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Faculty of Business Economics

Master of Management

Master's thesis

The effect of ASMR marketing on consumer perceptions

Robin van den Bogaart

Thesis presented in fulfillment of the requirements for the degree of Master of Management, specialization International Marketing Strategy

SUPERVISOR :
Prof. dr. Lieve DOUCE

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Preface

This master's dissertation is the final step to obtaining my degree in Master of Management, specialization in International Marketing Strategy at the University of Hasselt. My interests in sensory marketing and fashion were brought together during this research. During this research, I have learned more in-depth information on these topics, which will hopefully help me in my future career.

I was only able to write this thesis thanks to the help and support of many people. I therefore want to take the opportunity to thank them.

I would like to express my gratitude to my supervisor, prof. dr. Lieve Doucé, for her guidance, honest feedback, and unwavering support throughout this entire process. prof. dr. Doucé has provided insightful advice, promptly addressed my questions, and offered solutions to emerging challenges. Her constructive feedback has challenged me to push beyond my limits and strive for excellence. I am truly grateful for her mentorship and dedication, which have been instrumental in shaping the quality and success of this work.

Next, I would like to thank everyone who took the time to take the survey. Without the respondents, I would not have been able to conduct the empirical study of this research.

Lastly, I would like to take this opportunity to thank my friends, family, and fellow students. Without their endless support and encouragement, I could not have done it. They supported me throughout the process and kept believing in me, although I sometimes struggled to believe in myself.

I hope you enjoy reading this master’s dissertation.

Robin van den Bogaart
June 2023, Budel-Schoot

Summary

A phenomenon that has been increasingly popular over the last years is ASMR, or Autonomous Sensory Meridian Response. ASMR is a sensory phenomenon that is used to describe pleasurable tingling sensations on the scalp and neck in response to auditory and/or visual triggers (Guy-Evans, 2022). ASMR in booming on the internet, with millions of videos on YouTube, TikTok and Instagram, lots of people are totally into it (Osborn, 2021). ASMR cannot only be used in relaxation or meditation videos, but it could potentially work great into advertising as well.

Multiple researchers dove into the topic of ASMR before, and this thesis tries to find answers to the gaps that were found in the literature study of this dissertation. An **introduction** to the problem statement will therefore be given in the first chapter. This research aims to find an answer to the central research question being:

"What is the effect of ASMR marketing on consumer perceptions?"

In the second chapter, a **literature study** is done. The chapter starts off with an introduction to the phenomenon of ASMR. ASMR is an abbreviation for autonomous sensory meridian response. The used words suggests that 'the feeling of ASMR', or as referred to in literature 'braingasms' or 'brain tinglings', cannot be forced to happen (Young & Blansert, 2015). Therefore, it is autonomous. It is sensory in nature since it is a response that happens to you physically. Meridian means that whatever is happening, you feel it throughout your body's centre Cash, Heisick and Papesch (2018). This is why the feeling of ASMR is often felt from the spine to the brain. These braingasms can be evoked by certain triggers, such as whispering, close personal attention, crisp sounds and tapping fingernails (Barrat and Davis, 2015).

Previous research on ASMR was done, and researchers already saw the potential of ASMR when it is incorporated into advertising. Since it is a rather new concept to use in advertising, it can be seen as innovative, and it will stand out from other advertisement (Smith and Snider, 2019).

To assess whether ASMR could work in advertising, it was important to first know which variables to consider analysing the successfulness of advertising. Eleven variables were used, being: the quantity of imaged that came to mind while watching the advertisement, the modality of the images that came to mind, the vividness of the images that came to mind and the valence of them. These first four variables belong to the aspect of mental imagery (Bolls and Muehling, 2007). The next variables to consider where the influence of ASMR on consumer attitudes towards both the showed advertisement and brand, brand perception, purchase intention, immersion, narrative transportation, and perceived ownership. ASMR advertising is seen as sensory marketing, and sensory marketing contributes to a positive experience (Shahid, Paul, Gilal, and Ansari, 2022). Therefore, the literature review concluded that ASMR advertising most probably has a positive effect on consumer perceptions. Based on the literature review, eleven hypotheses were created.

In the **empirical study** of the research, chapter three, answers were sought on the formulated hypotheses. The empirical part started off with the creation of four scenarios. Each scenario either consisted of a fast fashion brand (Zara) or a luxury fashion brand (Prada) and an advertisement with ASMR triggers or an advertisement without ASMR triggers. These were incorporated into the survey that was used to test consumer reactions for the different scenarios. The participants of the study first needed to answer a question about their mood, so the influence of mood could be controlled for in the data analysis. After that, they got shown one of the four advertisements and needed to answer questions related to the previously mentioned variables or so-called constructs. Two other control variables were considered as well, being: the familiarity someone had with the brand they got shown an advertisement from and their familiarity with the advertisement itself.

After conducting multiple statistical tests in SPSS, the following **conclusions** could be made and incorporated in chapter four. First of all, there is no interaction effect between the type of brand and the type of advertisement. The statement implies that there is no significant interaction or influence between the type of brand and the type of advertisement regarding the outcome or dependent variable under study. In other words, the type of brand and the type of advertising have independent impacts on the dependent variable and do not interact to change their effects. This implies that the impacts of each variable alone can be considered without considering their combination or interacting effects. Since there were no significant interaction effects, all eleven hypotheses needed to be

rejected. What the data did discover, were that for the main effects of type of advertisement and type of brand, there were some significant differences.

For the dependent variables of purchase intention, immersion, and narrative transportation, we were not able to find a significant main effect. This implies that the purchase intention, rate of immersion and rate of narrative transportation of respondents was not influenced by either the type of advertisement (with ASMR triggers or without ASMR triggers) nor the type of brand (luxury fashion brand or fast fashion brand).

Some significant main effects were found for the type of advertisement that is used. The statistical tests showed that recipients of the advertisement were more prone to have a positive attitude towards the brand after watching the advertisement that had ASMR triggers. The same counts for the modality of the perceived images, this variable was also more positively influenced by advertisements with ASMR triggers than the one without. The last variable that was more positively influenced by the ASMR advertisement was perceived ownership. For the other variables, we did not find a significant effect.

While looking at the data of the type of brand that was used, we found multiple significant effects. Starting with the variables who were in favour of the fast fashion advertisement. These are: vividness, of the images and valence of the images that came to mind while watching the advertisements. The variables that were in favour of the luxury fashion brand are: the number of images that came to mind, the attitude towards the advertisement was higher, the brand was perceived better, and the perceived ownership of the products displayed in the advertisement.

As for **managerial advice**, the fifth chapter, we see that no dependent variable was in favour of the non-ASMR advertisement, three variables were in favour of the ASMR advertisements and for the other eight measured variables, we could not conclude that one is better than the other. Hence, when balancing the results, we can conclude that using ASMR in advertising positively influenced consumer perceptions. Both the fast fashion brands and the luxury fashion brands were in favour for some of the variables, as already explained. I suggest the marketing managers of both brands to look at each other's advertisements, to analyse them and to incorporate the learnables into their own advertisement. For example, the perceived ownership was higher with the luxury fashion brand. The fast fashion brand managers can look at how the luxury fashion brand is triggering the feeling of perceived ownership and then take that knowledge to use for their own advertising.

This thesis has its **limitations** as well as **recommendations for future research**. The results of this thesis are not generalizable since the thesis did not target a specific group of people and the sample size was rather small. Thus, a recommendation is to replicate this study and then focus on a specific group of people. Another limitation is that we did not find any significant interaction effect, this might be due to the sample size, there might have been other variables that influenced the results that have not been ruled out or there might be other independent variables with a bigger influence on the dependent variables that were not considered. A last limitation to mention is that the allocation of the advertisements might have influences the outcome. The advertisements overall were a bit feminine, and the survey had 59 male participants. A recommendation for future research hence is to choose different advertisements and to properly allocate the advertisement to the participants based on for example a demographic question like 'What is your gender?'.

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Introduction

As the title of this paper "The effect of ASMR on consumer perception.", suggests this study aims to find out what the effect of ASMR is on consumers. Since this is rather broad, the researcher chose to specify and investigate how consumers react to ASMR triggers after watching a luxury fashion or fast-fashion brand advertisement.

Autonomous sensory meridian response, from now on referred to as ASMR, is becoming increasingly popular worldwide. ASMR is a sensory phenomenon that is used to describe pleasurable tingling sensations on the scalp and neck in response to particular auditory and/or visual triggers (Guy-Evans, 2022). According to Mooney and Klein (2016), ASMR is the biggest, newest trend that most people do not know yet. The topic is becoming increasingly popular and already has over 13 million videos on YouTube (Osborn, 2021). Many researchers dove into this topic to learn exactly what it is. The ASMR community has been researched, there has been looked at what causes ASMR to happen and what exactly triggers the feeling of the brain's tingling sensation.

Other researchers, like Shahid et al. (2022) concluded that the use of sensory marketing, where ASMR advertising belongs to, is interesting to use in luxury fashion brands to create a better brand experience. Incorporating ASMR into the advertising can be seen as innovative and therefore interesting thing to do for companies.

The literature study aims to get a clear definition and understanding of what ASMR is, what kind of types there are, how the tingling sensation works, what kind of triggers there are and whether ASMR has the potential to be used as a sensory marketing technique in advertising. The empirical study of this thesis gives answers to do formulated hypotheses which is needed to draw conclusions and give proper managerial advice.

The central research question of this thesis is:

'What is the effect of ASMR marketing on consumer perceptions?"

The sub questions belonging to the main question are:

1. **What is the effect of ASMR marketing on mental imagery?**
2. **What is the effect of ASMR marketing on consumers' attitudes?**
3. **What is the effect of ASMR marketing on brand perception?**
4. **What is the effect of ASMR marketing on purchase intention?**
5. **What is the effect of ASMR marketing on how immersed some is while watching an advertisement?**
6. **What is the effect of ASMR marketing on narrative transportation?**
7. **What is the effect of ASMR marketing on perceived ownership?**

The **first sub question** is about mental imagery. The dependent variables that belong to mental imagery and therefore will be looked at are quantity of images, vividness of the images, modality of the images and valence of the images. H1 to H4 will be used to check what the effect of ASMR on mental imagery is.

A costumers' attitude might also potentially be influenced by ASMR. Therefore, H5 and H7 are used to see whether an advertisement that triggers ASMR leads to a better attitude towards the brand and advertisement when ASMR triggers are incorporated. This will help us form an answer to **sub question two**.

To answer **sub question three** H6 is used. A consumers' perception of the brand can be formed by many things, we are interested in finding out whether ASMR advertising can contribute to that.

H8 is used to see whether ASMR advertising can have a positive effect on purchase intentions. This will help to answer **sub question four**.

The **fifth sub question** aims to understand how immersed consumers are while watching advertisements, more specifically when watching an advertisement with ASMR triggers. To answer this question, H9 will be used.

Before moving on to the last sub question, H10 in introduced to find out what the effect of ASMR is on narrative transportation. This hypothesis is used to formulate an answer to **sub question six**.

The **last sub question**, number seven, wants to find out what influence ASMR has on the consumers' perceived ownership. Therefore, the last hypothesis, H11 is used.

Literature Study

1. Introduction

The literature review provides a crucial framework for comprehending the body of information and research that already exists on the subject at hand. It gives a thorough review of the theories, ideas, empirical research, and academic debates that have influenced the discipline. In order to provide the framework for the current study, this section seeks to identify gaps, contradictions, and areas of contention in the literature. This literature review seeks to provide a thorough and insightful analysis that will increase knowledge in this field by investigating and combining a variety of sources. This review examines prior research in order to strengthen the current framework, highlight important discoveries, and lay the groundwork for the ongoing research carried out in this study.

2. ASMR

2.1 Introduction to ASMR

In the following parts the phenomenon of ASMR will be briefly discussed. It will cover what ASMR is, the different types of ASMR, for whom ASMR works, which triggers there are and where the tingling's' can be felt.

2.1.1 What is ASMR

Imagine that you are a university student, studying in the library in order to pass your exams. Imagine that you are not alone in there, your fellow students are studying as well. They turn pages of their books, type on their laptops' keyboard and some might be whispering to each other. You focus on your own work, but simultaneously, you notice all the sounds around you. Lots of people will find these sounds pleasing and calming. It triggers something, a certain phenomenon referred to as ASMR.

The term "ASMR," or autonomous sensory meridian response, was initially used in the late 2000s when Reddit subscribers questioned whether other viewers of YouTube movies had the same tingling feelings (Cash, Heisick & Papesh, 2018). The term ASMR didn't come into existence until 2010, the term "braingasm", was previously used to describe it informally, but is incorrect because persons who experience ASMR are not sexually aroused (Young & Blansert, 2015).

Another research (Trenholm-Jensen, Burns, Trenholm & Hand, 2022) stated that ASMR is an acronym. Autonomous stands for the reflexive nature and the reaction and sensory refers to one's psychology that enables the reaction to happen. Meridian here is a euphemism for the term orgasm.

Cash, Heisick and Papesch (2018) explain in their research that ASMR is the abbreviation of the combination of words being Autonomous Sensory Meridian Response. It is called that way since you cannot force it to happen, so it is autonomous. It is sensory because it is a response that happens to you physically. Meridians means that whatever is happening, you feel it throughout your body's centre.

2.1.2 Types of ASMR

Young and Blanserts' research (2015) shows that here are two different kinds of ASMR occurrences. Type A episodes are those that a person can have on their own, without the aid of outside stimuli. They frequently result from cognitive patterns that are particular to each person. An illustration of a type A experience is when you recall or consider something comforting and pleasurable, for example, from your youth, which triggers ASMR tingles (Young & Blansert, 2015). External stimuli cause type B ASMR experiences, the second type. These cues can be both audible and visual. Someone tapping on objects or the sound of scissors cutting are common examples of this type of sound (Young & Blansert, 2015). According to the Origin Theory of ASMR (2022), the Type B experience relies on an external stimulus, which can be categorized into three groups:

1. Light contact, massage, touching of the hair, grooming, and physical examination fall within the first group of tactile stimuli.
2. The second group comprises staring into one's eyes and watching slow hand motions.
3. The third group is auditory stimuli, which includes vocal tones (such as soft, whispering, slow, gentle, raised pitch, caring, monotone), oral sounds (such as blowing, eating, and mouth noises), and sounds associated with objects (e.g., tapping, scratching, cutting, crinkling, caressing, handling).

2.1.3 Does everybody experience ASMR?

Currently, research is being done to better comprehend how ASMR affects the body. Individuals who experience ASMR, experience a synesthetic reaction, in which the stimulus of one sense causes an unconscious response in one or more other senses. It is important to remember that not everyone experiences these impacts. Studies contrasting ASMR experiencers with non-experiencers have found a link between a person's neuroticism and openness to new experiences and their capacity to feel ASMR. On the other hand, ASMR has been linked to low amounts of conscientiousness, extraversion, and agreeableness (McErlean & Osborne-Ford, 2020).

One study aimed to identify the psychological and neural mechanisms underlying ASMR and found that the effectiveness of various triggers is subject to the individual. For most individuals who experience ASMR, three broad categories of stimuli can elicit ASMR effects: watching others engaged in precise, focused tasks, receiving close personal attention, and experiencing various audio stimuli, such as whispering, tapping, or crisp sounds (Barratt & Davis, 2015).

Interestingly, some individuals who do not experience the tingling sensation of ASMR have reported an improvement in mood after engaging in ASMR videos (Barratt & Davis, 2015). So even though those people do not experience the tingling sensations due to ASMR, it still can have a positively influence.

2.2 ASMR Triggers

There are certain things that can trigger an ASMR response. In the following sections these triggers will be discussed and there will be given an explanation on how these triggers trigger the tingling sensation.

2.2.1 Kinds of triggers

The feeling of brain tingling's can be caused by multiple ASMR triggers. There are two different types, being visual and auditory. Barratt and Davis (2015) created a list with the top trigger types.

Trigger type	% of participant who were triggered
Whispering	75%
Personal Attention	69%
Crisp sounds (metallic foil, tapping fingernails…)	64%
Slow Movements	53%
Repetitive movements	36%

Table 1: Trigger type & percentage (Barrat & Davis, 2015)

They have found that there were four main categories, which include whispering, personal attention, crisp sounds (like the sound of metallic foil or someone who is tapping with their fingernails). The triggers, like whispering, triggered the feeling of the tingling sensation and thus the feeling of ASMR. As the table shows, not everyone exposed to the specific triggers were experiencing that kind of feeling.

2.2.2 Tingling sensation

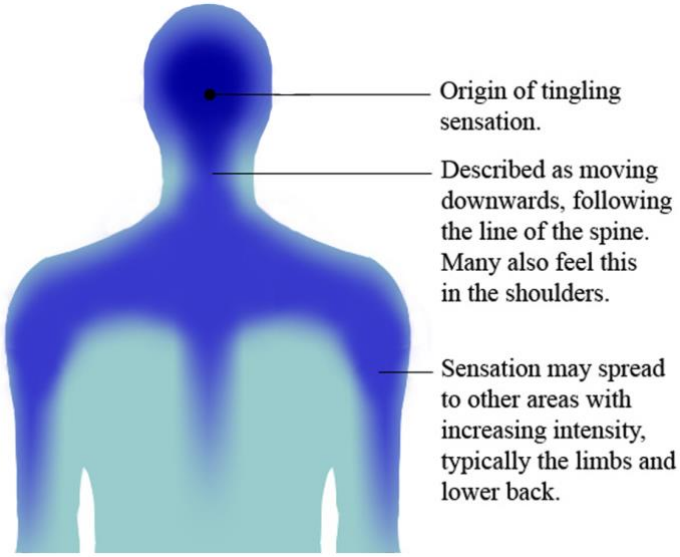

Figure 1: Tingling sensation (Barrat and Davis, 2015)

The ASMR encounter is typically accompanied by a profound sense of relaxation, often characterized by a tingling sensation that begins at the back of the head and travels down the spine. In some cases, the sensation may might extend to the lower back, legs, and arms, particularly with very strong triggers, as noted by Barratt and Davis (2015). Although the tingling sensation usually originates consistently from one part of the body, there are individuals for whom this point of origin may differ (Barratt & Davis, 2015). A visual representation of how the tingling sensation travels through the body is depicted in the figure above.

3. ASMR in advertising

3.1 Introducing ASMR into advertising

ASMR has primarily been used as a relaxation tool, but there is potential to incorporate this concept into advertising. With information overload causing stress and traditional marketing approaches potentially leading to unsatisfying consumer evaluations, there is a need for new advertising tools that are more attractive and distinct from others (Haase, Wiedmann & Bettels, 2020). While there have been successful innovative breakthroughs in the advertising sector, the issue of information overload persists, and marketers must continue to develop new and effective ways of reaching consumers. This makes that ASMR can be an innovative and interesting to incorporate in advertisement strategies (Wens, 2021).

