



Authentic Ethnic Advertisements (AEA): Scale Development and Validation

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DECLARATION

This is to confirm that the work within this document has been composed by me and is entirely my work. No part of this thesis has been submitted for any other degree or professional qualification.

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Nora Alomar

ABSTRACT

This thesis aims to investigate the factors that constitute authentic ethnic advertisements and to highlight consumers' perceptions of authentic ethnic advertisements. There is currently no widely accepted measure of authentic ethnic advertisements. This is surprising as this notion provides meaning to advertisements, making them unique and successfully communicating ethnic authenticity to the targeted audience. Advertisements that feature ethnic cues have been rising in popularity throughout recent years, with multiple brands incorporating ethnic cues to target audiences, such as Air France, Pringles, Dove, and Liberty of London. Ethnic advertising has been proven to be successful at attracting consumers' interest as it is attention-grabbing and provides unique content (Sierra, Hyman, & Torres, 2009; Martin et al. 2004; Zungia, 2016). Moreover, the use of ethnic advertising has been proven to increase favourability towards the brand and advertisement (Jamal, 2003; Martin et al., 2004; Xu et al., 2004; Sierra et al., 2009; Ting et al., 2015), increase purchase intention levels (Sierra et al., 2009; Appiah and Liu, 2009; Michelle, 2011; Fowler & Carlson, 2015; Ting et al., 2015) and increase recall and likeability (Sierra et al., 2009; Ting et al., 2015). However, this is not always the case in the practical world due to the misuse of ethnic cues. The misuse of ethnic cues by practitioners has created stereotypical and non-representative advertisements that provoke a negative response towards the brand and the advertisement itself. This is true for both global brands and small brands such as Air France, Dove, and Nivea, to name a few. This is due to the lack of authentic portrayal of ethnicity within the advertisements (which Sky Media and the Transportation of London have called for) (London City Hall, 2020). Therefore, it is important to portray authentic ethnic advertisements to consumers because they can identify authenticity within an ethnic advertisement. Understanding what constitutes an authentic ethnic advertisement will provide key elements for the literature to expand on and practitioners can use this knowledge to improve their ethnic advertising.

The notion of authenticity is an ever-changing perception of how genuine a product/service is (Olsen, 2002; Grayson and Martinec, 2004; Peterson, 2005; Steiner and Reisinge, 2006; Leigh, Peters and Shelton, 2006; Chiu et al., 2012). Newman and Bloom (2012) have stated that the higher the perception of authenticity within a product/service the higher the positive attitudes and outcomes towards the product/services. Thus, when advertisements are deemed to be authentic, consumers have an overall positive response towards the advertisement itself, increasing positive outcomes such as purchase intentions and

positive attitudes (Miller, 2015). Regardless of the recognised importance of the notion of authenticity within advertisements, it has received very little attention within the ethnic advertising domain; moreover, there has been limited development of valid and comprehensive measures of authentic ethnic advertisements. The research aims and objectives are driven and generated from the lack of literature on authenticity within ethnic advertisements.

Today's era is transcending global boundaries and areas of the world are becoming more connected with one another. More individuals are migrating and integrating themselves within new cultures and societies, due to several factors such as the free movement of labour and the use of social media, where brands are targeting consumers on a global scale. Thus, having successful authentic ethnic advertisements is key not only to targeting the correct consumer group but also to understanding different ethnic groups. This is vital as ethnic minorities are not only increasing exponentially but also becoming one of the strongest sources of consumer purchasing power (Mail Online, 2017). Attaining authenticity within ethnic advertisements will present a clear competitive advantage for a brand, creating a strong communication pathway and positioning strategy. Understanding the effects of authenticity in ethnic advertisements is needed to uncover the effects it has on consumers' perceptions, attitudes, and purchase intentions. It will also highlight the success factors of creating an authentic ethnic advertisement that appeals to a wide range of consumers from different ethnic backgrounds. Before examining how ethnic authenticity is perceived by consumers in an advertisement, the study must go back to the beginning of the construction of the anatomy of 'authentic' ethnic advertisements. It must ask: what constitutes an authentic ethnic advertisement? What is the makeup of authentic ethnic advertisements? Therefore, this research aims firstly to review and refine the notion of authentic ethnic advertisements from the consumers' perspective and then to develop a scale to measure authentic ethnic advertising.

To achieve the research aims, Churchill's (1979) paradigm, DeVellis (2003), and other scale development studies were followed (Brakus et al., 2009; Lundstorm & Lamont, 1976). This research adopted a mixed-method research approach where both qualitative and quantitative methods were used to fulfil the research aims. Qualitative methods were implemented to gain insight into what constitutes authentic ethnic advertisements (from a consumer's perspective), in order to identify and understand the key dimensions that make up authentic ethnic advertisements (AEA) and to generate and purify scale items. Quantitative methods were implemented to validate and establish the final scale (AEA). Following the

above-mentioned research design, this thesis has generated an AEA scale comprised of four dimensions: Atmospherics, Personal Attributes, Symbols and Distinctiveness. The quantitative analysis confirms that the scale is valid and reliable. In addition, the scale application is shown by measuring and empirically establishing the connection between AEA and purchase intention, attitude towards advertisements and word of mouth. The results confirm that incorporating authentic ethnic cues within advertisements successfully enhances consumers' perceptions of the advert, thus, positively increasing the behavioural response.

