model was accepted and carried out to further analysis.

4.2.3 Cronbach's Alpha

After the factor analysis, reliability and validity of the model was ensured by rechecking the Cronbach's alpha for the whole model and all individual variables in the measurement scale.

Cronbach's alpha is used to measure the internal consistency of the study. There is a general rule of Cronbach's alpha being in acceptable level at >.7, moreover, values above .9 indicate repetition in the measurement item (Hair, et al., 2015). In this study, Cronbach's Alpha scores in an acceptable level above 0.7 α= .877 (table 8). Additionally, it has improved from the starting value of .904 (all 54 questions included), as values above .900 are considered to be indicating redundancy or duplication within the measurement items (Hair, et al., 2015).

Table 8 Cronbach's alpha

Reliability Statistics

Cronbach's Alpha	N of Items
.877	9

Source: Input from SPSS analytics

To ensure the reliability of each variable in the measurement scale, Cronbach's alpha was also calculated to all of the items. From the table 9 it is possible to see that all items score above the threshold >7. Sense of community scores slightly above .9 indicating possible repetition. However, there are multiple debates of adequate levels of Cronbach's alpha with also the approach that α= 0.9-0.95 is still considered acceptable (Panayides, 2013).

Additionally, composite reliability (CR) in table 7 is above the acceptable level of 0.7 for all items. Composite reliability works with the same idea as Cronbach's alpha but with different equation (Bacon, et al., 1995). Based on Cronbach's alpha and CR it is possible to see the data of this study reliable. Thus, based on the preliminary analysis data and the theoretical model indicate sufficient level of validity and reliability.

Table 9 Cronbach's alfa for all items

Construct	Value	Number of Items
SENSE	.826	5
FEEL	.881	5
THINK	.898	6
ACT	.804	3
RELATE	.844	3
LOYALTY	.859	5
ATTAHMENT	.755	3
COMMUNITY	.904	4
ENGAGEMENT	.830	3

Source: Own illustration based on output from SPSS

4.2.4 Descriptive Data

A total of 225 completed responses were collected with the questionnaire. The link was distributed and opened 1349 times, and this number also includes partial and unfinished answers, as only completed questionnaires were accepted. Two responses were deleted as they indicated that respondent has just clicked trough the questionnaire. Five responses were deleted because of nationality issues. Therefore, a total of 218 usable cases were used for the analysis.

Table 10 shows the descriptive statistics of the study. The gender ratio was divided between 61% female 39% male. Age distribution is heavily focused on the young adults, 76% presenting ages 18-35. 54% of the respondents were Finnish, 35% Danish and 7% presenting other Nordic countries. 8% of the respondents were expats from other countries living in Nordic countries. Based on the descriptive statistic is possible to see that the sample is dominated by a certain gender, age group and nationality, most likely because of the convenience sampling used in this thesis. Therefore, the sample does not represent the population very accurately. However, it is a good starting point for studies within fashion experience as the industry is focused on young consumers (Statista, 2018). According to Statista (2018) 52% of fashion shoppers come from age groups of 18-34 and 53,3% are female.

Table 10 Descriptive Statistics

Variable	Outcome	Number of Responses
Gender	Female	133 (61%)
	Male	85 (39%)
Age	18-25	73 (34%)
	26-35	92 (42%)
	36-45	35 (16 %)
	46-55	13 (6%)
	56-65	5 (2%)
Country	Finnish	117 (54%)
	Danish	77 (35%)
	Other Nordics	7 (3%)
	Other Nationalities	17 (8%)
Total		218

Source: Own illustration

Additionally to the background questions, respondents were asked to state a fashion brand which they are most familiar with. The idea behind this question was that when respondents were able to choose a brand they frequently interact with, the influence of brand experience and brand resonance would be easier to evaluate than with brands which the respondent does not have personal experience or relationship. However, due to this it was possible to see quite a variety of brands presented by the respondents.

There were three brands presented more than others H&M (29), Adidas (17) and COS (10). Other responses were shattered around multiple brands. Therefore, decision was made to divide brands to categories based on the fashion pyramid (Cillo & Verona, 2008). The fashion pyramid is relatively largely known division of brands based on their target segment and selling price (Cillo & Verona, 2008). Figure 8 illustrates the distribution of the brands according to number of respondents and percentage. All brands categorize in between mass fashion and diffusion. This is acceptable as it is normal for consumers to shop between these categories (Cillo & Verona, 2008). The biggest represented group was premium brands (43%), which includes brands such as COS, Samsøe & Samsøe and Selected Femme (Maker's Row, 2016). Second one was mass market brands such H&M, Zara and Mango (38%). Bridge brands are

more affordable and functional fashion brands but still sold relatively higher price point than mass and premium brands. As the name indicates, these brands bridge the gap between "high fashion" and mass market. This segment includes brands such Diesel, MaxMara, Tommy Hilfiger etc. (Cillo & Verona, 2008). These brands were presented by 19%. More high-end fashion brands were not mentioned. The division was made solely based on the 12-year industry experience in fashion retail by the researcher and example brands from Cillo & Verona (2008) were used as guidance.

Figure 8 Brand Distribution

Source: **Own illustration /** (Cillo & Verona, 2008)

4.3 Data Analysis

The collected data was analysed with multiple linear regression analysis. Four sets of multiple linear regressions were conducted to understand the impact of brand experience on different brand resonance factors. The analysis shows that 12 of the 20 hypotheses are supported as shown on table 11. H1c (.288) and d (.113), H2d (.368), H3a (.951) and b (. 668), H4a (.159) b (.488) and d (.183) were rejected as they did not show significant relationship to the dependent variables with values above .050. Other hypotheses were accepted with significant level below .050.

Table 11 Accepted and Rejected Hypotheses

Hypothesis	Sig.	
H1 a. Behavioural loyalty is positively influenced by sensory experience (SENSE).	.001	**Accepted**
H1 b. Behavioural loyalty is positively influenced by affective experience (FEEL).	.000	**Accepted**
H1 c. Behavioural loyalty is positively influenced by creative cognitive experience (THINK).	.288	Rejected
H1 d. Behavioural loyalty is positively influenced by physical experience (ACT).	.113	Rejected
H1 e. Behavioural loyalty is positively influenced by social identity experiences (RELATE).	.000	**Accepted**
H2 a. Attitudinal attachment is positively influenced by sensory experience (SENSE)	.010	**Accepted**
H2 b. Attitudinal attachment is positively influenced by affective experience (FEEL).	.038	**Accepted**
H2 c. Attitudinal attachment is positively influenced by creative cognitive experience (THINK).	.005	**Accepted**
H2 d. Attitudinal attachment is positively influenced by physical experience (ACT).	.368	Rejected
H2 e. Attitudinal attachment is positively influenced by social identity experiences (RELATE).	.004	**Accepted**
H3 a. Sense of community is positively influenced by sensory experience (SENSE)	.951	Rejected
H3 b. Sense of community is positively influenced by affective experience (FEEL).	.668	Rejected
H3 c. Sense of community is positively influenced by creative cognitive experience (THINK).	.001	**Accepted**
H3 d. Sense of community is positively influenced by physical experience (ACT).	.000	**Accepted**
H3 e. Sense of community is positively influenced by social identity experiences (RELATE).	.000	**Accepted**
H4 a. Active engagement is positively influenced by sensory experience (SENSE)	.159	Rejected
H4 b. Active engagement is positively influenced by affective experience (FEEL).	.488	Rejected
H4 c. Active engagement is positively influenced by creative cognitive experience (THINK).	.001	**Accepted**
H4 d. Active engagement is positively influenced by physical experience (ACT).	.183	Rejected
H4 e. Active engagement is positively influenced by social identity experiences (RELATE).	.006	**Accepted**

Source: Own illustration, based on Appendix 7

Table 12 illustrates the results from the multiple regression analysis and the relationship between dependent and independent variables. Results show that SENSE, FEEL and RELATE experiences influence consumers' behavioural loyalty. FEEL experiences have the strongest influence on behavioural loyalty with a beta value of β=0.349. This means that with every unit increase in consumers' FEEL experiences, brand loyalty will increase by 0.349. In fact, FEEL experiences' impact on behavioural loyalty is the strongest relationship in the model. RELATE and SENSE experiences also have a significant influence with beta values of β=0.251 and β=0.209. Brand experience dimensions explained 40.8% (R^2 = 0.408) of the total variance in consumers behavioural loyalty.