3.2 Scientific idea behind ASMR marketing

Wens (2021) discussed that there are multiple assumptions to state why ASMR can be successfully used in advertising. To start with, since ASMR is still a rather new concept, it can be seen as an innovative when companies incorporate ASMR into their advertising. It will stand out of others and might be seen as cool and new. These cool and new things will we remembered longer by the recipients so in case of an advertisement, Secondly, ASMR can change the way people look at everyday sounds which can lead to more affective experiences (Smith and Snider, 2019).

In addition to these assumptions, the mental state of flow and imagery are two further scientific ideas that can help to explain why ASMR might be useful in advertising. These will be explained in the following two section.

3.2.1 State of flow

Flow, a state of intense concentration and diminished sense of time, is frequently associated with the best performance across a range of activities, including sports. (Barratt & Davis, 2015). It is characterized by total immersion in an activity, which produces pleasant feelings like pleasure and a release from self-awareness (Jackson & Marsh, 1996). Additionally, flow is linked to a warped sense of time and an absence of awareness of its passage. (Barratt & Davis, 2015). Intense concentration and a warped sense of time, which are frequently observed in intrinsically gratifying tasks, are two of the underlying components of flow that can be quantified both globally and by its outward manifestations. (McErlean & Osborne-Ford, 2020).

Flow has two components, the active experience, which refers to the feeling of operating at peak performance, and the passive experience, which involves perceiving the passage of time at an altered rate (Barratt et al., 2017). The passive component of flow, which is like ASMR, refers to a state of relaxation and focus that is also present in ASMR. However, ASMR requires complete passivity, unlike flow, which is task-directed (Barratt et al., 2017).

In conclusion, ASMR is associated with immediate improvements in mood and relaxation, which can be explained by focusing on positive thoughts and emotions during the task at hand, leading to a state of flow without any perception of time (Barratt & Davis, 2015). Therefore, the state of flow may be responsible for the positive effects of ASMR.

Another interesting phenomenon that corresponds with flow is immersion. According to Petit, Velasco and Spence (2019), the interaction between sensory elements and the resulting physiological response of ASMR can positively impact consumers' immersion in multisensory online environments. Immersion is a state where an individual's complete attention is focused, and other demands are disregarded, reducing the perceived cognitive burden, and enhancing processing ability (Agarwal and Karahanna, 2000; Weniger and Loebbecke, 2011). Immersion is inherent and can assist in understanding consumer behavior online (Novak, Hoffman, and Yung, 2000).

3.2.2 Imagery

The term "imagery" encompasses both sensory and mental aspects. The following discussion will focus first on sensory imagery, followed by an exploration of mental imagery. Before delving into the concept of sensory imagery, it is important to understand the broader concept of sensory marketing. Sensory marketing is a form of marketing that engages consumers' senses, influencing their perception and behaviour (Krishna, Cian & Sokolova, 2016). This approach can tap into subconscious triggers that shape consumer perceptions of intangible product attributes such as quality, innovativeness, or elegance (Krishna, 2012). Krishna (2012) also notes that advertisements that engage multiple senses tend to evoke more positive sensory associations than those that involve only one sense. For example, ads that incorporate multiple senses have been found to enhance taste perception more effectively than ads that rely on taste alone (Krishna et al., 2016). Therefore, incorporating multiple sensory attributes of a product in advertising could be beneficial, especially in the food and beverage industry where all five human senses (vision, hearing, touch, olfaction, and taste) play a crucial role in product evaluation (Haase et al., 2020).

Sensory advertising encompasses the concept of sensory imagery, which provides an effective means of creating consumer experiences. Sensory imagery occurs when an image evokes a specific sensory experience in the viewer without any corresponding sensory stimuli (Haase et al., 2020). For example, an advertisement featuring coffee may evoke the smell of a cup of coffee in a viewer's imagination. Moreover, sensory imagery enables the approach of senses that may not be directly reachable, such as olfactory, gustatory, and haptic senses, through the reachable visual and auditory senses (Pristl, 2020). Thus, an advertisement that triggers ASMR (Autonomous Sensory Meridian Response) might lead to an increase in sensory imagery, which can result in a more positive attitude towards the ad, the brand, and an increased purchase intention.

Besides the concept of sensory imagery, there also is concept of mental imagery. Mental imagery can be defined in two ways. Firstly, it can be described as a process through which sensory information is reprocessed in the working memory (Miller & Marks, 1992). Alternatively, mental imagery can also refer to the ability to see in the absence of clear sensory stimuli, also known as the "mind's eye" (Kosslyn & Osherson, 1995).

This discrepancy between the two definitions is further elucidated by Colombo (2012), who suggests that mental imagery is a product of mental activity that can manifest in two ways. In one case, the product is highly creative and imaginative, in which case it may be referred to as "fantasy" or "imagination." In the other case, mental imagery may focus on recalling events that are close to reality, in which case the proper term is "mental imagery." In both cases, mental representations include all sensory modalities such as visual, auditory, olfactory, kinaesthetic, gustatory, and haptic. According to Bolls and Muehling (2007), the conceptualization of mental imagery is a potent cognitive process that entails constructing internal representations of sensory events, notably visual or aural stimuli. It enables people to replicate and interact with material in their minds, improving comprehension, recall, and emotional reactions. Information is stored and retrieved more easily when it is accompanied by vivid, in-depth mental representations. The researchers highlighted its importance in media and advertising, where the judicious application of imagery may enthrall viewers, arouse emotions, and shape attitudes and actions. A person's ability to have an immersive and lasting experience is unlocked by imagery when it is combined with sensory-rich language and compelling visual or audio signals. Since imagery is multidimensional, it is important to consider the different constructs that belong to it. Bolls and Muehling (2007) included the quantity of images that come to mind, the modality of the images that come to mind, their vividness, and their valence a part of mental imagery.

To start with, the first construct to be considered is quantity. Bolls and Muehling (2007) address quantity as the number of images that come to a person's mind after being exposed to stimuli.

Then, another construct that belongs to imagery is modality (Bolls and Muehling, 2007). While watching an advertisement, the recipient will most probably image things. The item of modality is built out of more items, which are images, scents, haptic or tactile sensations and visual scenes (Krishna, Cian and Sokolova, 2016). The first one, images, indicated that while watching an advertisement, the possibility is that the recipient imagines images. Another possibility is the imagination of scents, which can contribute in the was modality is perceived. Haptic and tactile sensations, which implies that an element of touch is incorporated into the advertising. Though researchers (Peck, Barger and Webb, 2013) found out that an haptic of tactile element is difficult to process in a video, it is possible for the recipient to imagine the haptic or tactic elements of the video. The last element contributing to modality is the visualization of scenes.

After looking at modality, we will now move into the vividness. Previous research of Cui, Jeter, Yang, Montague and Eagleman (2007) shows that the aspect of vividness is differently perceived by individuals. The visuals that come to a persons' mind can heavily change according to the individual. Dimensions of vividness to consider are for example: vagueness, clarity sharpness and intensity. So, a recipient of an advertisement can imagine scenes that are vague and unclear for example, or the opposite, vivid and clear.

Valence will be the third item to be measured. Valence describes the feelings a person has to certain stimuluses. In this research, it thus is interesting to see and measure how a recipient react to the stimulated received from the advertisement. Often, these feelings are described as positive - negative, bad - good, awful - nice and so on. (Bolls and Muehling, 2007)

If a recipient highly experiences quantity, modality, vividness, and valence, it can be concluded that the recipient experiences a high amount of imagery. Previous research (Bolls and Muehling, 2007) concluded that a high amount of perceived imagery has positive effects on a persons' behavioral response.

3.2.3 How to measure ad effectiveness

Antonova (2019) was one of the firsts to research the possibilities of ASMR in advertising. This research concluded that there are three approaches that can be used when ASMR needs to be incorporated into advertising. The first one being using the YouTube platform in collaboration with ASMRtists. Secondly a collaboration between ASMRtists and a company to make native advertising and lastly the creation of advertisements that make use of ASMR triggers.

Assessing the impact of ASMR as a new form of advertising requires comparing its effectiveness to traditional, non-ASMR advertising. According to Till & Baack (2005), advertising effectiveness can be measured using four factors:

1. Attitude towards the ad
2. Purchase intention
3. Brand recall
4. Attitude towards the brand.

While creative advertising is expected to positively influence all four factors, research has shown that this is not always the case for attitude towards the brand and purchase intention. However, creative advertising is known to improve brand recall, meaning that consumers are more likely to remember a creative advertisement compared to a traditional one. ASMR, being a new and innovative way of advertising, thus has the potential to enhance brand recall.

Another study, conducted by Lee and Sternthal back in 1999, shows that the mood someone is in can also influence the above mentioned four factors. When someone is already in a good mood, it is likely that the attitude towards the brand, purchase intention, brand recall and the attitude towards the brand will be positively influenced. On the other hand, when someone is in a bad mood, it is assumed that it will negatively influence the four factors. It thus makes sense to keep an eye on a persons' mood when measuring the effectiveness of an advertisement.

Numerous researchers have delved into understanding the factors influencing consumer behavior, with particular emphasis on the role of attitude. The significance of attitude has already been widely acknowledged in this regard. Nowadays, research on attitude extends beyond general perceptions and includes attitudes specifically directed towards product advertisements and brands present in the marketplace. According to the consumer behavior and communication literature, an individual's attitude towards one object can impact their attitude towards another object if there is an association between them. As explained by Hoyer and MacInnis (1997), a consumer's positive response and fondness for an advertisement, for various reasons, ultimately transfers to the brand of the product being advertised.

An attitude is a personal and thus individual concept where someone evaluates something. In this research, there is a specific interest in the attitude someone forms towards an advertisement, and towards a brand. The first one implies the attitude someone has in response of being exposed to an advertisement. This could either be favorable or unfavorable (Mackenzie, Lutz and Belch, 1986; Biehal; Stephens and Curlo, 1992; Sallam and Algammash, 2016). For the latter, the attitude towards the brand, the attitude that is formed after watching an advertisement, will majorly influence the attitude someone has towards a brand. The two discussed attitudes do differ from each other, so they cannot be seen as one variable (Sallam and Aglammash, 2016).

Purchase intention could be measured as well as it can give information about the way customers perceive ads. Literature shows that someone's purchase intention can depend on the attitude they have towards the specific product and brand. Therefore, this is an interesting variable to look at.

A perception of a brand can be formed by multiple sources. The way a consumer thinks of a certain brand, so what he or she believes about is, is how they perceive it (Romaniuk and Sharp, 2004). An advertisement can contribute to the brand perception.

Forelast, the manner of narrative transportation will be discussed. Escalas (2004) found that the concept of narrative transportation can lead to a positive attitude towards advertisements when consumers feel transported. This concept involves a persuasive mechanism where a story draws viewers into a narrative world, referred to as transportation, which integrates attention, imagery, and emotions focused on story events (Green and Brock, 2000).

Lastly, perceived ownership will be discussed. Perceived, or sometimes referred to as physiological ownership, implies that a person can have the feeling that a product is theirs without having the legal ownership to the product (Shu and Peck, 2009). Physical, so actual ownership increased the valuation of products, and Shu and Peck (2009) verified that the perceived ownership has the same effect on the valuation of products.

4. Luxury brands vs. Fast Fashion brands

Since this research aims to understand whether there are differences between in how people perceive ASMR advertisements and whether there is a difference between a luxury fashion brand and a low-end fashion brand, an overview on these concepts will be given in the following section.

4.1 What is a brand?

"Most brands are why a company exists, and not the other way around.'' (Davis, 2000 p.5).

Brands have become ubiquitous, infiltrating nearly every aspect of our lives, from economics and social settings to culture, sports, and even religion. This prevalence has led to increasing scrutiny and criticism. In today's post-modern society, where individuals seek to give meaning to their consumption choices, brands can and should be studied from a multitude of perspectives, including macroeconomics, microeconomics, sociology, anthropology, history, semiotics, philosophy, and more (Kapferer, 2004).

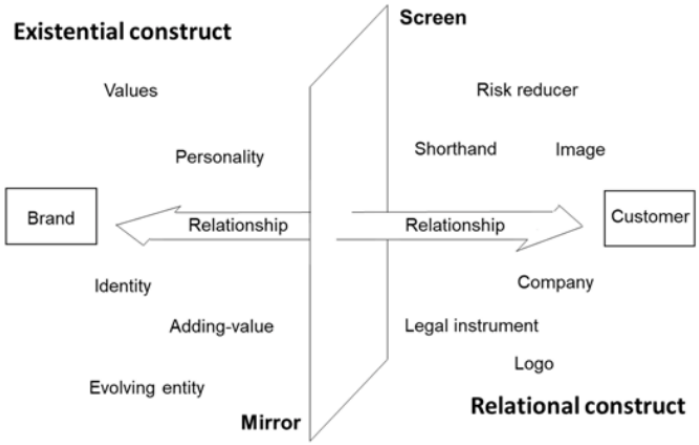

Figure 2: One-way mirror model for brands (Chernatony and Riley, 1998)

The concept 'brand' is almost as old as civilization according to Sarkar and Singh (2005). The ancient Greeks already used it to describe and market their offerings, which in that time meant, wine, medicine, posts, and metal. The word originates from the Old Norse word 'brandr' and can be translated into the English verb 'to burn'. This was used because back then, an heated iron was used to literally burn a mark on a livestock. Brands have always been a consequence of decisions made about for instance strategy or segmentation. It is about a lot more than only naming your products and communicating it to the outside world. Chernatony and Riley (1998) developed a framework which consists of twelve concepts which together form the definition of a brand. These twelve are: "brand as a logo, brand as a legal instrument, brand as a company, brand as a shorthand, brand as a risk reducer, brand as an identity system, brand as an image in consumer's mind, brand as value system, brand as a personality, brand as relationship, brand as adding value and brand as an evolving entity", (Maurya and Mishra, 2012, p. 123). This concept is shown in the framework shown above.

Another way to look at the brand concept is given in the research conducted by Chovanova, Korshunov and Babcanova (2015). At two very different levels, brands are essential to brand owners. First and foremost, they act as a center of customer loyalty and grow into assets that guarantee future demand and, consequently, future cash flows. They provide companies with stability, aid in preventing the encroachment of competitors, and boost confidence in investment and planning (Loken, Ahluwalia & Houston, 2010). Brands are assets for businesses that are guarded from imitation by the law. They have better financial performance because they are valuable, rare, incomparable, and offer sustainable competitive benefits. A brand develops over time based on consumer perceptions of a company's offerings and is strengthened (or demolished) by encounters. People classify their options using brands (Transparency, 2005).

4.2 Impact of brand on consumer behavior

Brands seem to have a big influence on the choice's consumers make (Chovanova et al., 2015). Their research shows that over half of all consumers let their choice on which product or service to choose is influenced by the brand. It should be emphasized that brand is the element that influences how consumers decide which products to buy. Brands inform consumers about goods and forge associations in their minds that influence their decision to buy. Brand awareness is a crucial subset of consumer behavior study. Appropriate marketing tactics used collectively can initiate a purchase action of positively perceived brands and foster positive brand associations. A brand in the eyes of the consumer symbolizes a particular value.

4.3 What is a luxury fashion brand?

Lots of scholars already tried defining what luxury means. Unfortunately, not many were able to clearly define the concepts. Ko, Costello and Taylor (2019) tried combining all existing literature about what luxury is about into a clear definition back in 2019. The reason why defining luxury has not been that successful, is because it comes with challenges. First, luxury is seen as a relative concept. It thus can have a different meaning to different people. Secondly, luxury can fluctuate. Whatever nowadays is seen as luxury, might not be seen as luxury in ten years from now. An example is the television, which was firstly introduced to the market back in 1927. It was expensive, not everyone was able to buy one and it was rare. Flash forward to 2023, almost all households have at least one TV. Another challenge is that besides being relative, luxury also is subjective. To face these challenges, three criteria were made (Ko, Costello & Taylor, 2019). The definition must have a solid conceptual basis, as is typical of academic definitions. Moreover, it should be relevant to luxury brands, rather than being limited to specific subsets like products or services, or particular categories like fashion or automobiles. Lastly, the theoretical definition must be feasible to put into operation, so that the concept can be quantified and measured.

4.3.1 When do customers perceive something as luxury?

After analysing the existing literature, the authors conclude that the classification of a brand as luxury primarily relies on consumers' evaluations of the brand. While some managerial tactics such as premium pricing or superior quality may enhance the chances of a brand being perceived as luxurious, it does not guarantee the brand will be considered as such unless consumers deem it to be so. Based on the identified key dimensions and the three criteria for a strong definition, the authors have recognized five critical components that are essential for any luxury brand. Consequently, Ko et al. (2019) suggest the following theoretical definition: a luxury brand refers to a branded product or service that is perceived by consumers as possessing the following attributes:

1. high quality;
2. providing authentic value through desirable benefits -whether functional or emotional;
3. having a prestigious image in the market, which is constructed through traits such as artisanship, craftsmanship, or service quality;
4. deserving of a premium price compared to similar products or services in the same category;
5. having the capacity to evoke a profound connection or resonance with the consumer.

Examples of luxury brands in the fashion industry are Gucci, YvesSaintLaurent and Balenciaga.

GUCCI

Figure 3: Gucci Logo (Gucci.com, n.d.)

YVES SAINT LAURENT

Figure 4: YSL Logo (YSL.com, n.d.)

BALENCIAGA

Figure 5: Balenciaga Logo (Balenciaga.com, n.d.)

4.3.2 What is a fast fashion brand?

After defining what a luxury brand is, a closer look at the other side of the coin is needed as well. When looking for what the opposite of a luxury brand is in literature, multiple concepts are used. The terms fast-fashion, economy brands, budget brands and low-end brands are used but it appears that no research had ever been able to clearly define the concept.

In a recent study, Buzzo and Abreu (2019) state that fast fashion first appeared back in 1980. Cohen (2011) says that the fast fashion brand uses a model that contains only of the following step: designing the products, producing them, distributing them and then it is up to a rapid marketing strategy.

4.3.3 What does fast fashion offer its clients?

Making use of the fast fashion business model, makes sure that the company can provide a frequent change in their offerings, at affordable prices and those companies are able to have a rapid response to the ever-changing demand (Buzzo and Abreu, 2019). These things make that fast fashion has the interest of many customers.

So fast fashion is interesting to a big group of (potential) customers because those companies can keep up with the pace and new trends in the fashion industry and offer those new products for a relatively low price. But, since this seems too good to be true, Joy, Sherry, Venkatesh, Wang and Chan (2015) investigated the quality of those products. It appeared that those fast-fashion items are not of the best quality and companies even admitted that some pf their products only last for about 10 washes, since the raw material that is used is not of the best quality.

