UNDERSTANDING CONSUMER RESPONSES' TO CORPORATE SOCIAL
RESPONSIBILITY ADVERTISING MESSAGES

A Thesis Submitted to the College of
Graduate and Postdoctoral Studies
In Partial Fulfillment of the Requirements
For the Degree of Master of Science
In the Department of Marketing and Management
University of Saskatchewan
Saskatoon

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ABSTRACT

This research explores how corporate social responsibility (CSR) and women's empowerment messages for luxury brands can be effectively and persuasively integrated into advertising messages using the context of jewelry advertising. For this program of research, two studies were conducted: a content analysis and in-depth interviews with jewelry consumers. The content analysis of 187 jewelry advertisements examined how jewelry ads communicate with consumers and found that jewelry advertising is traditional, aspirational, and non-discrepant. Furthermore, jewelry advertising's use of CSR messages is almost non-existent (<3%). Prior research suggests that CSR messages, which includes the use of female empowerment messages, could act as a functional alibi for consumers who feel guilty about indulging in extravagant goods. Therefore, study 2 sought to understand how these CSR messages can be incorporated into advertising for jewelry and luxury goods. Using a qualitative inquiry, a Luxury Goods CSR Marketing Model was developed based on interviews with 20 consumer informants.

The model and findings suggest that jewelry consumption requires an internal or external push. An external push is something extraneous to the brand such as a consumer seeking to celebrate a milestone or accomplishment, whereas an internal push can be delivered through the marketing strategy. An internal push can come through direct or indirect pathways, including CSR advertising messages which can include references to ethical sourcing, care and quality, diversity, and company values. The findings of the research contribute to the understanding of the role of advertising in the purchase of luxury goods and provides managerial implications for luxury retailers who are seeking to communicate a pro-social purpose in their advertising.

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CHAPTER 1: INTRODUCTION

Dahlen and Rosengren (2016, 334) proposed a new definition of advertising: "brand-initiated communication intent on impacting people." This definition differs significantly from "selling in print" described by Starch (1923) as one of the first definitions of advertising. The newest definition addresses changes in the field from just *selling* to *persuading;* whether it's selling a product, promoting an idea, or persuading someone to change her behaviour through a communication channel, it's advertising (Dahlen and Rosengren 2016)*.* This research explores two new areas of advertising persuasion not dreamt of by Starch: corporate social responsibility (CSR) and women's empowerment messages applied to the context of luxury goods.

The luxury goods market is highly competitive with many players (Cohen 2018). In 2017, the net sales of the top 100 luxury brands exceeded $212 billion globally (Deloitte Touche Tohmatsu 2017). Competition has increased over the past five years and luxury brands are in competition with other conventional brands for consumers dollars; therefore, the threat of substitutes is high and differentiation is imperative (Cohen 2018). With consumers willing to pay a premium for luxury goods, Winston (2016) argued that luxury brands have primarily ignored communicating sustainability practices, but should shift focus to communicating CSR as it is receiving increased attention. For example, luxury brands such as Veuve Cliquot Champagne are reevaluating how its products are packaged by exploring environmentally conscious alternatives and using recycled Clicquot grapes in its packaging (Veuve Clicquot n.d.). Furthermore, American skin care brand, Olay, launched the 2018 #FaceAnything campaign that celebrates women's stories and encourages others to live fearlessly by using celebrity endorsers including comedian Lilly Singh and Olympian Aly Raisman (Monllos 2018). The previous examples indicate that there is an opportunity to communicate with luxury-goods consumers messages other than quality, prestige, and status to drive purchase intention.

Keinan, Kivetz, and Netzer (2016) explored this idea further by looking at willingness-to-pay among luxury consumers by examining the *functional alibi.* The functional alibi is a small utilitarian function, such as a coin pouch, added to a lavish luxury, such as an expensive handbag. The functional alibi is argued by Keinan et al. (2016) to provide the consumer with a justification for the indulgent purchase. The functional alibi might be a reason to use CSR and women's empowerment messages in advertising for luxury goods. This idea, that advertising can

reduce guilt in indulgent purchases, will be explored in this research study. There is little scholarship examining the effect of advertising on luxury goods purchasing, and even less research on the relationship between CSR or women's empowerment advertising and luxury goods. This study seeks to determine if CSR and empowerment appeals can be integrated into advertising for luxury goods, which exist in a market that is competitive, dynamic, and involves an aspect of consumer indulgence.

As previously stated, very little research has examined the role of advertising in luxury branding (Kwon, Seo, and Ko 2016). Brioschi (2006) found that luxury brand advertising relies on a set of cultural codes, which are associations in the mind of the consumer between sets of images and stereotypes, to communicate luxury to audiences and that these codes can be differentiated by product category. For example, luxury vehicles rely on codes of luxury related to time, history, and technology (Kapferer and Bastien 2012), while fashion advertising relies on idealized and discrepant cultural codes (Phillips and McQuarrie 2011). Brioschi (2006) identified codes unique to different luxury brand categories and stated that watches and jewelry have recurrent traits that are used to communicate to consumers the luxury status of the brand. The luxury brand cluster used to describe the jewelry and watch brands identified the ads as highlighting the sparkle and shine of the products, and indicated nationality as it relates to the heritage of the brand. Jewelry is an important product in the luxury goods industry, where approximately 8% of luxury goods sold are jewelry, and the North American jewelry market is valued at close to $12 billion dollars (Euromonitor International 2018); however, little is known about the cultural codes present in these luxury ads. As a result, a content analysis of jewelry ads from popular women's magazines was conducted. The results of the content analysis indicate how jewelry ads communicate with consumers and which appeals are used, with a special emphasis being placed on CSR and women's empowerment messages within luxury goods advertising.

Following the content analysis, women who are consumers of jewelry were interviewed to understand how messages of corporate social responsibility and women's empowerment can be integrated into luxury brand advertising without sacrificing market share and consumer interest and desire in the brand. Theoretically, the research will contribute to conceptual understanding of luxury branding persuasion by integrating CSR and empowerment messages into luxury branding and advertising, an area of research that has not been thoroughly examined. The managerial implications of the research allows brands in the competitive luxury goods industry

to differentiate themselves by providing consumers with a functional alibi that gives a reason for consumers to indulge in luxury goods. Further, the research findings informs luxury brands on how to best represent pro-social causes and messages of women's empowerment in advertising. Successful integration of women's empowerment in advertising challenges mainstream stereotypical portrayals of women from their physical appearances to personality traits, while still engaging and resonating with consumers.

CHAPTER 2: LITERATURE REVIEW

2.1 Luxury Brands

Luxury goods have been broadly defined as "relatively expensive products that provide increased prestige without providing additional utilitarian value" (Wang and Griskevicius 2014, p. 835)**.** These goods are characterized as having some or all of the following attributes: high quality and price, specialized distribution, uniqueness, brand history and heritage, a strong brand name and logo, brand awareness, and customer loyalty (Beverland 2004). Not surprisingly, the average annual sales for luxury brands globally, including brands like Hermes International SCA, Rolex SA, Tiffany & Co., Prada Group, and Christian Dior Couture SA, are more than $2 billion (Deloitte Touche Tohmatsu 2017). Luxury brands have strong identities, growth, profit, and are known for superior quality. As such, the value proposition that luxury brands affords consumers has created a global power among luxury brands. For example, LVMH Louis Vuitton-Moet Hennessy SE was ranked as the number one luxury goods company with sales more than $39 billion in 2016 and was reported to spend more than $400 million on advertising in the USA in 2017 (Coffee 2018; Deloitte Touche Tohmatsu 2017). In the luxury goods industry, consumers continue to demand premium quality, craftsmanship, and hand-made products while changing consumer expectations of luxury brands included demands for more distribution channels, rewards, and personalization (Deloitte Touche Tohmatsu 2017). As the consumption of luxury brands is a highly connected experience that is augmented by the high quality of the brand's goods, exclusivity, premium pricing, and exceptional craftsmanship, luxury brands are exceedingly sensitive to changes in the market and industry (Fionda and Moore 2009).

Beverland (2004) provided a conceptualization of luxury brands and identified how they are different from non-luxury brands. Beverland (2004) proposed that theories of luxury brands in general are different from traditional branding theories in that they have the following components: product integrity, endorsements, value-driven emergence, marketing, culture, and history (see Figure 2-1). The dimensions of Beverland's (2004) model were developed from a case study of luxury wine producers to understand the positioning of luxury products, how they use the marketing concept, appear timeless, and continue to be successful. The six dimensions are discussed below.

Product integrity is primarily focused on the product concept of marketing and the quality, attention to detail, and production integrity of the luxury product. Producers purposefully keep product volumes low, as perceived scarcity is argued to be a part of many luxury brands' positioning strategies (Beverland 2004). Product integrity is defined by Fionda and Moore (2009) to be functional, innovative, being of premium quality, unique, and recognizable. Interestingly, it is important to consider that in the context of luxury goods, especially those that signal status, user design input on goods has a negative effect on demand. Consumers prefer company-designed products and products that are not designed based on what the customer wants and needs, but what the brand identifies as important (Fuchs, et al. 2013). Thus, consumers want the brand to act as an expert in curating a luxury brand experience that is consistent with the brand's positioning.
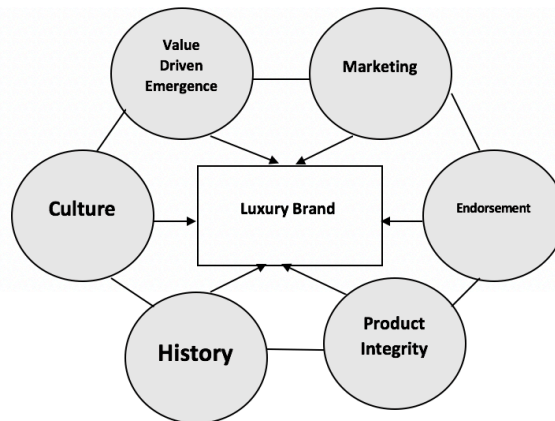
Figure 2-1: Model of Luxury Brands (Beverland 2004)

Endorsements are identified by Beverland (2004) as being a pathway to credibility when a brand is endorsed by an external body, system, or person. In the case of luxury wines, endorsements came from a European quality classification system and in a unique instance, using movie star Jackie Chan to endorse a brand of Australian wine in Asian markets (Beverland 2004). Endorsements can indicate to the consumer the brand's aversion to taking any shortcuts in the procurement, production, sale, and post-sale of the good. Furthermore, Fionda and Moore (2009) state that exclusivity can be maintained and sustained through endorsements.

Value-driven emergence are deliberate actions by the luxury brand to exploit situations that are beneficial to the brand (Beverland 2004). Value-driven emergence arises from strategic decisions; for example, when a producer chooses to sell its product at a higher price than other competitors in a similar geographic region. Beverland (2004) argued that value-driven emergence is how a brand targets and edges its products into the luxury market, if initially the brand was not targeting the luxury market. The latter is achieved through an emergent strategy of making connections to the luxury market through channels that align with other dimensions of luxury brands; for example, a producer selects appropriate luxury retailers for the brand.

Marketing in the context of luxury brands as proposed by Beverland (2004), includes elements such as high-profile events to create awareness among consumers and non-involved consumers. These activities allow consumers to aspire to the brand, thereby solidifying the positioning of a luxury brand in the minds of all consumers. Luxury brands have a strong sense of awareness when it comes to the positioning of the brand, especially in terms of quality (Beverland 2004). Through marketing activities such as experiential promotion and public relations, luxury brands strive to communicate that the product is not necessarily created to appease the customer. These brands want consumers to perceive that prices are negotiable for the luxury goods; for example, luxury goods are often sold at an auction or a priceless special edition is released.

Finally, ***culture and history*** are visible and integral components of most luxury brands. Many luxury brands have been around for decades; for example, in the case of the French fashion house Hermes, more than 175 years. Moreover, if the brand does not have a long history, it still emphasizes its origin through stories, such as stories of pioneering. Many luxury brands draw on their history in marketing communications as a form of brand leadership (Fionda and Moore 2009). Culture allows a brand to create an internal and external commitment to a brand and deliver on brand promises (Wood 1996).

2.2 Luxury Brand Consumption

Wu et al. (2017) discuss two types of consumption relating to luxury goods: conspicuous and inconspicuous consumption. Inconspicuous consumption and luxury brands are synonymous in many product categories as inconspicuous consumption occurs when the brand of a luxury good is not visible to most consumers, therefore rendering the good unidentifiable by an average consumer. Looking at how luxury brand consumers use luxury brands in inconspicuous ways

indicates that there are four forms of inconspicuous consumption: fantasy lifestyles, appreciation of aesthetics, wealthy consumers' desire not to provoke envy, and those who wish to differentiate themselves and only be recognizable to those with the same knowledge (Wu et al. 2017). Consumers seek to distinguish themselves from those consumers who engage in conspicuous consumption, and this represents a process of social and cultural change and refinement among luxury consumers. Whereas, conspicuous consumption is a way to demonstrate, maintain, or attain power, status, and prestige publicly through consumption. This is typically the most common form of luxury goods consumption (Wu et al. 2017).

Many consumers have an aspirational relationship with luxury brands and purchase them to seek social acceptance and status (Beverland 2004). Whether consumers engage in conspicuous or inconspicuous luxury consumption, they may experience guilt at their personal indulgence. Luxury brands seek to minimize this guilt. One way proposed by Keinan et al. (2016) is the functional alibi. Keinan et al. (2016) examined utilitarian functional alibis in the form of small 'bonus features' added to hedonic luxuries such as handbags and watches. The added utilitarian feature increased the consumer's willingness to pay for the good and over-evaluate the utilitarian feature. The results of the study suggest that when consumers seek out hedonic luxuries that appear thriftless, consumers will want to find an 'excuse' for the purchase: the functional alibi (Keinan et al. 2016). Based on the work by Keinan et al. (2016), I propose that advertising may be able to provide a functional alibi to consumers through corporate social responsibility or empowerment appeals that reduce the consumer's feelings of guilt over an indulgent purchase.

Beverland (2004) suggests that theories of luxury branding have just begun to receive empirical attention and the theories require further development through empirical analysis. Since this time, subsequent theory building around luxury brands has focused on the effects of counterfeit goods on consumer evaluations and the luxury brands' effect on consumers' evaluations of status (Gino, Norton, and Ariely 2010; Han, Nunes, and Dreze 2010; Wilcox, Kim, and Sen 2009). The 'dark side' of luxury branding has been examined by Carrigan, Moraes, and McEachern (2013); they found that luxury fashion industry harm can occur in the pre-production, production, consumption, and post-consumption chain. Harmful activities and outcomes identified in the article include consumers purchasing luxury products beyond their means, counterfeit goods, aesthetic obsolescence, child labor and exploitation of production workers. In

the domain of advertising, luxury brand-initiated communications that present thin models may harm consumers (Carrigan et al. 2013).

However, the bright side of luxury branding, such as the potential for the incorporation of corporate social responsibility and women's empowerment messages has not yet been explored. I suggest that including CSR and empowerment appeals in luxury goods advertising may act as an alibi for the consumer and positively influence sales for the brand, while still "doing good" in society. For CSR, prior research has had little to say about the relationship between CSR messages and luxury branding (Jean 2015; Mycoskie 2016). The model proposed by Beverland (2004) that identifies culture, marketing, endorsements, value-driven emergence, history, and product integrity as components of luxury brands does not address or include the pro-social activities or motives of luxury brands nor does it include important CSR factors such as sustainability and social purpose. For women's empowerment, Aketstam et al. (2017) demonstrated that the practice of femvertising, which is female empowerment in advertising, is received favorably and enhances brand attitudes. In conclusion, the concepts of CSR and women's empowerment in advertising should be examined in the context of luxury branding as competitive differentiation strategies that provide an alibi for consumers. This research fills an important gap in the literature.

2.3 Corporate Social Responsibility

Corporate social responsibility (CSR) is an organizational initiative to commit to the triple bottom line: people, profit, and the planet. In CSR practice, compliance with the law is not a 'good enough' threshold. CSR emphasizes ethical behavior and treatment to all stakeholders in an organization including employees, customers, and special interest groups. CSR is traditionally interwoven throughout an organization's business model, and it has been empirically related to increased firm market value, mediated by customer satisfaction (Luo and Bhattacharya 2006). Furthermore, firms can obtain a competitive advantage and improve long-term profitability and sustainability through CSR initiatives, such as engaging in corporate philanthropy or engaging in strategic alliances with non-profit organizations (Luo and Bhattacharya 2006). A full definition and conceptualization of contemporary corporate social responsibility was proposed by Bowen (1953) who described CSR as "the obligations of businessmen to pursue those policies, to make those decisions, or to follow those lines of action which are desirable in terms of the objectives and values of our society" (p. 6). In this definition, CSR is defined as obligations and policies

that are desirable to society while vaguely making mention of ethical responsibilities that supersede economic and legal obligations. A decade later, McGuire (1963) stated, "the idea of social responsibilities supposes that the corporation has not only economic and legal obligations but also certain responsibilities to society which extend beyond these obligations" (p. 144).

Carroll (1991) systemically reviewed the research around these proposed definitions of CSR, as well as others, and posits a pyramid of corporate social responsibility that frames business responsibilities into economic, legal, ethical, and philanthropic (see Figure 2-2). The four categories are argued to constitute the CSR construct and emphasize that while legal and economic obligations have always existed, ethical and philanthropy considerations have increased in importance and significance (Carroll 1991).
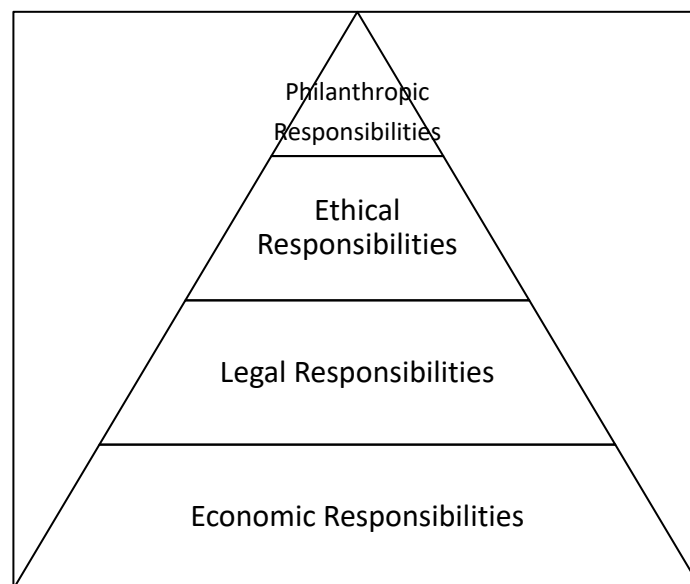
Figure 2-2: Pyramid of Corporate Social Responsibility (Carroll 1991)

Concepts such as cause-related marketing, which is an organization promoting its involvement in a cause primarily through the promotion of goods and services, emerged in the late 1980's in the marketing literature as a form of corporate philanthropy (Carroll 1991, 1999; Varadarajan and Menon 1998). Muller, Mazar, and Fries (2016) state cause-related marketing campaigns are used by brands to help offset the threat of consumers feeling guilty over the use of conventional over socially responsible products. Cause-related marketing is utilized to curb the undesirable side effects of the brand's conventional products. Findings from the study suggest that a consumer will be more likely to purchase the conventional product over a socially responsible

product (green product) when the conventional product is involved in a cause-related marketing campaign where the brand's involvement is promoted in an unrelated issue, rather than one where the issue is caused or contributed to by the product itself. For example, when considering coffee consumption, consumers are more likely to purchase coffee that donates proceeds to literacy advocacy rather than coffee that donates proceeds to reduce water pollution associated with the production of coffee (Muller et al. 2016). An exception to this finding is if the cause-related marketing initiative contributes to minimizing the damage caused by the consumption of the product by the *consumer*. For example, consumers react more positively when the cause-marketing campaign for coffee refers to reducing water pollution associated with the production of the coffee that is caused by the consumer's consumption of the coffee (Muller et al. 2016). The findings of this study suggest that the cause that companies engage with in its efforts does matter.