SENSE, FEEL, THINK and RELATE experiences have significant influence on consumers' attitudinal attachment. Experiences stimulating consumers' thinking seem to have strongest

influence on the attitudinal attachment with β=0.206. RELATE (β=0.197) experiences have significant influence on attitudinal attachment as well and with any unit increase in relational experiences, attitudinal attachment will increase by 0.197. Experiences appealing to consumers' senses (SENSE β=0.168) and feelings (FEEL β=0.164) seem to have almost the same impact on attitudinal attachment. Attitudinal attachment has a significant relationship with four brand experience items which is more than any other brand resonance variable have. Brand experience dimensions explained 36.3% (R2 = 0.408) of the total variance in consumers attitudinal attachment.

Table 12 Multiple Linear Regression Results

	Behavioural Loyalty	Attitudinal Attachment	Sense of Community	Active Engagement
SENSE	.209*	.168 *	-.004 **	.096 **
FEEL	.349 *	.164 *	-.032**	.057 **
THINK	.075 **	.206 *	.234 *	.264 *
ACT	-.109 **	.064 **	.246 *	.100 **
RELATE	.251 *	.197 *	.344 *	.195 *
R-Squared	.408	.363	.418	.297

* p < .01
** p < .05
Source: Own creation Appendix 7

THINK, ACT and RELATE experiences significantly impact the creation of sense of community. These experiences all have relatively similar influence on sense of community with beta values of β=0.234 (THINK), β=0.256 (ACT) β=0.344 (RELATE). It indeed seems that experiences involving thinking, action and relational activities can be used to build communities. Interestingly, sense of community is the only brand resonance item influenced by ACT experiences. Brand experience dimensions explained 41.8% (R2 = 0.418) of the total variance in consumers attitudinal attachment, also the highest from all brand resonance items.

THINK and RELATE experiences have a significant impact on creation of active engagement. Active engagement is the only brand resonance item influenced by only two brand experience factors. THINK experiences seem to have a stronger influence on active engagement with β=0.264. RELATE experiences have significant impact on active engagement with β=0.195. Brand experience dimensions explained 29.7% (R2 = 0.297) of the total variance in consumers attitudinal attachment, being the least influenced by brand experiences of all brand resonance

variables. This indicates that there are probably other ways beyond brand experiences for creating active engagement.

Additionally, the influence of brand experience variables on the overall brand resonance was analysed (table 13). SENSE, FEEL, THINK and RELATE experiences have significant influence on brand resonance. ACT experiences do not play a significant role on brand resonance. RELATE experiences have the strongest influence on brand experience with $β=0.310$. Experiences stimulating consumers' creativity and thinking (THINK) have the second biggest influence with every unit increase in THINK experiences brand resonance will increase by 0.251. SENSE and FEEL experiences have significant influence on brand resonance with beta values of $β=0.142$ and $β=0.158$. Brand experience dimensions explained 53.5% ($R^2 = 0.297$) of the total variance on brand resonance. This is relatively high, as brand experiences explain half of the influence on brand resonance. SPSS output of the regression analysis can be viewed in appendix 7.

Table 13 Multiple Linear Regression Results on Whole Brand Resonance

	Standardized Coefficients Beta	Sig
SENSE	.142	.011*
FEEL	.158	.020*
THINK	.251	.000*
ACT	.103	.093**
RELATE	.310	.000*
R-Squared	.535	
* p < .01 ** ** p < .05		

Source: Own illustration based on appendix 7

5. CONCLUSIONS

The following chapter will first discuss the findings of the study, following a chapter of the practical usage of these findings in the form of managerial implications. Finally, limitations and direction of future research are given.

5.1 Discussion and Conclusion

There were two research questions in this thesis; How can marketing managers build brand resonance trough brand experience? And what are the brand experience factors influencing the creation of different brand resonance aspects?

The first research question, how marketing managers can build brand resonance trough brand experience, was more general and reflected to the existing literature and theoretical standpoint within this topic. Based on the previous literature, it was possible to see a clear link between brand experiences and brand resonance, and that different brand experiences can be used to influence brand resonance aspects. Based on the analysis it is possible to say that marketing managers can build brand resonance by using different brand experience strategies according to which brand resonance aspect they want to focus on. For example, when focusing on community-building (sense of community), a company should focus on experiences that have the highest impact on this brand resonance aspect.

The second research question was; what are the brand experience factors influencing the creation of different brand resonance aspects? This question deepens the knowledge in this broad area and describes the relationship between brand resonance and brand experience in more detail. Based on the analysis, it was found that different brand experiences can be used to stimulate different brand resonance aspects and that not all brand experiences influence all aspects of brand resonance.

Behavioural loyalty can be built trough SENSE, FEEL and RELATE experiences, indicating that consumers repeated purchases and loyalty can be influenced by experiences that appeal consumers' senses, feelings and relational needs. Interestingly, when it comes to fashion, sensory experiences did not have the highest influence on how often and how much consumers buy. The highest impact is actually on how well the brand can appeal to consumers' feelings and emotions. Additionally, the experiences appealing to consumers' desire for self-improvement (RELATE) were also an important influencer on behavioural loyalty. THINK and

ACT experiences do not have influence in building behavioural loyalty of fashion brands in the Nordic fashion market.

Attitudinal attachment; the strong attachment towards the brand which goes beyond just having positive attitude towards the brand can be influenced with most of the brand experiences. SENSE, FEEL, THINK and RELATE seem all to have an influence on it in almost the same levels. However, THINK experiences that engage consumers intellectually by appealing them in a cognitive and creative way has the highest impact on influencing consumers' attitudinal attachment. The significance of sensory experiences on building strong attachment is in in line with the study from Huang (2017) where they found connection between brand love and sensory experiences.

Sense of community is influenced by THINK, ACT and RELATE experiences. To build a community, a consumer needs to be involved with experiences that involve their thinking in an action-oriented way. Also, the importance of RELATE experiences was confirmed, similarly to Cleff, et al. (2014). RELATE experience are important on building community as it taps into people's feeling of belonging. Experiences that appeal to consumers' senses or feelings do no not have an influence of sense of community and it seems that to build a community, a more action-oriented approach is needed.

Active engagement; consumer willingness to invest time, money and other resources over the amount required to buy and consume the product is influenced only by THINK and RELATE experiences. The influence of relational experiences is understandable as they appeal to consumers feeling of belonging and desire to fit into their social systems. However, the impact of THINK experiences is more interesting. Experiences that engage consumers intellectually appeal to consumers in a way they are willing to invest their own money and time over what is required to purchases the product. This is most likely interlinked with the RELATE experiences. Experiences appealing to cognition and creativity can be motivated by improving self-image and therefore gives consumer intangible value, which then transfers into motivation to be actively engaged with the brand.