Examples of fast fashion brands are Zara, H&M and PRIMARK.

Figure 6: Zara Logo (Zara.com, n.d.)

Figure 7: H&M Logo (H&M.com, n.d.)

Figure 8: Primark Logo (Primark.com, n.d.)

5. Conclusion

ASMR, so autonomous sensory meridian response, can be triggered by multiple things. These things, or triggers, may include tapping, whispering, crips sounds etc. When a person is sensitive to these triggers, their body will automatically respond to these triggers with a feeling that can be best described as brain tingling's or a braingasms (Young & Blansert, 2015). Research shows that even though not all people who are exposed to ASMR-like triggers experience the tingling sensations or so called braingasms, most people do experience the feeling of relaxation after being exposed to ASMR triggers (Barratt & Davis, 2015).

A person can go into a flow state of mind while watching content that is incorporated with ASMR triggers (Jackson & Marsh, 1996). This means that time will pass by without noticing and they will be completely focussed (Barratt & Davis, 2015). Incorporating ASMR into advertising can therefore be interesting for companies. Since people often do not like advertisements, they take too long or are not interesting enough to look at, they preferably skip them. But imagine when an advertisement has ASMR-triggers in it, people watch it, and they eventually are in a state of flow. They pay much more attention to the advertisement, and they will not even notice that time has passed by or how long it took to watch at the advertisement. The imagery aspect of ASMR is proven to be useful in advertising as well. Since sensory marketing is proven to enhance a persons' behaviour, perception and feeling towards a brand (Krishna et al., 2016). Sensory advertising enhances the imagery of people (like described in the previously mentioned coffee example) and can have positive effects on the way people perceive brands, their attitude towards brands and can even lead to higher purchase intentions.

Previously executed research showed that using ASMR in advertisements can be an interesting opportunity since it is a rather new concept which is perceived as creative and innovative (Wens, 2021). To know whether these advertisements then are effective, four factors can be used. These are: Attitude towards the advertisement, purchase intention, brand recall and the attitude towards the brand (Till & Baack, 2005). Bohls and Mueling (2007) in their research found some other interesting variables that could be used to measure advertisement effectiveness. These are mental imagery aspects of advertising, being the quanitity, modality, vividness and valence of the images a person imagines while watching an advertisement. The brand perception (Silvera & Austad (2004), rate of immersion (Petit et. al 2019), narrative transportation (Green and Brock, 2000) and perceived ownership (Peck and Shu, 2009) can be used as well to estimate the advertisement effectiveness.

This research will be executed in the fashion industry, both for luxury fashion brands as well as for fast fashion brands. Ko et al. (2019) mention that luxury brands focus on being rare, of high craftmanship, high quality and are rather expensive. Examples are Gucci, Yves Saint Laurent, and Balenciaga. On the contrary there is fast fashion, which tends to frequently offer new products which follow the latest trends. These clothing styles are very common, the prices are very accessible, but the quality is not always ideal. Examples are Zara, H&M and Primark.

In the research of Shahid et al. (2022), a closer look on the effect of sensory marketing on the consumer experience in luxury stored was taken. They concluded that the use of sensory marketing positively contributed to the customers experience in for luxury brands. Since ASMR advertising can be seen as some sort of sensory marketing, it can be predicted that ASMR marketing would have a positive effect on the consumer perceptions in a luxury brand environment.

6. Conceptual Model

The conceptual framework which is visualized on the next page is made based on the literature review. Please note that the 'consumer reactions' imply all the following: quantity of images experiences, perceived modality, perceived vividness, perceived valence, the attitude towards both the advertisement and brand, purchase intention, brand perception, immersion, narrative transportation, and the perceived ownership.

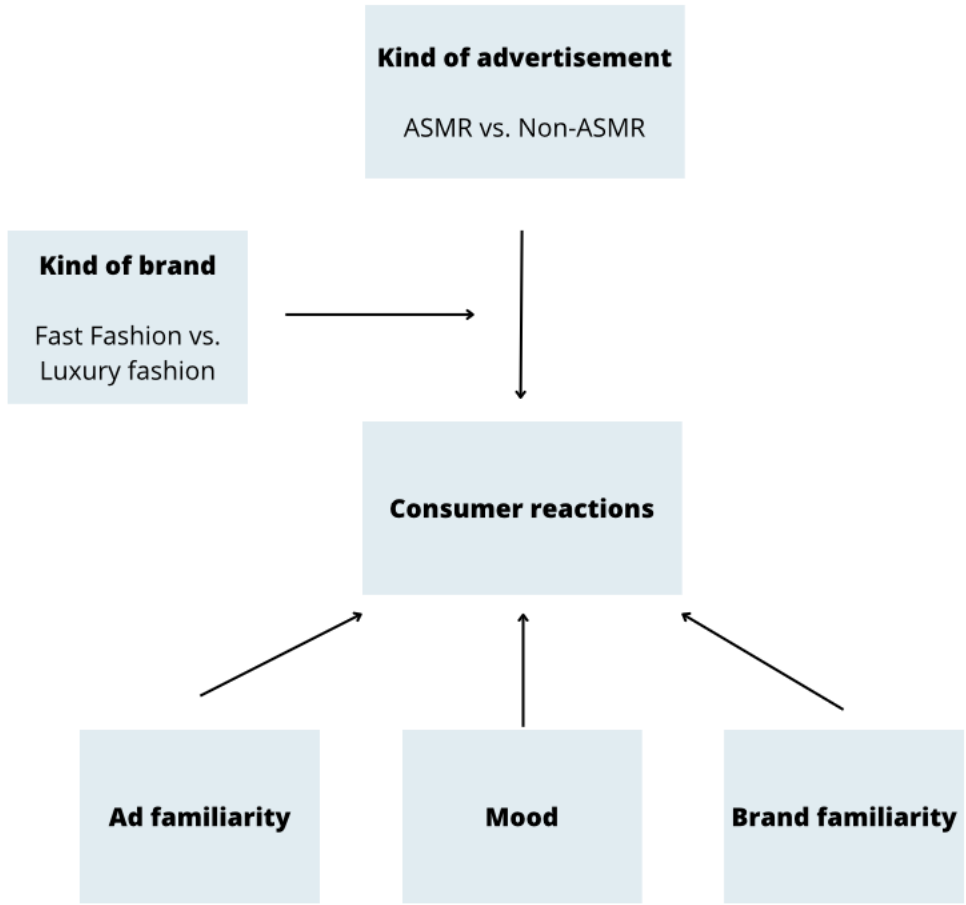

Figure 9: Conceptual model

7. Hypotheses

Based on the literature study, hypothesis can be formulated to draw conclusions on how the independent variables will influence the dependent variables. Important is that these hypotheses still need to be tested and thus for now they are only assuming relationships.

Hypotheses	
H1	An advertisement that triggers ASMR (vs. non-ASMR ad) leads to an increase in the quantity of images perceived, but only for a luxury fashion brand and not for a fast fashion brand.
H2	An advertisement that triggers ASMR (vs. non-ASMR ad) leads to an increase in perceived modality, but only for a luxury fashion brand and not for a fast fashion brand.
H3	An advertisement that triggers ASMR (vs. non-ASMR ad) leads to an increase in perceived vividness, but only for a luxury fashion brand and not for a fast fashion brand.
H4	An advertisement that triggers ASMR (vs. non-ASMR ad) leads to an increase in perceived valence, but only for a luxury fashion brand and not for a fast fashion brand.
H5	An advertisement that triggers ASMR (vs. non-ASMR ad) leads to a more positive attitude towards the advertisement, but only for a luxury fashion brand and not for a fast fashion brand.
H6	An advertisement that triggers ASMR (vs. non-ASMR ad) leads to a more positive brand perception, but only for a luxury fashion brand and not for a fast fashion brand.
H7	An advertisement that triggers ASMR (vs. non-ASMR ad) leads to a more positive attitude and towards the brand, but only for a luxury fashion brand and not for a fast fashion brand.
H8	An advertisement that triggers ASMR (vs. non-ASMR ad) leads to an increase in purchase intention, but only for a luxury fashion brand and not for a fast fashion brand.
H9	An advertisement that triggers ASMR (vs. non-ASMR ad) leads to a higher rate of immersion, but only for a luxury fashion brand and not for a fast fashion brand.
H10	An advertisement that triggers ASMR (vs. non-ASMR ad) leads to a higher rate of narrative transportation, but only for a luxury fashion brand and not for a fast fashion brand.
H11	An advertisement that triggers ASMR (vs. non-ASMR ad) leads to a higher rate of perceived ownership, but only for a luxury fashion brand and not for a fast fashion brand.

Table 2: Introduction hypotheses

To examine the hypotheses put forth in this study, a two-way ANCOVA analysis will be employed. This analytical approach is suitable when investigating the influence of two independent variables, namely "kind of advertisements" and "kind of fashion brand," on a single dependent variable. The dependent variable in this study encompasses various dimensions. These are discussed in chaoter two of the empirical study.

The utilization of ANCOVA instead of ANOVA is advantageous as it allows for the control of covariates. In this study, the covariates to be controlled for are respondents' familiarity with the brand, familiarity with the advertisement, and the mood they experienced during their participation in the survey.

By employing the two-way ANCOVA, we can assess both the main effects of each independent variable and the interaction effect between the two independent variables. The main effects provide insights into the individual impact of each independent variable on the dependent variable. Meanwhile, the interaction effect sheds light on whether the influence of one independent variable varies depending on the levels of the other independent variable.

All statistical analyses will be performed using the SPSS software. This software provides the necessary tools for conducting the two-way ANCOVA and extracting meaningful interpretations from the obtained results.

Empirical Study

In the next chapters, the research design of the empirical study will be discussed. The following topics will be handles: the experiment, the different variables, the used method and lastly the data analysis.

1. Experiment

Since the aim of this thesis is to find out whether there is a cause-and-effect relationship, this thesis is quantitative in nature. Some characteristics of this kind of research are that it requires large samples, it needs to be well structured, there often is manipulation and the researcher needs to be in control. A methos that is often used to do is by setting up experiments.

A 2x2 factorial between-subjects design will be used, which is displayed in the figure below. In this design, we can address three different categories.

1. **Factors**: in this research, two factors are used. These are: kind of fashion brand and kind of advertisement.
2. **Levels**: the previously mentioned factors, each have two different levels. For kind of luxury brand these are: luxury fashion brand and fast fashion brand. For the kind of advertisements, the levels exist of an option of an advertisement with or without ASMR triggers.
3. **Treatments**: when combining all different levels with each other, four treatments can be made. These consist of the following: luxury fashion brand + advertisement with ASMR triggers, luxury fashion brand + advertisement without ASMR triggers, fast fashion brand + advertisement with ASMR triggers and fast fashion brand + advertisement without ASMR triggers.

		Kind of advertisement	
		Advertisement with ASMR triggers	Advertisement without ASMR triggers
Kind of fashion brand	Luxury fashion brand	Luxury fashion brand Advertisement with ASMR triggers	Luxury fashion brand Advertisement without ASMR triggers
	Fast fashion brand	Fast fashion brand Advertisement with ASMR triggers	Fast fashion Advertisement without ASMR triggers

Table 3: Factorial design

2. Introduction to the different variables

In experiments, a distinction in different variables can be made. We can distinguish independent variables, dependent variables, control variables and control variables. These will be introduced in the next part of this paper.

2.1 Independent variables (X)

The independent variables in this research are the factors, being kind of fashion brand and the kind of advertisement. As already explained in the previous part, these can be subdivided into luxury fashion brand / fast fashion brand and advertisement with ASMR triggers / advertisements without ASMR triggers. Thus, these lead to four different treatments being: luxury fashion brand + advertisement with ASMR triggers, luxury fashion brand + advertisement without ASMR triggers, fast fashion brand + advertisement with ASMR triggers and fast fashion brand + advertisement without ASMR triggers.

Manipulation can be used to control the independent variable. In this research, the independent variable 'kind of fashion brand' will be manipulated since it can both be a luxury fashion brand (Prada) or a fast fashion brand (Zara). The other independent variable, kind of advertisement, is manipulated by using advertisements with and without ASMR triggers.

Scenario	Explanation	Manipulation
1 (Prada advertisement)	The respondent was shown an advertisement of the brand Prada. In this advertisement, no ASMR triggers are incorporated.	Brand equity: High ASMR: Low
2 (Prada advertisement with ASMR)	The respondent was shown an advertisement of the brand Prada. In this advertisement, ASMR triggers are incorporated.	Brand equity: High ASMR: High
3 (Zara advertisement)	The respondent was shown an advertisement of the brand Zara. In this advertisement, no ASMR triggers are incorporated.	Brand equity: Low ASMR: Low
4 (Zara advertisement with ASMR)	The respondent was shown an advertisement of the brand Zara. In this advertisement, ASMR triggers are incorporated.	Brand equity: Low ASMR: High

Table 4: Sketch of scenery

2.2 Dependent variables (Y)

In a factorial design, dependent variables are the variables that are measured or observed and are expected to change in response to the independent variables. The dependent variables are the outcome variables or the effects that the independent variables have on the outcome.

In the on the next page, the used constructs are displayed together with their sources, the type of questions that belong to the construct in order the measure it and the type of scaling.

Construct	Reference	Question	Type of scaling
Quantity			
Quantity	(Bolls and Muehling, 2007)	While watching the commercial… • QUAN1: many images came to my mind. • QUAN2: few images came to my mind.	Measured via a 7-point Likers scale where: • strongly disagree = 1 • strongly agree = 7
Modality			
Modality	(Krishna, Cian and Sokolova, 2016)	While watching the commercial… • MOD1: I imagined sounds. • MOD2: I imagined haptic/tactile senses. • MOD3: I imagined scents. • MOD4: I imagined visual scenes.	Measured via a 7-point Likers scale where: • strongly disagree = 1 • strongly agree = 7
Vividness			
Vividness	(Cui, Jeter, Yang, Montague, Eagleman,2007)	The images that came to my mind while watching the commercial were… • VIV1: vivid – vague; • VIV2: clear – unclear; • VIV3: indistinct – distinct; • VIV4: sharp – dull; • VIV5: intense – weak; • VIV6: lifelike – lifeless; • VIV7: well defined – fuzzy.	Measured via a 7-point Likers scale where: • The first item represents 1 • The last item represents 7
Valence			
Valence	(Bolls and Muehling, 2007)	The images that came to my mind while watching the commercial were… • VAL1: pleasant – unpleasant; • VAL2: bad – good; • VAL3: awful – nice; • VAL4: likeable - non likeable; • VAL5: negative – positive; • VAL6: enjoyable - non enjoyable.	Measured via a 7-point Likers scale where: • The first item represents 1 • The last item represents 7
Attitude			

Attitude towards the Advertisement	Bolls & Muehling (2007)	I think the ad is: • ATT_ad1: unattractive - attractive; • ATT_ad2: depressing - refreshing; • ATT_ad3: unappealing - appealing; • ATT_ad4: unpleasant - pleasant, • ATT_ad5: dull - dynamic • ATT_ad6: not enjoyable – enjoyable.	Measured via a 7-point Likers scale where: • The first item represents 1. • The last item represents 7.
Attitude towards the Brand	Bolls & Muehling (2007)	My overall attitude towards the brand is… • ATT_brand1: good – bad; • ATT_brand2: favorable – unfavorable; • ATT_brand3: negative – positive.	Measured via a 7-point Likers scale where: • The first item represents 1. • The last item represents 7.
Purchase Intention			
Purchase Intention	Bergkvist & Rossiter (2007; 2009)	• PI1: If I was going to purchase a fashion item, I would consider buying this brand. • PI2: If I was shopping for a fashion brand, the likelihood I would purchase from this brand is high. • PI3: My willingness to buy an item from this brand would be high if I was shopping for a specific item this brand offers. • PI4: I would consider buying items from this brand.	Measured via a 7-point Likers scale where: • strongly disagree represents 1. • strongly agree represents 7.
Brand Perception			
Brand Perception	Silvera & Austad (2004)	• BP1: This brand looks trustworthy. • BP2: This brand looks like it is selling items of good quality. • BP3: I would recommend this brand to someone I know.	Measured via a 7-point Likers scale where: • strongly disagree represents 1. • strongly agree represents 7.

Immersion			
Immersion	Petit et. al (2019)	• IMM1: I was immersed in the task I was performing. • IMM2: I was able to block out most other distractions. • IMM3: I was absorbed in what I was doing. • IMM5: I got distracted by other attentions very easily. • IMM6: My attention did not get diverted very easily.	Measured via a 7-point Likers scale where: • strongly disagree represents 1. • strongly agree represents 7.
Narrative transportation			
Narrative Transportation	Green and Brock (2000)	• NT1: I could picture myself in the scene shown in the advertisement. • NT2: I could easily picture the events in it taking place. • NT3: I was mentally involved in the advertisement.	Measured via a 7-point Likers scale where: • strongly disagree represents 1. • strongly agree represents 7.
Perceived ownership			
Perceived Ownership	Peck and Shu (2009)	• PO1: While watching/hearing the commercial, it felt like the clothing was mine.	Measured via a 7-point Likers scale where: • strongly disagree represents 1. • strongly agree represents 7.

Table 5: Dependent variables

2.3 Control variables

Other variables could also impact how consumers perceive brands. Therefore, it is important to control for these variables when examining the main effects of the independent variables. Some control variables for this research are:

Control variables		
Construct	**Question**	**Type of scaling**
Brand familiarity	How familiar are you with this brand? • Not familiar at all – very familiar	Measured via a 7-point Likers scale where: • The first item represents 1. • The last item represents 7.
Ad familiarity	Have you seen this commercial before?	Yes-or-no question
Mood	I am currently in a good mood.	Measured via a 7-point Likers scale where: • strongly disagree represents 1. • strongly agree represents 7.

Table 6: Control variables

2.4 Descriptive variables

Descriptive variables		
Construct	**Question**	**Type of scaling**
Age	What is your age?	Open question
Gender	How do you identify yourself?	Multiple choice question with answer possibilities: • Female • Male • X • Prefer not to say
Occupation	What is your occupation?	Multiple choice question with answer possibilities: • I am a student. • I am unemployed. • I am a housewife or man. • I am working for a boss. • I am my own boss.

Table 7: Descriptive variables

3. Methods

In the next part, the methods of the study will be described. Starting with an explanation of the survey, a description of the analysis, the analysis of constructs, the factor analysis and lastly a description of the newly created variables.

3.1 Survey

The survey, which can be found in the attachments, was distributed via social media platforms of the researcher being: Facebook, Instagram, and LinkedIn. Furthermore, the survey was also distributed via WhatsApp to friends and family. It was also possible to distribute the survey to other students at UHasselt via enquetes@uhasselt.com. This was done and the survey was sent to all students of UHasselt. People could participate in this survey if they met two conditions. The first one was that they should be a proficient user of the English language since the survey was in English. The second condition was that the participant needed to be able to watch a short video with sound on, preferably with ear- or headphones.