2.4 Domains of Corporate Social Responsibility

For companies, the decision to engage in CSR is prompted by a desire to reap both external and internal benefits, where external benefits constitute public perceptions of goodwill and internal benefits represent positive marketing outcomes like an increase in sales or market share (Drumwright 1994; Klein and Dawar 2004; Waddock and Smith 2000). Research has addressed a company's desire for benefits and its effect on consumers by suggesting that consumers are concerned and put emphasis on *why* the company is engaging in specific behaviours rather than *what* they are doing (Kang and Atkinson 2016).

Oberseder et al. (2013) investigated consumers' perceptions toward CSR actions and reported that consumers view it as a marketing ploy, give and take relationship, or interrelated relationship. The marketing ploy is perceived by customers when companies externally communicate more about CSR than what is practiced. This type of response is viewed by consumers as image-polishing and an excuse to obtain more profit. In a give and take relationship, consumers perceive firms to take resources from stakeholders but also try to give something back. Consumers believe that this relationship should be balanced and one stakeholder should not be favored over another. The voices of all stakeholders must be listened to and considered, and the corporation must make concessions and compromises to meet expectations of the collective whole. Finally, an interrelated relationship of corporate social responsibility is when the firm is contributing to the function of society cyclically while earning

profits in a sustainable and socially compatible way. The firm fosters cohesion and solidarity among all of its stakeholders to form strong relationships with all of those impacted by the firm and its decisions. As a result, an interrelated relationship of CSR is the most desirable to brands as it provides valuable outcomes including increased firm market value, improved long-term profitability and sustainability, and increased public perceptions of goodwill (Luo and Bhattacharya 2006; Oberseder et al. 2013).

Oberseder et al. (2013) developed a typology of corporate social responsibility domains rooted in hard form stakeholder theory that seeks to identify which stakeholders are affected by corporate actions and that a 'duty-based moral mandate' exists and must be followed even if the outcomes come at a financial cost to the firm (Laczniak and Murphy 2012). This is opposite to soft-form stakeholder theory that takes a micro firm approach where stakeholders are engaged and managed if they can provide short term or medium term profitability for the organization (Laczniak and Murphy 2012).

Furthermore, marketers must be responsible for their actions and be sensitive to stakeholder needs while mitigating any undesirable outcomes of their actions once aware of any harm (Laczniak and Murphy 2012). The findings of the study by Oberseder et al. (2013) indicated corporate social responsibility domains identified by both the corporations and customers are: customer, supplier, employee, environmental, and societal domains.

In the ***customer domain,*** customers are purported as vital for long-term survival, and therefore, a corporation must be responsible. Firms have a responsibility regarding the product, in that it must be good quality, safe, and not exceedingly detrimental to the environment. Finally, the firm and the customers believe that there is a duty to be equitable, honest, and fair to all customers in an exchange relationship with the firm when it comes to items such as pricing and labeling (Oberseder et al. 2013).

The ***employee domain*** refers to fair working conditions that include a workplace free from discrimination or human rights violations and a duty to listen and respect employees, while not abusing power. The corporation is seen as being responsible for looking after their employees and their families, being able to provide adequate work-life balance, such as flextime if permissible, and fair maternity and paternity leave policies constitute this domain (Oberseder et al. 2013).

The ***supplier domain*** includes the firm carefully selecting and evaluating suppliers to reassure concerned customers due to events like the Savar building collapse in Bangladesh in 2013 where more than 1,000 garment workers in the factory were killed and thousands more injured (O'Connor 2013). Furthermore, corporations helping suppliers improve their own CSR is an essential part of the domain, as the firm should share resources and best practices to ensure that the supplier domain is fulfilled in the context of CSR.

In the ***environmental domain***, consumers are concerned about future generations, believe that corporations need to reduce waste, implement greener practices ('go-green'), and abide by stricter laws and regulations protecting the environment that is affected by the corporation's activity (Oberseder et al. 2013). Corporations who focus on CSR emphasized waste management in their prosocial efforts and also acknowledged the potential for financial gain in this domain. For example, Kang and Atkinson (2016) identified that hotels can save money on power and human resources by encouraging guests to reuse their towels.

Finally, the ***societal domain***, which is what is described as the heart of CSR, is focused on giving back to society and those in need; this is usually completed through corporate volunteering or charitable donations. Community considerations such as providing employment opportunities to those locally situated to the corporation and not outsourcing production to other countries are also discussed by both the customer and corporations in this domain (Oberseder et al. 2013).

Oberseder et al. (2013) address that although the responsibilities and domains identified above may not be specifically related to social issues, they do include a range of responsibilities that corporations should assume. Finally, although domains including shareholder, governmental, media, and competitors were identified in the analysis of the data by corporate informants in Oberseder et al. (2013), consumers identified the five domains of customer, supplier, employee, environmental, and societal/community as the most important; as such, these will be examined in the jewelry advertising content analysis.

2.5 CSR and Luxury Branding

Unique to the context of luxury goods and corporate social responsibility communications, consumers see the prosocial efforts of a luxury brand as genuine, and they do not need to promote their involvement in a cause to be viewed as authentic (Kang and Atkinson 2016). A common perception of CSR engagement by a non-luxury firm from the consumers' perspective

is that it is a marketing ploy and a short-term strategy to obtain a benefit (Oberseder, Schlegelmilch, and Murphy 2013). However, with luxury brands, prosocial and public serving actions are perceived as genuine by luxury users. Those consumers who had a strong belief in the firm's public-serving motive were more likely to have a favorable response to the CSR activity and are more likely to participate in prosocial behaviors promoted by the firm such as recycling or reusing (Kang and Atkinson 2016).

Advertising is the most important way that consumers hear about brands' CSR activities (Shuili Bhattacharya and Sen 2010). As a result, these CSR activities can strengthen consumers' perceptions of luxury branding for each of Beverland's luxury dimensions. However, as it currently stands, it is unclear how a luxury brand should communicate its CSR activities. This study will examine how CSR is currently being communicated for luxury brands and how consumers want pro-social messages to be communicated.

Beverland's model of luxury branding can offer insight into how CSR may be incorporated into luxury branding. The luxury brand dimensions of product integrity, endorsements, value-driven emergence, marketing, culture, and history integrated with the above conceptualization of CSR provides some insight into what luxury advertising with pro-social appeals may consists of. For example, product integrity is an essential dimension of a luxury brand and pro-social pieces of this integrity exist, such as sourcing from responsible suppliers, paying employees fair wages that allow them to earn a living wage, and enhance their skills and training (Fionda and Moore 2009; Fuchs et al. 2013). Relating to the endorsement dimension, in the jewelry industry brands avoid associations with suppliers connected to conflict diamonds. For example, Tiffany's & Co. jewelry focuses its corporate social responsibility efforts on sustainability. The brand focuses on responsible mining and uses the Kimberly Process Certification as an endorsement that its resources and materials are extracted in an ethical and sustainable fashion (Tiffany's Sustainability n.d.). The value-driven emergence component of a luxury brand means that credibility built through engagement is strengthened by brands practicing sustainability through each step of production, purchase, and disposal process. Marketing, an important dimension of luxury brands, plays a critical role in promoting the pro-social efforts and initiatives of a luxury brand. Webb and Mohr (1998) suggest that cause-related marketing, which is an organization promoting its involvement in a cause through the sale of goods and services, is the easiest way to educate consumers about CSR activities. For example, British fashion designer, Vivienne

Westwood, has been coined the 'Rebel with a Cause' for her long-standing crusade against climate change and founding brands such as 'Worlds End' promote a specific culture around buying less but better, quality over quantity, and reducing consumption (Beresford 2017). Similar to the endorsement dimension, the societal contributions of brands are strengthened through a historical and cultural behavioral perspective of a luxury brand. For example, the luxury watch brand, Audemars Piguet, has a foundation that has worked on more than 75 conservation projects in 34 countries since 1992 (Robin 2014; Audemars Piguet n.d.). For more than 25 years, Audemars Piguet has had presence and participation in a societal domain of corporate social responsibility thereby strengthening the historical and cultural dimensions of the brand (Beverland 2004). The examples above provide context as to how CSR activities are incorporated into luxury brands; however, it still remains unclear how these messages and activities can be best communicated to consumers through advertising.

2.6 Women's Empowerment Messages in Advertising

The integration of corporate social responsibility messages in advertising is proposed to provide a reason for consumers to engage with and purchase luxury brands. A different way advertising can be used to create a functional alibi and assuage consumers' guilt over the purchase of luxury goods may be to promote the brand as a champion of women's empowerment. Although women's empowerment messages can be tied to cause-related marketing campaigns that fall under the umbrella of corporate social responsibility practices (Varadarajan and Menon 1998), the more important element of women's empowerment appeals in advertising is that the depiction and portrayal of women is different from what is seen in stereotypical media portrayals and advertising.

Kabeer (1999) states that empowerment is not easily defined or measured, but the consensus in scholarship refers to empowerment as a process of autonomy, power-to, increased self-confidence, determination to claim rights, and ability to identify resources. Moreover, in its simplest form, empowerment is defined by Kabeer (1999) as a process of change occurring when one who had previously been denied the ability to make a choice, obtains the ability to choose. Kabeer (1999) further identifies the ability to exercise choice as consisting of resources, agency and achievement. Agency is the capacity for one to act independently and define her own goals, which comes with a sense of power from within. Together, resource and agency form capabilities that contribute to the process of empowerment as capabilities are defining one's goals, acting on them, living life and its experience of one's choosing (Kabeer 1999).

Batiwala (1994) identifies empowerment as a process and a result of the process. The reworking of power seeks to disrupt patriarchal domination and the subordination of women. Empowerment

process and activities include, as stated by Sharma (1991-1992), the confident expression of oneself to collective resistance and organizing that challenges power relations. For individuals where their race or gender influences their access to resources and power, the process of empowerment can only begin when they recognize the underlying systemic forces that affect their ability of choice and use agency to unsettle and re-organize power relations that are currently in place (Sharma 1991-1992). Furthermore, empowerment strives to change the systemic forces and structures that marginalize women and other oppressed groups (Sharma 1991-1992).

Batliwala (1994) touches on an important aspect of power, which is control over ideologies and resources, both material and intellectual. The author indicates that control over ideologies signifies the ability to "generate, propagate, sustain, and institutionalize specific sets of beliefs, values, attitudes, and behaviour – virtually determining how people perceive and function within given socioeconomic and political environments" (Batliwala 1994, p. 129). This understanding of control over ideologies is important in the context of marketing messages targeted at women, particularly messages that have the intent to persuade consumers to do more than just purchase a product or service. In femvertising, calls to action beyond purchasing the product is common. These call-to-actions can include but are not limited to, sharing a hashtag on social media or sharing a story. Thus, power arises to those who can influence the dissemination of particular ideologies that achieve their marketing/producer objectives and goals but also purposefully influence social, economic, and political environments.

Femvertising, a brand using the feminist cause in advertising, is defined as female empowerment advertising (Akestam et al. 2017). The term emerged from an Advertising Week panel hosted by the feminist lifestyle website *SheKnows* in 2014. More specifically, femvertising is used in contemporary integrated marketing communication campaigns that challenge traditional female stereotypes like body image, personality, and gender roles (Akestam et al. 2017). Akestam et al. (2017) empirically examined 'femvertising' and found that women's engagement with advertising that challenges stereotypical portrayals of women compared to traditional advertising images results in lower levels of ad reactance, which is an individual's negative situational response to an ad. Ad reactance can be measured can be measured by seeking potential consumers' responses to statements such as "the ad makes me want to be the exact opposite," "I do not approve of how the ad tries to affect me," and "the choice of models in the ad annoys me"

(Akestam et al. 2017, p. 798; Hong 1992). The lower levels of ad reactance generate a positive effect on the ad, brand, and attitude among the target audience of women. One of the most recognizable and long-running femvertising campaigns is the Dove Real Beauty campaign that focuses on body image, self-love, and celebration (see Figure 2-3).

More recently in July 2018, the #AerieReal Campaign, by Aerie, a women's undergarment brand, used models in its ads with disabilities and illnesses including a wheelchair user and Type

Figure 2-3: Dove Real Beauty Campaign (2004-Present)

I diabetic (see Figure 2-4). The #AerieReal campaign was received positively and earned a large amount of PR for the brand (Pearl 2018). To further explore what empowering advertising for women looks like and how it can be used in the context of this study, an understanding and conceptualization of empowerment must be constructed.

Figure 2 4: #AerieReal Campaign (2018)

With a foundation of understanding regarding power and empowerment between producers and consumers, a qualitative inquiry by Tsai (2011) into the identity narratives of minority consumers uncovered valuable findings that provide insight regarding what empowering advertising messages for women (femvertising) looks like. Tsai (2011) concluded that 'mainstream engagement through consumer activism' was a key strategy used by minority consumers to create self-empowerment for otherwise disenfranchised consumers. Similarly, creating mainstream engagement through consumer activism also appears to be a frequently utilized strategy by brands using empowering feminism and marketing. For example, the Always campaign #LikeAGirl uses confidence-inspiring initiatives to encourage girls to try things that they are afraid of failing at so they can achieve what they dream to be (see Figure 2-5). The Shine Strong femvertising campaign by Pantene in 2014 featured a short film that went viral on social media; as a result, women were engaged by being encouraged to be more confident and stop apologizing (see Figure 2-6).
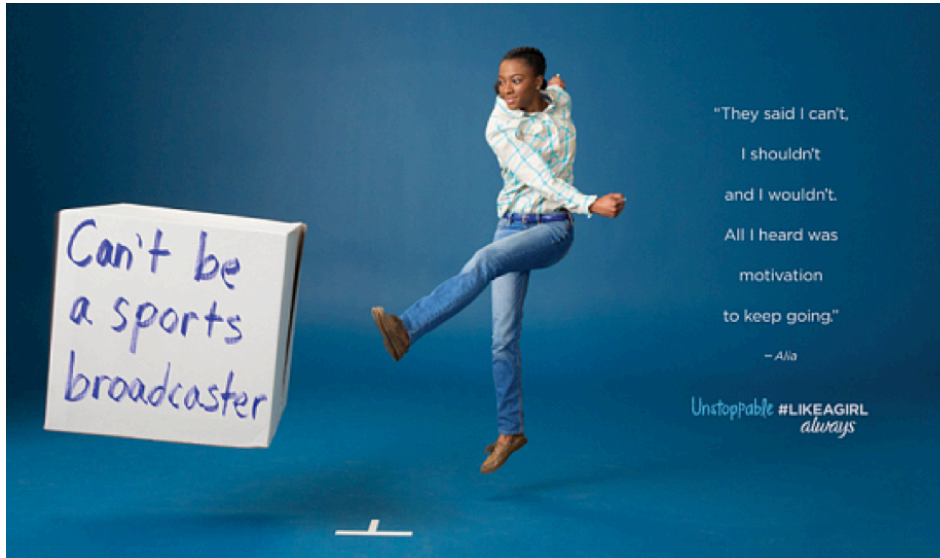
Figure 2-5: Always #LIKEAGIRL Advertising Campaign

Figure 2-6: Pantene Shine Strong Advertising Campaign (2014)

Traditional advertising research has examined consumers, especially women, comparing themselves to idealized images in advertising, such as fashion advertising (Halliwell and Dittmar 2004; Taylor and Willis 1999; Tsai 2011). The findings of many of these traditional advertising scholarly articles have indicated that when comparing themselves to the ad, subjects experienced lower self-esteem, negative self-talk, and dissent toward the advertisement itself. However, Tsai (2011), argued that targeted minority consumer advertising contrasts many of these mainstream

findings because this type of minority consumer advertising appears to often influence consumers to accept the commercial portrayals and resemblances as exemplary ideals (Tsai 2011). The findings of Tsai (2011) help to support why campaigns like Special K's 'Own It', which focuses on the women's bodies, was successful and engaged women to share their own stories and motivate their positive lifestyle changes, because the images used in the campaign were diverse, honest, and portrayed worthwhile goals (see Figure 2-7).

Figure 2-7: Special K 'Own It' Campaign

Mainstream engagement through consumer activism is a sustainable strategy to empowerment as Brennan (2015) reports that women drive 70-80% of consumer spending, and 75% of women consider themselves the primary shopper for their households. As a result, empowering femvertising strives to encourage women to assert their status as sought-after consumers, as the above statistics support this notion of women truly being the epitome of sought-after consumers. When women use their buying power to oppose male domination and female subordination, Tsai (2011) cites multiple political and cultural consequences that occur as a result of this process that changes power relationships in society. Tsai (2011) states that marginalized consumers often compare the obtainment of an improved economic status as a way to engage in the mainstream, such as markets, economic systems, and consumerism. Following this, women use their

consumer power to demand social change as it related to class, race, and gender by dictating where their purchasing power is invested.

Akestam et al. (2017) acknowledge that women's representation in advertising is often stereotypical, and doesn't represent the advances, agency, and capabilities of women. The authors suggest that advertising's representations of women lag in progress and continually represented gender roles that are no longer a statistical reality. For example, the woman as the homemaker is still a commonly-used portrayal in advertising, even in markets where women are working outside of the home in the highest numbers in decades (Akestam et al. 2017). As a results, it appears that femvertising attempts to deliberately avoid implying or producing any marginalization that women experience by reducing all sorts of stereotypical portrayals and shorten the perceived distance that is left in feminist cause movements for the equality of sexes in mainstream Western culture (Tsai 2011). The integration and interrelatedness of this allow women to establish a world vision that is equitable, harmonious, just and unbiased; this type of vision often is denied to minority and oppressed groups (Tsai 2011). Femvertising is a proxy for women to manage the possibility of a stigmatized collective identity of their gender by decreasing the salience of the portrayal of women, their bodies, their ideas, and their identity by depicting women in non-stereotypical representations in advertising.