When looking at the brand experience components, SENSE experiences only influence behavioural loyalty and attitudinal attachment. When thinking about a fashion brand, the common thought would be that experiences that appeal to consumers' visual senses would be the most important and would also reflect strongest to brand resonance. This is not the

case on building emotional relationship with Nordic fashion consumers. Actually, SENSE experiences had the lowest influence on behavioural loyalty and attitudinal attachment and on the overall brand resonance than other brand experiences. This can mean that the visual experience within the market is taken as the norm, as fashion products need to be visually appealing by their nature, and therefore cannot add any extra feeling for the consumer. Also, within fashion retail and especially in the Nordic market, simplicity and minimalism has been appreciated, lowering the importance of flashy sensory experiences (Birger, 2017) .

Like SENSE experiences, FEEL experiences only influenced behavioural loyalty and attitudinal attachment. It is interesting that experiences that appeal feelings and emotions do not influence the social and communal brand resonances. This indicates that community and engagement are better built by doing things together and appealing to consumers' social needs than feelings and sentiments.

ACT experiences only influence the sense of community; this is well reasoned, as when building a community people need to be involved in activities done together. Otherwise, it seems that activity-oriented experiences are not needed to build brand resonance with fashion brands. RELATE experiences on the other hand influenced all brand resonance aspects, indicating that appealing to consumers' feeling of belonging and self-improvement is very important to Nordic fashion brands. This gives strong indication that instead of just buying clothes, consumers are looking for brand that they can relate to, and brands that are able to fulfil this need will achieve the highest levels of brand resonance. This finding is in line with a study from Cleff, et al (2014), that RELATE experiences are vital to be able to capture all aspects of brand resonance. Interestingly, Brakus (2009) had removed this experience variable from his theoretical model. The findings from this research indicate the importance of RELATE experiences and that this aspect should be included when creating fashion experiences.

To summarise the above discussion, behavioural loyalty can be built trough SENSE, FEEL and RELATE experiences. Attitudinal attachment with SENSE, FEEL, THINK and RELATE experiences, sense of community with THINK, ACT and RELATE experiences and active engagement with THINK and RELATE experiences. The overall brand resonance can be built trough SENSE, FEEL, THINK and RELATE experiences. (table 14).

Table 14 Strategic use of Brand Experience

	SENSE	FEEL	THINK	ACT	RELATE
Behavioural Loyalty	X	X			X
Attitudinal Attachment	X	X	X		X
Sense of Community			X	X	X
Active Engagement			X		X
Brand Resonance	X	X	X		X

Source: Own illustration

Beyond the research questions, this study was able to identify relatively large knowledge gap within the literature and empirical research amongst brand resonance concept. Based on the analysis, brand experience explained 53.50% of brand resonance, indicating that there is yet more to explore within this area. Moreover, this thesis was able to indicate that there is indeed a difference with how each brand resonance aspect can be built, indicating that treating brand resonance as one big entity loses the detail and depth of the phenomenon. Additionally, this study has been the first one to build a brand resonance model, which measures individual brand resonance items. Despite slight validity issues in a few items, this can be used as guidance when researching this relatively unknown area further.

It is possible to conclude that brand experiences are important when building relationships with Nordic fashion consumers. Different brand resonance aspects can be built using different kinds of experiences, revealing interesting possibilities for strategic brand management. As brand resonance is the highest level of brand building and a strong brand name gives competitive advantage for companies, understanding how it is possible to build resonance can be used to improve the performance of fashion brands in Nordic market.

5.2 Managerial Implications

This study is the first study in the brand resonance and brand experience field to try to bring these two concepts to a more practical level and give more understanding of the strategical usage of these concepts. There are several important implications for marketing managers from this study. Firstly, marketing managers should bring the managing of their brand relationships with their customers into their daily agenda, as brand resonance is an important competitive asset for companies. Relational experiences that appeal to consumers' feeling of belonging and self-improvement were very important for Nordic customers, indicating huge potential for companies who are able to build brand experiences around this aspect. It could even be said that brand managers should ensure to add relational elements to all brand experiences they create.

Second, marketing managers can use different kinds of brand experiences to build brand resonance. For example, if the strategic goal is to build community and engagement around the brand, marketers should focus on campaigns that involve consumers' thinking and problem-solving, include activities and learning by doing and most importantly appeal to consumers relational needs. As an example, this could be a marketing event where consumers could create collections in collaboration with other consumers.

Third, table 14 can be used as strategic guidance for marketing managers to build brand resonance in the Nordic fashion market. SENSE experiences can be used to build behavioural loyalty and attitudinal attachment, FEEL experiences can be used to build behavioural loyalty and attitudinal attachment, THINK experiences can be used to build attitudinal attachment, sense of community and active engagement, ACT experiences can be used to build sense of community and RELATE experiences can be used to build all brand resonance aspects

Fourth, even if this study gives the indication of a reduced importance of SENSE experiences, it is important for marketing managers to ensure that their products meet the quality and visual demands of their customers, as it seems that this is taken as a normal requirement from the consumers.

5.3 Limitations

As with all studies, also this one has certain limitations. First, the literature review was done using the thematic approach. As both theoretical constructs, brand resonance and brand

experience, were relatively clearly defined, a systematic literature review could have revealed more relevant literature within the topic areas. Second, data for this project was collected using the convenience sampling method. As the data was collected from personal and professional contacts using mainly social media channels, the sample was not the most representative of its population. Using probability sampling would have given more accurate picture of the phenomenon studied and results that are more valid. Third, respondents were asked to state a fashion brand they have recently purchased, which lead to large number of brands from different price and product ranges (e.g. low-price vs premium price or active wear vs. fashion wear). If the brand would have been narrowed down more precisely, different results might have occurred.

Fourth and most importantly, to increase the quality and the validity of the study, it would have been advisable to use already established measurement scales for brand experience items, as this was already available. Moreover, it would have been prudent to create the brand resonance scale, pilot test it, modify it accordingly and test again to ensure the fit of the measurement items to the theoretical model. However, this kind of process would have been out of the scope of this master thesis and therefore not possible. However, this can also be one of the main learnings from this study. The researcher is now able to reflect this learning to future work and is more aware of the requirements of the theoretical model and measurement tool from the start. This kind of understanding is only possible to establish by trying to build the model and measurement tool by themselves.

5.4 Future research

Regarding future research, this study revealed multiple interesting research areas. This study was conducted from a consumer's perspective, but a similar study could be done from a company perspective studying brand experiences from successful fashion brands to develop best practices on how to create certain brand experiences.

A full systematic literature review and conceptual paper about Keller's (2009) four resonance components could show the way for further empirical studies within these concepts. There is a need for thorough theoretical investigation and theory building for the four brand resonance aspects. In this study, it was found that different brand experiences influence different brand resonance variables, indicating that these four aspects can be influenced by different strategies. Understanding how these four components can be built and their individual and

combined influence on firm performance is still completely undiscovered. Additionally, a measurement tool and proper theoretical model for all aspects of brand resonance does not yet exist and therefore can reveal a fruitful area to be researched.

Finally, studying the brand experiences' impact on brand resonance in a) different markets b) different product categories or target segments (for example: fast fashion, premium brands and luxury fashion or sports, lingerie, shoes and accessories) shows interesting research opportunities in the future.