This research extends the literature from both authentic advertising and ethnic advertising domains; it develops a scale measuring AEA as well as suggesting what constitutes an authentic ethnic advertisement. Moreover, this research extends the literature on ethnic advertising by identifying dimensions of authenticity that need to be included in order to transmit an accurate authentic perception of ethnic advertising, thus increasing positive consumer perceptions and attitudes towards the advertisement. Furthermore, this research highlights the importance of consumers' perceptions when constructing advertisements, specifically authentic ethnic advertisements, as they are the consumers of the advertisement and the advertised product/service. Moreover, it highlights the authentic cues that consumers deem to be important and which transmit positive attitudes towards the AEA. In addition, this study contributes to a much-needed domain of integrating authenticity within advertising, adding to consumers' perceptions of marketing domains (travel, food, television) (Lu and Fine, 1995; Freedman and Jurafky, 2011; Jang, Ha and Park, 2012; Tasi and Lu, 2012; Moran, 2015). In this regard, this research is among the first to empirically integrate authenticity and ethnicity within advertisements from a consumer point of view into an AEA scale.

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List of Abbreviations

AEA	– Authentic Ethnic Advertisements
AES	– Aesthetics
AGFI	– Adjusted form of GFI
ATOM	– Atmospheric
ATTA	– Attitude towards Advertisement
CFA	– Confirmatory Factor Analysis
CFI	– Comparative Fit Index
CK	– Cultural Knowledge
CMB	– Common Method Bias
CMV	– Common Method Variance
DISS	– Distinction
EFA	– Exploratory Factor Analysis
EI	– Ethnic Identity
FA	– Factor Analysis
GFI	– Goodness of Fit Index
KMO	– Kaiser-Meyer-Olkin
PA	– Personal Attribute
PI	– Purchase Intention
REMSA	– Root of Mean Square Error of Approximation
SDP	– Scale Development Process
SOS	– Social Setting
SR	– Self-referencing
SRMR	– Standardized Root Mean Square Residual
STREI	– Strength of Ethnic Identity
SYM	– Symbol
TLI	– Tucker–Lewis Index
WOM	– Word of Mouth

Chapter 1: Introduction to the thesis

1.1 Research background

Ethnicity has been defined as a group of people in which members identify with each other through common characteristics, such as, history, language, nationality, physical appearance and religion (Moran, 2015). That being said, the term ethnicity has evolved over time – from being defined solely by country of origin (Bauer, Cunningham, and Wortzel, 1965; Deshpandé and Hoyer, 1982; Guemica, 1982) to a dynamic set of attributes that go beyond apparent features, such as, diet, dress and sexuality (Parks and Askins, 2015). The use of ethnic advertisements has increased over time (Ojo, Nwankwo, and Gbadamosi, 2015; Jamal, 2003; Altinay, and Altinay, 2008). This is due to multiple factors such as globalisation (Census, 2011; White, 2013) and cutting through advertising clutter to target ethnic consumers specifically (Torres and Luna-Nevarez, 2012; Khan et al., 2015). Ethnic advertisements have been proven to change a consumer's perspective drastically, making it more favourable (Jamal, 2003; Martin et al., 2004; Xu et al., 2004; Sierra et al., 2009; Ting et al., 2015), and increasing purchase intentions (Sierra et al., 2009; Appiah and Liu, 2009; Michelle, 2011; Fowler and Carlson, 2015; Ting et al., 2015), recall factors (Sierra et al., 2009; Ting et al., 2015) and likability (Sierra et al., 2009; Ting et al., 2015). They are also more successful than advertisements that feature no ethnic distinction (Appiah and Liu, 2009; Sierra et al., 2009; Michelle, 2011; Fowler and Carlson, 2015). This is due to the consumer's ethnic identity and belonging, and their association with a specific ethnic group (Sierra et al., 2009; Ting et al., 2015). This, however, isn't always the case in the practical world due to the misuse of ethnic cues. The misuse of ethnic cues by practitioners has created stereotypical and non-representative advertisements that create a negative response in the consumer towards the brand and advertisement itself. This is true for both global brands and small brands such as Air France, Dove and Nivea, to name a few. This is due to a lack of an authentic portrayal of ethnicity within the advertisements (which Sky Media and Transportation of London have called for) (London City Hall, 2020). Therefore, it is important to portray authentic ethnic advertisements to consumers because they are able to identify the authenticity of ideas within an ethnic advertisement. Understanding what constitutes an authentic ethnic advertisement will provide key elements for researchers to expand on and practitioners will also benefit with regard to ethnic advertising.