The goal of femvertising is to challenge stereotypes of women in advertising. One of these stereotypes examined by Nelson and Paek (2005) is sexualization of women. The authors reported that 21% of advertisements from *Cosmopolitan* US, a fashion and lifestyle magazine, contain nudity described as "partially clad/show under-apparel/three-quarter length or shorter lingerie/bikinis or nudity/bare bodies/wearing translucent under-apparel or lingerie" (Nelson and Paek 2005, 378). Some of the most harmful, objectifying, and demeaning advertising messages and images encourage a sexualized or objectified gaze towards women's bodies (Bordo 1993). Fredrickson and Roberts (1997) purport that an objectifying gaze, which is the intent look at someone else's body, is the primary demonstration of sexual objectification. Further, a prime consequence of an objectified gaze is body image issues. Again, this draws striking parallels to the entirety of Susan Bordo's work in *Unbearable Weight* that focused on obsessive body practices like harmful eating disorders such as bulimia and anorexia of women. Bordo (1993) states these practices are contributed to by social discourses, including media, which exist in our culture regarding women's bodies and construction of their subject positions. Additional

consequences of an objectified gaze are body surveillance, shame, and social anxiety (Gervais, Vescio, and Allen 2011).

It is important to note that femvertising is not disempowering or exploitative. As such, femvertising should not exploit or trivialize women's liberation movements or the feminist cause. Maclaren (2012) looked at feminism and marketing from a historic perspective and identified the infamous Virginia Slims ad campaign by Phillip Morris in the 1960's that used the tag line 'you've come a long way baby' as exploitative (see Figure 2-8). The tag line was used in Virginia Slims ads to appeal to recent women's liberation victories of its time like the Equal Rights Amendment. The ad was successful in co-opting feminism and exploiting it to increase smoking among women and smoking among women in public, which was often shamed during that period of time. The success of the campaign by Phillip Morris inspired other advertisers to follow suit and use women's empowering in their marketing messages.

Figure 2-8: Virginia Slims 'You've come a long way, baby' advertising campaign

In 2013, Swiffer used a feminist icon, Rosie the Riveter, to sell Swiffers to women, effectively 'putting them back in the kitchen' (Cullers 2013) (see Figure 2-9). Criticism toward Procter and Gamble (owner of the Swiffer brand) was quick to emerge due to the co-opting of the feminist icon and reinforcement of gender stereotypes of subordination. Procter and Gamble was quick to apologize and worked to remove the ad. A careful consideration must be given when creating femvertising as to not exploitative women or co-opt feminism in a harmful manner.

Figure 2-9: Swiffer Advertisement Using Feminist Icon 'Rosie the Riveter' (2013)

The literature on women's empowerment and femvertising indicates that non-stereotypical portrayals and depictions of women in advertising are persuasive to a target audience of women, reduce ad reactance which is when the audience disproves or are annoyed by the ad, increase brand attitudes, and promote purchase intentions (Akestam et al. 2017). Bergstein (2017) reported that women make 78% of their own jewelry purchases indicating a shift in the industry where the self-purchasing woman is frequent and increasing. As a result, femvertising may be an appropriate strategy to differentiate brands and promote luxury jewelry advertising. In addition, femvertising may be another strategy of providing a functional alibi for the purchase of an indulgent product by women.

Furthermore, additional literature on luxury goods and branding, corporate social responsibility, and women's empowerment indicates a bright side of luxury branding that can be explored. Luxury brands are seeking to differentiate themselves while maintaining sales and market share. With the consumers of luxury products seeking a functional alibi to justify their indulgent purchases and reducing feelings of guilt, the concepts of corporate social responsibility and femvertising pose an opportunity to be incorporated into luxury brands' advertising. To explore these ideas, a content analysis study was conducted to understand how luxury jewelry brands are currently incorporating CSR and femvertising into their persuasive messages. Then, a qualitative

study will explores *how* women engage with jewelry advertising and how messages of CSR and women's empowerment can be integrated into advertising for luxury brands.

CHAPTER 3: STUDY 1 – CONTENT ANALYSIS

3.1 Study 1 Method

A content analysis method was used to answer two research questions. (1) What do jewelry ads look like? And, (2) How can the ads be classified in terms of CSR and empowerment messages? Krippendorff (2013, 24) defines a content analysis study as a "research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use." With this definition in mind, the content analysis will provide insight into what current and contemporary jewelry advertising looks like, with a focus on corporate social responsibility and femvertising appeals. A content analysis is an appropriate method to use when little previous research has been completed in the domain (Krippendorff 2013). Therefore, a content analysis is conducted in the first part of this program of research as currently, there is limited literature as it relates to luxury advertising (Kwon et al. 2016) and previous studies have excluded jewelry advertising (Phillips & McQuarrie 2010, 2011).

 The content analysis was completed based on jewelry ads collected from one-year of fashion magazine issues. *Vogue* and *Vanity Fair* were selected as the two magazine publications used to compose the sample of jewelry ads for the content analysis. The sample was established by taking each issue from each publication over a one year period (12 issues) from mid-2017 to mid-2018. *Vogue* and *Vanity Fair* are American fashion, lifestyle, and popular culture magazines with the monthly circulation exceeding more than 1.2 million copies (Alliance for Audited Media 2017). The cost of a full-page color advertisement exceeds $185,000 in *Vogue* and $200,000 in *Vanity Fair* (Conde Nast Inc. n.d.; Streissguth 2017). Thus, *Vogue* and *Vanity Fair* are suitable magazines to create the sample of jewelry ads as they advertise a variety of luxury goods including luxury vehicles, perfume, and fashion targeted to its more than 80% female audience (Conde Nast Inc. 2017).

Ad criteria to be included in the sample consisted of (a) the ad being at least one page in size, and (b) the jewelry or watch being the primary products or equally prominent products within the ad. Watch ads were examined in this analysis to determine if they are significantly different than jewelry ads. Ads for sunglasses and accessories (such as a phone case) were not included, and ads for fashion retailers, such as Nordstrom and Neiman Marcus were not included in the sample as they often advertise many different brands. Duplicated ads were counted in the sample as the

content analysis was examining the prevalence of different types of messages. A total of 187 jewelry/watch ads were collected from *Vogue* and *Vanity Fair* using the ad inclusion guidelines above.

The advertisements were coded for (a) CSR messages, (b) women's empowerment messages, and (c) luxury advertising themes (Brioschi 2006) that included quality, art, famous cities/landmarks, gift giving, and racing references. Coding categories were created using previous literature on corporate social responsibility, femvertising, fashion advertising, luxury branding, and aesthetics (Akestam et al. 2017; Brioschi 2006; Oberseder et al. 2013; Phillips and McQuarrie 2010; 2011*)*. Specifically, CSR messages were coded to determine if they were: 1) present in the verbal or visual content and 2) if so, did they belong to the CSR domain of customer, environmental, employee, supplier, or societal (Oberseder et al. 2013). Appendix A.2 was referenced to determine which domain a CSR message in an advertisement belonged to.

The presence of femvertising was coded using the conceptualization of the construct by Akestam et al. (2017) that defines femvertising as female empowerment advertising that challenges the stereotypes of women rather than following norms. Further, empowerment and femvertising was examined in the content analysis by looking at the ethnicity, age, and attractiveness of the female model's appearance in the ad, based on the judgement of the coders Additional elements coded in the ad that indicate a disempowering portrayal of women included whether the model was portrayed in a sexualized manner, such as nude. Coders were trained to consider the various idealized behaviours and appearances of models and settings that could appear in the sample of advertisements (Phillips and McQuarrie 2010, 2011). Idealized was defined as aspirational and attractive, and discrepant was conceptualized as a portrayal that was odd, strange, or bizarre in the setting, such as a model posing with a lizard, or in appearance such as unconventional makeup or hairstyle. In addition, coders were trained to consider the model's appearance as highly attractive irrespective of a contemporary beauty ideal. An exotic looking model can be highly attractive in appearance as can the 'girl-next-door'.

Luxury themes identified by Brioschi (2006) created categories in the coding sheet that identified quality, art, famous cities/landmarks, gift giving, and racing references. Quality references are important as luxury brands seek the best artisans, tradespeople, and after-purchase care to provide a high-quality product offering to consumers. Quality references were identified within the sample of advertisements as references to a date of establishment and use of words such as

'handcrafted' and 'fine jewelry.' Art references refer to paintings or sculptures present in the advertisements. Famous cities/landmarks luxury codes include references in the visual or verbal content of the advertisements to locations such as Venice and New York. Gift giving references include identifiers such as a Christmas tree, gift box, or presence in verbal content. Racing references were coded by identifying cars, boats, and airplanes in the content of the advertisement. Finally, size of the product size (larger than life, same as life, and smaller than life size), and presence of a headline, body copy, tagline, and celebrity endorser were coded.

The content analysis was developed using best practices as outlined in Krippendorff (2013); this included that the author, who was one of the two coders, was the only coder involved in the development of the coding sheet. The benefit of having one coder (the author) involved in the development of applicable codes is that the second coder (a male graduate student) will have limited implicit biases which would have been developed during the process of creating the coding protocol. Further, the two independent coders (author and male graduate student) were trained using advertisements separate from the sample. The advertisements used for training were current jewelry advertisements collected from other women's magazines not in the sample. During training, the two coders independently coded each ad and then compared decisions and discussed differences, similarities, and decision rules. Next, the coders independently coded each jewelry ad in the sample using the categories identified (see Appendix A for the complete coding sheet). Intercoder reliability was calculated using the number of categories, judges, and proportion of interjudge agreement using a Proportional Reduction in Loss Approach (Rust and Cooil 1994), that adjusts for chance agreement among coders. Acceptable intercoder reliability for each category must be over 75% (Rust and Cooil 1994). Coder reliability ranged from 87% to 100% for each category in the content analysis. This is above the minimum acceptable threshold. Therefore, no categories were discarded. All discrepancies were resolved through discussion with an external expert (supervisor).

3.2 Study 1 Results

A total of 1,144 advertisements were collected in one year of *Vanity Fair* and *Vogue* magazine issues (24 magazines). Of those, 187 (16.3% of all the ads) were identified as jewelry or watch ads; 98 ads (52%) were from *Vogue*, and 89 ads (48%) were from *Vanity Fair*. Of the jewelry and watch ads, three-quarters (76%) were jewelry advertisements, and the remainder (26%) were watch ads. The most common brands from the sample are listed in Table 3-1.

Table 3-1: Most Common Jewelry/Watch Brands in the Sample

Brand	Frequency
Tiffany & Co.	23
Gucci	11
Cartier	10
Rolex	10
Effy Hematian	10
Chopard	9
David Yurman	8
Bvlgari	8

Among the sample of jewelry and watch ads, 78% had a headline, 29% contain body copy, and 20% include a tagline. Compared to previous literature on fashion advertising, luxury clothing advertising contains a notable absence of headlines, body copy, and taglines (Phillips and McQuarrie 2011). Whereas, in the sample of jewelry and watch ads, a headline was frequently identified and coded. Given this evidence, jewelry ads have not completely rejected the use of words and copy in ads, unlike fashion clothing advertising. The settings of the combined jewelry/watch ads were examined for whether a setting was present or if a coloured/black and white background was visible. The results indicate that 45% of advertisements in the sample had a setting (such as in a garden or living area), 42% contained a coloured or patterned background, and 13% of the ads had white or black space. Phillips and McQuarrie (2011) reported that 62% of its sample of fashion clothing advertising contained a setting, which indicates that jewelry ads are less likely to provide a setting than fashion ads. Further, examination of the size of the product in the ad shows that 40% of advertisements feature the product in 'larger than life' size, 21% in 'same as life' size, and 39% in 'smaller than life' size. In summary, a typical jewelry or

watch ad has a heading, a setting, and features a larger than life or smaller than life product depiction (see Figure 3-1).

Figure 3-1: Jewelry advertisement for Cartier with a headline that makes reference to the product: 'CACTUS DE CARTIER COLLECTION'

The sample of jewelry ads show at least one female model present 71% of the time. Comparing this figure to a study on fashion advertising by Phillips and McQuarrie (2011), the authors reported a female model present in 91% of its sample. Similarly, the examination of luxury codes in advertising by Brioschi (2006) reported that 36% of advertisements for luxury products use people in their campaigns. The findings from the content analysis of jewelry advertisements in this study indicates that the use of a female model was less frequent in jewelry/watch advertising than it was for fashion (clothing) advertising; however, the use of a model was more frequent in jewelry/watch ads than it was among luxury products in general. Furthermore, among the ads in the sample of jewelry/watch ads, 83% of the ads feature the female model alone, and 92% of the ads do not include the presence of a male model. Thus, jewelry brands appear to understand that women are purchasing jewelry for themselves.

Differences between watch ads and jewelry ads were examined through a chi-square test. Statistically significant results from the chi-square test indicate that body copy was more likely in watch advertisements (91%) than jewelry advertisements (78%) (χ^2 = 38.606, d.f.= 2, p= 0.001). Watch ads were less likely to contain a female model (38%) than jewelry ads (81%) (χ^2 =30.728, d.f.=1, p<.001). In terms of the size of product displayed in the advertisements, the chi-square test indicates that watch ads were more likely to contain a larger-than-life-size product (58%) and less likely to contain a smaller-than life-size product (13%) than jewelry ads (35% and 47% respectively) (χ^2 = 16.477, d.f.=2, p<.001). Lastly, quality references, which were luxury advertising themes that refer to the brand's date of establishment or the caliber of the product, were more common in watch ads (42%) than jewelry ads (24%). See Table 3-2, 3-3, and 3-4 for results from the chi-square tests. A typical watch advertisement that uses body copy, a quality reference, and displays a larger than life size product is shown in Figure 3-2, while a typical jewelry advertisement that features a female model and smaller than life size product is shown in Figure 3-3.

Table 3-2: Relationship between presence of a female model and ad type (jewelry or watch)

Female Model Present?		Yes	No	Total
Jewelry	**Count**	115	27	142
	% within Jewelry	(81.0%)	(19.0%)	
Watch	**Count**	17	28	45
	% within Watch	(37.8%)	(62.2%)	
Total	**Count**	132	55	187
		(70.6%)	(29.4%)	

χ^2 = **30.728   d.f.=1   p<.001**

Table 3-3: Relationship between the size of product and ad type (jewelry or watch)

Size of the product in the ad		Bigger than life	Same as life	Smaller than life	Total
Jewelry	**Count**	49	26	67	142
	% within	(34.5%)	(18.3%)	(47.2%)	
Watch	**Count**	**26**	13	**6**	45
	% within	**(57.8%)**	(28.9%)	**(13.3%)**	
Total	**Count**	75	39	73	187
		(40.1%)	(20.9%)	(39.0%)	

χ2 = 16.477   d.f.= 2   p<.001

Bold cells are significantly different at p=0.05

Table 3-4: Relationship between quality references and ad type (jewelry or watch)

Quality References		Yes	No	Total
Jewelry	**Count**	34	108	142
	% within Jewelry	(23.9%)	(76.1%)	
Watch	**Count**	19	26	45
	% within Watch	(42.2%)	(57.8%)	
Total	**Count**	53	134	187
		(28.3%)	(71.7%)	

χ2 = 5.621   d.f.= 1   p=.018
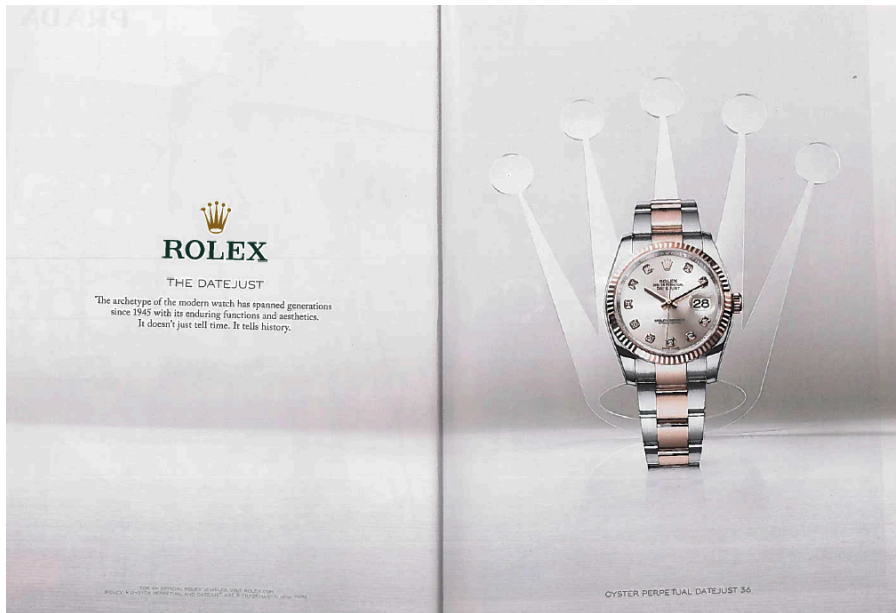
Figure 3-2: Example of a Typical Watch Advertisement

Figure 3-3: Example of a Typical Jewelry Advertisement

Further examination of the sample indicates that 77% of the female models depicted in the ads were under the age of 30, while only 33% were over 30 years of age. A majority of the female models in the ads were Caucasian (80%), while the remaining 20% contain at least one model who is a person of color. Ninety percent (90%) of the models were highly attractive (vs. ordinarily attractiveness) and 93% of the models were thin (size 0-4). A mere 7% of the ads contain sexualized imagery of the female model and none of the ads had a model with a disability. Therefore, a typical jewelry ad contains a stereotypical highly attractive, young, white, thin, able-bodied model, by herself. However, this model is not portrayed in a sexualized manner. See Figure 3-4 for a typical jewelry ad model portrayal. Finally, examining female presence and appearance in the advertisements, coders looked for femvertising among the sample. Femvertising, which is the communication of female empowerment in advertising that challenges the stereotypes of women, was coded and no ads that explicitly aligned with the definition were identified (Akestam et al. 2017).

Figure 3-4: A typical jewelry ad using a young, white, thin, able-bodied model

The prevalence of celebrities in the sample show that 49% of the advertisements contain a celebrity. An example of a Chopard jewelry ad using singer and performer Rihanna is displayed in Figure 3-5. In the sample, in 70% of the ads with celebrities, the celebrity was identified by name. Differences between watch ads and jewelry ads in terms of celebrity appearance were examined through chi-square test. Statistically significant results from the chi-square test indicate that ads with celebrities were more likely to use at least one celebrity who is a visible minority in the ad (28.6%) as compared to ads without celebrities (11.8%) (χ^2 = 5.807, d.f.= 1, p=.016). See Table 3-5 for results from the chi-square test.