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Appendix

Appendix 1: Search Diary

SEARCH STRING	DATABASE	SCOPE	DATE OF SEARCH	NUMBER OF ENTRIES	NUMBER OF RELEVANT
BRAND EXPERIENCE AND CUSTOMER BASED BRAND EQUITY	ABI/INFORM Collection	peer-reviewed, in abstract, all years, English	18.4.2018	30	3
"BRAND EXPERIENCE" AND "CUSTOMER BASED BRAND EQUITY"	ABI/INFORM Collection	peer-reviewed, in abstract, all years, English	18.4.2018	5	2
BRAND EXPERIENCE AND BRAND RESONANCE	ABI/INFORM Collection	peer-reviewed, in abstract, all years, English	18.4.2018	13	5
"BRAND EXPERIENCE" AND INTERNATIONAL	ABI/INFORM Collection	peer-reviewed, in abstract, all years, English	18.4.2018	6	4
"BRAND EXPERIENCE" AND GLOBAL	ABI/INFORM Collection	peer-reviewed, in abstract, all years, English	18.4.2018	3	2
"BRAND RESONANCE"	ABI/INFORM Collection	peer-reviewed, in abstract, all years, English	15.5.2018	23	12
"BRAND RESONANCE"	EBSCOhost	peer-reviewed, in abstract, all years, English	15.5.2018	35	14
"BRAND RESONANCE"	Emerald insight	peer-reviewed, in abstract, all years, English	15.5.2018	11	5

Appendix 2: Example of the Literature Database

Author	Year	Country	Theories used	Method	Industry	Concepts and themes
Sertaç Çifci, Yuksel Ekinci b, Georgina Whyatt, Arnold Japutra, Sebastian Molinillo, Haytham Siala	2016	Tukey / Spain	CBBE (Yoo and Donthu/ Nam, Ekinci and Whyatt	Quantitative / Survey	Fashion retail, grocery retail	CBBE: Aaker (1991), Keller (1993) , Brand equity measures: Yoo and Donthu (2001), Nam et al.'s (2011) (testing validity)
Ali Ekber, Ipek Kocoglu, Salih Imamoglu	2013	Turkey		Literature review		Emotional Branding, Antecedents and Consequences of Emotional Branding
Imran Khan , Mobin Fatma	2017	India	Brand experience model (antecedent variables, brand experience itself and outcome variables) Several brand measurement scales from other scholars	Mixed method: qualitative interviews and quantitative survey	Restaurant industry	Conceptualisation of brand experience, Experience antecedent variables: event marketing, brand clues and marketing communication. Outcomes of brand experience: brand trust, brand loyalty, customer satisfaction, word-of-mouth, brand credibility and brand attitude.
J. Joško Brakus, Bernd H. Schmitt and Lia Zarantonello	2009	USA	Brand experience scale: sensory, affective, intellectual, behavioural	Mixed method: Conceptual analysis, exploratory qualitative study, multiple experiments		Experience: product, shopping and service, consumption. Developing measurement scale for brand experience. Measuring brand experiences effect on customer satisfaction and loyalty.
Jin Su, Aihwa Chang	2017	USA	CBBE (Aaker / Keller)	Quantitative / Survey	Fast Fashion	CBBE dimensions: brand awareness, perceived quality, perceived value, brand personality, organizational associations, brand uniqueness, and brand loyalty (this is separate from CBBE model)
Hasnizam Shaari, Intan Shafnaz Ahmad	2017	Malaysia	Check concepts.	Quantitative / Survey	Online brand communities	Brand community, purchase intention, brand referral, brand trust, brand community commitment.
Kevin Lane Keller	2009	USA	customer-based brand equity model, brand resonance pyramid	Conceptual paper / theory building	Branding	Customer-based brand equity model: Rational route: salience, performance, judgements, resonance. Emotional route: salience, imagery, feelings, resonance. brand resonance pyramid: loyalty, attachment, community, engagement.

Thomas Cleff, I Chun Lin, Nadine Walter	2014	Taiwan	Brand experience: Schmitt (1999) and Brakus et al. (2009) Brand Equity: Aaker (1991) Keller (1993)	Quantitative / Survey	Service (Café Starbucks)	Brand experience, brand experience measures, brand equity, brand equity measures.
Rafidah Othmana, Rosidah Musaa, Mazzini Mudaa, Rozita Naina Mohameda	2016	Malaysia	Stimulus-Organism-Response (SOR), PAD Theory by Mehrabian and Russell (1974)	Conceptualisation	Airliners	Immersive Brand experience, brand resonance
Mbaye Fall Diallo, Jose Ribamar Siqueira Jr	2015	Brazil / Colombia	learning theory, cue utilisation theory and culture theory	Quantitative / Survey	Retail	Brand experience, the role of culture in consumer behaviour, customer prior brand experience and purchase intention,
Chuan Huat Ong, Heng Wei Lee & T. Ramayah	2018	Malaysia	Check concepts.	Quantitative / Survey	Restaurant industry	Brand loyalty (willingness to pay/ WOM/ Repurchase intentions. Brand Experience: Sensory, affective, behavioural, intellectual.
Alka Sharma, Vibhuti Jasrotia	2016	India	Check concepts.	Mixed method interviews/survey	Smartphones	Brand experience, experience economy, customer experiential value, brand resonance.
Ulla A. Saari, Saku J. Mäkinen	2016	India / Finland	Brand experience scale: Brakus (2009)	Quantitative / Survey	Technology products	Cross national brand experience measures. Brand experience. Culture.
David A. Aaker	1996	USA	Brand equity	Theory building	Branding	Brand equity measures. Four dimensions of brand equity: loyalty, perceived quality, associations and awareness. Brand equity ten: loyalty, quality/leadership, associations/differentiation, awareness, market behaviour pg 105.
Chao-Chin Huang	2017	Taiwan	brand resonance model (Keller, 2013; Keller and Richey, 2003)	Quantitative / Survey	Smartphones	Examines the mediating role of brand trust and brand love on brand experience and brand loyalty. Three of brand experience constructs: sensory, intellectual, behavioural and two of brand loyalty, behavioural and attitudinal. Concepts: Brand experience, brand love and brand trust, brand loyalty, brand identification,
Hwai-Shuh Shieh, Wei-Hsun La	2017	Taiwan	Brand experience (Schmitt)(Think, feel, act, sense, relate) , CBBE (Keller)	Quantitative / Survey	Smartphones	Brand experience, Brand resonance, brand loyalty,
Marta Frasquet, Alejandro Mollá Descals and Maria Eugenia Ruiz-Molina	2017	UK / Spain	Check concepts	Quantitative / Survey	Retail	Paper aims to understand loyalty in the multichannel retail context. Online / offline channels, brand trust,

						brand attachment, cultural differences.
Lia Zarantonello, Bernd H. Schmitt	2010	Italy	Brand experience has been modified to: sensory, affective, intellectual and behavioural dimensions. Theory of reasoned action. Brand experience scale from Brakus	Quantitative / Survey	food and beverage, consumer electronic and automobiles	Addresses whether different customer types prefer different kind of experiences. five types of consumers: hedonistic, action-oriented, holistic, inner-directed, and utilitarian consumers. Brand experience, brand attitude and purchase intention,
Christian Jantzen, James Fitchett, Per Østergaard, Mikael Vetner	2012	Denmark	Cultural theory,	Conceptualisation / theory building	Market research/ psychology	Concept of emotional regimes, emotional consumption, emotions in psychology and cultural theory
Janghyeon Nam, Yuksel Ekinci, Georgina Whyatt	2011	UK	five dimensions of brand equity— physical quality, staff behaviour, ideal self-congruence, brand identification and lifestyle-congruence	Quantitative / Survey	Hotel and restaurant	Investigate the mediating effects of consumer satisfaction on the relationship between consumer-based brand equity and brand loyalty
Raja Ambedkar Ande, Angappa Gunasekaran, Punniyamoorthy Murugesan and Thamaraiselvan Natarajan	2016	India, Hong Kong and Singapore	Keller's CBBE	Quantitative / Survey	Financial services	The purpose of this paper is to find the resonance score for modified customer-based brand equity (CBBE) model in mutual fund financial services and improve the conceptualization of customer-based mutual fund services' brand equity through brand resonance.
Boonghee Yooa,Naveen Donthub	2001	US / Korea	Aakers and Keller's CBBE models	Mixed method	apparel and electronics	Customer based brand equity, three dimensions of brand loyalty, perceived quality, and brand awareness/associations.
MORRIS B. HOLBROOK, ELIZABETH C. HIRSCHMAN	1982	UK	Check conceptualisation	Conceptualisation		Most of the experiences with brand include many other than just verbal clues like smells, colours, shapes, sounds and feelings and this is why traditional approach to decision-making is biased.
HaeJung Kim	2012	USA/Korea	Keller's CBBE , Brand experience Schmitt and Brakus	Experiment	Fashion	Fashion experience, brand experience, fashion industry, CBBE,
Sharon (Hsueh-Kuan) Hung	2006	Taiwan	Concepts	Conceptualisation	Fashion retail, grocery retail	Fashion branding, global branding
Amjad Shamim, Muhammad Mohsin Butt	2007	Pakistan	CBBE, Brand experience	Survey	Smartphones	Bran experience, Brand credibility, brand attitude, Customer-based brand equity