Once a potential respondent clicked the survey link or scanned the QR-code which led to the survey, they were given a short introduction and needed to read a consent form. After reading the consent form, they needed to indicate that they were agreeing with the term explained in the consent form. If they did not agree, they got instantly redirected to the end of the survey. If they did agree, the respondent was shown a short video. The survey included four video advertisements, including an advertisement of Zara without ASMR triggers, one of Zara with ASMR triggers, one of Prada without ASMR triggers and lastly one of Prada with ASMR triggers. The respondents were randomly assigned to one of the four videos. The respondents could only move on to the next question, after watching the whole video.

The videos that were shown needed to be of the same time length and sort. For length this meant that all videos needed to correspond to each other in means of time. The video of Prada without ASMR triggers is 72 seconds, the one of Prada with ASMR triggers is 59 seconds. The one of Zara with ASMR is 70 seconds and the one without ASMR trigger originally took 84 seconds but was reduces in length to 73 seconds so it corresponded better to the other videos. In all videos, the product category that was advertised is the same, which makes it possible to do a comparison. Lastly, all videos displayed the brand name in the advertisement so the respondents watching the videos were able to see to whether it was a luxury brand or a fast-fashion brand.

In the questionnaire, the dependent variables (i.e., quantity of images (QUAN), modality (MOD), vividness (VIV), valence (VAL), the attitude towards the add (ATT_ad) and towards the brand (ATT_brand), purchase intention (PI), brand perception (BP), Immersion (IMM), narrative transportation (NT) and perceived ownership (PO)) and a few control variables were measured. As control variables, someone's mood, familiarity with the brand and with the advertisement were measured questioned.

3.2 Demographics

The sampling technique used for this research belongs to the non-probability sampling method. More specifically, a combination of convenience and snowball sampling was used. Since this research needed to be in a short period of time, this was the easiest for the researcher.

Preferably, 140 respondents were needed for this research, so a minimum of 35 respondents for each treatment. So, four treatments * 35 respondents = 140 respondents. The first aim was a total of 160 participants, so 40 per treatment, but this was not reachable in the limited amount of time. The survey was closed once 287 people participated the research. Unfortunately, not all could be used for the research. There were 107 people who not fully completed the survey and there were 29 people who were not able to answer the control question properly. The control question 'Indicate agree' was incorporated in the questions about immersion. Since these people answered the question wrong, they were not paying close attention to the survey and its questions. Therefore, the answers these respondents gave could not be used. After cleaning the data and deleting the insufficient answers, 151 respondents were left.

A frequency analysis was done to see how the respondents were divided in certain categories like gender, age, occupation and to see how many times each advertisement was seen. More than half of the respondents, 87 in total, were female. 59 males participated, which is the second largest group. A minority of 3 people are referred to as an X and only 2 people preferred not to tell their gender. The age of the participants ranges from 18 to 64. Half of the respondents were 24 years old or younger and the average age was 28 years old. Looking at occupations, the biggest group of the respondents, 51%, is still a student. The second biggest part goes to the people who are currently employed and working for a boss, good for 40.4% of the sample. The minority of the respondents were, in chronological order, either their own boss, unemployed or a housewife/man.

There were four videos advertisement videos incorporated in the survey which needed to be evenly shown to the respondents. In total, the advertisement of Prada without ASMR is seen 38 times, the advertisement of Prada with ASMR is seen 40 times, the advertisement of Zara without ASMR is seen 38 times and, the advertisement of Zara with ASMR is seen 40 times.

To check whether the respondents were already familiar with the term ASMR, there were some questions dedicated to that topic in the survey. It turned out that more than three quarters of the respondents, 116 in total, were already familiar with the term ASMR. After questioning their former knowledge about the topic, a definition of the term was shown accompanied with an example. Then, the participants were asked to indicate whether they ever experienced the feeling of ASMR. The vast majority, 112 out of 151, indicated that they did.

3.3 Analysis of constructs

The first step into testing the conceptual model and its hypotheses is to analyse the constructs used in the experiment. Specifically, the reliability of each scale needs to be assessed. Since multiple variables are being measured using different items, Cronbach's alpha can be used to determine whether the items are measuring the same construct. Ideally, the Cronbach's' alpha should be greater than 0.7, according to DeVellis (2012). If the alpha is below this threshold, the results are considered unreliable.

To ensure internal consistency, it is crucial to reverse the negatively worded items before conducting any analysis. This means that high scores on the scale should reflect high levels of the measured trait, regardless of whether the item is positively or negatively worded. For this research this meant that the constructs of valence, vividness, immersion, and brand attitude needed to be recoded. This was done by creating a new variable for those specific items, and by subtracting the old value from one point higher than the given scale. The 7-point Likert scale was used here, so this means that the formula used was '8-old value = new value'. So, at first, a strongly agree was a 7, but with the new formula (8-7=1), strongly agree was recoded into 1.

Table 9 displays the Cronbach's alpha coefficients for several constructs, including: quantity, modality, vividness, valence, attitude towards the ad, purchase intention, brand perception, attitude toward the brand, immersion, narrative transportation. Other constructs, such as perceived ownership, was measured using only one item, and thus, its internal consistency cannot be assessed. The complete SPSS output can be found in appendix 2.

The results in Table 8 indicate that, except for quantity, all the Cronbach's alpha coefficients are greater than .7, indicating good internal consistency reliability. According to Pallant (2016), coefficients above 0.8 are generally considered excellent. Only the construct of modality is below 0,8, but above 0.7, so modality has a good internal reliability. All others have an excellent internal consistency and thus reliability. Therefore, it can be concluded that the items accurately represent the associated constructs and measure the same underlying construct. Only at quantity, the coefficient is below 0.7. A measured Alpha of 0.627 implies that the internal consistency of the construct is somewhat low.

Construct	Cronbach's' Alpha
Quantity	0.623
Modality	0.754
Vividness	0.887
Valence	0.942
Attitude towards the ad	0.921
Purchase intention	0.943
Brand perception	0.814
Attitude towards the brand	0.922
Immersion	0.893
Narrative transportation	0.860

Table 8: Cronbach's' Alpha Constructs

3.4 Factor analysis

The survey used multiple items to measure each of the different variables. This resulted in a substantial amount of data for each variable, which could potentially be reduced to a single "factor" prior to hypothesis testing. To accomplish this, factor analyses should be conducted both the dependent and independent variables. To verify if the data is suitable for a factor analysis, the Kaiser-Meyer-Olkin measure of sampling adequacy should be at least 0.60. Next, to determine whether the items can be combined, Kaiser's criterion can be applied. According to this criterion, any item with an eigenvalue greater than .700 (preferably greater than 1.000) represents a factor in and of itself. To see how many percent of the variable can be explained via the factor, we look at the factor loading. A factor loading should be a number between -1 and 1, the closer to 0, the weaker the relationship between the variable and the factor. Values above 0.30 indicate that the item fits the factor (Pallant, 2016).

Like at the analysis of constructs, we needed to make sure that when questions were phrased in a negative way, we used the recoded version in the analysis. These are indicated with an asterisk (*).

Please note that at the construct of immersion, IMM_4 was left out since this was a control question to see whether people were still paying attention.

In the following table you can find the data retrieved from executing a factor analysis. These constructs, sources, included items, KMO measure of sample adequacy, Eigenvalue and Factor Loading can be found here.

Construct	Items	KMO measure of sample adequacy	Eigenvalue	Factor loading
Quantity	QUAN_1 QUAN_2*	0,50	/	/
Modality	MOD_1 MOD_2 MOD_3 MOD_4	0,707	2,315	0,799 0,772 0,682 0,783
Vividness	VIV_1 VIV_2 VIV_3 * VIV_4 VIV_5 VIV_6 VIV_7	0,871	4,293	0,836 0,893 0,437 0,842 0,810 0,663 0,863
Valence	VAL_1 VAL_2 * VAL_3 * VAL_4 VAL_5 * VAL_6	0,908	4,676	0,878 0,884 0,910 0,881 0,891 0,853
Attitude towards advertisement	ATT_ad_1 ATT_ad_2 ATT_ad_3 ATT_ad_4 ATT_ad_5	0,872	3,831	0,890 0,848 0,927 0,762 0,939
Purchase intention	PI_1 PI_2 PI_3 PI_4	0,797	3,419	0,937 0,929 0,897 0,934
Brand perception	BP_1 BP_2 BP_3	0,715	2,230	0,855 0,883 0,848
Attitude towards brand	ATT_brand_1 ATT_brand_2 * ATT_brand_3	0,731	2,608	0,952 0,896 0,949
Immersion	IMM_1 IMM_2 IMM_3 IMM_5* IMM_6	0,857	3,517	0,836 0,897 0,852 0,850 0,751
Narrative transportation	NT_1 NT_2 NT_3	0,734	2,348	0,872 0,890 0,892

Table 9: Factor Analysis

Starting with the construct of quantity, we see that we cannot reduce the two items into one factor. The Kaiser-Meyer-Olkin value is 0.5, so below the cut-off point of 0.6. Therefore, we did not look at the other values anymore.

The factor analysis shows that for all other individual constructs, so modality, vividness, valence, attitude towards the advertisement, purchase intention, brand perception, attitude towards the brand, immersion, and narrative transportation, the variables can be combined into one factor. All Kaiser-Meyer-Olkin measures of sample adequacy are above 0.6, which means that the data of each construct is suitable for a factor analysis. Looking at the Eigenvalue, we see that every Eigenvalue is above 1.00, so each construct meets that criterion. All factor loadings are above the cut-off point of 0.30, which means all variables properly fit the factor. The lowest measured factor is 0.772 which means that 72.2% of the variance of that item can be explained via the factor.

All variables in each construct thus led to one factor, which means we created nine factors. Since we could now look at each construct, instead of a set of questions, nine new variables were computed in SPSS. Being: Factor_Modality, Factor_Vivedness, …, and Factor_NarrativeTransportation. Each one is computed by making the sum of each variable and divided by the number of variables. For example: Factor_Modality = (MOD_1+MOD_2+MOD_3+MOD_4)/4 = …). These new variables will be used for the further needed analysis in this research.

3.5 Description of the newly created variables

After performing the required validation test and running a factor analysis test to simplify the dataset, the next step is to provide a description of the dataset. The newly created variables will therefore be explained in the following paragraphs.

Modality: the variable modality was measured through using four questions (Mod_1, Mod_2, Mod_3, and Mod_4) in the survey. The newly created variable consists of the mean of those four questions.

Vividness: the variable vividness was measured through using seven questions (Viv_1, Viv _2, Rev_Viv _3, Viv_4, Viv _5, Viv_6 and Viv _7) in the survey. For this variable, the minimum and maximum scores again are 1 and 7 like with modality. The average score is 2.50, which in the 7-point Likert scale that was used lies between the options 'somewhat disagree' and 'neither agree nor disagree. The mean indicates that the respondents overall had a slightly negative attitude towards the vividness of the advertisements.

Valence: the variable valence was measured through using six questions (Val_1, Rev_Val_2, Rev_Val _3, Val_4, Rev_Val _5, and Val _6 in the survey. The minimum score that was given was 1, and the max was 6.80. A small remark, on a 1-item Likert scale, a score of 6.50 would not have been possible, but since this new variable consists of the average of six items, it is possible. The mean is 3.04 which implies that overall, the respondents somewhat disagreed with the valence of the advertisements.

Attitude towards the ad: the variable Attitude towards the ad was measured through using five questions (Att_ad_1, Att_ad_2, Att_ad_3, Att_ad_4, and Att_ad__5) the survey. As with modality and vividness, the minimum and maximum given scores are 1 and 7. An average score of 4,67 implies that the overall attitude was slightly positive.

Purchase Intention: the variable Purchase Intention was measured through using four questions (PI_1, PI _2, PI _3, and PI_4) the survey. Again, the same minimum and maximum scores are measured. An average of 4.04 shows that most respondents did not agree nor disagree with the statements regarding the purchase intention after watching the advertisement.

Brand Perception: the variable Brand Perception was measured through using three questions (BP_1, BP _2, and BP_3) the survey. 1 and 7 again turned out to be the given minimum and maximum scores. The man of 4.98 implies that the overall perception of the brand was slightly positive.

Attitude towards the brand: the variable Attitude towards the Brand was measured through using three questions (Att_brand_1, Att_brand_2 and, Att_brand_3) the survey. Same as with the attitude towards the ad, both the minimum score of 1 and a max of 7 was given at least once. With an average of 4.80, the overall attitude of the respondents towards the brand was slightly positive.

Immersion: the variable immersion was measured through using five questions (IMM_1, IMM _2, IMM _3, REV_IMM_5, and IMM_6) the survey. The minimum score that was given was 1, and the max was 6.80. A small remark, on a 1-item Likert scale, a score of 6.80 would not have been possible, but since this new variable consists of the average of five items, it is possible. The mean of 4,84 implies that people overall slightly agreed on being immersed.

Narrative Transport: the variable narrative transportation was measured through using three questions (NT_1, NT _2, and NT _3) the survey. The minimum score again was 1 and the maximum given score was 7. The average of 3.95 implies that most respondents did not really know whether they agreed or disagreed on the statements.

4. Data Analysis

In the following parts, the hypotheses will be tested using two-way ANCOVA's. An ANCOVA is used to assess the impact of the independent variable on the dependent variables.

4.1 SPSS-output

In the on the next page, you can find the results of the Two-Way ANCOVA analysis. Please note that the numbers marked in green are significant at a 95% confidence level, the numbers in red are not.

	Type of ad		Type of brand		Interaction		Mood		Brand familiarity		Ad familiarity	
Dependent variables	F 1,44	P	F 1,44	P	F 1,44	P	F 1,44	P	F 1,44	P	F 1,44	P
Quantity	.17	.67	4.87	.03	.96	.33	.70	.40	.49	.48	.82	.37
Modality	5.12	.03	3.04	.08	.23	.63	4.08	.05	2.93	.09	.17	.68
Vividness	.14	.71	12.6	< .00	1.02	.31	12.4	< .00	.08	0.78	1.09	.30
Valence	11.0	.00	3.41	.07	1.29	.26	3.59	.06	.52	.47	.61	.43
Attitude towards ad	1.39	.24	14.4	< .00	.03	.87	3.28	.07	2.38	.13	.67	.42
Purchase Intention	3.21	.08	1.04	.31	.02	.90	3.83	.05	7.96	.005	.03	.86
Brand Perception	1.22	.27	5.86	.02	.28	.60	4.03	.05	7.62	.01	.86	.35
Attitude towards brand	4.00	.03	3.85	.05	.003	.96	3.73	.06	4.98	.03	.17	.68
Immersion	.61	.42	2.77	.10	2.76	.10	1.36	.38	3.52	.06	.76	.38
Narrative Transportation	1.52	.22	3.98	.05	1.01	.32	6.46	.01	5.11	.03	1.95	.17
Perceived Ownership	6.49	.01	9.30	.00	.15	.70	.94	.33	6.39	.01	2.36	.13

Table 10: SPSS output

4.2 Testing the hypothesis

In the next part of the data analysis, all hypotheses will be checked and discussed one by one. To start with, the interaction effect will be checked. If this effect is not significant, the main effects will be looked since there still it a chance that that one is significant.

4.2.1 Quantity of images

→ H1 = An advertisement that triggers ASMR (vs. non-ASMR ad) leads to an increase in the quantity of images perceived, but only for a luxury fashion brand and not for a fast fashion brand.

To test if the quantity of images is that came to the recipients' mind is influenced by the type of advertisement (ASMR or no ASMR) or the type of brand (Luxury fashion brand or Fast fashion brand), a two-way ANCOVA analysis is done. The dependent variable was the newly created variable for 'Quantity'. The fixed factors were kind of advertisements (ASMR or no ASMR) and the kind of brand (Luxury fashion brands or Fast fashion brands). The variables that needed to be controlled and thus held constant in the analysis are used as covariates. These are: mood, familiarity with the brand and familiarity with the advertisements.

The p-value of the interaction effect between 'type of brand' and 'type of ad' (0.33) is greater than the 0.05, which means that there is no significant interaction found. This means that the kind of advertisement and the kind of brand do not influence the quantity of images that came to the mind of the recipient.

When looking at the main effect of the 'type of brand' on the dependent variable of quantity, we see that there is a p-value of 0.03. This is below 0.05 which means that there is a significant effect. For the condition 'type of advertisement', the p-value is 0.67 which means there is no significant effect. We can therefor conclude that the type of brand does have a significant effect of the number of images the recipient perceives.

Since we found that the type of brand that is used has a significant effect on the quantity of images that are perceived, the next step is to look at the means and see where they show a difference. For the fast fashion brand, recipients of the advertising do not feel like the advertising influenced the number of images that came to their minds ($Mean_{FastFashion}$ = 4.07 so corresponds with neither agree nor disagree). On the other side, with the luxury fashion brands, the recipients somewhat agreed on the fact that they imagined more images ($Mean_{LuxuryFashion}$ = 4.55 so corresponds with somewhat agree).

	Mean	**Standard Error**
Fast Fashion Band	4.07	0.13
Luxury Fashion Brand	4.55	0.122

Table 11: Mean main effect quantity

4.2.2 Modality of images

→ H2 = An advertisement that triggers ASMR (vs. non-ASMR ad) leads to an increase in perceived modality, but only for a luxury fashion brand and not for a fast fashion brand.

To test if the perceived modality is influenced by the type of advertisement (ASMR or no ASMR) or the type of brand (Luxury fashion brand or Fast fashion brand), a two-way ANCOVA analysis is done. The dependent variable was the newly created variable for 'Modality". The fixed factors were kind of advertisements (ASMR or no ASMR) and the kind of brand (Luxury fashion brands or Fast fashion brands). The variables that needed to be controlled and thus held constant in the analysis are used as covariates. These are: mood, familiarity with the brand and familiarity with the advertisements.

The p-value of the interaction effect between 'type of brand' and 'type of ad' (0.63) is greater than the 0.05, which means that there is no significant interaction found. This means that the kind of advertisement and the kind of brand do not influence dependent factor of modality.

Since the interaction effect is not significant, we are again looking at the main effects. For 'type of brand, the statistical test generated a p-value of 0.08, which is above 0.05 and thus not significant. A p-value of 0.03 was found for the main effect of 'type of ad, which implies that there is a significant effect of the type of advertisement used on the perceived modality.

In the statistical tests, we saw that the type of advertisement that is used does have effect on the perceived modality. For the ASMR advertisement, recipients of the advertising do not feel like the advertising influenced the modality ($Mean_{ASMR}$ = 4.49 so corresponds with neither agree nor disagree). For non-ASMR advertisement, felt the same ($Mean_{Non\text{-}ASMR}$ = 4.01 so corresponds with somewhat agree). The means are not far enough from each other to conclude that the recipients of the advertisement felt differently about the modality.