Table 3-5: Relationship between the ethnicity of the model and celebrity presence in ad

Ethnicity of Model		Celebrity Present	Celebrity Absent	Total
At least one POC model	Count	18	8	26
	% within ethnicity of	(28.6%)	(11.8%)	(19.8%)
No POC model	Count	45	60	105
	% within ethnicity of	(71.4%)	(88.2%)	(80.2%)
Total	Count	63	68	131

χ^2 = 5.807 d.f.= 1 p=.016
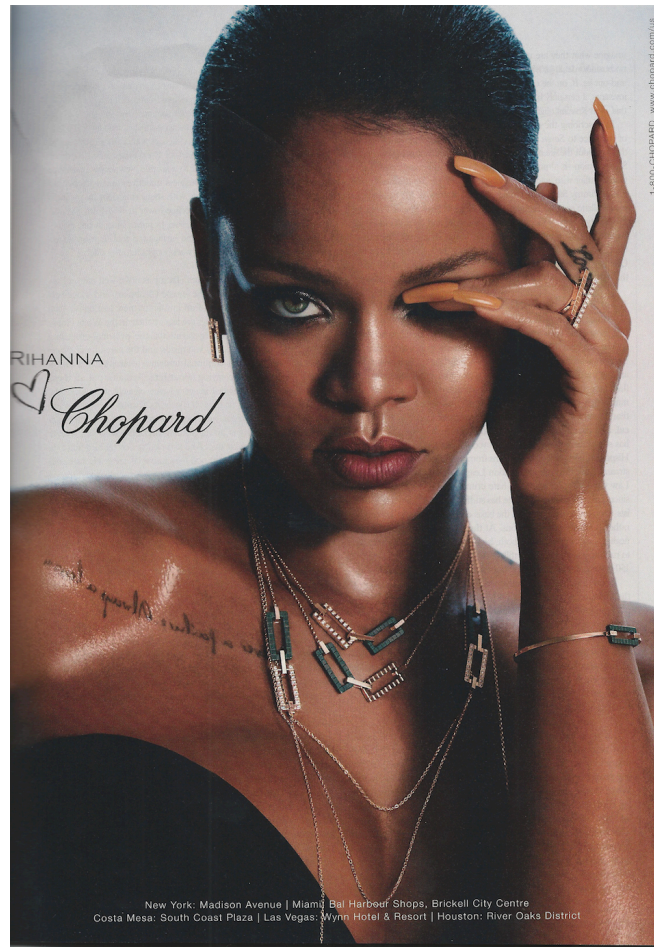
Figure 3-5: Chopard jewelry ad featuring a celebrity, Rihanna

Finally, examining luxury codes as identified by Brioschi (2006) in the sample of advertisements, 28% of the ads contained a quality reference. Figure 3-6 contains an example of a quality reference that refers to indicators such as 'handcrafted' and dates of establishment. Cities and landmarks were also prevalent throughout the sample of advertisements, where 37% contained a reference to a famous city or landmark in either the verbal or visual content of the advertisement. References to art were less prevalent, but still present in 4% of the sample. Three percent (3%) of the sample contained gift giving references and 3% of the sample contained racing references. Thus, in terms of Brioschi's (2006) luxury codes, quality and cities/landmark references are most important for jewelry advertisements.

Figure 3-6: Luxury Code: Quality Reference for EFFY (Date of Establishment, 1979)

Advertisements containing CSR messages were further coded into the following five domains: customers, supplier, employee, environmental, and societal (Oberseder et al. 2013). A small number of ads with CSR messages in the verbal content were identified (3% of the sample, six ads). Of the ads with CSR messages, they fell into two domains: supplier and community/societal. An example of an advertisement with a CSR message appears in Figure 3-7. In this ad for Forevermark (a DeBeers subsidiary) the advertisement refers to a CSR message in the body copy:

"In our constant pursuit of absolute beauty, every Forevermark diamond undergoes a journey of rigorous selection. This is why less than 1% of the world's diamonds are worthy of the Forevermark inscription – our promise of beauty rarity and responsible sourcing."

It's a long journey
to become the one.

In our constant pursuit of absolute beauty,
every Forevermark diamond undergoes a
journey of rigorous selection.

This is why less than 1% of the world's
diamonds are worthy of the Forevermark
inscription — our promise of beauty, rarity
and responsible sourcing.

FOREVERMARK
A DIAMOND IS FOREVER

Forevermark.com

Figure 3-7: Jewelry advertisement from Forevermark with a CSR message in the verbal content referencing the supplier domain

The CSR domain identified in this advertisement is the supplier domain, where reference to responsible sourcing of the product was mentioned. The reference to the supplier domain alludes to the commitment of the company to avoid involvement in conflict diamonds, which is when a diamond is mined in a conflict zone and sold to finance further war activities in the area, often using slave and child labor (Armstrong 2011; Sanderson 2018).

An example of the community/societal domain of CSR was identified in the verbal content of a watch ad for Frederique Constant. The ad features actress Gwyneth Paltrow with copy that reads: 'Gwyneth Paltrow supports DonorsChoose' (see Figure 3-8). DonorsChoose is a charitable foundation supported by the Frederqiue Constant foundation, which provides materials and

experiences to classrooms in America. This advertisement aligns with the community/societal domain of CSR as the message of the ad focuses on giving back to society and those in need through charitable donation (Oberseder et al. 2013).
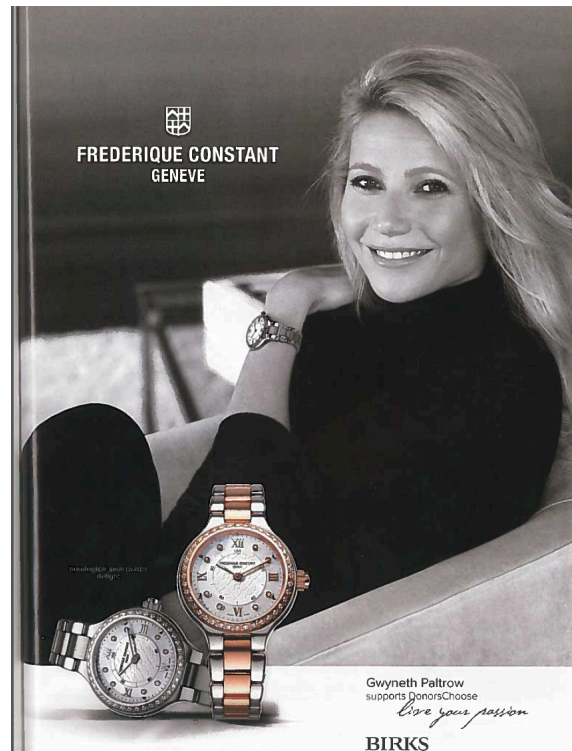
Figure 3-8: Watch advertisement from Frederique Constant CSR message in the verbal content referencing the community/societal domain

3.3 Study 1 Discussion

The results of the content analysis present many findings that provide insight into the understanding of what contemporary jewelry ads look like and what appeals are used. The key highlights include the number of jewelry ads in the sample, the composition of both jewelry and watch ads, minimal use of CSR messages, an absence of femvertising, and a conventional portrayal of female models.

Among the advertisements collected from *Vogue* and *Vanity Fair*, 16% were identified as jewelry and watch ads. This was a notable proportion of ads among a variety of luxury and premium products such as vehicles, perfumes, and clothing, indicating that jewelry is an

important product in the luxury market. Tiffany & Co. is one of the major competitors in the jewelry industry with 14% market share, followed by Cartier International Inc. with close to 7% (Euromonitor International 2018). Tiffany & Co. has the highest frequency of ads among the sample while Cartier came in third, which indicates that the ads seem to represent market share in the jewelry industry. Among jewelry and watch advertisements, common luxury codes include quality and famous cities/landmark references. Quality references were often found in the verbal copy of jewelry and watch ads, such as date of establishment, or a quality descriptor such as 'handcrafted.' Reference to famous cities and landmarks were common among both the visual setting and verbal copy. A typical jewelry ad consists of a young, thin, able-bodied, highly attractive, Caucasian model. The jewelry featured in the ads was typically smaller than life-size, which was consistent with the use of a model in the ad. Alternatively, watch ads differ from jewelry ads in that watch ads typically use a larger than life-size product depiction and do not use a model. Watch ads more frequently use body copy and quality references. These findings help understand what advertising for this product category consists of, as prior research was vague and unclear (Brioschi 2006), or excludes jewelry and watch ads (McQuarrie and Phillips 2011).

CSR messages were uncommon among jewelry ads, with 3% of the sample containing a CSR message. Engaging in CSR activities has many empirically-supported benefits, including increased perceptions of goodwill and sales for a brand (Klein and Dawar 2004; Waddock and Smith 2000). Advertising is the most important way that consumers hear about brands' CSR activities (Shuili Bhattacharya and Sen 2010); however, jewelry brands do not take advantage of the opportunity to communicate CSR efforts. Many brands, including Audemars Piguet, Gucci, Tiffany & Co., and Rolex engage in various CSR activities that fall within the customer, employee, supplier, environmental, and societal domains, but do not appear to be communicating their CSR strategies to consumers through print advertising. For example, Gucci has a corporate sustainability and responsibility policy with guiding principles focusing on contribution to socio-economic development, protecting the environment, respecting human rights, and promoting diversity (Gucci n.d.). Gucci was the second most frequent brand that appeared among the sample of jewelry ads, and none of the ads contained any references to its social sustainability and responsibility initiatives. With consumer responses to pro-social initiatives of luxury brands reported as public-serving rather than self-serving (Kang and Atkinson 2016), an option to communicate CSR activities to consumers presents an opportunity to luxury brands to create interest and differentiate themselves among competitors. Furthermore, Kang and Atkinson

(2016) recommend that to maximize the success of a brand's pro-social initiatives, managers should diligently communicate the public-serving aspects of its CSR activities through marketing communications

Although CSR messages among jewelry ads are uncommon, the use of women's empowerment appeals (femvertising) was non-existent. Among the sample of 187 jewelry ads, none of the ads were identified as portraying women in non-stereotypical roles or celebrating the success or stories of women. The typical model used in the ads was a young, thin, able-bodied, highly attractive, Caucasian model. What's more, the small amount of diversity that does exist among models in the ads, such as the depiction of an older model or a model with an ethnicity other than Caucasian, were typically celebrities. Celebrities such as Rihanna and Zoe Kravitz were featured among the endorsers in the ad sample, and if celebrity ads were removed from the sample, the ads would more closely adhere to the conventional model type described above. It is worth noting that the advertisements do not sexualize women or include highly stereotypical portrayals, which is advantageous in that the ads were not harmful or degrading to women. However, there was a notable absence of any empowerment or variation of portrayal within the ad because the model was typically portrayed by herself, wearing a piece of jewelry, surrounded by a pretty setting. This type of portrayal may not be engaging for the consumer. Luxury brands compete for consumer attention and interest, and it does not appear that a white, thin, highly attractive model wearing a piece of jewelry in an ad is enough for the brand to differentiate themselves among its competitors and ultimately create purchase intention. Akestam et al. (2017) report that women had higher brand attitudes and lower ad reactance toward advertising that portrays women in empowering ways, while currently, few luxury jewelry brands are utilizing femvertising and therefore not benefitting from its outcomes.

Keinan et al. (2016) provides support for the idea that both femvertising and CSR could be used as a functional alibi, but this has not yet been applied by luxury brands to potentially increase a consumers' willingness-to-pay and reduce feelings of guilt over an indulgent purchase. Further, research on luxury branding and advertising has neglected to examine the effects of CSR integration in advertising. As it currently stands now, jewelry brands are not capitalizing on the potential benefits and outcomes reported by Akestam et al. (2017) regarding the depiction of women in engaging ways in advertising that is different than the traditional and conventional use of an attractive model wearing an aesthetically appealing piece of jewelry in the ad.

In summary, the results of the content analysis when looking at CSR appeals in jewelry advertising indicate that it was very uncommon for brands to include messages as it relates to the broad domains of customer, employee, supplier, environmental, and community and societal domains of corporate social responsibility. Instead, the findings indicate that jewelry advertising is traditional, idealized, and aspirational. Any form of discrepancy within the ad whether it was model appearance, behavior, or setting, was infrequent. Similarity among the ads was recurrent, with a majority of ads using a highly attractive, Caucasian model. Although the ads did not include women's empowerment appeals, female models in the ads were not portrayed in a sexualized manner. The conventional nature of the jewelry ads suggests that there was nothing present to reduce the feelings of guilt that some consumers may had over an indulgent purchase, nor provide a reason for a consumer to buy the product, aside from aspirational and aesthetic appeals. To further explore appeals in luxury brand advertising, interviews with consumer informants are used to understand their thoughts, feelings, opinions, and attitudes about the traditional nature of jewelry advertising and how messages of corporate social responsibility and women's empowerment can be incorporated into luxury advertising.

CHAPTER 4: STUDY 2- QUALITATIVE INQUIRY

4.1 Study 2 Epistemology and Methodology

Epistemology is the theory of knowledge; I adopted a constructivist epistemology for the study of understanding how women consumers' purchase jewelry, their relationship with jewelry advertising, and how consumers respond to messages of CSR or femvertising in jewelry advertising. Using the perspective of Crotty (1998), I adopted the constructivist epistemology stance where there are different truths and understandings that can be constructed from the participants, which can at times be messy. In the constructionist epistemology, there are multiple social realities and meaning cannot be observed directly, but instead, it is interpreted through the interactions that a researcher has with her participants, and this meaning is co-constructed. The ontology, the nature of being, for this constructivist epistemological stance is rooted in relativist ontology, where existence is fluid and context-dependent, and reality can be holistic, historical, or cultural (Searcy & Mentzer, 2003).

A qualitative inquiry is appropriate as the research is exploratory and seeks to understand the role that femvertising and CSR plays in advertising for luxury goods (jewelry). Qualitative research focuses on nuanced and detailed data that is a powerful way to look in-depth at a specific group and can be used to develop mid-range theories and models. I will be using the findings of this qualitative research study to propose a model of the outcomes of CSR and empowerment appeals in advertising for jewelry.

Using the constructivist epistemological stance, the methodology of grounded theory was used for Study 2. Grounded theory is an iterative and inductive methodology that involves consulting the literature through data generation, analysis and interpretation. Literature on luxury branding, advertising, CSR, female empowerment, and authenticity is used during data collection and analysis to identify and support the themes presented in this study. Grounded theory was selected for this study as it is most suitable for the study of behaviour, in this case, consumer attitudes towards luxury ads. Grounded theory uses abductive reasoning which is a cyclical process of moving from data collection to analysis, and back to data collection followed by further analysis (Corbin and Strauss 2007). Thematic analysis is used in this study as it seeks to establish patterns of meaning, identified not by frequency but rather by importance in relation to the interview and all other interviews (Braun and Clarke 2006). Grounded theory is rooted in the development of a

mid-range model (or theory) at the conclusion of data analysis.

4.2 Study 2 Development

The results from Study 1, a content analysis of jewelry ads from 12 issues of *Vogue* and *Vanity Fair* answered the following questions: (1) What do jewelry ads look like? And, (2) How can the ads be classified in terms of CSR and empowerment messages? The findings from this study were used to inform Study 2, interviews with jewelry consumers. The results from Study 1 indicated that a typical jewelry ad consists of a young, thin, able-bodied, highly attractive, Caucasian model. The jewelry featured in the ads was typically smaller than life-size, which was consistent with the use of a model in the ad. CSR messages were uncommon among jewelry ads, with 3% of the sample containing a CSR message, even though jewelry brands, such as Tiffany & Co., engage in various CSR activities, but none of the ads contained any references to its social sustainability and responsibility initiatives.

Although CSR messages among jewelry ads were uncommon, reference to women's empowerment appeals (femvertising) was absent. Among the sample of 187 jewelry ads, none of the ads were identified as portraying women in non-stereotypical roles or celebrating the success or stories of women. The ads portrayed a model by herself and wearing a piece of jewelry in an aesthetically pleasing setting. Any diversity that did exist among the female models in the ads were typically portrayals of well-known celebrities. Although empowerment appeals and diversity among models was lacking in the advertisements, the ads did not sexualize or objectify women. Akestam et al. (2017) report that women had higher brand attitudes and lower ad reactance toward advertising that portrays women in empowering ways, but currently, few jewelry brands are using this type of advertising. For Study 2, interviews with consumer informants, found in Appendix B, were used to understand their thoughts, feelings, opinions, and attitudes about the traditional nature of jewelry advertising and how messages of corporate social responsibility and women's empowerment might be incorporated into luxury advertising.

Findings from the content analysis informed the creation of the interview guide used in Study 2, interviews with jewelry consumers. The interview guide consisted of four parts to understand how jewelry consumers respond to CSR/femvertising advertising messages. The four parts of the interview guide were: (1) orienting questions, (2) jewelry buying behaviour, (3) jewelry advertising, and (4) jewelry advertisement exercise (see Appendix C).

The first part of the interview involved getting to know the participant: their age, occupation, and family status. The second part of the interview sought to understand how women purchased jewelry. Participants were asked to think about the last time that they purchased a nice piece of jewelry, defined as costing more than $50, for themselves and discuss this process. Probing questions such as what led to the purchase and the purchase process were asked. Questions about brand loyalty also were asked to understand purchase motivations. The third part of the interview asked participants to discuss what type of jewelry ads they preferred to see. Probing questions included asking participants to tell the researcher what type of model they like to see in the ads and the setting of the ads that they have preference for. The final part of the interview involved having participants look at seven different jewelry advertisements and discuss their thoughts and feelings towards the ads (see Appendix D for the advertisements used in this exercise). The first four ads shown to the participants were classified as traditional jewelry advertising based on the findings of the content analysis. The first ad was a Tiffany & Co. ad that featured a larger-than-life size ring set. The second ad was an ad for Pandora, which featured two young models, one who was African American and the other Caucasian. The third ad was for Effy, which displayed a highly attractive, young, and thin model. The fourth ad was a two-page ad for Tiffany & Co, which featured a celebrity endorser, Lady Gaga. The final three ads shown to participants were a Forevermark diamond ring ad with a CSR message about responsible sourcing, a Rolex ad that profiled Dr. Sylvia Earle, a marine biologist and advocate, and a Hillberg & Berk ad featuring an Indigenous model, Ashley Callingbull, and a message about women's empowerment. Participants were asked about their attitudes towards ads that contained these type of messages and the influence that it would have on their purchase decisions. Advertisements used in this exercise were gathered based on the findings of the content analysis where highly attractive models and traditional settings were commonplace in jewelry advertising. Further, the content analysis helped to identify appropriate ads to use with CSR and empowerment messages.

4.3 Study 2 Research Participants

Data were generated through 20 interviews with female jewelry consumers where data saturation was achieved. Theoretical data saturation in qualitative research refers to the point in data generation where additional data will not lead to additional information that will help answer the research question. In Study 2, data saturation through one-on-one interviews was achieved as during the final interviews, no new themes or relationships appeared to emerge to the researcher

conducting the interviews; similar instances appeared over and over again for the researcher. Participants were between the ages of 26 and 61 and had purchased jewelry within the last six months. All of the participants were of middle or upper class status. Most of the participants were employed full-time and married with children. Participant profiles are detailed in Table 4-1.

Participants were recruited through snowball sampling (see Appendix E for the recruitment poster). The MITACS research partner, Hillberg & Berk, a jewelry company based in Regina, Saskatchewan, assisted with the recruiting procedures. The research partner disseminated information about the research project via email and social media (Facebook and Instagram) and interested participants contacted the researcher directly. In addition, some participants were recruited through personal contacts of the researcher as well as online classified advertising. A majority of the participants were unknown to the researcher. The various recruitment methods were able to ensure that a homogenous group was selected, while providing some diversity among the participants, as those recruited through the research partner were customers of the brand and other participants were not customers of the brand.