Gentile, Chiara; Spille, Nicola; Noci, Giuliano	2017	Italy	Experiential marketing, Customer experience, Customer behaviour	Survey	Branding	Experiential marketing, Customer experience, Customer behaviour
Mary Ann McGrath, John F. Sherry Jr, Nina Diamond	2013	USA/ China	Case study of international retailing and its transferability from country to country	Case Study	Retail	International retailing,
David A. Aaker	1992	USA	Brand Equity	Theory building	Branding	Brand Equity: brand loyalty, brand awareness, perceived quality, brand associations.
David A. Aaker	1992	USA	Brand Equity	Theory building	Branding	Short essay about managing brand equity
Bernd Schmitt	1999	USA	Brand experience model	Theory building	Branding	Brand experience: 1) SENSE 2) FEEL 3) THINK 4) ACT 5) RELATE
Ching-Jui Keng, Van- Dat Tran, Tuyet Mai Le Thi	2013	Taiwan	brand experience, brand personality, and customer experiential value	Survey	Branding	brand experience, brand personality, and customer experiential value
Ran Huang, Stacy H. Lee, HaeJung Kim, Leslie Evans	2015	USA	three dimensions of brand experiences: affective, cognitive and sensory inspired by Brakus et al.'s (2009) and Schmitt's (1999), Brand resonance from Keller	Survey	Fashion retail	Multichannel retailing, Impacts of relational experience on brand resonance,

Author	Year	Country	Method	Concepts and themes	Theories used	Findings / Ideas
Huang, Chun-Chen; Yen, Szu-Wei; Liu, Cheng-Yi; Chang, Te-Pei	2014	Taiwan	Survey	Brand Equity, customer satisfaction, Brand resonance	CBBE	Satisfaction and brand equity enhance brand resonance. Satisfaction has stronger influence than brand equity. Brand resonance directly affects purchase intention. Brand resonance had partial mediating effect on brand equity and full mediating effect on customer satisfaction on repurchase intention.
Ambedkar, Ande Raja; Murugesan, Punniyamoorthy; N, Thamaraiselvan	2016	India	Modellation	CBBE, brand judgements and feelings as antecedents for brand resonance	CBBE	Developing brand resonance score
Hye Jung, Yuri Lee, HaeJung Kim, Heesoon Yang	2013	South Korea/ US	Survey	Country image, brand awareness, perceived quality,	CBBE	Country image mediates brand awareness, and cultural difference is found, indicating cultural

				and brand loyalty (brand resonance)		differences on how consumers resonate with a brand. Positive hypotheses of brand awareness to perceived quality and perceived quality to brand loyalty are found.
Phillip Frank, Kittichai (Tu) Watchravesringkan	2016	US	Survey	Perceived brand equity, brand awareness and brand resonance	CBBE	Consumers' brand equity and ultimately brand resonance is influenced by brand awareness and brand image. Moreover, they found that young consumers self-identity towards being global consumer, had positive impact on brand equity and was ultimately more likely to create brand resonance.
Kumar, Mukund	2016	India	Survey	brand salience, brand performance, brand judgment, brand feelings and brand resonance	CBBE	Confirms that brand resonance has highest impact on brand performance from these 5 determinants and that the building brand resonance is step by step process, staring from salience, moving upwards towards brand resonance.
Raja Ambedkar Ande, Angappa Gunasekaran, Punniyamoorthy Murugesan, Thamaraiselvan Natarajan	2017	India	Modellation	Brand Performance, brand imagery, brand judgements, brand feelings, brand resonance	CBBE	Brand resonance is achieved after reaching brand meaning and brand response of the brand. Quantification of the CBBE will result as brand resonance score.
Ashutosh Anil Sandhe	2015	India	Survey	brand salience, brand performance, brand imagery, brand feelings and brand resonance	CBBE	Brand feelings correlate the most on brand resonance, brand salience showed the least correlation on brand resonance.
Jacqueline Burgess, Wendy Spinks	2012	Australia	Literature review	Behavioural loyalty, attitudinal attachment, sense of community, active engagement	CBBE	First attempt to conceptualise and model brand resonance components. This is a great article for hypothesis development

Ran Huang, Stacy H. Lee, HaeJung Kim, Leslie Evans	2015	USA	Survey	brand experience: affective, cognitive and sensory inspired, Brand resonance	CBBE BX: Brakus and Schmitt	Brand experience affects brand resonance. They also find out that different brand experience dimensions actually affected the relational experience online and offline. The affectional experience is more important on building brand relations offline, as sensory experiences were important in online setting. Cognitive experience stayed the same despite the channel.
HaeJung Kim	2012	USA/Korea	Mixed method, survey and interviews	brand experience: cognitive, affective, and behavioural; brand awareness, brand performance, brand imagery, customer judgments, customer feelings, and brand resonance	CBBE, brand experience	Brand experience seems to be a stronger predictor of satisfaction and loyalty. Brand imagery and customer feelings are vital in determining the increase or decrease in lucrative consumer-brand resonance. Brand performance is essential when establishing credible customer judgment and favourable customer feelings.
Chao-Chin Huang	2017	Taiwan	Survey	Brand experience: sensory, behavioural and intellectual Brand resonance (loyalty) behavioural and attitudinal	CBBE, Brand experience	Sensory experience is the major driver of brand love. Sensory experience mainly drives customers' brand trust, while intellectual experience has no effects on brand trust. Brand love is the main mechanism in developing customers' behavioural loyalty, so does brand trust in shaping their attitudinal loyalty. Brand love and brand trust have the mediating effects on the relationships between brand experience and brand loyalty.
Alka Sharma, Vibhuti Jasrotia	2016	India	Mixed method, survey and interviews	Brand experience (sensory, affective, behavioural, and intellectual), customer experimental value, brand resonance	Brand resonance (Keller), Brand experience, value	Significant positive effect of brand experience on consumer experimental value and brand resonance. Customer experimental value has a mediating effect on relationship between brand experience and brand resonance.