	Mean	**Standard Error**
ASMR ad	4.49	0.15
Non-ASMR ad	4.01	0.16

Table 12: Mean main effect modality

4.2.3 Vividness of images

→ H3 = An advertisement that triggers ASMR (vs. non-ASMR ad) leads to an increase in perceived vividness, but only for a luxury fashion brand and not for a fast fashion brand.

To test if Vividness is dependent on the type of advertisement (ASMR or no ASMR) or the type of brand (Luxury fashion brand or Fast fashion brand), a two-way ANCOVA analysis is done. The dependent variable was the newly created variable for 'Vividness". The fixed factors were kind of advertisements (ASMR or no ASMR) and the kind of brand (Luxury fashion brands or Fast fashion brands). The variables that needed to be controlled and thus held constant in the analysis are used as covariates. These are: mood, familiarity with the brand and familiarity with the advertisements.

The p-value of the interaction effect between 'type of brand' and 'type of ad' (0.31) is greater than the 0.05, which means that there is no significant interaction found. This means that the kind of advertisement and the kind of brand do not influence dependent factor of vividness.

Since the interaction effect is not significant, we are again looking at the main effects. For 'type of brand, the statistical test generated a p-value of <0.001, which is below 0.05 and thus significant. This implies that there as an effect on the perceived vividness depending on the type of brand that is used. A p-value of 0.71 was found for the main effect of 'type of ad, which implies that there is no significant effect of the type of advertisement used on the perceived modality.

In the statistical tests, we saw that the type of fashion brand that is used does have effect on the vividness of images. The next step is to look at the means and see where they show a difference. For the fast fashion brand, recipients of the advertising do not feel like the brand influenced the vividness of images ($Mean_{FastFashion}$ = 3.92 so corresponds with neither agree nor disagree). For the luxury fashion brand, the recipients somewhat disagreed ($Mean_{LuxuryFasfion}$= 3.10 so corresponds with somewhat disagree).

	Mean	Standard Error
Fast Fashion Band	3.93	0.15
Luxury Fashion Brand	3.10	0.16

Table 13: Mean main effect vividness

4.2.4 Valence of images

→ H4 = An advertisement that triggers ASMR (vs. non-ASMR ad) leads to an increase in perceived valence, but only for a luxury fashion brand and not for a fast fashion brand.

To test if Valence is dependent on the type of advertisement (ASMR or no ASMR) or the type of brand (Luxury fashion brand or Fast fashion brand), a two-way ANCOVA analysis is done. The dependent variable was the newly created variable for 'Valence". The fixed factors were kind of advertisements (ASMR or no ASMR) and the kind of brand (Luxury fashion brands or Fast fashion brands). The variables that needed to be controlled and thus held constant in the analysis are used as covariates. These are: mood, familiarity with the brand and familiarity with the advertisements.

The p-value of the interaction effect between 'type of brand' and 'type of ad' (0.26) is greater than the 0.05, which means that there is no significant interaction found. This means that the kind of advertisement and the kind of brand do not influence dependent factor of valence.

Since the interaction effect is not significant, we are again looking at the main effects. For 'type of brand, the statistical test generated a p-value of 0.07, which is above 0.05 and thus not significant. This implies that there is no effect on the perceived vividness depending on the type of brand that is used. A p-value of 0.00 was found for the main effect of 'type of ad, which implies that there is a significant effect of the type of advertisement used on the perceived modality.

For the images that came to mind belonging to valence, we saw the type of fashion brand matters. For the fast fashion brand, recipients of the advertising somewhat disagreed that the type of brand influenced valence ($Mean_{FastFashion}$ = 3.26 so corresponds somewhat disagree). For the luxury fashion brand, the recipients somewhat disagreed ($Mean_{LuxuryFasfion}$= 2.83 so corresponds with somewhat disagree). As with modality, the means do not differ that much, so the recipients more or less felt the same.

	Mean	Standard Error
Fast Fashion Band	3.26	0.16
Luxury Fashion Brand	2.83	0.15

Table 14: Mean main effect valence

4.2.5 Attitude towards the advertisement

→ H5 = An advertisement that triggers ASMR (vs. non-ASMR ad) leads to a more positive attitude and towards the advertisement, but only for a luxury fashion brand and not for a fast fashion brand.

To test if Attitude towards the ad is dependent on the type of advertisement (ASMR or no ASMR) or the type of brand (Luxury fashion brand or Fast fashion brand), a two-way ANCOVA analysis is done. The dependent variable was the newly created variable for 'Attitude towards the ad". The fixed factors were kind of advertisements (ASMR or no ASMR) and the kind of brand (Luxury fashion brands or Fast fashion brands). The variables that needed to be controlled and thus held constant in the analysis are used as covariates. These are: mood, familiarity with the brand and familiarity with the advertisements.

The p-value of the interaction effect between 'type of brand' and 'type of ad' (0.87) is greater than the 0.05, which means that there is no significant interaction found. This means that there is no significant interaction found. This means that the kind of advertisement and the kind of brand do not influence the attitude the recipient has towards the advertisement.

Since the interaction effect is not significant, we are again looking at the main effects. For 'type of brand, the statistical test generated a p-value of <0.00, which is below 0.05 and thus significant. We can therefor say that the type of brand has an influence on the dependent variable attitude towards the advertisement. A p-value of 0.24 was found for the main effect of 'type of ad, which implies that there is no significant effect of the type of advertisement used on the attitude towards the advertisement.

When looking at the attitude towards the advertisement, we saw the type of fashion brand matters. For the fast fashion brand, recipients of the advertising neither agreed nor disagreed that the type of brand influenced their attitude ($Mean_{FastFashion}$ = 4.10 so corresponds neither agree nor disagree). For the luxury fashion brand, the recipients somewhat agreed ($Mean_{LuxuryFasfion}$= 5.11 so corresponds with somewhat agree).

	Mean	**Standard Error**
Fast Fashion Band	4.20	0.18
Luxury Fashion Brand	5.11	0.17

Table 15: Mean main effect attitude towards the advertisement

4.2.6 Brand Perception

→ H6 = An advertisement that triggers ASMR (vs. non-ASMR ad) leads to a more positive brand perception, but only for a luxury fashion brand and not for a fast fashion brand.

To test if Brand Perception is dependent on the type of advertisement (ASMR or no ASMR) or the type of brand (Luxury fashion brand or Fast fashion brand), a two-way ANCOVA analysis is done. The dependent variable was the newly created variable for 'Brand Perception". The fixed factors were kind of advertisements (ASMR or no ASMR) and the kind of brand (Luxury fashion brands or Fast fashion brands). The variables that needed to be controlled and thus held constant in the analysis are used as covariates. These are: mood, familiarity with the brand and familiarity with the advertisements.

The p-value of the interaction effect between 'type of brand' and 'type of ad' (0.60) is greater than the 0.05, which means that there is no significant interaction found. This means that the kind of advertisement and the kind of brand do not influence the brand perception.

Since the interaction effect is not significant, we are again looking at the main effects. For 'type of brand, the statistical test generated a p-value of 0.02, which is below 0.05 and thus significant. We can therefor say that the type of brand has an influence on the dependent variable brand perception. A p-value of 0.27 was found for the main effect of 'type of ad, which implies that there is no significant effect of the type of advertisement used on the attitude towards the advertisement.

When looking at the attitude towards the advertisement, we saw the type of fashion brand matters. For the fast fashion brand, recipients of the advertising agreed that the type of brand influenced the perception of the brand ($Mean_{FastFashion}$ = 4.80 so corresponds somewhat agree). For the luxury fashion brand, the recipients somewhat agreed ($Mean_{LuxuryFasfion}$= 5.15 so corresponds with somewhat agree).

	Mean	**Standard Error**
Fast Fashion Band	4.80	0.15
Luxury Fashion Brand	5.15	0.13

Table 16: Mean main effect brand perception

4.2.7 Purchase Intention

→ H7 = An advertisement that triggers ASMR (vs. non-ASMR ad) leads to an increase in purchase intention, but only for a luxury fashion brand and not for a fast fashion brand.

To test if Purchase Intention is dependent on the type of advertisement (ASMR or no ASMR) or the type of brand (Luxury fashion brand or Fast fashion brand), a two-way ANCOVA analysis is done. The dependent variable was the newly created variable for 'Purchase Intention". The fixed factors were kind of advertisements (ASMR or no ASMR) and the kind of brand (Luxury fashion brands or Fast fashion brands). The variables that needed to be controlled and thus held constant in the analysis are used as covariates. These are: mood, familiarity with the brand and familiarity with the advertisements.

The p-value of the interaction effect between 'type of brand' and 'type of ad' (0.90) is greater than the 0.05, which means that there is no significant interaction found. This means that the kind of advertisement and the kind of brand do not influence the brand perception.

Since the interaction effect is not significant, we are again looking at the main effects. For 'type of brand, the statistical test generated a p-value of 0.31, which is below 0.05 and thus not significant. A p-value of 0.08 was found for the main effect of 'type of ad, which implies that there is no significant effect of the type of advertisement used on purchase intention. So, neither the kind of advertisement nor the type of brand affect the outcome of the dependent variable purchase intention.

4.2.8 Attitude towards the brand

→ H8 = An advertisement that triggers ASMR (vs. non-ASMR ad) leads to a more positive attitude and towards the brand, but only for a luxury fashion brand and not for a fast fashion brand.

To test if Attitude towards the brand is dependent on the type of advertisement (ASMR or no ASMR) or the type of brand (Luxury fashion brand or Fast fashion brand), a two-way ANCOVA analysis is done. The dependent variable was the newly created variable for 'Attitude towards the brand". The fixed factors were kind of advertisements (ASMR or no ASMR) and the kind of brand (Luxury fashion brands or Fast fashion brands). The variables that needed to be controlled and thus held constant in the analysis are used as covariates. These are: mood, familiarity with the brand and familiarity with the advertisements.

The p-value of the interaction effect between 'type of brand' and 'type of ad' (0.96) is greater than the 0.05, which means that there is no significant interaction found. This means that the kind of advertisement and the kind of brand do not influence the attitude towards the brand.

Since the interaction effect is not significant, we are again looking at the main effects. For 'type of brand, the statistical test generated a p-value of 0.05, which is not below 0.05 and thus not significant. A p-value of 0.03 was found for the main effect of 'type of ad, which implies that there is a significant effect of the type of advertisement used on the attitude towards the brand.

The type of advertisement that is used influences the attitude towards the brand. The recipients of the ASMR ad somewhat agreed that their attitude towards the brand is positive after watching the advertisement ($Mean_{ASMR}$ = 5.03 so corresponds somewhat agree). For the non-ASMR ad, the recipients also somewhat agreed ($Mean_{Non\text{-}ASMR}$= 4.56 so corresponds with somewhat agree) that after watching the advertisement their attitude is positive. So, we cannot really say that the one advertisement is better than the other.

	Mean	**Standard Error**
ASMR ad	5.03	0.16
Non-ASMR ad	4.56	0.18

Table 17: Mean main effect attitude towards the brand

4.2.9 Immersion

→ H9 = An advertisement that triggers ASMR (vs. non-ASMR ad) leads to a higher rate of immersion, but only for a luxury fashion brand and not for a fast fashion brand.

To test if Immersion is dependent on the type of advertisement (ASMR or no ASMR) or the type of brand (Luxury fashion brand or Fast fashion brand), a two-way ANCOVA analysis is done. The dependent variable was the newly created variable for 'Immersion". The fixed factors were kind of advertisements (ASMR or no ASMR) and the kind of brand (Luxury fashion brands or Fast fashion brands). The variables that needed to be controlled and thus held constant in the analysis are used as covariates. These are: mood, familiarity with the brand and familiarity with the advertisements.

The p-value of the interaction effect between 'type of brand' and 'type of ad' (0.10) is greater than the 0.05, which means that there is no significant interaction found. This means that the kind of advertisement and the kind of brand do not influence how immersed the recipients were.

Since the interaction effect is not significant, we are again looking at the main effects. For 'type of brand, the statistical test generated a p-value of 0.10, which is not below 0.05 and thus not significant. A p-value of 0.42 was found for the main effect of 'type of ad, which implies that there is no significant effect of the type of advertisement used on the attitude towards the brand.

4.2.10 Narrative Transportation

→ H10 = An advertisement that triggers ASMR (vs. non-ASMR ad) leads to a higher rate of narrative transportation, but only for a luxury fashion brand and not for a fast fashion brand.

To test if Narrative Transport is dependent on the type of advertisement (ASMR or no ASMR) or the type of brand (Luxury fashion brand or Fast fashion brand), a two-way ANCOVA analysis is done. The dependent variable was the newly created variable for 'Narrative Transport". The fixed factors were kind of advertisements (ASMR or no ASMR) and the kind of brand (Luxury fashion brands or Fast fashion brands). The variables that needed to be controlled and thus held constant in the analysis are used as covariates. These are: mood, familiarity with the brand and familiarity with the advertisements.

The p-value of the interaction effect between 'type of brand' and 'type of ad' (0.32) is greater than the 0.05, which means that there is no significant interaction found. This means that the kind of advertisement and the kind of brand do not influence how immersed the recipients were.

Since the interaction effect is not significant, we are again looking at the main effects. For 'type of brand, the statistical test generated a p-value of 0.05, which is not below 0.05 and thus not significant. A p-value of 0.22 was found for the main effect of 'type of ad, which implies that there is no significant effect of the type of advertisement used on the attitude towards the brand.

4.2.11 Perceived Ownership

→ H11 = An advertisement that triggers ASMR (vs. non-ASMR ad) leads to a higher rate of perceived ownership, but only for a luxury fashion brand and not for a fast fashion brand.

To test if Perceived Ownership is dependent on the type of advertisement (ASMR or no ASMR) or the type of brand (Luxury fashion brand or Fast fashion brand), a two-way ANCOVA analysis is done. The dependent variable was the newly created variable for 'Narrative Transport". The fixed factors were kind of advertisements (ASMR or no ASMR) and the kind of brand (Luxury fashion brands or Fast fashion brands). The variables that needed to be controlled and thus held constant in the analysis are used as covariates. These are: mood, familiarity with the brand and familiarity with the advertisements.

The p-value of the interaction effect between 'type of brand' and 'type of ad' (0.70) is greater than the 0.05, which means that there is no significant interaction found. This means that the kind of advertisement and the kind of brand do not influence how immersed the recipients were.

Since the interaction effect is not significant, we are again looking at the main effects. For 'type of brand, the statistical test generated a p-value of 0.00, which is below 0.05 and thus significant. A p-value of 0.01 was found for the main effect of 'type of ad, which implies that there again is a significant effect of the type of advertisement used on the attitude towards the brand.

When looking at perceived ownership, we saw the type of fashion brand matters. For the fast fashion brand, recipients of the advertising agreed that the type of brand influenced the perception of the brand ($Mean_{FastFashion}$ = 2.40 so corresponds disagree). For the luxury fashion brand, the recipients somewhat disagreed ($Mean_{LuxuryFasfion}$= 3.08 so corresponds with somewhat disagree).

The type of advertisement that is used influences the attitude towards the brand. The recipients of the ASMR ad somewhat disagreed on that they felt the product was theirs. ($Mean_{ASMR}$ = 3.11 so corresponds somewhat disagree). For the non-ASMR ad, the recipients disagreed ($Mean_{Non\text{-}ASMR}$= 2.39 so corresponds with disagree) on that they felt like the product was theirs.

	Mean	**Standard Error**
Fast Fashion Band	2.40	0.18
Luxury Fashion Brand	3.08	0.20
ASMR ad	3.11	0.20
Non-ASMR ad	2.39	0.18

Table 18: Mean main effect perceived ownership

4.3 Discussion of hypotheses

There has not been any evidence that the measured dependent variables, quantity of images, modality, vividness, valence, attitude towards the ad, purchase intention, brand perception, attitude towards the brand, immersion, or narrative transportation change according to type of advertisement and type of brand that is being used.

A visual presentation of all eleven hypotheses and whether they are supported or rejected can be found on the next page.

Hypotheses		Supported	Rejected
H1	An advertisement that triggers ASMR (vs. non-ASMR ad) leads to an increase in the quantity of images perceived, but only for a luxury fashion brand and not for a fast fashion brand.		X
H2	An advertisement that triggers ASMR (vs. non-ASMR ad) leads to an increase in perceived modality, but only for a luxury fashion brand and not for a fast fashion brand.		X
H3	An advertisement that triggers ASMR (vs. non-ASMR ad) leads to an increase in perceived vividness, but only for a luxury fashion brand and not for a fast fashion brand.		X
H4	An advertisement that triggers ASMR (vs. non-ASMR ad) leads to an increase in perceived valence, but only for a luxury fashion brand and not for a fast fashion brand.		X
H5	An advertisement that triggers ASMR (vs. non-ASMR ad) leads to a more positive attitude towards the advertisement, but only for a luxury fashion brand and not for a fast fashion brand.		X
H6	An advertisement that triggers ASMR (vs. non-ASMR ad) leads to a more positive brand perception, but only for a luxury fashion brand and not for a fast fashion brand.		X
H7	An advertisement that triggers ASMR (vs. non-ASMR ad) leads to a more positive attitude and towards the brand, but only for a luxury fashion brand and not for a fast fashion brand.		X
H8	An advertisement that triggers ASMR (vs. non-ASMR ad) leads to an increase in purchase intention, but only for a luxury fashion brand and not for a fast fashion brand.		X
H9	An advertisement that triggers ASMR (vs. non-ASMR ad) leads to a higher rate of immersion, but only for a luxury fashion brand and not for a fast fashion brand.		X
H10	An advertisement that triggers ASMR (vs. non-ASMR ad) leads to a higher rate of narrative transportation, but only for a luxury fashion brand and not for a fast fashion brand.		X
H11	An advertisement that triggers ASMR (vs. non-ASMR ad) leads to a higher rate of perceived ownership, but only for a luxury fashion brand and not for a fast fashion brand.		X

Table 19: Conclusion hypotheses

Conclusion

The main purpose of this research was to get an answer on the question "Is ASMR interesting to incorporate in advertising for both fast fashion and luxury fashion brands?". The literature part of this thesis covered multiple subjects. The first one being in introduction of the phenomenon of ASMR, or autonomous sensory meridian response. It discussed what ASMR is about, when it is founded and how the braingasms or tingling sensations are triggered. Secondly, it discussed previously executed research on how ASMR can be incorporated into advertising and why this could be interesting for companies to do. Since this research is aiming to find out whether it is interesting for both fast fashion brands and luxury fashion brands, an introduction to those are given as well.