The various methods of recruitment allowed for different experiences, opinions, and attitudes to emerge in the interview and were not centered on one jewelry brand (e.g., Hillberg & Berk). The duration of each one-on-one interview was approximately 30 minutes. Although on the shorter side, the interviews were specific to jewelry buying behaviour and jewelry advertising. These types of question don't typically lend themselves to in-depth story telling. In conclusion, a large amount of data was collected from participants and data saturation was achieved.

Interviews were conducted by the researcher in various locations including Hillberg & Berk's head office, local coffee shops, and the University of Saskatchewan. Interviews were audio recorded and transcribed verbatim by the researcher for further immersion and understanding of the data. Furthermore, the researcher took notes and made observations during the interviews to assist with analysis of the data in regard to non-verbal communication and cues.

Table 4-1: Participant Profiles

Pseudonym	Age	Occupation	Family Status
Amanda	36	Accountant	Married, two young children
Beverly	37	Insurance Adjuster	Common-law, no children
Celia	41	Literacy Coach	Married, two teenage children
Danielle	32	Teacher	Married, two young children
Eva	32	Financial Specialist	Married, three young children
Faith	61	Retired Teacher	Married, two adult children
Gabrielle	33	Financial Analyst	Married, one newborn child
Heather	58	Small Business Owner	Married, four adult children
Isabel	43	Esthetician	Married, teenage step-child
Melanie	26	Law School Student	Partner, no children
Jacqueline	53	Administrator	Married, two adult children
Kate	30	Bookkeeper	Married, two children
Lydia	46	Administrator	Partner, two teenage children
Nicole	25	Manager	Married, no children
Olivia	38	Agricultural Researcher	Married, one teenage child
Pamela	47	Merchandising Representative	Married, two adult children
Rachel	48	Administrative Assistant	Engaged, two adult children
Sophie	30	Truck Driver	Separated, three young children
Tianna	51	Small Business Owner	Married, two adult children
Veronica	49	Accountant	Married, two teenage children

4.4 Study 2 Data Analysis

Using the method of grounded theory (Corbin and Strauss 2007), data analysis began with open coding where line-by-line analysis of interview transcripts was conducted. During line-by-line

analysis, the researcher looked at what was happening in the data and observed emerging themes in the data regarding the purchasing behaviour, advertising attitudes, and responses to ads with CSR and empowerment messages and began to develop codes for themes. Open coding allowed the researcher to generate a list of codes based on what was interesting, compelling, and possibly counterintuitive in the data regarding how women engage with jewelry advertisements and how they respond to social responsibility messages. Constant comparison of the interview transcripts was then used to determine if the themes were consistently appearing in the data and discontinue any themes that were not emergent or did not require an analytic focus. Constant comparison is a process of going between the specific and general, from codes and categories. Independently, the researcher completed this process of grounded theory analysis with the sample of participants (20) and the thesis supervisor completed the same analysis with a subsample of participants (10). Once this was completed, themes were compared, core categories were defined and axial coding, which involved inductive and deducting reasoning to relate categories to each other to act as a base for theory construction was used to relate categories to each other and begin constructing a theory. Constructing the core categories was completed collaboratively with the researcher and supervisor together to compare ideas, codes, and themes and construct the theory. The benefit of conducting two separate analyses of the data, independently, created a richer understanding of the data and identified any categories that were not supported by the data and vice-versa. Finally, the core categories were used (in conjunction with the analysis of interviews) to develop the proposed model and provide findings to answer the research questions. Braun and Clarke's (2006) article on thematic analysis was consulted throughout the process of data analysis as it served as a good reference and how-to guide on identifying and organizing key themes in the data. NVivo, a qualitative data analysis program was used during data analysis to create and organize codes as well as organize exemplary quotes and cases.

Consistent with the grounded theory methodology, new literature was consulted and added to the analysis, specifically as it related to self-gift consumer behaviour and authenticity created through connection, control, and virtue. The model was created by identifying key themes in the interviews with participants and situating these themes within the broader conceptual framework. Key themes emerging in the interview related to why women made a recent jewelry purchase, and the role of the product and pricing strategies in these consumer decisions. Further, how advertisers can indirectly affect consumer decision making through the use of CSR messages that indicate ethical sourcing, care and quality, diversity, and company values was explained.

4.5 Study 2 Results

4.5.1 Jewelry as a 'Treat' Product

Examining the buying behaviour of women purchasing jewelry, jewelry is described by the participants as a *treat* product. Jewelry purchasing behaviour is differentiated from other products, such as clothing, where consumers tend always to be looking to purchase and add to their wardrobe. Our study suggests that jewelry pieces are purchased on occasion, typically with significance, to add to one's collection. This concept is identified in the literature as self-gift consumer behaviour, and self-gifts are conceptualized as products that represent a form of indulgence. Mick and DeMoss (1990b, 328) define self-gifts as "personally symbolic self-communication through special indulgences that tend to be premeditated and highly context bound." Tsai (2010) explains that, in particular, self-gifts are used to achieve affective goals that consumers have. This means that emotional states are used to nudge a consumer towards fulfilling or alleviating these emotional states through self-gifts. Self-gifts, such as jewelry, can be actors in self-bargaining and act as rewards among consumers who are working towards specific goals or personal accomplishments, and can contribute to self-satisfaction (Mick and DeMoss 1990b). Additional motivations for self-gifts include celebrating a particular event or milestone or cheering oneself up, and their dimensions include variability, flexibility, and strong ties to the self-concept of the consumer (Mick and DeMoss 1990a).

As a result, when jewelry consumers purchase jewelry using one of the motivations cited above for a self-gift or '*treat',* these consumers seek out an external push, such as celebrating a personal accomplishment, to move forward on purchasing the product. For example, a push factor for one participant was that her husband had purchased a new car and she wanted something 'shiny' for herself. Similarly, one participant discussed her attendance at a jewelry party and the desire to support her friend who was a new consultant for the brand as her push to purchase a necklace. Additional push factors that emerged in the interviews included a birthday, special occasion, milestone, or accomplishment. These findings suggest that specifically in the jewelry context, an external push is crucial to allowing oneself a self-gift. The following quotes illustrate the various types of push situations experienced for jewelry purchases.

> Well, what comes to mind is a ring I bought. I bought it as a, sort of an anniversary present for 25 years of being married [Tianna].

> It was kind of a treat for myself [necklace] but it was also a memorial piece for a family friend who had lost her daughter, and she always wore her sparkles…. it was totally a spur of the moment and every time I put it on I think of that young lady [Celia].

> Yeah it's kind of a tradition, I buy myself a nice pair of earrings, whenever a milestone.. so when I came back from maternity leave I bought myself a nice pair of earrings [Danielle].

Women use push events, situations, and factors to influence various aspects of the purchase decision, including which brands to look at or purchase from. Unni and Harmon (2007) describe push advertising as communication that is initiated by the marketer in an outbound fashion. As a result of decision-making situated around push factors in the jewelry purchase process, the findings suggest that this process could lend itself well to the 'functional alibi' approach to persuasion (Netzer et al. 2016), where a brand doing good through CSR initiatives might act as a push factor for jewelry consumers to justify the indulgent purchase.

> I like there to be a cause, or a really foundational reason to support the acquisition of anything versus just buying what you see. Having some sort of purpose behind it is important. I think in jewelry especially because it could last you forever. Why wouldn't you have a piece that really does good in the world in some way? [Amanda].

> If I see them really giving to the community… you will shop there, and you will love the people that run the business. You will buy things because they've got the heart in the community which benefits so many people [Faith].

> You see an ad on Facebook and it's tied in to maybe empowering women or the different campaigns that the brand is doing, and so those things would definitely influence. If I'm loving a piece, I would actually purchase it based on the fact that it's part of a campaign that does good as well or gives back [Gabrielle].

Further supporting this idea is the notion that women use advertising messages in their jewelry purchase decision process. As a result, these push messages can be incorporated into advertising, as participants have indicated that pushes to purchase the product are influential in their decisions and actions, such as purchasing jewelry to celebrate a milestone. The influence of advertising is illustrated by Celia, Heather, and Danielle, where ads create awareness and interest in a brand's product. This provides evidence which suggests that advertising is a good place to incorporate push messages.

> On social media I follow Hillberg & Berk. I'm always looking at their new things. I know even for myself for Christmas because I have the most unromantic husband ever. So it was just like 'this is what I want,' took a picture of it, sent it to him, so I knew I would get it [Celia].

Good old Facebook has advertising all the time and tell the truth that's where I get a lot of my ideas to check out the company. To check out their prices and advertising and whatnot; advertising is huge [Heather].

Because I've shopped on their website before they always are popping up on the side of whatever website I'm on… So they're always reminding me that I should be looking at them [Danielle].

All things considered, women require a push to make a jewelry purchase and external factors such as a special occasion can serve as a sufficient push factor for the consumer. Furthermore, research on the functional alibi by Keinan et al. (2016) applied to this context suggests that one type of push for the consumer could be CSR. As discussed above, advertising is a way for the pro-social motives and responsibility messages of brands to be communicated to consumers as a potential push. This presents a further question of how can marketers push consumers by integrating CSR messages into luxury goods advertising? The research findings propose the Luxury Goods CSR Marketing Model which discusses the different direct and indirect pathways of fulfilling the push requirement. The Luxury Goods CSR Marketing Model and its pathways to deliver a push to consumers are discussed in detail below.

4.5.2 Luxury Goods CSR Marketing Model

The analysis of the data indicates how women purchase jewelry and the role and composition of jewelry advertising messages in their purchase decisions and process. The *Luxury Goods CSR Marketing Model* presented in Figure 4-1 depicts the necessity of a push to spur jewelry purchase. As discussed, this push can come from external sources, such as a milestone or occasion. However, the analysis of participant interviews suggests two distinct ways that jewelry brands can incorporate a push into their marketing strategies to spur purchase. These two approaches that emerge from jewelry purchases requiring a *push* are: (1) the direct functional alibi push and (2) the indirect push which is controlled by the brand itself through CSR connections or associations. The two pathways depicted in the model are described in detail below.

Figure 4-1: Luxury Goods CSR Marketing Model

Figure 4-1: Luxury Goods CSR Marketing Model
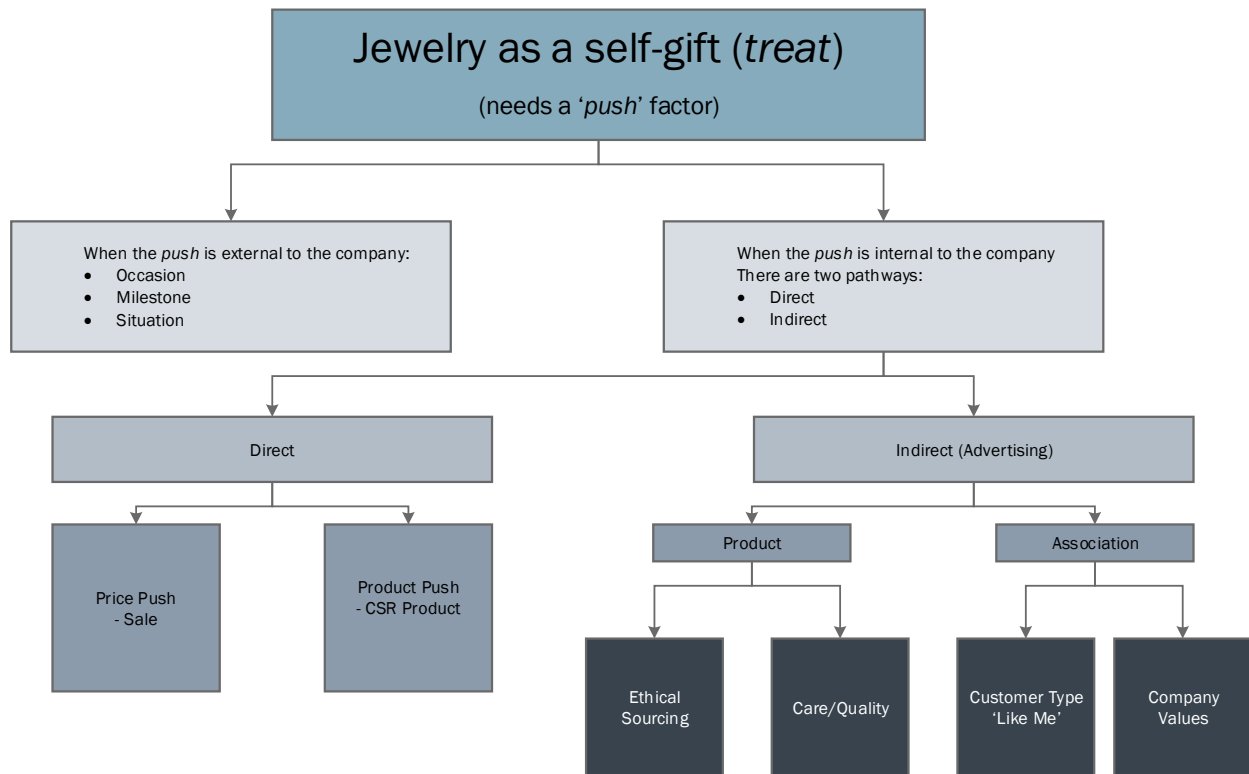
A Direct Push Internal to the Company

The direct functional alibi 'push' acts as a reason for the consumer to proceed with the purchase without having to choose between brands or even jewelry pieces within a brand. There are two ways marketers can deliver a direct push to the consumer in this context: (1) push through the pricing strategy and (2) push through the product strategy. These are direct pushes to the consumer as they are an integral part of the marketing mix for the consumer. They are pushes integrated in the product or pricing strategy, which is directly observable by the consumer, as opposed to indirect pushes that are associations communicated through the advertising or product attributes. Marketers have a stronger locus of control over direct internal pushes as they are defined and strategic decisions of the brand related to the product and pricing strategies.

Price Push

A consumer may be pushed toward purchasing jewelry from a particular brand through a promotional pricing strategy. Sales and coupons were frequently mentioned by participants as influencing their intention to buy a particular piece of jewelry. Using price as a direct push for

the consumer to purchase the product is internal to the company as marketers have the ability to determine the pricing strategy.

> It was on sale, I very seldom for myself buy anything unless I can get a really good price for it and it was already on sale and I also got another 15% off because I just asked [Heather].

> And I believe it was on sale for $248. And it was the sale price that jumped out at me right away. But it was because I had been looking at that bracelet several times, every time I pass and I see it and it was like, 'oh, it's on sale' [Rachel].

> I got a link for a survey and if I filled it out I got like 10 percent off or something like that. So I was like, 'well that sounds like a good deal then.' Yeah. So just bought it … I had been looking for a slacker bracelet to go with my watch … If I see something and I don't think I'll see it again I'll probably just snatch it up, especially if I have a discount coupon or something like that, I am for sure going to buy it [Amanda].

Product Push

The first way the brand can directly push the consumer to purchase the product using a CSR appeal is to have the CSR efforts connected to the product.

> People who are my age or younger do want to see a real social cause supporting their purchases, that for every dollar you're investing some of that money is going to something more than just the company's bottom line [Amanda].

Amanda discusses how one way to incorporate a push into the product strategy is through charitable giving for each product that is sold. This form of cause-related marketing is a way for companies to do well by doing good, and commonly presents itself in 'one-for-one' giving models where for each product sold, the company gives back in some way. TOMS shoes company and Warby Parker are mid-range fashion brands that operate on a one-for-one model providing one (pair of shoes or glasses) to someone in need for every pair purchased (Jean, 2015). TOMS and Warby Parker have been able to successfully incorporated CSR into their positioning and marketing efforts which in turn has resulted in positive outcomes, including profit and image (Jean, 2015). A second example of the product push strategy for luxury goods would be designing a piece of jewelry for a specific societal cause. Heather discusses how she likes it when brands design jewelry pieces for causes that matter to her – such as cancer or mental health.

> "I do like when companies represent like breast cancer or depression and they help towards companies like that, that I definitely look at. I have purchased items because of breast cancer and whatnot… there's nothing wrong with putting it in with their

advertising. If they had a special piece that they were selling to go towards breast cancer or depression or whatever the case may be, that would be fine" [Heather].

In this circumstance, Heather discussed how special jewelry for a cause acted as a direct 'push' to purchase the product. A piece of jewelry promoted through a cause-related marketing campaign served as a functional alibi for the consumer as she was able to indulge in the luxury easily. Because she liked the jewelry and the cause and perceived values in the purchase, as a result, her willingness to purchase the product was increased – the connection to breast cancer acted as a functional alibi for the consumer. Creating a specially designed and advertised piece of jewelry for a particular cause can serve as an effective direct push for the consumer, but it can be difficult and time-consuming to make a special piece of jewelry for a cause and develop appropriate integrated marketing communications and cause-related marketing campaigns. Additionally, fatigue can occur if this strategy is consistently used time and time again. This strategy is best served if used sparingly and appropriately. As a result, the route of sending a push message to the consumer indirectly through advertising messages provides the brand with more flexibility in its advertising communications and marketing strategy as explained below.

An Indirect Push Internal to the Company

The second way to communicate relevance and connection to the product regarding CSR efforts is to express commitment indirectly through the product itself or associations. The *Luxury Goods CSR Marketing Model* indicates that internal to the company, marketers can indirectly push consumers to purchase jewelry by adapting the advertising communications. This differs from the direct push described above that is adopted by changing the pricing or product strategy. Indirectly through the advertising, the company has two pathways to communicate CSR messages that are intended to influence the consumers when choosing between brands. The two pathways to indirectly communicate CSR messages through advertising are: (1) the jewelry itself (product) and (2) relevant associations.

Indirect Push through the Product (Jewelry)

The first route that exists through an internal push to the consumer indirectly through the advertising is through the product. Many jewelry brands tout the quality of their product to consumers and commit to sustainable sourcing activities. The advertising about the jewelry itself

can contain two different types of indirect pushes related to CSR: (1) ethical sourcing and (2) care and quality.

Ethical Sourcing

Ethical sourcing is perceived as the most relevant CSR message for jewelry brands to communicate because it is based on the piece's composition, including the stone used. As a result, the connection between CSR and the product is clear. This type of indirect messaging in advertising focuses on ethical sourcing of the product; the message should be prominent and uncomplicated. By focusing on communicating a clear message that is 'right out front-and-centre' regarding ethical sourcing, advertisers are able to create a 'feel good' sentiment among consumers when they know that the jewelry is sourced responsibly.

> I won't buy jewelry unless there's a certificate with it just because I want to feel good about purchasing those things. I don't want to find out that it's sourced from somewhere where using less than ideal circumstances [Kate].

> I would spend more money on a product if it's coming from a business that's made that kind of [CSR] commitment. And by making it public in their advertising I think it just solidifies the promise to the consumer… it's really something that they tag through pervasively so that the consumer is never in doubt that that's really an objective of the company [Amanda].

> The responsible sourcing is also strong to me because right away it feels that however these diamonds were brought to being, it was brought about in a responsible manner and each piece very responsibly made [Pamela].