Appendix 3A: Questionnaire in SurveyXact Example
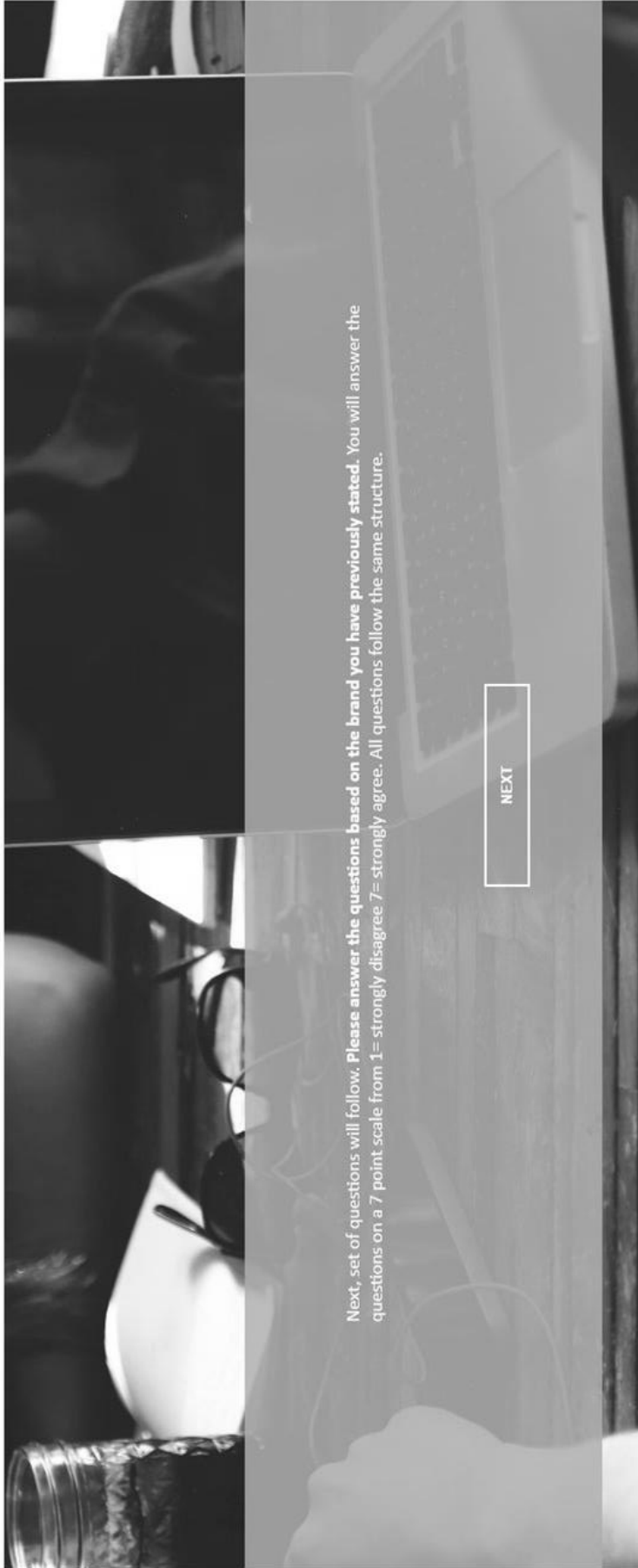
The goal of this survey is to collect your input on how you experience fashion brands. By answering this questionnaire, you can contribute to the creation of future fashion experiences and better fashion brands. It will only take 5 minutes of your time.

Please be assured that records of your participation and any data collected will be anonymous and handled only by researcher or university advisor. The data will be collected, handled and analysed for Aalborg University MSc. International Marketing thesis purposes.

Thank you for your participation.

NEXT

14%

Next, set of questions will follow. **Please answer the questions based on the brand you have previously stated. You will answer the** questions on a 7 point scale from 1= strongly disagree 7= strongly agree. All questions follow the same structure.

NEXT

28%

IN A SCALE FROM 1 TO 7 WHICH LEVEL DO YOU AGREE OR DISAGREE WITH THE FOLLOWING STATEMENTS?

	1 Strongly disagree	2 Disagree	3 Somewhat disagree	4 Undecided	5 Somewhat agree	6 Agree	7 Strongly agree
I engage in a lot of thinking when I encounter this brand.	○	○	○	○	○	○	○
This fashion brand makes me think when I encounter their products or marketing activities.	○	○	○	○	○	○	○
This fashion brand stimulates my curiosity and problem solving.	○	○	○	○	○	○	○
This fashion brand intrigues me. (arouse the curiosity or interest of, fascinate.)	○	○	○	○	○	○	○
This fashion brand stimulates my imagination.	○	○	○	○	○	○	○
This fashion brand stimulates my thinking.	○	○	○	○	○	○	○

IN A SCALE FROM 1 TO 7 WHICH LEVEL DO YOU AGREE OR DISAGREE WITH THE FOLLOWING STATEMENTS?

	1 Strongly disagree	2 Disagree	3 Somewhat disagree	4 Undecided	5 Somewhat agree	6 Agree	7 Strongly agree
Next time I am buying fashion items I would purchase this brand.	◯	◯	◯	◯	◯	◯	◯
I intend to keep purchasing this fashion brand.	◯	◯	◯	◯	◯	◯	◯
I consider myself loyal to this fashion brand.	◯	◯	◯	◯	◯	◯	◯
This brand will be my first choice when considering fashion brands in the future.	◯	◯	◯	◯	◯	◯	◯
I will be loyal to this fashion brand in the future	◯	◯	◯	◯	◯	◯	◯
I buy as much of this fashion brand as I can.	◯	◯	◯	◯	◯	◯	◯

NEXT

71%

Appendix 3B Questionnaire in Word Format

The goal of this survey is to collect your input on how you experience fashion brands. By answering this questionnaire, you can contribute to the creation of future fashion experiences and better fashion brands. It will only take 5 minutes of your time.

Please be assured that records of your participation and any data collected will be anonymous and handled only by researcher or university advisor. The data will be collected, handled and analysed for Aalborg University MSc. International Marketing thesis purposes.

Thank you for your participation.

Nationality?

_____

Gender?

(1)   ❏ Female

(2)   ❏ Male

Age?

_____

Please state a fashion brand you are most familiar with?

_____

Next, set of questions will follow. **Please answer the questions based on the brand you have previously stated.** You will answer the questions on a 7 point scale from 1= strongly disagree 7= strongly agree. All questions follow the same structure.

In a scale from 1 to 7 which level do you agree or disagree with the following statements?

	1 Strongly disagree	2 Disagree	3 Somewhat disagree	4 Undecided	5 Somewhat agree	6 Agree	7 Strongly agree
This fashion brand makes a strong impression on my visual senses or other senses in terms of product and experience. (colours, design, visual presentation, sound, touch and smell)	(1) ❏	(2) ❏	(3) ❏	(4) ❏	(5) ❏	(6) ❏	(7) ❏
This fashion brand engages my senses when I am visiting their store, online channels or encountering their marketing activities.	(1) ❏	(2) ❏	(3) ❏	(4) ❏	(5) ❏	(6) ❏	(7) ❏
This fashion brand focuses on experience through senses. (colours, design, visual presentation, sound, touch and smell)	(1) ❏	(2) ❏	(3) ❏	(4) ❏	(5) ❏	(6) ❏	(7) ❏
I like the design and decoration of this fashion brand (regarding store, online channels or other design features noticeable to this brand.)	(1) ❏	(2) ❏	(3) ❏	(4) ❏	(5) ❏	(6) ❏	(7) ❏
I find this fashion brand interesting in a sensory way. (its touch and feel, quality, looks nice, visually warm etc)	(1) ❏	(2) ❏	(3) ❏	(4) ❏	(5) ❏	(6) ❏	(7) ❏

	1 Strongly disagree	2 Disagree	3 Somewhat disagree	4 Undecided	5 Somewhat agree	6 Agree	7 Strongly agree
This fashion brand appeals to my senses (colours, design, visual presentation, sound, touch and smell)	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑	(7) ❑

In a scale from 1 to 7 which level do you agree or disagree with the following statements?