To give answers to the formulated hypotheses, an empirical study was done. Four scenarios were created, and these were randomly and evenly displayed among the participants of the empirical study. The data retrieved from the empirical study was used in multiple statistical tests to provide answers on the eleven hypotheses (which overlap with the sub questions) and the main question.

The first hypotheses, 'H1: An advertisement that triggers ASMR (vs. non-ASMR ad) leads to an increase in the quantity of images perceived, but only for a luxury fashion brand and not for a fast fashion brand.', is not supported. Since the interaction effect was not significant, a closer look was taken at the main effects. The main effects here did prove that there was a significant difference in the number of images that were perceived according to the type of fashion brand that is used. It appeared that with the luxury fashion brand advertisement, the recipients somewhat agreed that they experience more images.

Research was not able to confirm the second hypothesis: 'H2: An advertisement that triggers ASMR (vs. non-ASMR ad) leads to an increase in perceived modality, but only for a luxury fashion brand and not for a fast fashion brand.'. There again was no significant interaction effect found. The type of advertising that was used did seem to have a significant effect on the perceived modality. The advertisement with incorporated ASMR triggers did have a slightly higher mean than the one without ASMR triggers. However, the conclusion is that recipients did not agree nor disagree, and the results were almost the same.

Moving on to the third hypothesis, 'H3: An advertisement that triggers ASMR (vs. non-ASMR ad) leads to an increase in perceived vividness, but only for a luxury fashion brand and not for a fast fashion brand.'. As with the first two hypothesis, this one did not show a significant interaction effect. However, the vividness of the images the recipients' experiences did show a significant effect for the type of brand that was used. The recipients perceived the fast fashion brand as slightly more vivid than they did for the luxury fashion brands.

'H4: An advertisement that triggers ASMR (vs. non-ASMR ad) leads to an increase in perceived valence, but only for a luxury fashion brand and not for a fast fashion brand.', was the next hypothesis to be tested. The interaction effect did not find anything interesting, and there for the hypothesis was rejected. What we did found was that for luxury fashion brands, the advertisements were looked at more positive in notice of valence than for fast fashion brands.

Then, 'H5: An advertisement that triggers ASMR (vs. non-ASMR ad) leads to a more positive attitude and towards the advertisement, but only for a luxury fashion brand and not for a fast fashion brand.'. was tested. This hypothesis could not be confirmed. What can be confirmed, is that the after watching the advertisements, the attitude towards luxury fashion brands was more positive than it was for the fast fashion brand.

Followed by the sixth hypotheses, 'H6: An advertisement that triggers ASMR (vs. non-ASMR ad) leads to a more positive brand perception, but only for a luxury fashion brand and not for a fast fashion brand.', which was rejected as well. There has not been any evidence to support this hypothesis. What could be supported was one of the main effects, being the type of fashion brand and its influence on brand perception. After watching the advertisements, the recipients slightly perceived the luxury fashion brand better than the fast fashion brand.

The next hypotheses to be rejected is 'H7: An advertisement that triggers ASMR (vs. non-ASMR ad) leads to an increase in purchase intention, but only for a luxury fashion brand and not for a fast fashion brand.'. None of the main effects were proven to have a significant difference, so purchase intention is not varying among the type of brand that is used, nor by the type of advertising that is used.

For the next hypothesis 'H8: An advertisement that triggers ASMR (vs. non-ASMR ad) leads to a more positive attitude and towards the brand, but only for a luxury fashion brand and not for a fast fashion brand.', we could not find any prove. The results of the statistical tests however did show that the attitude recipients had towards the brand, was more slightly positive after watching the advertisement with ASMR triggers than for the one without ASMR triggers. Please note that the difference between the means was only minor.

After conducting and interpreting the statistical tests, we were not able to confirm the next hypothesis: 'H9: An advertisement that triggers ASMR (vs. non-ASMR ad) leads to a higher rate of immersion, but only for a luxury fashion brand and not for a fast fashion brand. The main effects did not show any significancy either, so the rate of immersion does not depend on the type of brand not the type of advertisement.

Then, H10: An advertisement that triggers ASMR (vs. non-ASMR ad) leads to a higher rate of narrative transportation, but only for a luxury fashion brand and not for a fast fashion brand.', was looked at. The dependent variable of narrative transportation did not show any significant effects for both the interaction effect and the main effects. We can therefor conclude that the variable of narrative transportation does not depend on the type of advertisement or the type of brand that is used in the advertisement.

Finally, the last hypothesis can be discussed. 'H11: An advertisement that triggers ASMR (vs. non-ASMR ad) leads to a higher rate of perceived ownership, but only for a luxury fashion brand and not for a fast fashion brand.', could not be supported by statistical data. This hypothesis could not be supported by data and thus needs to be rejected. While looking at the main effects, the data did show that for both fixed factors, so type of brand and type of advertisements, there is a significant effect. The mean shows that the recipients overall did not really have the feeling of owning the products that were shown in the advertisement. But the recipients did have a higher perceived feeling of ownership after looking at the advertisement with ASMR triggers than for the advertisement without ASMR triggers. When looking at the type of brand, the data again states that overall, the recipients of the advertisement did not really have the feeling of owning the products. But, for the luxury fashion brand, the mean was slightly higher than for the fast fashion brand.

To end with, I would like to give an answer on the main research question 'What is the effect of ASMR marketing on consumer perceptions?'. Since we have now formed an answer on the sub questions which correspond to the hypotheses, we can now use that information to formulate an answer on the main question. The effect of ASMR marketing on consumer perceptions is that it positively influences consumer's' attitudes towards the brand that is using ASMR in their advertising strategy. It also positively influences one aspect of mental imagery, being the modality of the images that come to a consumers' mind while watching the commercial. Lats but not least, ASMR advertisements enhanced the feeling of perceived ownership of products displayed in the advertisements. Thus, ASMR marketing has a positive effect on consumer perceptions.

Managerial Implications

Based on the conclusions of this research paper, managerial implications can be formed. This next chapter will guide you through them.

As a marketing manager for a fashion brand, either fast fashion or luxury fashion, it can be interesting to consider incorporating ASMR triggers into your advertisements. Although not all dependent variables showed a significant difference on whether ASMR triggers were used or not, some did. For example, the attitude towards the brand was slightly more positive with people who were exposed to the ASMR advertisements than with people who were exposed to the non-ASMR advertisement. Another variable that was influenced by the type of advertising is the perceived ownership. The recipients of the video with ASMR triggers had a slightly higher feeling of owning the product than the recipients who saw the advertisement without the ASMR triggers. The last variable that reacted better to the ASMR advertisement was the modality if the images that came to mind while watching the advertisement. All other measured dependent variables did not show a significant difference, and thus for the other measured variables it did not matter which type of advertisement was shown. Since for eight variables it did not really matter and for three variables the ASMR one is in favour, we can conclude that it is interesting to incorporate ASMR triggers into advertising.

If a marketing manager of a company that has never worked with ASMR triggers before want to start using them, it is advisable to check whether their targeted customer segment is reacting positively to it or not. They can do a small pilot and check if the advertisement is as effective as the ones they were using before. This can be done by doing small surveys, use data analytics and by comparing the data to the data from advertisements without ASMR. If it shows to be less beneficial you might want to switch back to the previous advertising strategy or try using different ASMR triggers to see if they potentially work or not.

When looking at how the recipients reacted to the type of advertisements, we did find some interesting significance levels. In general, we can say that the advertisement of the luxury fashion brand scored better on the variables: the number of images that came to mind, the attitude towards the advertisement was higher, the brand was perceived better, and the perceived ownership scored higher. However, statistics showed that for the following variables: vividness of the images and valence of the images, the fast fashion brand scored better.

As for the marketing advice, I would say the managers of both types of brands can learn from each other. Since the luxury fashion brand scored less on valence and vividness, they might learn from the fast fashion brands to improve their scores. They can analyse the advertisements used by the fast fashion brands and see what they can learn from them and afterwards incorporate the learnables in their own advertisement strategy. The same applies for the marketing manager of a fast fashion brand. Since the luxury fashion advertisements scored better on the quantity of images, the attitude of the recipients towards the brand was higher, the brand was perceived as better and the perceived ownership was higher, the fast fashion marketing manager has lots of opportunities to learn. Through a thorough analysis of the advertisements of the luxury fashion brand, the manager can see what the luxury fashion brand is doing differently and perhaps where their own advertisements lack. After doing so, they can think of a new advertising strategy and improve the previously discussed variables.

Limitations and future research

Like other research papers, this one has its limitations. In this chapter, the limitations will be discussed and if possible, there will be given a solution to conquer these limitations in future research.

Time restrictions are the first limitations to mention. When there is a time constraint, it means that there is not enough time for data gathering, analysis, or writing. This might affect the breadth and depth of the study. Due to this restriction, the research topic may be more narrowly framed, or the sample size may be reduced. This unfortunately was unavoidable for this research since it was done within a one-year masters' program. The first thing to be affected due to the time constraint was the data collection. The data collection happened via an online survey. Preferably, this research needed at least 160 participants, so 40 for each scenario. Due to the time constraints, this was lowered to at least 35 per scenario. In total, 287 people participated, but due to respondents who did not finish the survey and respondents who incorrectly answered the control question, only 151 could be used.

Secondly, all genders could participate in this survey. The sample consists of males, females, people who identify as an X and some people who preferred not to tell their gender. All respondents have looked at one of the preselected advertisements. Looking back at those advertisements, they might have been too feminine which could influence the way the respondents perceived it. For example, in the Prada video without ASMR, a woman is dancing and showing of clothing. A male who saw this advertisement might not like it since the product categories, being skirts, dresses, bags etc. that are shown are not of his interests. Therefore, it can be interesting for future research to either replicate the study with gender neutral advertisement or select both feminine and masculine advertisements and assign it to the respondents based on their genders. This could possibly give different results and findings.

Another flaw of this research is that one of the variables, the number of images perceived by the respondents, was not measured with a high level of reliability. The accuracy and generalizability of the results could be impacted by this constraint, which provides a potential source of uncertainty in the findings. To increase the study's general robustness, future research should think about using more accurate measurement methods or making sure that thorough measurement validation procedures are in place for this variable.

The fact that there were no significant interaction effects between the variables is a weakness of this master's thesis. Although efforts were made to investigate the possibility of a relationship between the factors, the lack of significant results suggests that this relationship may not be affected by the combined impacts of the variables. This restriction suggests that other variables or mechanisms that were not considered in this study might be more important in explaining the dependent variables. To further comprehend the intricate relationships at work, more research can delve into extra factors or investigate different analytical stances.

The inability to fully account for all potential control variables that can affect the correlation between the independent and dependent variables is a drawback of this study. The results could have been influenced by other unmeasured variables despite efforts to identify and account for pertinent variables. The findings' ability to be generalized and their accuracy may be constrained by the removal of some control variables due to the risk of omitted variable bias. To better isolate and comprehend the precise effects of the independent variables, future research can consider including a more extensive selection of control variables.

Another limitation is that some respondents of this study addressed that they felt like the advertisements were more like a parfum advertisement instead of an advertisement for clothing. This might have influenced their perceptions of the video and therefor their answers as well. For future research, I suggest choosing advertisements where there could be no doubt on what is being advertised.

Lastly, I want to mention that this research is not generalizable for a specific population. Everyone who was able to watch the video with sound on and mastered the English language could participate in the study. To make conclusions for a specific population, further research is required.

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Appendix

1. Survey

Introduction

Dear respondent,

My name is Robin van den Bogaart, I am a master's student in Management – International Marketing Strategy at Hasselt University. As part of my master's thesis, I am conducting research on sensory marketing in the fashion industry.

I am interested in your honest opinion, so there are no right or wrong answers. This questionnaire will take about 10 minutes of your time. Make sure that when starting the survey, you are able to watch a short video with sound, preferably with head- or earphones.

You will have a chance to win a Bol.com giftvoucher worth €20. You do this by completing the questionnaire and filling in your e-mail address on the last page of the survey. This information will only be used to contact the winner via email. All answers will be processed strictly confidentially.

Kind regards,
Robin van den Bogaart

Consent form

Purpose of the study:
The aim of the study is to understand the effect of different advertisements on consumer responses.

Research design:
An online survey has been prepared for this study in which various questions are asked about your perception about an existing advertisement you are shown.

Client of the study:
This research is done as part of a master's thesis, is supervised by prof. dr. Lieve Doucé and commissioned by Hasselt University.

Voluntary participation:
Your participation in the research is voluntary. If you wish to participate in the research, you agree that you (1) have read the consent form, (2) voluntarily participate in the survey i.e., you can leave the questionnaire at any time if you wish to do so, and (3) your answers will be used anonymously.

Privacy:
Your personal data will never be made public. Information about you will be processed and analyzed electronically or manually. You may request or modify data by sending an e-mail to Robin van den Bogaart (robin.vandenbogaart@student.uhasselt.be).

If you have any further questions regarding the study or your rights as a participant, please do not hesitate to contact Robin van den Bogaart (robin.vandenbogaart@student.uhasselt.be).

Questions

Q_consent

Skip to

End of Survey if No, I do not agree and wish... Is Selected

I hereby confirm that I have read the consent form and I still wish to participate in this research.

- Yes, I agree and still wish to participate.
- No, I do not agree and wish to not participate.

CQ_Mood

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I am currently in a good mood							

Prada ASMR

You will now be shown an advertisement of a certain fashion brand. It is recommended to watch the advertisement in full-screen and accompanied with head- or earphones. Please pay attention throughout the whole video and only continue when you have reached the end. A button to continue will appear after watching the advertisement.

Prada no ASMR

You will now be shown an advertisement of a certain fashion brand. It is recommended to watch the advertisement in full-screen and accompanied with head- or earphones. Please pay attention throughout the whole video and only continue when you have reached the end. A button to continue will appear after watching the advertisement.

Zara ASMR

You will now be shown an advertisement of a certain fashion brand. It is recommended to watch the advertisement in full-screen and accompanied with head- or earphones. Please pay attention throughout the whole video and only continue when you have reached the end. A button to continue will appear after watching the advertisement.

Zara no ASMR

You will now be shown an advertisement of a certain fashion brand. It is recommended to watch the advertisement in full-screen and accompanied with head- or earphones. Please pay attention throughout the whole video and only continue when you have reached the end. A button to continue will appear after watching the advertisement.

MI_quantity

While watching the commercial...

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
Many images came to my mind	○	○	○	○	○	○	○
Some images came to my mind	○	○	○	○	○	○	○
Little images came to my mind	○	○	○	○	○	○	○

MI_modality

While watching the commercial...

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I imagined sounds	○	○	○	○	○	○	○
I imagined haptic/tactile scenes	○	○	○	○	○	○	○
I imagined scents	○	○	○	○	○	○	○
I imagined visual scenes	○	○	○	○	○	○	○

MI_vividness

The images that came to my mind while watching the commercial were...

Vivid	○ ○ ○ ○ ○ ○ ○	Vague
Clear	○ ○ ○ ○ ○ ○ ○	Unclear
Indistinct	○ ○ ○ ○ ○ ○ ○	Distinct
Sharp	○ ○ ○ ○ ○ ○ ○	Dull
Intense	○ ○ ○ ○ ○ ○ ○	Weak
Lifelike	○ ○ ○ ○ ○ ○ ○	Lifeless
Well defined	○ ○ ○ ○ ○ ○ ○	Fuzzy

MI_valence

The images that came to my mind while watching the commercial were...

Pleasant	○ ○ ○ ○ ○ ○ ○	Unpleasant
Bad	○ ○ ○ ○ ○ ○ ○	Good
Awful	○ ○ ○ ○ ○ ○ ○	Nice
Likeable	○ ○ ○ ○ ○ ○ ○	Non-likeable
Negative	○ ○ ○ ○ ○ ○ ○	Positive
Enjoyable	○ ○ ○ ○ ○ ○ ○	Non-enjoyable

Att_ad

I think the commercial is...

Unattractive	○ ○ ○ ○ ○ ○ ○	Attractive
Depressing	○ ○ ○ ○ ○ ○ ○	Refreshing
Unappealing	○ ○ ○ ○ ○ ○ ○	Appealing
Dull	○ ○ ○ ○ ○ ○ ○	Dynamic
Not enjoyable	○ ○ ○ ○ ○ ○ ○	Ejnoyable

PI

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
If I was going to purchase a fashion item, I would consider buying this brand	○	○	○	○	○	○	○
If I was shopping for a fashion brand, the likelihood I would purchase from this brand is high	○	○	○	○	○	○	○
My willingness to buy an item from this brand would be high if I was shopping for a specific item this brand offers	○	○	○	○	○	○	○
I would consider buying items from this brand	○	○	○	○	○	○	○

BP

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
This brand looks trustworthy	○	○	○	○	○	○	○
This brand looks like it is selling items of good quality	○	○	○	○	○	○	○
I would recommend this brand to someone I know	○	○	○	○	○	○	○

BP_attitude brand

My overall attitude towards the brand is...

Bad	○ ○ ○ ○ ○ ○ ○	Good
Favourable	○ ○ ○ ○ ○ ○ ○	Unfavourable
Negative	○ ○ ○ ○ ○ ○ ○	Positive

Immersion

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I was immersed in the task I was performing	○	○	○	○	○	○	○
I was able to block out most other distractions	○	○	○	○	○	○	○
I was absorbed in what I was doing	○	○	○	○	○	○	○
Please indicate 'Agree'	○	○	○	○	○	○	○
I got distracted by other attentions very easily	○	○	○	○	○	○	○
My attention did not get diverted very easily	○	○	○	○	○	○	○

NT_nar transport

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I could picture myself in the scene shown in the advertisement	○	○	○	○	○	○	○
I could easily picture the events in it taking place	○	○	○	○	○	○	○
I was mentally involved in the advertisement	○	○	○	○	○	○	○

PO

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
While watching/hearing the commercial, it felt like the clothing was mine	○	○	○	○	○	○	○

Fam_adv

Have you seen this commercial before?

- Yes
- No

Fam_brand

How familiar are you with this brand?

Not familiar at all ○ ○ ○ ○ ○ ○ ○ Very familiar

Quan_purchase

How many times have you purchased something of this brand?

Never ○ ○ ○ ○ ○ ○ ○ Many times

Fam_ASMR

Have you ever heard of ASMR before?

- Yes
- No

Example_ASMR

Imagine that you are a university student, studying in the library in order to pass your exams. Imagine that you are not alone in there, your fellow students are studying as well. They turn pages of their books, type on their laptops' keyboard and some might be whispering to each other. You focus on your own work, but simultaneously, you notice all the sounds around you. Lots of people will find these sounds pleasing and calming. It triggers something, a feeling that you might refer to as a brain tingling or a braingasm. This phenomenon is referred to as ASMR.

Exp_ASMR

Now you know what ASMR is, did you ever experience the feeling of ASMR?