> You feel like you didn't contribute to people dying. That's the worst thing, that you could buy a diamond and it's like you realized children died over that. It's like, 'oh great, now I don't want to wear this one,' I'd just throw it in the river and be done with it [Sophie].

Care and Quality

A second way that marketers can use advertising to connect CSR initiatives to their products is to use CSR messages as a signal of the care and quality that goes into the jewelry piece. The *Luxury Goods CSR Marketing Model* shows that by focusing on the care and quality added to the product, this approach can help consumers choose between jewelry brands. References to care and quality are identified frequently by participants, such as in the Rolex advertisements that uses a prominent female marine biologist. This ad communicated to the consumers that Rolex's effort to highlight a women in science and female empowerment allowed the consumer to make an inference about the care and quality that the brand must then put into its watches. However, results from the content analysis indicate that a mere 24% of jewelry advertisements make

reference to quality. This indicates that while care and quality references can act as an indirect push for consumers in advertising, it is not often used as a strategy by jewelry brands.

> Ahh Rolex. Interesting. I like that they have used someone who is real and so someone who is not a celebrity but yet has a, like she's a marine biologist and explorer. So they are saying someone who is intelligent and obviously well respected is wearing their jewelry. … They do speak to the fact, for me, that they are long-lasting [Lydia].

> Being a woman, definitely, I want to know that if I'm investing money in jewelry, that I'm wearing it with pride and that people can ask me about my pieces. And I can be like, 'yeah they're Hillberg & Berk. They're the real deal and did you know that the company actually gives back to the community in different ways?'[Gabrielle].

> Probably the piece but the brand is pretty close, because then I know that it's got quality behind it. So if I am spending more money on something, I wanna make sure that there is a brand that's gonna stand and behind it if I have issues [Jacqueline].

> They should look like what they are when I purchase them for at least a couple of year. You know sometimes you buy earrings and the stud is coming off after a week or the polish is going off or the shine isn't staying. So I certainly look for those kinds of things. I mean the fine details [Olivia].

In summary, the two indirect pushes related to the product are to present the product as ethically sourced, or to link the quality of the CSR activities of the company to the quality of the jewelry.

Indirect Push through Advertising Using Associations

If an indirect push through advertising focused on the product is not used, advertisers can use a second type of indirect push using associations, which are cooperative connections between ideas or values. There are two types of associations that advertisers can communicate to the consumer: (1) communicate to the customer that the models depicted in the ad and the setting are similar to them and (2) create associations through the communication of company values.

LIKE ME/Diversity

The first type of associations that advertisers can use to create a sense of similarity between the consumer and the brand is by using diversity of models in the advertisements. Jewelry ads that are more 'traditional' and use a highly attractive model are sometimes identified as 'too much of the same'. For some participants, this does not catch their eye or is a bit 'boring' because it is what is expected of these type of ads - a highly attractive model. Many participants expressed a desire to see models in the jewelry ads that were more similar to themselves and therefore someone that they could relate to. The content analysis supports the claim of participants that advertisements lack diversity. The content analysis results indicate that 77% of the models were

under the age of 30, 80% were Caucasian, 93% were thin and 90% were highly attractive. Therefore, a typical jewelry ad contains a stereotypical highly attractive, young, white, thin, able-bodied model, by herself. The diversity that women were seeking among the ads was fairly straightforward; for example, participants indicated that they perceive themselves as working professionals and mothers and would be interested to see the models in the ads reflect women like themselves.

> I know they have a look that there's a look that they want models to look like when they take photos, so she has that model look [Faith].

> That's kind of the model with, you know, hands placed around the face is kind of what they're, it's almost a signature ad for them. So I feel like it's been there done that [Gabrielle].

> I like the use of a non-traditional looking model. Right off the hop to me she looks like she's probably First Nations ancestry and I like that the style of the jewelry looks to be more along the lines of representative of some of her culture and that you know, suits really nicely [Beverly].

As a result, diversity in models, which supports femvertising, is perceived to be relevant to the jewelry because jewelry consumers want to see the pieces on someone similar to them, someone who is more realistic, relatable, and engaging than supermodels or celebrities. Additionally, diversity in models in the ads is complementary for the decision-making process of the consumers as it can allow the consumer to make inferences about the suitability of the jewelry piece for their own needs, such as how the piece lies on the model, as well as the size and the versatility of the piece. Female jewelry consumers then make a decision on whether the jewelry is conducive to their needs. As a result, the use of a celebrity model does not factor into any of the decision criteria mentioned above, such as how the piece looks when it is worn.

> I like to see somebody that's an average person. Not necessarily a skinny, little, blonde girl. An average person: a mom, somebody that you can relate to [Eva].

> Someone that would be kind of similar in age to me or older, someone that I could identify with—a career woman, but that's also looking to a family, strong and powerful. It's things that reflect with me, I guess [Gabrielle].

> I just want to see people who I don't really think ever woke up one day and thought 'Oh I'm going to be a jewelry model'. Right? And I think everyone wears jewelry so differently. You just want it to look effortless. You just want it to look like something that they would wear and that it suits them and it's not forced for the purposes of the ad [Amanda].

> The jewelry is the star of the ad, not the person. Even though the person wearing it is a star, a celebrity, it doesn't have anything to do with the jewelry itself [Celia].

Thus, the company can engage in femvertising by depicting a diversity of models, but continue to promote the jewelry by presenting how the jewelry is for people "like me," by using models who are representative, inclusive, and realistic.

Company Values

An indirect push through advertising using associations also can be achieved through the communication of the values of the company and brand. CSR messages can help consumers makes inferences about the values of a brand or company, and if the values communicated through advertising align or are shared with those of the consumer, this can act as a push for the consumer to purchase the product. An aspirational approach can also resonate with consumers in creating these associations; if a consumer aspires to the same values perpetuated in the advertisements, it can create a strong push for the consumer to stop and give careful consideration to the brand or company.

> I like that Hillberg & Berk is.. has its roots here and embraces that and promotes that. And tries to profile people who do the same thing and share the same values. Because then it doesn't feel like it's a stretch [Amanda].

> I would definitely investigate the products just because they are thinking ahead and looking at things that are just a little more than just advertising. They're just actually showing how the world is changing and women are finally, you know, getting up there [Heather].

> I'm in awe of Tessa Virtue, but by following her on Instagram, I know what she values. I know she partners with people that have the same values as her, so that speaks to me. I know that Ashley Callingbull … she has gone through a lot of different scenarios that I've never been in but her determination speaks to me and her confidence speaks to me so those are things that I can actually see in myself or aspire to be in myself [Melanie].

Therefore, if the company can communicate a CSR message that aligns with the values and image of the brand and further allow consumers to make draw parallels between the message and the values and virtue of the company, this connection can act as a push for the consumer.

4.5.3 Problems Incorporating CSR Messages into Jewelry Ads

The *Luxury Goods CSR Marketing Model* which details the different types of internal pushes, both direct and indirect, that marketers can use to communicate with consumers can give rise to certain outcomes that could be problematic for the brand attempting to communicate its CSR messages with consumers. Two potential problems are identified from the analysis of interviews with consumers regarding the communication of CSR messages for jewelry: (1) indifference and

(2) skepticism. These two themes emerged from participants' attitudes, thoughts, and opinions regarding specific jewelry advertisements shown to them. Below, both of the problems are discussed in detail, as well as proposed solutions that emerged from consumers themselves.

Problem 1: Indifference

A potential problem that emerged from the interviews with consumers concerning CSR messages in advertising for jewelry was that some consumers may not care about CSR messages in the ad. A minority of consumers were only concerned with the product itself and visual aesthetics and were indifferent to any type of CSR messaging in the advertisement, regardless of content. Olivia and Tianna describe how they are indifferent to CSR messaging that may appear in an ad and how she would not give it a further thought, indicating that in this circumstance, the CSR message can not act as a functional alibi for the consumer.

> I don't think I would care to, you know, go and look into literature or any of the resources to find out if a particular company is into all of this or not. So, I personally won't do that [Olivia].
>
> Interviewer: And so would a message like this [Femvertising] make a difference to you at all in buying jewelry? Tianna: No, not at all.

Women who do not care about CSR advertising messages for jewelry still purchase jewelry as a self-gift and are influenced by both external and internal push factors. Emphasis on the piece of jewelry itself remains a focus for these indifferent consumers when they are making purchase decisions and looking at advertising. As a result, push messages related to ethical sourcing, diversity and inclusion, and women's empowerment will only remain effective for consumers who care about the messages. The implications of this mean that CSR messages in the ads will always have to be secondary to promoting and creating interest in the product. The importance of keeping the product offering at the forefront of the ad is discussed by participants where the prominence of the jewelry in the ad is mentioned frequently.

> You can't really see the jewelry on the models. [It] doesn't show the jewelry well [Veronica].
>
> The jewelry is still quite prominent and I think that's important [Amanda].
>
> I want to know that you're doing the good but I want to enjoy the ads and not always be bombarded with what you're doing to give back or to be good. So it's messaging that has

to be there but I don't want it to be the only messaging because I want to be loyal to your brand based on what you do but also based on how your products can make me feel [Gabrielle].

Solution: Keep the focus on the jewelry

Advertisers can still address the two different types of consumers: consumers who are indifferent to CSR messages and consumers for which CSR messages act as a functional alibi. When a CSR message is present in the ad, it is important that the advertisement still remains focused on the product (jewelry) to appeal to and resonate with the consumers who are indifferent. This means that in the context of jewelry advertising, whether a CSR message is present or not, the jewelry must remain a focal point of the ad. The images of the jewelry should be unobstructed, straightforward, and easy for the consumer to view and make a decision about whether that particular piece is suitable for her needs.

> If you want to sell a piece you don't need to have, as far as I'm concerned, big named people wearing the jewelry or all glitz and glory, just show the jewelry and that should do it [Heather].

> Yeah, I mean I appreciate the artisticness of it. I mean she's just got very natural makeup and her hair is pulled back and she has got nude nails so the focus is on the jewelry [Danielle].

Problem 2: Skepticism over CSR advertising messages

Some participants expressed doubtfulness and uncertainty regarding the genuineness of claims in jewelry ads with a CSR message. An absence of 'hard facts' was mentioned by consumers over the validity of such claims as consumers felt that it would be difficult for them to validate the claims made in the advertisements. By applying knowledge and reasoning from past experiences, participants expressed doubt regarding the truthfulness and reliability of some claims.

> Sometimes I'm not sure if I believe companies that say that [CSR]. It's pretty easy to put it on an ad right? But who of us is going to actually do research to find out if they actually do that? Maybe give an example, in hard facts? [Faith].

> So that makes it.. makes me more likely to buy one from them then somewhere else that doesn't claim that they were sourced responsibly. But I think you still need to be careful because people can claim things without really following up on them. You'd still want to look into the company a bit more, if, you know, we were serious about that. But, other people might just be 'oh, cool, done' [Nicole].

I find it kind of suspect because they're [Forevermark] not exactly clear on where they're sourcing them from or how they're sourcing them. There's no indication of what this responsibly sourcing actually means, there's no indication of any kind of oversight bodies, which do exist in the diamond world. There's no stamp of approval from anything beyond themselves saying we police ourselves, so this company I don't know if I would trust a 100% [Danielle].

Skepticism toward CSR claims has received attention and has empirically shown to lead to lower levels of consumer-based retailer equity, thereby reducing the value of the brand or company in the mind of the consumer. Skepticism also lessens the brand's ability to build resiliency to negative information or benefit from positive word-of-mouth (Skarmeas and Leonidou 2013). CSR actions are viewed as a marketing ploy when companies overstate pro-social motives and practices that are perceived as an attempt to polish the corporations image and obtain more profit. Consumers believe that the relationship should be balanced where strong relationships are fostered among all stakeholders, leading to an interrelated relationship of CSR for the brand.

Willness (2018) expresses similar sentiment by stating that stakeholder responses to CSR claims have become increasingly skeptical and cynical, that can result in negative reactions to the CSR initiative and product/company evaluations. These negative reactions to CSR can be CSR cynicism and CSR skepticism (towards the CSR claims), where cynicism is an antecedent to the construct of skepticism. Willness (2018) suggests the following as some factors that can reduce the risk of CSR backfiring: unaltered honesty, striking a balance between creating awareness of the CSR initiative and bragging about the CSR activities of the organization, and utilizing appropriate source credibility in communications. In the context of jewelry advertising, two key dimensions emerged from participants who expressed skepticism over CSR advertising messages; these participants indicated that without connection and authenticity within the advertising messages, skepticism can arise.

The first requirement is the need for connection in the ads with CSR messages. Skepticism arises when there is a perceived disconnect between the product being advertised and the CSR message that is communicated in the ad. Below, participants discuss the dimension of connection which is perceived to be missing from the Rolex advertisement.

It's a nice story but I don't know why.. I don't understand why the two belong together. It's like here's this great woman, she wears our Rolex, you should too [Kate].

> I would rather have the charity donations and the goodwill in the community be so integral to their business that that's not a lure for people buying their jewelry pieces…rather than advertising a piece of jewelry with a cause that appears to have little connection to the jewelry itself [Melanie].

The second requirement is for authenticity, which exists to communicate the genuineness and realness of the CSR claims that may exist in advertising for a luxury product. Authenticity can be evaluated by consumers based on objective or subjective facts and beliefs and this credibility and integrity can be evaluated by consumers in a number of ways, including advertising (Fritz, Schoenmueller and Bruhn 2017). Authenticity is an important dimension in advertising messages for jewelry, especially when the advertisements use models. In marketing, authenticity is broadly conceptualized as realness or genuineness; it is not an imitation, nor is it 'fake' (Beckman et al. 2009; Beverland 2006). As a result, consumers' perceptions of authenticity must be managed by brands as an authentic offering must fit into the mental framing of how things 'ought to be' (Beverland 2006). Authenticity is desired for brands and organizations as it increases trust, support, purchase intention, and willingness to recommend (Spiggle, Nguyen and Caravella 2012; Wicki and van der Kaaij 2007). As both objective and subjective sources of authenticity exist, one answer for communicating the authenticity of an offering does not exist as different attributes of authentic offerings can appeal to different consumers who maintain contrasting expertise levels and variety-seeking behaviour (Beverland 2006).

> This message is very popular right now. I think that's something that a lot of people are after is showcasing women a lot more in these positions of experience and I guess breaking glass ceilings in a way. I'm not sure it's fair to use that for their gain to sell more [Kate]

> I'd want to know what she would keep closer to herself, like what's important to her. I would see her wearing a necklace that might have like a locket you know over 50 years what's something that.. not just for her accomplishments but what's something that she would keep close to her heart as well [Celia].

Solution: Need For Connection and Authenticity

The themes of connection and authenticity emerged from interviews with consumers when they discussed what attributes cause them to perceive the CSR claims in jewelry advertising to be true and not cause feelings or attitudes of skepticism. Our research suggests that when connection and authenticity are considered when CSR messages are integrated into advertising for luxury products, consumers will be less skeptical of the claims of the brand. The meaning of

authenticity and connection to be integrated in luxury advertising with CSR messages is discussed below.

Connection

Research suggests that consumers value authenticity because it signals connection, control, and virtue (Beverland and Farrelly 2010). Connection relates to both the product connection to the CSR message as well as the consumers' connection to the message and endorser in the ad. Control relates to the care and quality of the products exerted over the offerings by the brand, and virtue relates to the brand, image, and values communicated to consumers.

Connection, control, and virtue are identified as reasons that consumers value authenticity (Beverland and Farrelly 2010). These reasons parallel the pattern of findings among jewelry consumers' responses to CSR advertising messages. These three aspects of authentic representation in jewelry advertising identified from participants include:

1. Connection: physical connection and consumer connection ("like me")
2. Control: associative connection to products: care and quality
3. Virtue: associative connections to brand, image, and values

Physical Connection and Consumer Connection ("Like Me")

Participants specify that there must be a significant, noticeable, and relevant connection between the endorser (model) and the product as well as the endorser (model) and the consumer; if this is absent, consumers may express doubtfulness over the content and claims in the ad. When looking at authenticity in femvertising, it is important that the brand is 'true to self' and true to the message that is being communicated. The following is a specific instance from the Rolex advertisement where the lack of connection between the product and femvertising message creates a disconnect for the consumer, and thus creates feelings of distrust. Celia describes being conflicted while viewing a watch ad that highlights a woman's achievements in the field of marine biology, but there is a lack of a relevant connection between the endorser in the ad, a marine biologist, and the product, a Rolex watch.

> I question whether she is doing this just for the good of the oceans or is she getting a kickback from Rolex. It's a beautiful watch I don't see her wearing it though. If she's you know such a long term proud, if she has such a proud relationship with Rolex then why don't I see it on her wrist? [Celia].

Alternatively, a consumer connection must also be present in the advertisement to reduce feelings of skepticism surrounding an ad with a CSR advertising message. The consumer connection reflects an association between the endorser or model in the ad and the consumer, whether the consumer perceives the model to be diverse or similar to themselves. Pamela discusses the positive presence of a consumer "like me" connection in the Rolex ad that features an older woman who is a marine biologist.

> It's actually very inspiring because as I first flipped the two page ad, you know, the first thing I'd seen was an older lady that looked just like me and you in many years to come. Reminded me of my mom. So, you know, everyone's got a story to tell [Pamela].

Associative connection to products: care and quality

CSR advertising messages with associative connections to the products through care and quality references in the advertising can create a sense of connection that consumers seek to reduce perceptions of skepticism. Care and quality references towards the product in the advertisement can create an important connection for the consumer when evaluating the reliability of the CSR claims in the advertising message. Isabel discusses how when a brand puts care into finding a person doing good things and sharing a story of women's empowerment in an advertisement, then this care and attention to detail will have a spillover effect to the brand's products. The consumer is able to make associative connections about the care and quality of products through the CSR messages communicated in the ad. The findings suggest that this is a pathway to reducing consumer skepticism over CSR claims in advertising.

> It makes the company feel a little bit more real and that they care what they're putting forward in their products. If they're going to care enough to find a person who is a marine biologist doing great things, then the thought is that they're putting that into their products and of course you want quality. So that's a better quality product. And yeah I would be willing to support somebody who did more things like that then somebody who is just like 'oh look at how wonderful and fabulous we are and good for me' [Isabel].

Associative connections to brand, image, and values

Associative connections to the brand, its image, and values are important for creating perceptions of authentic jewelry advertising, based on the attitudes and opinions of the participants interviewed. One pathway to creating connections to the brand, image, and values is through the

use of models' portrayals in the advertisements. For some consumers, traditional models are adequate but do not create the extra associations that can create additional perceptions of authenticity and reduce skepticism because there is no differentiation among other types of models used in other advertisements. Therefore, the findings of this study suggest that model diversity in jewelry ads is important because models can be a proxy for the representation of values of the brand or the ad and its message. Furthermore, the use of non-traditional models may catch the attention of consumers, and cause them to stop and investigate the ad further. Diversity could imply using different types of models over time, to cover younger/older, professional/casual, edgy/traditional, and making use of other factors that may influence consumers and their preferences.