	1 Strongly disagree	2 Disagree	3 Somewhat disagree	4 Undecided	5 Somewhat agree	6 Agree	7 Strongly agree
When visiting this brands stores or online channels, I experience emotions. (for example: excitement, happiness, calmness, serenity)	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑	(7) ❑
This fashion brand makes me feel in a certain way.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑	(7) ❑
This fashion brand triggers positive moods. (excitement, joy, pride)	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑	(7) ❑
This fashion brand appeals to me at an emotional level. (excitement, happiness, calmness, serenity.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑	(7) ❑
I have strong positive feelings about this fashion brand.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑	(7) ❑

	1 Strongly disagree	2 Disagree	3 Somewhat disagree	4 Undecided	5 Somewhat agree	6 Agree	7 Strongly agree
This fashion brand focuses on experience through positive feelings. excitement, joy, pride)	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑	(7) ❑
This fashion brand appeals to my feelings and sentiments. (I feel refreshed, inspired using this brand)	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑	(7) ❑

In a scale from 1 to 7 which level do you agree or disagree with the following statements?

	1 Strongly disagree	2 Disagree	3 Somewhat disagree	4 Undecided	5 Somewhat agree	6 Agree	7 Strongly agree
I engage in a lot of thinking when I encounter this brand.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑	(7) ❑
This fashion brand makes me think when I encounter their products or marketing activities.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑	(7) ❑
This fashion brand stimulates my curiosity and problem solving.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑	(7) ❑
This fashion brand intrigues me.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑	(7) ❑
This fashion brand stimulates my imagination.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑	(7) ❑
This fashion brand stimulates my thinking.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑	(7) ❑

In a scale from 1 to 7 which level do you agree or disagree with the following statements?

	1 Strongly disagree	2 Disagree	3 Somewhat disagree	4 Undecided	5 Somewhat agree	6 Agree	7 Strongly agree
I engage in physical activities and behaviours when I encounter this fashion brand (within store, online or when using the brand)	(1) ☐	(2) ☐	(3) ☐	(4) ☐	(5) ☐	(6) ☐	(7) ☐
This fashion brand represents my lifestyle.	(1) ☐	(2) ☐	(3) ☐	(4) ☐	(5) ☐	(6) ☐	(7) ☐
This fashion brand makes me think of an alternative way of life.	(1) ☐	(2) ☐	(3) ☐	(4) ☐	(5) ☐	(6) ☐	(7) ☐
This fashion brand reminds me of activities I can do.	(1) ☐	(2) ☐	(3) ☐	(4) ☐	(5) ☐	(6) ☐	(7) ☐
This fashion brand to make me think about lifestyle.	(1) ☐	(2) ☐	(3) ☐	(4) ☐	(5) ☐	(6) ☐	(7) ☐
This fashion brand focuses on experience through activities. (within store, online or when using the brand).	(1) ☐	(2) ☐	(3) ☐	(4) ☐	(5) ☐	(6) ☐	(7) ☐

In a scale from 1 to 7 which level do you agree or disagree with the following statements?

	1 Strongly disagree	2 Disagree	3 Somewhat disagree	4 Undecided	5 Somewhat agree	6 Agree	7 Strongly agree
This fashion brand makes me think about my relationships with others.	(1) ☐	(2) ☐	(3) ☐	(4) ☐	(5) ☐	(6) ☐	(7) ☐

	1 Strongly disagree	2 Disagree	3 Somewhat disagree	4 Undecided	5 Somewhat agree	6 Agree	7 Strongly agree
Using this brand takes me closer to my ideal self-image.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑	(7) ❑
This fashion brand is part of my self-image.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑	(7) ❑
This fashion brand positively affects how other people perceive me.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑	(7) ❑
This brand engages me with social activities.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑	(7) ❑
This fashion brand is a part of my social circle's fashion choices.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑	(7) ❑

In a scale from 1 to 7 which level do you agree or disagree with the following statements?

	1 Strongly disagree	2 Disagree	3 Somewhat disagree	4 Undecided	5 Somewhat agree	6 Agree	7 Strongly agree
Next time I am buying fashion items I would purchase this brand.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑	(7) ❑
I intend to keep purchasing this fashion brand.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑	(7) ❑
I consider myself loyal to this fashion brand.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑	(7) ❑
This brand will be my first choice when considering fashion brands in the future.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑	(7) ❑

	1 Strongly disagree	2 Disagree	3 Somewhat disagree	4 Undecided	5 Somewhat agree	6 Agree	7 Strongly agree
I will be loyal to this fashion brand in the future	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑	(7) ❑
I buy as much of this fashion brand as I can.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑	(7) ❑

In a scale from 1 to 7 which level do you agree or disagree with the following statements?

	1 Strongly disagree	2 Disagree	3 Somewhat disagree	4 Undecided	5 Somewhat agree	6 Agree	7 Strongly agree
I am willing to pay a higher price for the items of this brand over other fashion brands	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑	(7) ❑
I would continue to buy this fashion brand even if its prices increase.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑	(7) ❑
I am emotionally attached to this fashion brand i.e., it feels like a part of my life.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑	(7) ❑
I really love this fashion brand.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑	(7) ❑
I would really miss this fashion brand if it went away	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑	(7) ❑
Compared to how I feel about other brands, this brand is important to me	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑	(7) ❑

In a scale from 1 to 7 which level do you agree or disagree with the following statements?

	1 Strongly disagree	2 Disagree	3 Somewhat disagree	4 Undecided	5 Somewhat agree	6 Agree	7 Strongly agree
I really identify with other people who use the clothes from this brand.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑	(7) ❑
I feel like I belong to a club with others who wear clothes from this fashion brand.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑	(7) ❑
Other people wearing this fashion brand are similar to me.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑	(7) ❑
I feel a deep connection with others who wear clothes from this fashion brand.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑	(7) ❑
I would join communities formed by other people interested of this fashion brand.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑	(7) ❑

In a scale from 1 to 5 which level do you agree or disagree with the following statements?

	1 Strongly disagree	2 Disagree	3 Somewhat disagree	4 Undecided	5 Somewhat agree	6 Agree	7 Strongly agree
I would recommend this fashion brand to others.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑	(7) ❑
If someone makes a negative comment about this fashion brand, I would defend it.	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑	(7) ❑

	1 Strongly disagree	2 Disagree	3 Somewhat disagree	4 Undecided	5 Somewhat agree	6 Agree	7 Strongly agree
I really like to talk about this fashion brand with others.	(1) ☐	(2) ☐	(3) ☐	(4) ☐	(5) ☐	(6) ☐	(7) ☐
I closely follow news about this fashion brand. (social media, newsletters)	(1) ☐	(2) ☐	(3) ☐	(4) ☐	(5) ☐	(6) ☐	(7) ☐
I am proud to have others know I use this fashion brand.	(1) ☐	(2) ☐	(3) ☐	(4) ☐	(5) ☐	(6) ☐	(7) ☐
I actively look information of this fashion brand or its products.	(1) ☐	(2) ☐	(3) ☐	(4) ☐	(5) ☐	(6) ☐	(7) ☐

Thank you for your participation!