- Yes
- No

ASMR_ad

Do you think ASMR-triggers were incorporated in the advertisement you watched?

- Yes
- No

Age

What is your age?

Gender *

How do you identity yourself?

- Female
- Male
- X
- Prefer not to say

Occupation *

What is your occupation?

- I am a student
- I am unemployed
- I am a housewife or man
- I am working for a boss
- I am my own boss

Q_Mail

I am raffling off a gift voucher (€20 to spend at Bol.com) among the participants. If you wish to be a candidate to win, please write down your mailadres in the box below.

I you do not want to participate, you can skip this question and immediately move forward.

Outro

End of Survey

We thank you for your time spent taking this survey.

Your response has been recorded.

2. Demographics

Age

Statistics

Age

N	Valid	150
	Missing	1
Mean		28.26
Minimum		18
Maximum		64
Percentiles	25	22.00
	50	24.50
	75	29.25

Gender

Gender

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Female	87	57.6	57.6	57.6
	Male	59	39.1	39.1	96.7
	Prefer not to say	2	1.3	1.3	98.0
	X	3	2.0	2.0	100.0
	Total	151	100.0	100.0	

Occupation

Occupation

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	I am a housewife or man	2	1.3	1.3	1.3
	I am a student	77	51.0	51.0	52.3
	I am my own boss	6	4.0	4.0	56.3
	I am unemployed	5	3.3	3.3	59.6
	I am working for a boss	61	40.4	40.4	100.0
	Total	151	100.0	100.0	

Advertisement

Ad

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	AdPrada	38	25.2	25.2	25.2
	AdPradaASMR	40	26.5	26.5	51.7
	AdZara	38	25.2	25.2	76.8
	AdZaraASMR	35	23.2	23.2	100.0
	Total	151	100.0	100.0	

3. Reliability of constructs

Quantity

Reliability Statistics

Cronbach's Alpha	N of Items
.623	2

Modality

Reliability Statistics

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.754	.756	4

Vividness

Reliability Statistics

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.887	.883	7

Valence

Reliability Statistics

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.942	.943	6

Attitude towards the ad

Reliability Statistics

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.921	.922	5

Purchase Intention

Reliability Statistics

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.943	.943	4

Brand perception

Reliability Statistics

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.814	.827	3

Attitude brand

Reliability Statistics

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.922	.925	3

Immersion

Reliability Statistics

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.893	.894	5

Narrative transportation

Reliability Statistics

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.860	.861	3

4. Factor Analysis

Quantity

KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.500
Bartlett's Test of Sphericity	Approx. Chi-Square	34.413
	df	1
	Sig.	<.001

Modality

KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.707
Bartlett's Test of Sphericity	Approx. Chi-Square	152.950
	df	6
	Sig.	<.001

Component Matrix[a]

	Component 1
MI_modality_1_sounds	.799
MI_modality_4_scenes	.783
MI_modality_2_haptiletactic	.772
MI_modality_3_scents	.682

Extraction Method: Principal Component Analysis.

a. 1 components extracted.

Total Variance Explained

Component	Initial Eigenvalues Total	% of Variance	Cumulative %	Extraction Sums of Squared Loadings Total	% of Variance	Cumulative %
1	2.315	57.864	57.864	2.315	57.864	57.864
2	.803	20.084	77.948			
3	.499	12.485	90.433			
4	.383	9.567	100.000			

Extraction Method: Principal Component Analysis.

Vividness

KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.871
Bartlett's Test of Sphericity	Approx. Chi-Square	606.196
	df	21
	Sig.	<.001

Total Variance Explained

Component	Initial Eigenvalues Total	% of Variance	Cumulative %	Extraction Sums of Squared Loadings Total	% of Variance	Cumulative %
1	4.239	60.558	60.558	4.239	60.558	60.558
2	.862	12.320	72.877			
3	.662	9.464	82.341			
4	.455	6.500	88.841			
5	.394	5.623	94.464			
6	.214	3.056	97.519			
7	.174	2.481	100.000			

Extraction Method: Principal Component Analysis.

Component Matrix[a]

	Component 1
MI_vividness_2	.893
MI_vividness_7	.863
MI_vividness_4	.842
MI_vividness_1	.836
MI_vividness_5	.810
MI_vividness_6	.663
Rev_MI_viv3	.437

Extraction Method: Principal Component Analysis.

a. 1 components extracted.

Valence

KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.908
Bartlett's Test of Sphericity	Approx. Chi-Square	804.862
	df	15
	Sig.	<.001

Total Variance Explained

Component	Initial Eigenvalues Total	% of Variance	Cumulative %	Extraction Sums of Squared Loadings Total	% of Variance	Cumulative %
1	4.676	77.936	77.936	4.676	77.936	77.936
2	.463	7.720	85.656			
3	.261	4.350	90.006			
4	.244	4.072	94.078			
5	.210	3.499	97.577			
6	.145	2.423	100.000			

Extraction Method: Principal Component Analysis.

Component Matrix[a]

	Component 1
Rev_MI_val3	.910
Rev_MI_val5	.891
Rev_MI_val2	.884
MI_valence_4	.881
MI_valence_1	.878
MI_valence_6	.853

Extraction Method: Principal Component Analysis.

a. 1 components extracted.

Att_ad

KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.872
Bartlett's Test of Sphericity	Approx. Chi-Square	632.946
	df	10
	Sig.	<.001

Total Variance Explained

Component	Initial Eigenvalues Total	% of Variance	Cumulative %	Extraction Sums of Squared Loadings Total	% of Variance	Cumulative %
1	3.831	76.630	76.630	3.831	76.630	76.630
2	.548	10.964	87.594			
3	.341	6.813	94.407			
4	.160	3.205	97.612			
5	.119	2.388	100.000			

Extraction Method: Principal Component Analysis.

Component Matrix[a]

	Component 1
Att_ad_5	.939
Att_ad_3	.927
Att_ad_1	.890
Att_ad_2	.848
Att_ad_4	.762

Extraction Method: Principal Component Analysis.

a. 1 components extracted.

Purchase intention

KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.797
Bartlett's Test of Sphericity	Approx. Chi-Square	601.195
	df	6
	Sig.	<.001

Total Variance Explained

Component	Initial Eigenvalues Total	% of Variance	Cumulative %	Extraction Sums of Squared Loadings Total	% of Variance	Cumulative %
1	3.419	85.470	85.470	3.419	85.470	85.470
2	.323	8.073	93.544			
3	.163	4.078	97.621			
4	.095	2.379	100.000			

Extraction Method: Principal Component Analysis.

Component Matrix[a]

	Component 1
PI_1_considerbuyingfashionitem	.937
PI_4_considerbuyingfrombrand	.934
PI_2_likelihoodbuying	.929
PI_3_willingnesstobuy	.897

Extraction Method: Principal Component Analysis.

a. 1 components extracted.

Brand perception

KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.715
Bartlett's Test of Sphericity	Approx. Chi-Square	166.277
	df	3
	Sig.	<.001

Total Variance Explained

Component	Initial Eigenvalues Total	% of Variance	Cumulative %	Extraction Sums of Squared Loadings Total	% of Variance	Cumulative %
1	2.230	74.328	74.328	2.230	74.328	74.328
2	.433	14.429	88.757			
3	.337	11.243	100.000			

Extraction Method: Principal Component Analysis.

Component Matrix[a]

	Component 1
BP_2_goodquality	.883
BP_1_trustworthy	.855
BP_3_recommendbrand	.848

Extraction Method: Principal Component Analysis.

a. 1 components extracted.

Att_brand

KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.731
Bartlett's Test of Sphericity	Approx. Chi-Square	375.701
	df	3
	Sig.	<.001

Total Variance Explained

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	2.608	86.943	86.943	2.608	86.943	86.943
2	.285	9.508	96.451			
3	.106	3.549	100.000			

Extraction Method: Principal Component Analysis.

Component Matrix[a]

	Component 1
BP_attitudebrand_1	.952
BP_attitudebrand_3	.949
Rev_ATTbrand_2	.896

Extraction Method: Principal Component Analysis.

a. 1 components extracted.

Immersion

KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.857
Bartlett's Test of Sphericity	Approx. Chi-Square	440.149
	df	10
	Sig.	<.001

Total Variance Explained

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	3.517	70.333	70.333	3.517	70.333	70.333
2	.593	11.853	82.186			
3	.389	7.778	89.964			
4	.274	5.483	95.447			
5	.228	4.553	100.000			

Extraction Method: Principal Component Analysis.

Component Matrix[a]

	Component 1
Immersion_2_blockoutdistractions	.897
Immersion_3_absorbed	.852
Rev_IMM5	.850
Immersion_1_immersed	.836
Immersion_6_divertedasily	.751

Extraction Method: Principal Component Analysis.

a. 1 components extracted.

Narrative transportation

KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.734
Bartlett's Test of Sphericity	Approx. Chi-Square	206.733
	df	3
	Sig.	<.001

Total Variance Explained

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	2.348	78.260	78.260	2.348	78.260	78.260
2	.355	11.820	90.080			
3	.298	9.920	100.000			

Extraction Method: Principal Component Analysis.

Component Matrix[a]

	Component 1
NT_nartransport_3_mentallyinvolved	.892
NT_nartransport_2_easilypictureevents	.890
NT_nartransport_1_picturemyselfinad	.872

Extraction Method: Principal Component Analysis.

a. 1 components extracted.

5. Newly created variables

Descriptive Statistics

	N	Minimum	Maximum	Mean	Std. Deviation
Factor_Modality	151	1.00	7.00	4.2517	1.33962
Factor_Vividness	151	1.00	7.00	3.4995	1.41420
Factor_Valence	151	1.00	6.50	3.0386	1.38101
Factor_Att_ad	151	1.00	7.00	4.6649	1.60109
Factor_PurchaseIntention	151	1.00	7.00	4.0447	1.67707
Factor_BrandPerception	151	1.00	7.00	4.9757	1.21539
Factor_att_brand	151	1.00	7.00	4.7925	1.45385
Factor_immersion	151	1.00	6.80	4.8371	1.31380
Factor_NarrativeTransport	151	1.00	7.00	3.9514	1.67172
Valid N (listwise)	151				

6. Two-way Ancova's

<u>Quantity</u>

Descriptive Statistics

Dependent Variable: Quantitymean

ASMR	Brand	Mean	Std. Deviation	N
no ASMR	Fast fashion brand	3.9474	1.17858	38
	Luxury fashion brand	4.6053	1.12200	38
	Total	4.2763	1.18994	76
ASMR	Fast fashion brand	4.2000	1.08601	35
	Luxury fashion brand	4.4875	1.05300	40
	Total	4.3533	1.07104	75
Total	Fast fashion brand	4.0685	1.13442	73
	Luxury fashion brand	4.5449	1.08168	78
	Total	4.3146	1.12933	151

Levene's Test of Equality of Error Variances[a]

Dependent Variable: Quantitymean

F	df1	df2	Sig.
.343	3	147	.794

Tests the null hypothesis that the error variance of the dependent variable is equal across groups.

a. Design: Intercept + CQ_Mood_1 + Fam_adv + Fam_brand_1 + ASMR + Brand + ASMR * Brand

Tests of Between-Subjects Effects

Dependent Variable: Quantitymean

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	12.619[a]	6	2.103	1.695	.126
Intercept	74.018	1	74.018	59.649	<.001
CQ_Mood_1	.870	1	.870	.701	.404
Fam_adv	1.022	1	1.022	.824	.366
Fam_brand_1	.610	1	.610	.492	.484
ASMR	.205	1	.205	.165	.685
Brand	6.047	1	6.047	4.873	.029
ASMR * Brand	1.206	1	1.206	.972	.326
Error	178.689	144	1.241		
Total	3002.250	151			
Corrected Total	191.308	150			

a. R Squared = .066 (Adjusted R Squared = .027)

Modality

Descriptive Statistics

Dependent Variable: Factor_Modality

ASMR	Brand	Mean	Std. Deviation	N
no ASMR	Fast fashion brand	3.8816	1.25032	38
	Luxury fashion brand	4.1447	1.48487	38
	Total	4.0132	1.36985	76
ASMR	Fast fashion brand	4.3000	1.39432	35
	Luxury fashion brand	4.6625	1.14571	40
	Total	4.4933	1.27208	75
Total	Fast fashion brand	4.0822	1.32880	73
	Luxury fashion brand	4.4103	1.33872	78
	Total	4.2517	1.33962	151

Levene's Test of Equality of Error Variances[a]

Dependent Variable: Factor_Modality

F	df1	df2	Sig.
1.563	3	147	.201

Tests the null hypothesis that the error variance of the dependent variable is equal across groups.

a. Design: Intercept + CQ_Mood_1 + Fam_adv + Fam_brand_1 + ASMR + Brand + ASMR * Brand

Tests of Between-Subjects Effects

Dependent Variable: Factor_Modality

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	23.757[a]	6	3.959	2.323	.036
Intercept	32.134	1	32.134	18.854	<.001
CQ_Mood_1	6.958	1	6.958	4.082	.045
Fam_adv	.285	1	.285	.167	.683
Fam_brand_1	5.000	1	5.000	2.933	.089
ASMR	8.724	1	8.724	5.118	.025
Brand	5.177	1	5.177	3.038	.083
ASMR * Brand	.393	1	.393	.231	.632
Error	245.430	144	1.704		
Total	2998.750	151			
Corrected Total	269.187	150			

a. R Squared = .088 (Adjusted R Squared = .050)

Vividness

Descriptive Statistics

Dependent Variable: Factor_Vividness

ASMR	Brand	Mean	Std. Deviation	N
no ASMR	Fast fashion brand	3.9398	1.27932	38
	Luxury fashion brand	3.1992	1.40464	38
	Total	3.5695	1.38554	76
ASMR	Fast fashion brand	3.9265	1.34252	35
	Luxury fashion brand	2.9929	1.41160	40
	Total	3.4286	1.44851	75
Total	Fast fashion brand	3.9335	1.30085	73
	Luxury fashion brand	3.0934	1.40289	78
	Total	3.4995	1.41420	151

Levene's Test of Equality of Error Variances[a]

Dependent Variable: Factor_Vividness

F	df1	df2	Sig.
.580	3	147	.629

Tests the null hypothesis that the error variance of the dependent variable is equal across groups.

a. Design: Intercept + CQ_Mood_1 + Fam_adv + Fam_brand_1 + ASMR + Brand + ASMR * Brand

Tests of Between-Subjects Effects

Dependent Variable: Factor_Vividness

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	51.292[a]	6	8.549	4.950	<.001
Intercept	132.118	1	132.118	76.497	<.001
CQ_Mood_1	21.427	1	21.427	12.406	<.001
Fam_adv	1.886	1	1.886	1.092	.298
Fam_brand_1	.141	1	.141	.081	.776
ASMR	.240	1	.240	.139	.710
Brand	21.745	1	21.745	12.591	<.001
ASMR * Brand	1.766	1	1.766	1.022	.314
Error	248.703	144	1.727		
Total	2149.245	151			
Corrected Total	299.995	150			

a. R Squared = .171 (Adjusted R Squared = .136)

Valence:

Descriptive Statistics

Dependent Variable: Factor_Valence

ASMR	Brand	Mean	Std. Deviation	N
no ASMR	Fast fashion brand	3.7588	1.38074	38
	Luxury fashion brand	3.0439	1.55320	38
	Total	3.4013	1.50337	76
ASMR	Fast fashion brand	2.7143	1.19747	35
	Luxury fashion brand	2.6333	1.10438	40
	Total	2.6711	1.14161	75
Total	Fast fashion brand	3.2580	1.39029	73
	Luxury fashion brand	2.8333	1.34893	78
	Total	3.0386	1.38101	151

Levene's Test of Equality of Error Variances[a]

Dependent Variable: Factor_Valence

F	df1	df2	Sig.
1.513	3	147	.214

Tests the null hypothesis that the error variance of the dependent variable is equal across groups.

a. Design: Intercept + CQ_Mood_1 + Fam_adv + Fam_brand_1 + ASMR + Brand + ASMR * Brand

Tests of Between-Subjects Effects

Dependent Variable: Factor_Valence

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	38.069[a]	6	6.345	3.684	.002
Intercept	79.512	1	79.512	46.166	<.001
CQ_Mood_1	6.166	1	6.166	3.580	.060
Fam_adv	1.054	1	1.054	.612	.435
Fam_brand_1	.897	1	.897	.521	.472
ASMR	18.935	1	18.935	10.994	.001
Brand	5.870	1	5.870	3.408	.067
ASMR * Brand	2.212	1	2.212	1.285	.259
Error	248.011	144	1.722		
Total	1680.306	151			
Corrected Total	286.080	150			

a. R Squared = .133 (Adjusted R Squared = .097)

ATT_ad

Descriptive Statistics

Dependent Variable: Factor_Att_ad

ASMR	Brand	Mean	Std. Deviation	N
no ASMR	Fast fashion brand	4.0263	1.62359	38
	Luxury fashion brand	4.9737	1.57423	38
	Total	4.5000	1.65843	76
ASMR	Fast fashion brand	4.3714	1.51940	35
	Luxury fashion brand	5.2350	1.44711	40
	Total	4.8320	1.53378	75
Total	Fast fashion brand	4.1918	1.57319	73
	Luxury fashion brand	5.1077	1.50624	78
	Total	4.6649	1.60109	151

Levene's Test of Equality of Error Variances[a]

Dependent Variable: Factor_Att_ad

F	df1	df2	Sig.
.582	3	147	.628

Tests the null hypothesis that the error variance of the dependent variable is equal across groups.

a. Design: Intercept + CQ_Mood_1 + Fam_adv + Fam_brand_1 + ASMR + Brand + ASMR * Brand

Tests of Between-Subjects Effects

Dependent Variable: Factor_Att_ad

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	49.553[a]	6	8.259	3.550	.003
Intercept	39.753	1	39.753	17.089	<.001
CQ_Mood_1	7.637	1	7.637	3.283	.072
Fam_adv	1.547	1	1.547	.665	.416
Fam_brand_1	5.532	1	5.532	2.378	.125
ASMR	3.220	1	3.220	1.384	.241
Brand	33.496	1	33.496	14.399	<.001
ASMR * Brand	.063	1	.063	.027	.869
Error	334.971	144	2.326		
Total	3670.480	151			
Corrected Total	384.524	150			

a. R Squared = .129 (Adjusted R Squared = .093)

Purchase Intention

Descriptive Statistics

Dependent Variable: Factor_PurchaseIntention

ASMR	Brand	Mean	Std. Deviation	N
no ASMR	Fast fashion brand	3.7500	1.60342	38
	Luxury fashion brand	3.8882	1.72785	38
	Total	3.8191	1.65711	76
ASMR	Fast fashion brand	4.2429	1.67649	35
	Luxury fashion brand	4.3000	1.69860	40
	Total	4.2733	1.67714	75
Total	Fast fashion brand	3.9863	1.64617	73
	Luxury fashion brand	4.0994	1.71431	78
	Total	4.0447	1.67707	151