> I'm not very represented, I suppose, in a lot of jewelry ads. I get it—my style is a little bit more edgy. Just the tattoos… A lot of the jewelry I buy is my face jewelry. Obviously, you can't get that in most stores… It's just [would be] nice to sometimes see something that represents you, but also you want someone to look really good too [Beverly].

> I really appreciate seeing the First Nations model. As a teacher we're really focused on social justice so I really appreciated seeing someone that wasn't blonde and white so that was something I really liked [Danielle].

> I like to see ads where all shapes and sizes and ages… older women want to feel beautiful too [Faith].

In summary, based on the interviews with female jewelry consumers, two potential problems emerged related to luxury advertising using CSR appeals. The first problem addresses skeptical consumers as it relates to the CSR messages in the ads. Some consumers question the motives of the brand and truthfulness of the claims that appear in the ad. The research findings suggest that authenticity and connection are important dimensions for reducing feelings of skepticism. For connection, both physical and associative connections are discussed, which can act as a pathway to minimize the effects of consumer skepticism over CSR messages in advertising. The second problem identified in the findings relates to consumers who do not care about CSR messages. The solution proposed for these indifferent jewelry consumers is that the focus of all advertising must remain on the product. As a result, CSR messages will always have to come second in the advertising for these types of luxury products.

CHAPTER 5: GENERAL DISCUSSION

5.1 Theoretical Contributions

Inquiry into understanding how jewelry consumers respond to CSR advertising messages was conducted through two studies. The first study sought to understand the composition of jewelry advertisements, as prior research in fashion focused almost exclusively on clothing. A content analysis of 24 issues of *Vogue* and *Vanity Fair* revealed key attributes of jewelry advertising that informs theory regarding the appeals used in jewelry advertising as well as the development of study 2 in the research program. The content analysis indicated that jewelry advertising is traditional and aspirational in its nature and a typical jewelry ad consists of a young, thin, able-bodied, highly attractive, Caucasian model. Most importantly, and worthy of discussion, is the fact that luxury jewelry advertising infrequently contains CSR or women's empowerment appeals. Only 3% of the sample of jewelry ads contained such a message.

Exploring what contemporary jewelry ads look like reveals that pro-social messaging is not being used as a potential functional alibi for consumers (Keinan et al. 2016). Integrating CSR advertising messages into the theory of the functional alibi of luxury goods may allow brands to increase a consumers' willingness-to-pay and reduce guilty feelings over an indulgent purchase. These findings show that a functional alibi for luxury goods doesn't need to be tangible, such as adding a utilitarian feature to the product, but that it can be intangible, such as an ethical sourcing appeal or linking the quality of the CSR message to the care and quality added to the product in an advertisement. The results of study 1 indicated that there is a lot that can be done to differentiate jewelry advertising for consumers. Understanding the type of appeals that are used, including that quality references were used in less than one third of all advertisements, suggests that there is much more that jewelry brands can be doing to persuasively communicate with their consumers about the brand and products based on the composition of current jewelry ads. The content analysis in study 1 answers the research question of how jewelry ads currently communicate with consumers and informs theory about which type of appeals are used in these ads.

The CSR activities of luxury brands have been reported by consumers to be perceived as more public-serving than self-serving because of the unique market space that luxury brands occupy (Kang and Atkinson 2016). The findings of the content analysis show that currently, jewelry brands are not utilizing the potential benefits of incorporating CSR messages into their

advertising. This presents an opportunity for luxury brands to differentiate themselves in a market with many different competitors. Although incorporating CSR messages into advertising is an attractive option for luxury brands, no empirical evidence exists that indicates how CSR messages can be integrated into advertising for luxury goods. Study 2 was a qualitative inquiry using a grounded theory methodology with jewelry consumers to understand their jewelry buying behaviour and attitudes, opinions, and thoughts on jewelry advertising. Participants were shown jewelry ads that were both traditional and aspirational, as well as ads with CSR and women's empowerment messages. Interviews with consumers revealed that women need a push to buy jewelry and certain internal and external factors exists that can act as these required pushes. The research findings suggest that CSR messages could act as the necessary push for consumers and advertising is one way to communicate this push. The contributions of this research demonstrate how marketers can 'push' luxury consumers to make a purchase and how CSR messages may act as a functional alibi for the consumer.

Study 2, interviews with jewelry consumers, provided a number of new theoretical contributions regarding the functional alibi for luxury goods. The findings of the study suggest that jewelry is typically consumed as a self-gift (Mick and DeMoss 1990b), purchased by the consumer as a special indulgence. These indulgences require what is referred to as a 'push' in the proposed framework, with the brand or company having control over the type of direct or indirect push used internal to the company. The findings show that a functional alibi, an additional feature offered with the product, could be created for the consumer along a direct pathway through the product or pricing strategy. For example, a direct push through the product strategy could be achieved by designing a special piece of jewelry for a cause, or through the pricing strategy by offering a sale. Or, a reason to indulge and engage in self-gifting behaviour could be created through an indirect pathway with the brands advertising by communicating messages related to ethical sourcing, the care and quality put into the product, company values, and engaging the customer through use of models and imagery that communicate diversity and similarity to the consumer- creating the "like me" effect among consumers.

The studies examine the concept of femvertising researched by Aketam et al (2017) which found that female empowerment advertising can result in positive responses by the consumer. The authors suggest that further research into diverse advertising into how to create 'win-win situations' for both the brand and audience be conducted (Akestam et al. 2017). The research

findings of this project lend some insight on how these 'win-wins' can be achieved, primarily through physical and associative connections present in the advertisement that suggest that there must be a connection between the consumer and the model in the ad, as well as a connection between the product and the model in the ad for the ad to be received positively.

Two potential problems emerged from the analysis of consumers responses to different types of jewelry advertising: indifferent consumers who do not care about CSR messages and consumers who express skepticism regarding the CSR message. These potential problems are worthy of discussion as the CSR messages discussed throughout the entirety of the paper are not a 'one-size fits all' approach to creating a push for consumers through advertising for a luxury good. The research findings suggest that to account for indifferent consumers, the focus of the advertising must always remain on the jewelry. If a CSR message is used in the advertising, it must be secondary in prominence to the jewelry itself. This is a significant finding because the results do not suggest that the traditional nature of jewelry advertising be ignored, but rather be augmented by CSR messages. The second potential problem identified through the findings is skepticism around CSR messages. The findings suggest that both authenticity and connection within the ads could reduce these perceptions among consumers. Because authenticity is both an objective and subjective evaluation, one answer for communicating authentic CSR claims for luxury advertising does not presently exist, but future research can seek to address this by examining dimensions of authentic CSR and luxury advertising.

5.2 Managerial Implications

The research studies revealed a number of managerial implications as they relate to communicating CSR messages with consumers for luxury products. Presently, CSR messages are infrequently being used in advertising for one type of luxury good: jewelry. The findings of the research present how these types of messages can be used more frequently based on the perceptions and attitudes of consumers. Internally, marketers can directly drive self-gifting behaviour through two parts of the marketing strategy: price and product. Promotional pricing can be an effective way to nudge self-gift consumer behaviour among jewelry consumers. The second way to directly push consumers is through a CSR product offering. Examples of this include a specific piece of jewelry designed to support a cause, or a percentage of the proceeds from the sale of the specific product are used to support the selected cause. Another example of

the product push could be cause-related marketing using the 'one-for-one' model where for every dollar spent, a charitable contribution is made to a cause.

If the push used is internal, but indirect through advertising rather than directly through the product or pricing strategy, marketers have two options to communicate with consumers: through the product or through associations. The first route that exists through an internal push are advertising messages about the product. Related to CSR, marketing managers can use two types of messages: ethical sourcing and care and quality. Communicating ethical sourcing in advertising as a push could be effective because there is a clear connection between CSR and the product itself. The findings suggest that in practice, these advertising messages should be prominent and it should be clear to the audience that the jewelry is responsibly sourced. The results from the content analysis indicate that presently, less than 3% of advertisements for jewelry contain a CSR message, and less than one quarter of ads contain a reference to quality. Based on the results of the study, it is suggested that marketers can take advantage of this indirect push to consumer by using CSR messages that link the quality of the CSR activities of the company to the quality of the jewelry. If this is communicated through the advertising, consumers can make important inferences that may influence attitudes toward the brand and products.

Internal pushes through advertising also may come from associations that the model in the ad is 'like me.' Participants in study 2 discussed their desire to see models in the ads that are similar to themselves, their lives, and their communities. The findings suggest that marketers can communicate this to consumers through the use of diverse models in the advertisements that include using models of different ages, ethnicities, and appearances. The results of the content analysis in study 1 indicated that presently, among jewelry and watch ads, no diversity exists among the models represented. To effectively incorporate diversity among the models in the ad, brands could use different types of models over time and rotate them in and out for different campaigns. The second type of associations that can act as a push to consumers through the advertising are the company's values. Many participants discussed how they connect with the mission, values, and virtue of jewelry brands, and that CSR messages in advertising can allow consumers to make inferences about the values of a particular company.

5.3 Limitations & Future Research

The research program is exploratory in nature, as it seeks to understand how messages of CSR can be incorporated into luxury advertising. The qualitative nature of the study means that further experimental studies should be conducted to test each part of the model, including examining the model in different types of luxury product contexts with different customer segments. The results of the qualitative study do allow us to create compelling arguments regarding CSR messaging in advertising for a luxury product, jewelry. However, this methodology does not allow for the same type of generalizability that is afforded to statistical generalization studies with experimental methods. Nonetheless, research that does not concern generalizability can still make valuable contributions to knowledge and theory.

The findings of these studies present exciting directions for future research as there has been little evidence provided in previous research on how CSR messages can be integrated into advertising for luxury products. This research is novel in that it provides context for understanding how these messages can be integrated and provides a framework for future studies. Future experimental studies should be conducted to test specific parts of the Luxury Goods CSR Marketing Model and determine the efficacy of the proposed dimensions. Using the advertisements identified in the content analysis and the ads used in the in-depth interviews with participants, these ads can be manipulated to contain a direct or indirect push using CSR messages. For example, an experiment could measure whether promotional pricing or a specially designed CSR product is a more effective direct push for the consumers. Or, a future experiment could test whether it is more effective to use CSR messages in advertising that signify the care and quality of the product, or make reference to ethical sourcing. Variables that can be measured in the experimental manipulations of luxury goods advertising using CSR to provide further theoretical contributions can include attitude toward the ad, attitude toward the brand, purchase intention, and willingness to pay.

Future research also should examine two areas that emerged from the findings which suggest that skepticism and indifference are potential problems linked to the communication of CSR messages in luxury advertising. The first potential problem that emerged in the incorporation of CSR messages into jewelry ads is skepticism, which was defined as uncertainty over the genuineness of the claims in the advertisements. A proposed solution to skepticism based on the findings is integrating the construct of authenticity into the advertising. Previous research

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suggests that one answer for communicating authentic CSR claims for luxury advertising does not exist, because it is a subjective and objective evaluation. Authenticity in CSR messages was not a focal area of inquiry for this research study; however, authenticity in CSR messaging for brands is an emerging area that requires more attention. Future research examining CSR, luxury advertising and branding can empirically examine different dimensions of authenticity that exist and apply these to CSR messages in luxury advertising.

The second problem that emerged through the analysis was indifference toward CSR advertising messages. The solution which emerged from the analysis as a remedy to potentially indifferent consumers was to keep the focus on the jewelry in the advertisements. As a result, when CSR is present in the ad, it must still come secondary to the product itself. Nevertheless, investigation into indifferent consumers regarding CSR messages in luxury advertising is useful because a full understanding of why consumers are indifferent and which type of consumers may be more susceptible to indifference would supplement and enhance theory and practice. For example, it could be speculated that there are particular demographic, psychographic, or lifestyle variables that could be used to identify indifferent consumers and then subsequently target these customer segments with appropriate communications.

Keinan et al. (2016) state that the functional alibi can help to reduce consumers feelings of guilt over an indulgent purchase. In the interviews with jewelry consumers', these feelings of guilt over jewelry purchases were not explicitly discussed or mentioned by the participants. Although this program of research did not specifically examine the concept in guilt, the findings suggest that it is implied, as the need for a 'push' to spur a jewelry purchase did emerge from interviews with consumers. Future research should look at guilt as one of the underpinning pillars of a 'push' and determine if the existence of a price threshold in this context has a relationship between the consumer and the need for a push. For example, a future qualitative study can further understand guilt around indulgent luxuries, or an experimental study to examine the effects of price thresholds and the necessity of a push for luxury goods.

Additional theory that should be tested and examined in the context of CSR messages in luxury advertising includes the five domains of corporate social responsibility by Oberseder et al. (2013) which are: customer, supplier, employee, environmental, and societal domains. Future research with participants can use luxury ads that incorporate these specific domains and their respective dimensions and then examine and measure their effect on consumers. The ads used in

this study only touched on a few domains of CSR, mainly supplier and societal domains, but future research should examine the domain types in advertising more in detail. Future studies can also look at the use of photo-shopping in femvertising messages, as this still may utilized even in ads that communicate women's empowerment appeal. An additional area of theory requiring consideration is Beverland's (2004) luxury brand model. Dimensions of the model should be considered in future research regarding CSR messages in luxury advertising as product integrity, endorsements, value-driven emergence, culture, and history can all play unique roles in luxury brand advertising. Furthermore, these dimensions are important to the unique positioning that luxury brands occupy in the minds of consumers including how many luxury brands appear timeless and continue to be successful after long periods of time.

This research examined how jewelry ads communicate with consumers and how CSR messages can be integrated into advertising for jewelry advertising. The findings of the research propose the Luxury Goods CSR Marketing Model that explains how a push can be communicated to consumers through direct or indirect means and through the brand's advertising. Limitations, including the generalizability of results, have revealed many different areas for future research, including experimental design to test the efficacy of certain parts of the model. The practical implications of these findings will allow luxury brands to communicate their social purposes to consumers without sacrificing their for-profit motive or consumer interest in the brand and its products.

CHAPTER 6: CONCLUSION

Study 1 and 2 produced context-bound findings with both significant managerial and theoretical contributions, as well as promising avenues for future research. First, our understanding of the advertising of a particular luxury product, jewelry, has increased in that we now understand what jewelry advertisements look like, the appeals that are frequently used, and its relationship to CSR messages. Jewelry advertising is traditional, aspirational, and non-discrepant. Its use of CSR messages is almost non-existent (<3%). Prior research suggests that in fact, CSR messages, which includes the use of femvertising messages, can act as a functional alibi for consumers who feel guilty about indulging in extravagant goods. Therefore, study 2 sought to understand how these CSR messages can be incorporated into advertising for jewelry and luxury goods. The findings suggest that jewelry consumption requires an internal or external push and marketers can deliver a push internally through direct or indirect forms. The Luxury Goods CSR Marketing Model shows that marketers can offer promotional pricing to consumers or design unique jewelry pieces to support social causes. Indirectly, marketers can communicate ethical sourcing, care and quality, or company values through strategic CSR messages in advertising or appeal to jewelry consumers desire to see models in advertising 'like me' by using diverse models who are representative and inclusive.

This research shows that women need a push to buy jewelry and external factors can act as this push for consumers. CSR and femvertising can act as an internal push to consumers and the Luxury Goods CSR Marketing Model provides the pathways for brands to achieve this. This concept is captured by participant Amanda, when she discusses the push of a pro-social purpose behind a jewelry piece and the importance of this purpose for her as a consumer. The CSR efforts of jewelry brands do not go unnoticed and are a significant consideration in the investment of a jewelry piece.

"I like there to be a cause, or a really foundational reason to support the acquisition of anything versus just buying what you see. Having some sort of purpose behind it is important. I think in jewelry especially, because it could last you forever. Why wouldn't you have a piece that really does good in the world in some way? … I think that's important." [Amanda]

Appendix A: Jewelry/Watch Advertisement Coding Sheet

Jewelry/Watch Advertisement Coding Sheet

1. Magazine
   1. Vogue
   2. Vanity Fair

2. Issue # (1-12)

3. Ad ID – See appendix A.1

4. Is It a jewelry or watch ad?
   1. Jewelry
   2. Watch
   3. Both

5. What is the brand?

6. Is there a headline?
(Largest verbal copy in the ad. The headline does not need to be on the top of the page. The brand name is not headline)

   1. Yes
   2. No

7. Is there body copy?
(Brand name is not copy and can not be the headline)

   1. Yes
   2. No

8. Is there a tag line? (can not be a part of the body copy)
   1. Yes
   2. No

9. Corporate Social Responsibility message in words?
   1. Yes – if yes go to #10
   2. No – if no go to #11

10. CSR domain - See Appendix A.2
    1. Customer
    2. Employee
    3. Supplier
    4. Environmental
    5. Societal and community
    6. More than one

11. CSR in pictures?
    1. Yes – Go to #12
    2. No – Go to #13

12. CSR Domain – See Appendix A.2
    1. Customer
    2. Employee
    3. Supplier
    4. Environmental
    5. Societal and community
    6. More than one

13. Female model present?
(Partial = yes)

    1. Yes
    2. No – Go to qu. 29
(If there are only male model(s) present, go to question 25)

14. How many models?
    1. One/or same model multiple times
    2. More than 1

15. Sex of the models
    1. All women/one woman
    2. Men + Women

16. Age of the female model
    1. Under 30 (any)
    2. Over 30 (all)
    3. Can't tell (use this sparingly)

17. Ethnicity of female model

1. At least one female model is a person of colour (including Aboriginal)
2. No female models are people of colour

18. Hair colour of female model
    1. Blonde
    2. Black/Brown
    3. Red
    4. Mixed (among the models)
    5. Other/can't tell

19. Attractiveness of female model
    1. All female models are highly attractive (any beauty ideal)
    2. At least one model is highly attractive (mixed group)
    3. All female models are ordinarily attractive
    4. Other/can't tell

20. Female model size:
    1. Thin (size 0-4)
    2. Regular size((size 6-10)
    3. Plus size (size 12+)
    4. Other/can't tel

21. Disability
    1. At least one female model has a visible disability
    2. No female models have a visible disability

22. Sexuality
(In ad or known for celebrity)

    1. At least one female model is identified as heterosexual
    2. At least one female model is identified as homosexual
    3. Models are identified as both heterosexual and homosexual
    4. Sexuality is not identified

23. Female sexuality (must be overt – nudity or behaviour)
    1. Sexualized
    2. Not

24. Female model gaze
    1. Direct & looking out at viewer (any female model)
    2. Other

25. Celebrity model?
    1. Yes, at least one female – Go to qu. 26
    2. Yes, at least one male – Go to qu. 29
    3. Both – Go to qu. 26
    4. No – Go to qu. 27

26. Celebrity female model identified by name?
    1. Yes
    2. No

27. Is female model appearance:
(Idealized appearance is defined as models or exemplars to which people could be expected to aspire. Examples of discrepant appearance would include a model having strange hair or bizarre makeup. If it's not discrepant, then it is idealized)

    1. Idealized (all)
    2. Discrepant (any)

28. Is female model behaviour:
(Discrepant model behaviour could include stabbing someone or pouring water on clothes. If it's not discrepant, then it is idealized)

    1. Idealized (all)
    2. Discrepant (any)

29. Is there a setting?
    1. Yes – go to qu. 30
    2. Coloured/patterned background only (includes grey scale) – go to qu. 31
    3. Only white or black space – go to qu. 31

30. What is the setting?
(Idealized settings could include caviar, swimming pool, tuxedo, martini cocktail, chaise lounge, finely dressed table, gala evening, exotic landscapes, animals. A discrepant setting could include garbage dump or gritty urban rooftop.)