Appendix 4: Valid Measurement Items

	Item	Question
Loyalty	BL 2	I intend to keep purchasing this fashion brand.
	BL 3	I consider myself loyal to this fashion brand.
	BL 4	This brand will be my first choice when considering fashion brands in the future.
	BL 5	I will be loyal to this fashion brand in the future
	BL 6	I buy as much of this fashion brand as I can.
Attachment	AA 1	I am willing to pay a higher price for the items of this brand over other fashion brands
	AA 2	I would continue to buy this fashion brand even if its prices increase.
	AA 4	I really love this fashion brand.
Community	CS 2	I feel like I belong to a group/club with others who wear clothes from this fashion brand.
	CS 3	Other people wearing this fashion brand are similar to me.
	CS 4	I feel a deep connection with others who wear clothes from this fashion brand.
	CS 5	I would join communities formed by other people interested of this fashion brand.
Engagement	AE 3	I really like to talk about this fashion brand with others.
	AE 4	I closely follow news about this fashion brand. (social media, newsletters)
	AE6	I actively look information of this fashion brand or its products.
SENSE	SENSE 2	This fashion brand engages my senses when I am visiting their store, online channels or encountering their marketing activities. (colours, design, visual presentation, sound, touch and smell)
	SENSE 3	This fashion brand focuses on experience through senses. (colours, design, visual presentation, sound, touch and smell)
	SENSE 4	I like the design and decoration of this fashion brand (regarding store, online channels or other design features noticeable to this brand.)
	SENSE 5	I find this fashion brand interesting in a sensory way. (touch and feel, quality, looks nice, etc.)
	SENSE 6	This fashion brand appeals to my senses (colours, design, visual presentation, sound, touch and smell)
FEEL	FEEL 2	This fashion brand makes me feel in a certain way.
	FEEL 3	This fashion brand triggers positive moods. (excitement, joy, pride)
	FEEL 4	This fashion brand appeals to me at an emotional level. (excitement, happiness, calmness, serenity.
	FEEL 5	I have strong positive feelings about this fashion brand.

	FEEL 6	This fashion brand focuses on experience through positive feelings. (excitement, joy, pride)
THINK	THINK 1	I engage in a lot of thinking when I encounter this brand.
	THINK 2	This fashion brand makes me think when I encounter their products or marketing activities.
	THINK 3	This fashion brand stimulates my curiosity and problem solving.
	THINK 4	This fashion brand intrigues me. (arouse the curiosity or interest of; fascinate.)
	THINK 5	This fashion brand stimulates my imagination.
	THINK 6	This fashion brand stimulates my thinking.
ACT	ACT 3	This fashion brand makes me think of an alternative way of life.
	ACT 4	This fashion brand reminds me of activities I can do.
	ACT 5	This fashion brand makes me think about lifestyle.
RELATE	RELATE 2	Using this brand takes me closer to my ideal self-image.
	RELATE 3	This fashion brand is part of my self-image.
	RELATE 4	This fashion brand positively affects how other people perceive me.

Appendix 5: Bartlett's Test of Sphericity and Kaiser-Meyer-Olkin (KMO)

Brand Experience

KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.889
Bartlett's Test of Sphericity	Approx. Chi-Square	2828.891
	df	231
	Sig.	.000

Brand Resonance

KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.881
Bartlett's Test of Sphericity	Approx. Chi-Square	2050.274
	df	105
	Sig.	.000

Whole Model

KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.898
Bartlett's Test of Sphericity	Approx. Chi-Square	5405.620
	df	630
	Sig.	.000

Appendix 6: AMOS Output

Minimum was achieved
Chi-square = 703.027
Degrees of freedom = 504
Probability level = .000

CMIN

Model	NPAR	CMIN	DF	P	CMIN/DF
Default model	199	703.027	504	.000	1.395
Saturated model	703	.000	0		
Independence model	37	5921.812	666	.000	8.892

RMR, GFI

Model	RMR	GFI	AGFI	PGFI
Default model	.122	.862	.807	.618
Saturated model	.000	1.000		
Independence model	.842	.178	.132	.168

Baseline Comparisons

Model	NFI Delta1	RFI rho1	IFI Delta2	TLI rho2	CFI
Default model	.881	.843	.963	.950	.962
Saturated model	1.000		1.000		1.000
Independence model	.000	.000	.000	.000	.000

RMSEA

Model	RMSEA	LO 90	HI 90	PCLOSE
Default model	.043	.035	.050	.951
Independence model	.191	.186	.195	.000

Appendix 7: Multiple Linear Regression

Behavioural Loyalty

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.639[a]	.408	.394	1.00775

a. Predictors: (Constant), RELATE, SENSE, THINK, ACT, FEEL

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	148.217	5	29.643	29.189	.000[b]
	Residual	215.300	212	1.016		
	Total	363.517	217			

a. Dependent Variable: LOYALTY

b. Predictors: (Constant), RELATE, SENSE, THINK, ACT, FEEL

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	-.041	.438		-.094	.925
	SENSE	.303	.091	.209	3.345	.001
	FEEL	.429	.093	.349	4.602	.000
	THINK	.079	.075	.075	1.066	.288
	ACT	-.102	.064	-.109	-1.590	.113
	RELATE	.225	.058	.251	3.890	.000

a. Dependent Variable: LOYALTY

Attitudinal Attachment

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.603[a]	.363	.348	1.10914

a. Predictors: (Constant), RELATE, SENSE, THINK, ACT, FEEL

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	148.698	5	29.740	24.175	.000[b]
	Residual	260.799	212	1.230		
	Total	409.496	217			

a. Dependent Variable: ATTACHMENT

b. Predictors: (Constant), RELATE, SENSE, THINK, ACT, FEEL

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	-.302	.483		-.625	.533
	SENSE	.258	.100	.168	2.586	.010
	FEEL	.214	.103	.164	2.088	.038
	THINK	.231	.082	.206	2.818	.005
	ACT	.064	.071	.064	.901	.368
	RELATE	.187	.064	.197	2.941	.004

a. Dependent Variable: ATTACHMENT

Sense of Community

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.646[a]	.418	.404	1.14282

a. Predictors: (Constant), RELATE, SENSE, THINK, ACT, FEEL

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	198.662	5	39.732	30.422	.000[b]
	Residual	276.879	212	1.306		
	Total	475.541	217			

a. Dependent Variable: COMMINITY

b. Predictors: (Constant), RELATE, SENSE, THINK, ACT, FEEL

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	-.526	.497		-1.058	.291
	SENSE	-.006	.103	-.004	-.062	.951
	FEEL	-.045	.106	-.032	-.430	.668
	THINK	.284	.085	.234	3.361	.001
	ACT	.263	.073	.246	3.608	.000
	RELATE	.353	.066	.344	5.385	.000

a. Dependent Variable: COMMINITY

Active Engagement

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.545[a]	.297	.280	1.33809

a. Predictors: (Constant), RELATE, SENSE, THINK, ACT, FEEL

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	160.270	5	32.054	17.902	.000[b]
	Residual	379.582	212	1.790		
	Total	539.851	217			

a. Dependent Variable: ENGAGEMENT

b. Predictors: (Constant), RELATE, SENSE, THINK, ACT, FEEL

Coefficients[a]

Model		Unstandardized Coefficients B	Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	-.484	.582		-.831	.407
	SENSENEW	.170	.120	.096	1.415	.159
	FEELNEW	.086	.124	.057	.695	.488
	THINKNEW	.341	.099	.264	3.445	.001
	ACTNEW	.114	.085	.100	1.335	.183
	RELATENEW	.213	.077	.195	2.777	.006

a. Dependent Variable: ENGAGEMENTNEW

Brand Resonance

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.731[a]	.535	.524	.78545

a. Predictors: (Constant), RELATE, SENSE, THINK, ACT, FEEL

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	150.359	5	30.072	48.745	.000[b]
	Residual	130.788	212	.617		
	Total	281.147	217			

a. Dependent Variable: BRANDRESONANCE

b. Predictors: (Constant), RELATE, SENSE, THINK, ACT, FEEL

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	-.338	.342		-.990	.324
	SENSE	.181	.071	.142	2.566	.011
	FEEL	.171	.073	.158	2.353	.020
	THINK	.234	.058	.251	4.026	.000
	ACT	.085	.050	.103	1.689	.093
	RELATE	.245	.045	.310	5.428	.000

a. Dependent Variable: BRANDRESONANCE