Levene's Test of Equality of Error Variances[a]

Dependent Variable: Factor_PurchaseIntentio

F	df1	df2	Sig.
.094	3	147	.963

Tests the null hypothesis that the error variance of the dependent variable is equal across groups.

a. Design: Intercept + CQ_Mood_1 + Fam_adv + Fam_brand_1 + ASMR + Brand + ASMR * Brand

Tests of Between-Subjects Effects

Dependent Variable: Factor_PurchaseIntention

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	37.710[a]	6	6.285	2.356	.034
Intercept	13.768	1	13.768	5.160	.025
CQ_Mood_1	10.217	1	10.217	3.830	.052
Fam_adv	.085	1	.085	.032	.858
Fam_brand_1	21.233	1	21.233	7.959	.005
ASMR	8.553	1	8.553	3.206	.075
Brand	2.778	1	2.778	1.041	.309
ASMR * Brand	.041	1	.041	.015	.902
Error	384.175	144	2.668		
Total	2892.188	151			
Corrected Total	421.886	150			

a. R Squared = .089 (Adjusted R Squared = .051)

Brand perception

Descriptive Statistics

Dependent Variable: Factor_BrandPerception

ASMR	Brand	Mean	Std. Deviation	N
no ASMR	Fast fashion brand	4.7018	1.27057	38
	Luxury fashion brand	5.0263	1.22384	38
	Total	4.8640	1.24980	76
ASMR	Fast fashion brand	4.8857	1.30345	35
	Luxury fashion brand	5.2667	1.03830	40
	Total	5.0889	1.17702	75
Total	Fast fashion brand	4.7900	1.28080	73
	Luxury fashion brand	5.1496	1.13153	78
	Total	4.9757	1.21539	151

Levene's Test of Equality of Error Variances[a]

Dependent Variable: Factor_BrandPerception

F	df1	df2	Sig.
.537	3	147	.658

Tests the null hypothesis that the error variance of the dependent variable is equal across groups.

a. Design: Intercept + CQ_Mood_1 + Fam_adv + Fam_brand_1 + ASMR + Brand + ASMR * Brand

Tests of Between-Subjects Effects

Dependent Variable: Factor_BrandPerception

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	23.409[a]	6	3.901	2.835	.012
Intercept	48.007	1	48.007	34.884	<.001
CQ_Mood_1	5.548	1	5.548	4.032	.047
Fam_adv	1.188	1	1.188	.863	.354
Fam_brand_1	10.489	1	10.489	7.622	.007
ASMR	1.676	1	1.676	1.218	.272
Brand	8.060	1	8.060	5.857	.017
ASMR * Brand	.381	1	.381	.277	.600
Error	198.169	144	1.376		
Total	3960.000	151			
Corrected Total	221.578	150			

a. R Squared = .106 (Adjusted R Squared = .068)

Attitude towards brand

Descriptive Statistics

Dependent Variable: Factor_att_brand

ASMR	Brand	Mean	Std. Deviation	N
no ASMR	Fast fashion brand	4.3421	1.34340	38
	Luxury fashion brand	4.7807	1.67883	38
	Total	4.5614	1.52627	76
ASMR	Fast fashion brand	4.8857	1.26269	35
	Luxury fashion brand	5.1500	1.42014	40
	Total	5.0267	1.34651	75
Total	Fast fashion brand	4.6027	1.32481	73
	Luxury fashion brand	4.9701	1.55253	78
	Total	4.7925	1.45385	151

Levene's Test of Equality of Error Variances[a]

Dependent Variable: Factor_att_brand

F	df1	df2	Sig.
2.729	3	147	.046

Tests the null hypothesis that the error variance of the dependent variable is equal across groups.

a. Design: Intercept + CQ_Mood_1 + Fam_adv + Fam_brand_1 + ASMR + Brand + ASMR * Brand

Tests of Between-Subjects Effects

Dependent Variable: Factor_att_brand

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	30.037[a]	6	5.006	2.512	.024
Intercept	39.557	1	39.557	19.846	<.001
CQ_Mood_1	7.437	1	7.437	3.731	.055
Fam_adv	.344	1	.344	.172	.679
Fam_brand_1	9.921	1	9.921	4.977	.027
ASMR	7.957	1	7.957	3.992	.048
Brand	7.683	1	7.683	3.854	.052
ASMR * Brand	.006	1	.006	.003	.955
Error	287.017	144	1.993		
Total	3785.222	151			
Corrected Total	317.054	150			

a. R Squared = .095 (Adjusted R Squared = .057)

Immersion

Descriptive Statistics

Dependent Variable: Factor_immersion

ASMR	Brand	Mean	Std. Deviation	N
no ASMR	Fast fashion brand	4.9263	1.35839	38
	Luxury fashion brand	4.8895	1.23349	38
	Total	4.9079	1.28890	76
ASMR	Fast fashion brand	4.4629	1.45341	35
	Luxury fashion brand	5.0300	1.19533	40
	Total	4.7653	1.34340	75
Total	Fast fashion brand	4.7041	1.41426	73
	Luxury fashion brand	4.9615	1.20822	78
	Total	4.8371	1.31380	151

Levene's Test of Equality of Error Variances[a]

Dependent Variable: Factor_immersion

F	df1	df2	Sig.
1.793	3	147	.151

Tests the null hypothesis that the error variance of the dependent variable is equal across groups.

a. Design: Intercept + CQ_Mood_1 + Fam_adv + Fam_brand_1 + ASMR + Brand + ASMR * Brand

Tests of Between-Subjects Effects

Dependent Variable: Factor_immersion

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	16.238[a]	6	2.706	1.606	.150
Intercept	59.277	1	59.277	35.174	<.001
CQ_Mood_1	2.296	1	2.296	1.362	.245
Fam_adv	1.285	1	1.285	.762	.384
Fam_brand_1	5.931	1	5.931	3.519	.063
ASMR	1.020	1	1.020	.605	.438
Brand	4.653	1	4.653	2.761	.099
ASMR * Brand	4.665	1	4.665	2.768	.098
Error	242.674	144	1.685		
Total	3791.920	151			
Corrected Total	258.912	150			

a. R Squared = .063 (Adjusted R Squared = .024)

Narrative transportation

Descriptive Statistics

Dependent Variable: Factor_NarrativeTransport

ASMR	Brand	Mean	Std. Deviation	N
no ASMR	Fast fashion brand	3.6316	1.74464	38
	Luxury fashion brand	3.9123	1.59331	38
	Total	3.7719	1.66552	76
ASMR	Fast fashion brand	3.8381	1.72330	35
	Luxury fashion brand	4.3917	1.59752	40
	Total	4.1333	1.66937	75
Total	Fast fashion brand	3.7306	1.72550	73
	Luxury fashion brand	4.1581	1.60332	78
	Total	3.9514	1.67172	151

Levene's Test of Equality of Error Variances[a]

Dependent Variable: Factor_NarrativeTransp

F	df1	df2	Sig.
.707	3	147	.550

Tests the null hypothesis that the error variance of the dependent variable is equal across groups.

a. Design: Intercept + CQ_Mood_1 + Fam_adv + Fam_brand_1 + ASMR + Brand + ASMR * Brand

Tests of Between-Subjects Effects

Dependent Variable: Factor_NarrativeTransport

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	46.683[a]	6	7.781	3.008	.008
Intercept	9.591	1	9.591	3.708	.056
CQ_Mood_1	16.718	1	16.718	6.463	.012
Fam_adv	5.031	1	5.031	1.945	.165
Fam_brand_1	13.228	1	13.228	5.113	.025
ASMR	3.923	1	3.923	1.517	.220
Brand	10.283	1	10.283	3.975	.048
ASMR * Brand	2.599	1	2.599	1.005	.318
Error	372.516	144	2.587		
Total	2776.889	151			
Corrected Total	419.199	150			

a. R Squared = .111 (Adjusted R Squared = .074)

Perceived Ownership

Descriptive Statistics

Dependent Variable: PO_1_feltlikeitwasmine

ASMR	Brand	Mean	Std. Deviation	N
no ASMR	Fast fashion brand	2.08	1.383	38
	Luxury fashion brand	2.71	1.738	38
	Total	2.39	1.592	76
ASMR	Fast fashion brand	2.74	1.704	35
	Luxury fashion brand	3.43	1.781	40
	Total	3.11	1.767	75
Total	Fast fashion brand	2.40	1.570	73
	Luxury fashion brand	3.08	1.786	78
	Total	2.75	1.714	151

Levene's Test of Equality of Error Variances[a]

Dependent Variable: PO_1_feltlikeitwasmine

F	df1	df2	Sig.
2.210	3	147	.089

Tests the null hypothesis that the error variance of the dependent variable is equal across groups.

a. Design: Intercept + CQ_Mood_1 + Fam_adv + Fam_brand_1 + ASMR + Brand + ASMR * Brand

Tests of Between-Subjects Effects

Dependent Variable: PO_1_feltlikeitwasmine

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	61.406[a]	6	10.234	3.888	.001
Intercept	6.258	1	6.258	2.378	.125
CQ_Mood_1	2.474	1	2.474	.940	.334
Fam_adv	6.207	1	6.207	2.358	.127
Fam_brand_1	16.817	1	16.817	6.389	.013
ASMR	17.091	1	17.091	6.493	.012
Brand	24.474	1	24.474	9.298	.003
ASMR * Brand	.399	1	.399	.151	.698
Error	379.031	144	2.632		
Total	1581.000	151			
Corrected Total	440.437	150			

a. R Squared = .139 (Adjusted R Squared = .104)

7. Means of the main effects

Quantity:

Descriptives

	Brand			Statistic	Std. Error
Quantitymean	Fast fashion brand	Mean		4.0685	.13277
		95% Confidence Interval for Mean	Lower Bound	3.8038	
			Upper Bound	4.3332	
		5% Trimmed Mean		4.0635	
		Median		4.0000	
		Variance		1.287	
		Std. Deviation		1.13442	
		Minimum		2.00	
		Maximum		6.00	
		Range		4.00	
		Interquartile Range		1.75	
		Skewness		.185	.281
		Kurtosis		-.794	.555
	Luxury fashion brand	Mean		4.5449	.12248
		95% Confidence Interval for Mean	Lower Bound	4.3010	
			Upper Bound	4.7888	
		5% Trimmed Mean		4.5292	
		Median		4.5000	
		Variance		1.170	
		Std. Deviation		1.08168	
		Minimum		2.00	
		Maximum		7.00	
		Range		5.00	
		Interquartile Range		1.50	
		Skewness		.237	.272
		Kurtosis		-.242	.538

Modality:

Descriptives

	ASMR			Statistic	Std. Error
Factor_Modality	no ASMR	Mean		4.0132	.15713
		95% Confidence Interval for Mean	Lower Bound	3.7001	
			Upper Bound	4.3262	
		5% Trimmed Mean		4.0497	
		Median		4.0000	
		Variance		1.876	
		Std. Deviation		1.36985	
		Minimum		1.00	
		Maximum		6.50	
		Range		5.50	
		Interquartile Range		2.00	
		Skewness		-.329	.276
		Kurtosis		-.526	.545
	ASMR	Mean		4.4933	.14689
		95% Confidence Interval for Mean	Lower Bound	4.2007	
			Upper Bound	4.7860	
		5% Trimmed Mean		4.5343	
		Median		4.7500	
		Variance		1.618	
		Std. Deviation		1.27208	
		Minimum		1.00	
		Maximum		7.00	
		Range		6.00	
		Interquartile Range		2.00	
		Skewness		-.615	.277
		Kurtosis		-.165	.548

Vivdness:

Descriptives

	Brand			Statistic	Std. Error
Factor_Vividness	Fast fashion brand	Mean		3.9335	.15225
		95% Confidence Interval for Mean	Lower Bound	3.6300	
			Upper Bound	4.2370	
		5% Trimmed Mean		3.9471	
		Median		4.0000	
		Variance		1.692	
		Std. Deviation		1.30085	
		Minimum		1.29	
		Maximum		6.29	
		Range		5.00	
		Interquartile Range		1.71	
		Skewness		-.261	.281
		Kurtosis		-.585	.555
	Luxury fashion brand	Mean		3.0934	.15885
		95% Confidence Interval for Mean	Lower Bound	2.7771	
			Upper Bound	3.4097	
		5% Trimmed Mean		3.0299	
		Median		2.9286	
		Variance		1.968	
		Std. Deviation		1.40289	
		Minimum		1.00	
		Maximum		7.00	
		Range		6.00	
		Interquartile Range		2.14	
		Skewness		.548	.272
		Kurtosis		-.298	.538

Valence:

Descriptives

	Brand			Statistic	Std. Error
Factor_Valence	Fast fashion brand	Mean		3.2580	.16272
		95% Confidence Interval for Mean	Lower Bound	2.9336	
			Upper Bound	3.5824	
		5% Trimmed Mean		3.2166	
		Median		3.1667	
		Variance		1.933	
		Std. Deviation		1.39029	
		Minimum		1.00	
		Maximum		6.50	
		Range		5.50	
		Interquartile Range		2.17	
		Skewness		.312	.281
		Kurtosis		-.570	.555
	Luxury fashion brand	Mean		2.8333	.15274
		95% Confidence Interval for Mean	Lower Bound	2.5292	
			Upper Bound	3.1375	
		5% Trimmed Mean		2.7585	
		Median		2.7500	
		Variance		1.820	
		Std. Deviation		1.34893	
		Minimum		1.00	
		Maximum		6.50	
		Range		5.50	
		Interquartile Range		1.87	
		Skewness		.643	.272
		Kurtosis		-.097	.538

Attitude towards the ad:

Descriptives

	Brand			Statistic	Std. Error
Factor_Att_ad	Fast fashion brand	Mean		4.1918	.18413
		95% Confidence Interval for Mean	Lower Bound	3.8247	
			Upper Bound	4.5588	
		5% Trimmed Mean		4.2242	
		Median		4.2000	
		Variance		2.475	
		Std. Deviation		1.57319	
		Minimum		1.00	
		Maximum		7.00	
		Range		6.00	
		Interquartile Range		2.60	
		Skewness		-.188	.281
		Kurtosis		-.828	.555
	Luxury fashion brand	Mean		5.1077	.17055
		95% Confidence Interval for Mean	Lower Bound	4.7681	
			Upper Bound	5.4473	
		5% Trimmed Mean		5.1869	
		Median		5.4000	
		Variance		2.269	
		Std. Deviation		1.50624	
		Minimum		1.00	
		Maximum		7.00	
		Range		6.00	
		Interquartile Range		2.40	
		Skewness		-.569	.272
		Kurtosis		-.555	.538

Brand Perception:

Descriptives

	Brand			Statistic	Std. Error
Factor_BrandPerception	Fast fashion brand	Mean		4.7900	.14991
		95% Confidence Interval for Mean	Lower Bound	4.4911	
			Upper Bound	5.0888	
		5% Trimmed Mean		4.8189	
		Median		5.0000	
		Variance		1.640	
		Std. Deviation		1.28080	
		Minimum		2.00	
		Maximum		7.00	
		Range		5.00	
		Interquartile Range		1.67	
		Skewness		-.504	.281
		Kurtosis		-.325	.555
	Luxury fashion brand	Mean		5.1496	.12812
		95% Confidence Interval for Mean	Lower Bound	4.8945	
			Upper Bound	5.4047	
		5% Trimmed Mean		5.1994	
		Median		5.3333	
		Variance		1.280	
		Std. Deviation		1.13153	
		Minimum		1.00	
		Maximum		7.00	
		Range		6.00	
		Interquartile Range		1.67	
		Skewness		-.872	.272
		Kurtosis		1.206	.538

Attitude towards the brand:

Descriptives

	ASMR			Statistic	Std. Error
Factor_att_brand	no ASMR	Mean		4.5614	.17508
		95% Confidence Interval for Mean	Lower Bound	4.2126	
			Upper Bound	4.9102	
		5% Trimmed Mean		4.5877	
		Median		4.0000	
		Variance		2.330	
		Std. Deviation		1.52627	
		Minimum		1.00	
		Maximum		7.00	
		Range		6.00	
		Interquartile Range		2.42	
		Skewness		.147	.276
		Kurtosis		-.689	.545
	ASMR	Mean		5.0267	.15548
		95% Confidence Interval for Mean	Lower Bound	4.7169	
			Upper Bound	5.3365	
		5% Trimmed Mean		5.0827	
		Median		5.0000	
		Variance		1.813	
		Std. Deviation		1.34651	
		Minimum		1.00	
		Maximum		7.00	
		Range		6.00	
		Interquartile Range		2.00	
		Skewness		-.515	.277
		Kurtosis		-.118	.548

Perceived Ownership:

Brand:

Descriptives

	Brand			Statistic	Std. Error
PO_1_feltlikeitwasmine	Fast fashion brand	Mean		2.40	.184
		95% Confidence Interval for Mean	Lower Bound	2.03	
			Upper Bound	2.76	
		5% Trimmed Mean		2.26	
		Median		2.00	
		Variance		2.465	
		Std. Deviation		1.570	
		Minimum		1	
		Maximum		7	
		Range		6	
		Interquartile Range		3	
		Skewness		1.125	.281
		Kurtosis		.306	.555
	Luxury fashion brand	Mean		3.08	.202
		95% Confidence Interval for Mean	Lower Bound	2.67	
			Upper Bound	3.48	
		5% Trimmed Mean		2.99	
		Median		2.00	
		Variance		3.189	
		Std. Deviation		1.786	
		Minimum		1	
		Maximum		7	
		Range		6	
		Interquartile Range		2	
		Skewness		.598	.272
		Kurtosis		-.797	.538

Ad:

Descriptives

	ASMR			Statistic	Std. Error
PO_1_feltlikeitwasmine	no ASMR	Mean		2.39	.183
		95% Confidence Interval for Mean	Lower Bound	2.03	
			Upper Bound	2.76	
		5% Trimmed Mean		2.26	
		Median		2.00	
		Variance		2.535	
		Std. Deviation		1.592	
		Minimum		1	
		Maximum		7	
		Range		6	
		Interquartile Range		2	
		Skewness		1.174	.276
		Kurtosis		.363	.545
	ASMR	Mean		3.11	.204
		95% Confidence Interval for Mean	Lower Bound	2.70	
			Upper Bound	3.51	
		5% Trimmed Mean		3.02	
		Median		3.00	
		Variance		3.124	
		Std. Deviation		1.767	
		Minimum		1	
		Maximum		7	
		Range		6	
		Interquartile Range		2	
		Skewness		.558	.277
		Kurtosis		-.780	.548