    1. Idealized
    2. Discrepant
    3. Neither idealized or discrepant

31. Femvertising is defined as advertising that challenges traditional female advertising stereotypes beyond appearance. Is this ad femvertising? (looking at the whole ad)
    1. Yes – go to qu. 32

2. No – go to qu. 33

32. How is it femvertising?

33. Luxury Codes A- quality references
(Quality references includes mechanisms, craftsman in their workshop, date of company establishment, or references to care/precision or exclusivity)

    1. Yes
    2. No

34. Luxury Codes B- art references
(Painting, art, and sculpture)

    1. Yes
    2. No

35. Luxury Codes C – famous cities and landmarks
(Venice canal, New York skyline, Ville de Paris, Paris Boulevard (could be in tagline or words)

    1. Yes
    2. No

36. Luxury Codes D- gift giving references
(Christmas tree, gift box, perfume box)

    1. Yes - gift for other
    2. Yes - gift for self
    3. Yes – not specified
    4. No

37. Luxury Codes E – racing references
(Vintage racing cars, F1 racing cars, Mille Miglia Racing car, Biplane, navigation map, albatross, America's cup, sailboat, sportscar)

    1. Yes
    2. No

38. Size of product
(Looking at the biggest product in the ad)

    1. Bigger than life size – if you laid the product on the paper

2. Same as life size
3. Smaller than life size

Appendix A.1 – Ad Identification

- Is this a jewelry/watch ad?
- A jewelry/watch ad exists when jewelry and watches are primary products or equally prominent (not sunglasses or accessories).
    1. Yes, continue
    2. No, do not code, add it to the count
        i. Is there a CSR message? If yes, flag in the magazine for future review.

Appendix A.2 – CSR Domains

The findings of the study by Oberseder, Schlegelmilch, & Murphy (2013) indicated corporate social responsibility domains identified by both the corporations and customers are: customer, supplier, employee, environmental, and societal domains.

In the ***customer domain***, customers are purported as vital for long-term survival, and therefore, a corporation must be responsible. Firms have a responsibility regarding the product, in that it must be good quality, safe, and not exceedingly detrimental to the environment. Finally, the firm and the customers believe that there is a duty to be equitable, honest, and fair to all customers in an exchange relationship with the firm when it comes to items such as pricing and labeling (Oberseder et al. 2013).

The ***employee domain*** refers to fair working conditions that include a workplace free from discrimination or human rights violations and a duty to listen and respect employees, while not abusing power. The corporation is seen as being responsible for looking after their employees and their families, being able to provide adequate work-life balance, such as flextime if permissible and fair maternity and paternity leave policies constitutes this domain (Oberseder et al. 2013).

The ***supplier domain*** includes the firm carefully selecting and evaluating suppliers to reassure concerned customers due to events like the Savar building collapse in Bangladesh in 2013 where more than 1,000 garment workers in the factory were killed and thousands more injured (O'Connor, 2013). Furthermore, corporations helping suppliers improve their own CSR is an essential part of the domain, as the firm should share resources and best practices to ensure that the supplier domain is fulfilled in the context of CSR (Oberseder et al. 2013).

In the ***environmental domain***, customers are concerned about future generations and seek to reduce waste, 'go-green,' and support stricter laws and regulations to protect the environment from corporate actions (Oberseder et al. 2013). Corporations who focus on CSR emphasize waste management in their prosocial efforts and also acknowledged the potential for financial gain in this domain, as Kang & Atkinson (2016) identified, hotels can save money on power and human resources by encouraging guests to reuse their towels.

Finally, the ***societal and community domain***, which is what is described as the heart of CSR, is focused on giving back to society and those in need; this is usually completed through corporate volunteering or charitable donations. Community considerations such as providing employment opportunities to those locally situated to the corporation and not outsourcing production to other countries are also discussed by both the customer and corporations in this domain (Oberseder et al. 2013).

Appendix B: Participant Consent Form (Study 2)

Participant Consent Form

You are invited to participate in a research study entitled: <u>Understanding Jewelry Consumers'</u> <u>Response to CSR Advertising Messages</u>

<u>**Researcher:**</u>

Stephanie Pankiw, Graduate Student, Department of Management & Marketing, University of Saskatchewan, Phone: 306-966-8440, Email: <u>stephanie.pankiw@usask.ca</u>

<u>**Supervisor:**</u>

Dr. Barbara Phillips, Professor, Department of Management and Marketing, University of Saskatchewan, Phone: 306-966-8440, Email: bphillips@edwards.usask.ca

<u>**Purpose and Objective of the Research:**</u>

This research explores how women think and feel about jewelry advertising and what they like and don't like about it.

<u>**Procedures:**</u>

As a participant, you will be asked to:

- Participants will answer questions about their jewelry purchasing and attitudes about different types of advertising.
- Participate in an interview, which will be recorded if you agree. This will include viewing 7 different ads and providing your thoughts and feelings about them.
- The entire study will take approximately one hour to complete.
- Participants may request that the recorder be turned off at any time
- Participants who wish to receive the results of this study can provide the researcher your e-mail address on a separate form.
- Please feel free to ask any questions regarding the procedures and goals of the study or your role.

Funded by: Mitacs Canada and Hillberg & Berk. Mitacs is a Canadian non-profit organization that offers research and training programs for graduate students.

<u>**Potential Risks:**</u>

- There are no known or anticipated risks to you by participating in this research

<u>**Potential Benefits:**</u>

- By agreeing to be a part of this study you will contribute to a greater understanding of how advertising works; however, this is not a guaranteed outcome of this study.

Compensation:
- Participants will be compensated with a gift of jewelry worth $20 to compensate you for your time.

Confidentiality:

- The findings from this research project will be organized into a report for the partner organization, Hillberg & Berk, and published in the researchers MSc. thesis. The findings may be presented at a conference or published in a journal article; however, your identity will be kept confidential. Although we may report direct quotations from your interview, you will be given a pseudonym, and all identifying information will be removed from our report so that your responses remain confidential.
- Once the recorded responses have been uploaded onto a password-protected computer, they will be deleted from the recorder. The written transcriptions will be stored on a password-protected computer; only the supervisor and researchers will have access to your answers. These files will be deleted after five years. Consent forms will be stored separately in a locked storage facility.

Right to Withdraw:

- Your participation is voluntary and you can answer only those questions that you are comfortable with. You may withdraw from the research project for any reason, at any time without explanation or penalty of any sort.
- Whether you choose to participate or not will have no effect on your position or how you will be treated.
- Should you wish to withdraw, all responses up until that point, whether they are taped or transcribed, will be destroyed and not included in the data. Your right to withdraw data from the study will apply until **January 1, 2019**. After this point, it is possible that some form of research dissemination will have already occurred and it may not be possible to withdraw your data.

Follow up:

- To obtain results from the study, please provide your e-mail address to the researcher on a separate sign-up sheet. An individual e-mail will be sent out to all participants who wish to engage in the debriefing process following the completion of this study.

Questions or Concerns:

- Contact the researcher(s) using the information at the top of page 1;
- This research project has been approved on ethical grounds by the University of Saskatchewan Research Ethics Board. Any questions regarding your rights as a participant may be addressed to that committee through the Research Ethics Office ethics.office@usask.ca (306) 966-2975. Out of town participants may call toll free (888) 966-2975.

Consent

Your signature below indicates that you have read and understand the description provided; I have had an opportunity to ask questions and my/our questions have been answered. I consent to participate in the research project. A copy of this Consent Form has been given to me for my records.

_____   _____   _____
Name of Participant   *Signature*   *Date*

_____   _____
Researcher's Signature   *Date*

A copy of this consent will be left with you, and a copy will be taken by the researcher.

Appendix C: Interview Guide (Study 2)

Interview Guide: Understanding Jewelry Consumers' Response to CSR Advertising Messages

1. **ORIENTING QUESTIONS:**
   1.1 Tell me about yourself:
      - Age
      - Profession/education
      - Family status: married, children?

2. **JEWELRY BUYING BEHAVIOUR:**
   2.1 Think about the last time you purchased a nice piece of jewelry for yourself. Tell me about that…
      o Probing questions:
         - What was the item? Price?
         - What led to the purchase?
         - What was your thought process before the purchase?
         - What was your purchase process?
         - Did you look at ads first?
         - Are you brand loyal to a particular jewelry brand? Why?
         - Are there any jewelry brands that you would not purchase from? Why?

3. **JEWELRY ADVERTISING:**
   3.1 Thinking about jewelry ads; what type of jewelry ads do you like to see?
   3.2 What type of model would you like to see in a jewelry ad?
      o Probing questions:
         - Do you want them to be like you or not like you?
         - Age
         - Ethnicity
         - Idealized – ie. are they in ball gowns, beautiful gardens
         - Sexualized – this can refer to what the model is wearing

   3.3 What type of setting would you like to see?
      o Probing Questions
         - Idealized?
         - Realistic?
         - Or, none?

4. **LOOKING AT JEWELRY ADVERTISEMENTS**
   Here, participants will be shown 7 jewelry advertisements and asked to look at the ads as they normally would if they were in a Vogue magazine. Participants will be asked the following questions for each ad:

   4.1 Ad 1: Tiffany & Co.
      o What do you think and feel about this ad?

4.2 Ad 2: Pandora
- o What do you think and feel about this ad?

4.3 Ad 3: Effy
- o What do you think and feel about this ad?

4.4 Ad 4: Tiffany & Co.
- o What do you think and feel about this ad?

4.5 Ad 5: Forevermark Diamond (CSR)
- o What do you think and feel about this ad?
- o If the participant doesn't mention CSR; the following probing questions will be asked:
  - ▪ How do you feel about the CSR message?
  - ▪ Should it be more prominent in the ad?
  - ▪ In general, if jewelry companies do good in their communities in any way, such as making charitable donations to organizations or committing to environmentally sustainable practices, should the company put those efforts in their advertising?
    - • Would it make a difference to you in buying jewelry?
    - • How would you like to hear about it?

4.6 Ad 6: Rolex Ad (Femvertising)
- o What do you think and feel about this ad?
- o If they don't mention the women's empowerment appeal; the following probing questions will be asked:
  - ▪ How do you feel about ads that have this kind of message?
  - ▪ Should more companies use this type of advertising?
  - ▪ Would it make a difference to you buying jewelry?
  - ▪ If jewelry companies empower women, how would you like to hear about it?

4.7 Ad 7: Hillberg & Berk (CSR Ad)
- o What do you think and feel about this ad?
- o If the participant doesn't mention CSR; the following probing questions will be asked:
  - ▪ How do you feel about the CSR message?
  - ▪ Should it be more prominent in the ad?
  - ▪ In general, if jewelry companies do good in their communities in any way, such as making charitable donations to organizations or committing to environmentally sustainable practices, should the company put those efforts in their advertising?
    - • Would it make a difference to you in buying jewelry?
    - • How would you like to hear about it?

5. CLOSING

5.1 Is there anything else you want to tell me or that you thought I would ask?

Appendix D: Jewelry/Watch Advertisements Used in Study 2

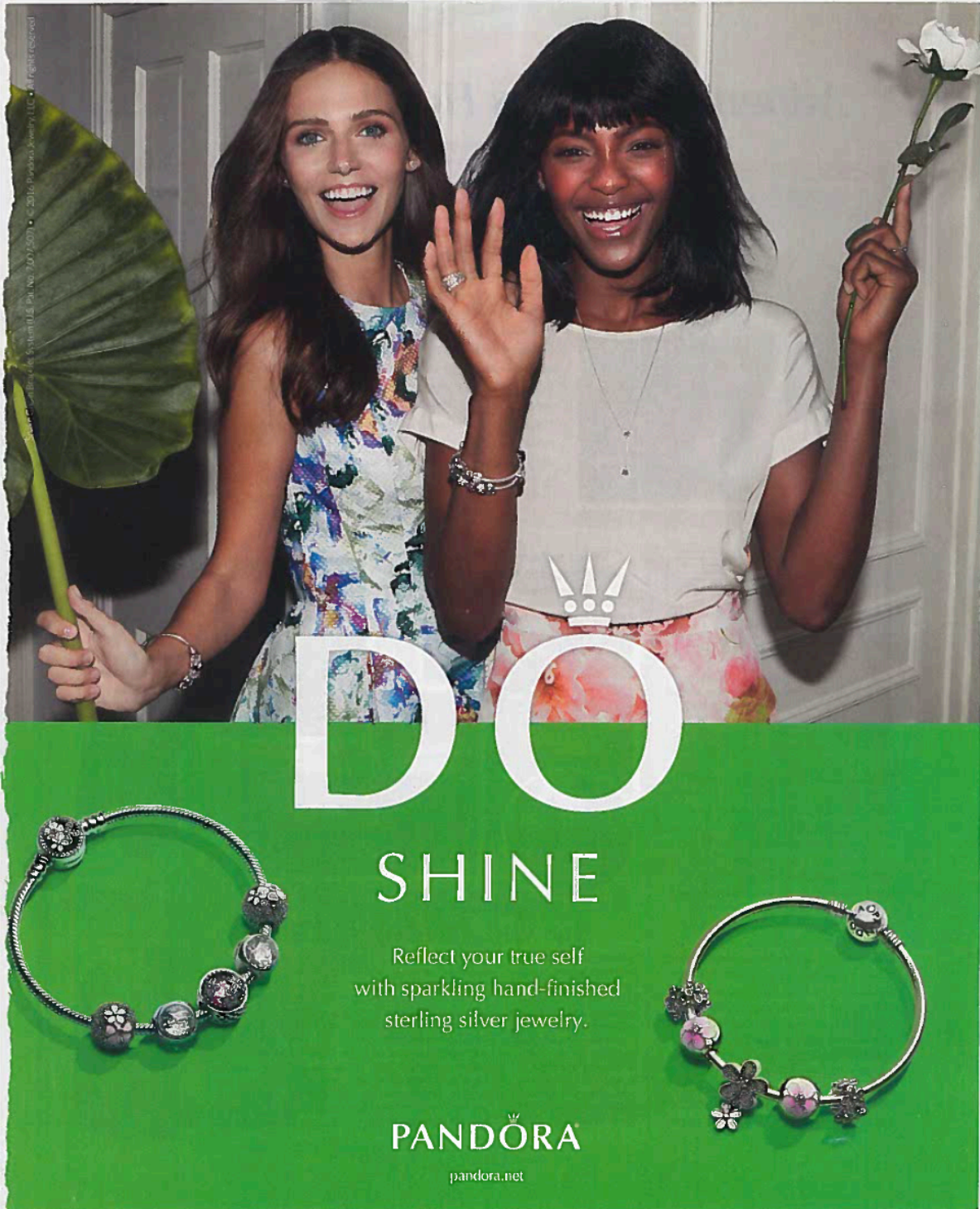**Appendix D.1 – Tiffany & Co. Advertisement**

THE TIFFANY® SETTING
OVER 130 YEARS OF EXTRAORDINARY

TIFFANY & CO.

NEW YORK SINCE 1837

Appendix D.2 – Pandora Advertisement

Appendix D.3 – Effy Advertisement

Appendix D.4 – Tiffany & Co. Lady Gaga Advertisement

INTRODUCING TIFFANY HARDWEAR
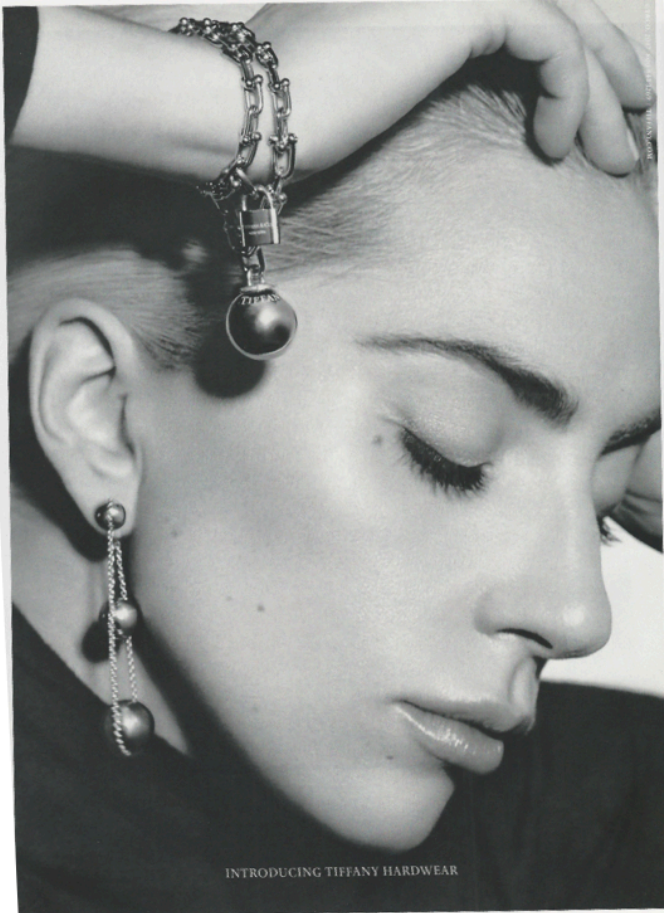
LADY GAGA
SOME STYLE IS LEGENDARY

TIFFANY & CO.

NEW YORK SINCE 1837

Appendix D.5 – Forevermark Advertisement

It's a long journey
to become the one.

In our constant pursuit of absolute beauty,
every Forevermark diamond undergoes a
journey of rigorous selection.

This is why less than 1% of the world's
diamonds are worthy of the Forevermark
inscription – our promise of beauty, rarity
and responsible sourcing.

FOREVERMARK
A DIAMOND IS FOREVER

Forevermark.com

90

Appendix D.6 – Rolex Advertisement

Appendix D.7 – Hillberg & Berk Advertisement

Appendix E: Recruitment Poster (Study 1)

Department of *Management and Marketing*
University of Saskatchewan

PARTICIPANTS NEEDED FOR
RESEARCH IN *JEWELRY ADVERTISING*

I am a graduate student in Marketing at the Edwards School of Business. For my Master's thesis, I am looking for volunteers to take part in a study about how women think and feel about jewelry ads.

As a participant in this study, you would be asked to look at some advertisements to get your thoughts and opinions. I will also ask you some questions about jewelry. Your answers will remain confidential.

Your participation would involve *one interview*, in either Saskatoon or Regina, each of which is approximately *60* minutes.

In appreciation for your time, you will receive
a jewelry gift valued at $20.

For more information about this study, or to volunteer for this study,
please contact:
Stephanie Pankiw
stephanie.pankiw@usask.ca

This study has been reviewed by, and received approval through, the Research Ethics Office, University of Saskatchewan.

UNIVERSITY OF SASKATCHEWAN | **usask.ca**

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