The notion of authenticity is an important factor across marketing and consumer behaviour disciplines, and it has been well established through numerous studies (Stern, 1994; Penzaloa, 2001; Grayson and Martinic, 2004; Beverland et al., 2008; Kolar and Zabkar, 2010; Tsai and Lu, 2012; Miller, 2015). Past studies concluded that consumers seek authenticity in multiple forms such as food, culture, art, and travel, as authenticity heightens rich positive experiences (Lu and Fine, 1995; Fine, 2003; Rose and Wood, 2005; Beverland et al., 2008; Moran, 2015). Authenticity can be perceived in many ways by consumers, such as product attributes (Pinon, 2010), cultural settings (Moran, 2015), and the layout of advertisements (Miller, 2015). However, authenticity is considered to be a motivating force and an awareness of the genuine article (Cohen, 1988). Furthermore, authenticity is seen as the construction of thoughts that are grounded by the means through which the message is transported (Pinon, 2010). Authenticity has been defined in several ways over the years, depending on the context. Initially, it was seen as reassurance to consumers of the genuine article (Beverland, 2005b). Stern (1994) defined authenticity as a message that expresses the impression of the reality of ordinary life in reference to a consumption situation. A recent definition states that authenticity is depicted as the genuineness, reality, or truth of an object (Chiu et al., 2012). Claims of authenticity are often portrayed and created by advertisers in the hope that their products will be deemed to be authentic (Arnould and Price, 2000; Grayson and Martinec, 2004; Rose and Wood, 2005). This is due to the thought that creating an authentic product/experience will steer consumers in the direction of picking the authentic product/experience (Moran, 2015). Beverland (2006) states that advertising in the 'right way' can strengthen notions of authenticity, thereby creating a desirable 'authentic' product. This notion of 'right way' is very vague and ambiguous within the authentic advertising literature, as well as, in the ethnic advertising literature. Thus, investigating factors that make up authentic ethnic advertising can aid in creating a desirable and successful advertisement. Moreover, understanding the incorporating of authentic cues within ethnic advertisements is vital to transmitting notions of the accuracy of the ethnic background presented.

Previous studies on authentic advertising concentrated on how consumers seek authenticity (Beverland, 2005), how brands communicate authenticity in advertisements (Beverland, 2006; Beverland et al., 2008; Miller, 2015), and how consumers attribute authenticity in tourism (Grayson and Martinec, 2004; Kolar and Zabkar, 2010). Studies of authentic advertising have shed light on the important influence that authentic experiences, products, and advertisements have on consumers' attitudes and purchase intentions (Miller,

2015). From a brand's perspective, authenticity is pursuing the production of a product with a set of values that distinguish it from others (Miller, 2015). However, from a consumer's viewpoint, authenticity is far beyond being distinguishable but is also an evaluation of the purity and moral authenticity of the featured advertisements (Beverland et al., 2008; Ewing, 2012). These two viewpoints should be coherent in order to create advertisements that portray actual authenticity. Authentic advertising has been a prime focus in studies on tourism and food (Stern, 1994; Beverland et al., 2008; Kolar and Zabkar, 2010; Tsai and Lu, 2012; Miller, 2015). This is due to the notion of ethnicity and cultural differences that both tourism and food have. Consumers desire unique experiences, given their ethnic preferences, therefore they seek authenticity in advertisements, tourism, and food (Miller, 2015). This leads to a favourable response and increases purchase intention (Tsai and Lu 2012).

In the field of advertising, the notions of authenticity and ethnicity have become an important phenomenon (Deshpande and Hoyer 1982; Moran 2015; Ewing et al., 2012). As ethnic preferences come in a variety of forms (Asians, Whites, Blacks), studies have examined the influence of ethnic food and tourism on consumers (Kolar and Zabkar 2010; Tsai and Lu 2012; Moran 2015). Regardless of the various studies on authentic ethnic food and tourism, there is a lack of research regarding how authenticity is perceived in ethnic advertising messages. Organisations are constantly striving to produce ethnically diverse advertisements (Mogaij, 2015), as well as having the viewpoint of an authentic advertisement – for example, Dove's campaign, Evian's 'live young' campaign, and Air France's, 'France is in the Air' advertising campaign. While few successfully portray the authenticity within the ethnic cues advertised, consumers are looking for brands that portray a variety of ethnicities through their advertisements (Parks and Askins, 2015). Understating what an authentic ethnic advertisement is could uncover the values that consumers associate with ethnicity. Moreover, consumers are seeking accurate representations of themselves in advertisements.

Despite the importance of research on authenticity and ethnicity in advertising, the literature lacks studies that seek to understand what an authentic ethnic advertisement is and how consumers interact with authentic ethnic advertisements. This research focuses on several aspects of authentic ethnic advertisements. Firstly, it explores what constitutes authenticity in ethnic advertisements. Secondly, it examines how consumers interpret 'authentic' ethnic advertisements and the signalling cues that accompany the notion of ethnic authenticity. Addressing these research questions will add significance to advertising literature by exposing

what an authentic ethnic advertisement is and how consumers identify and engage with the advertisement. Figure 1 demonstrates the number of consumers within the categories of White, Asian and Black ethnic backgrounds within the UK that feel accurately represented within advertisements.

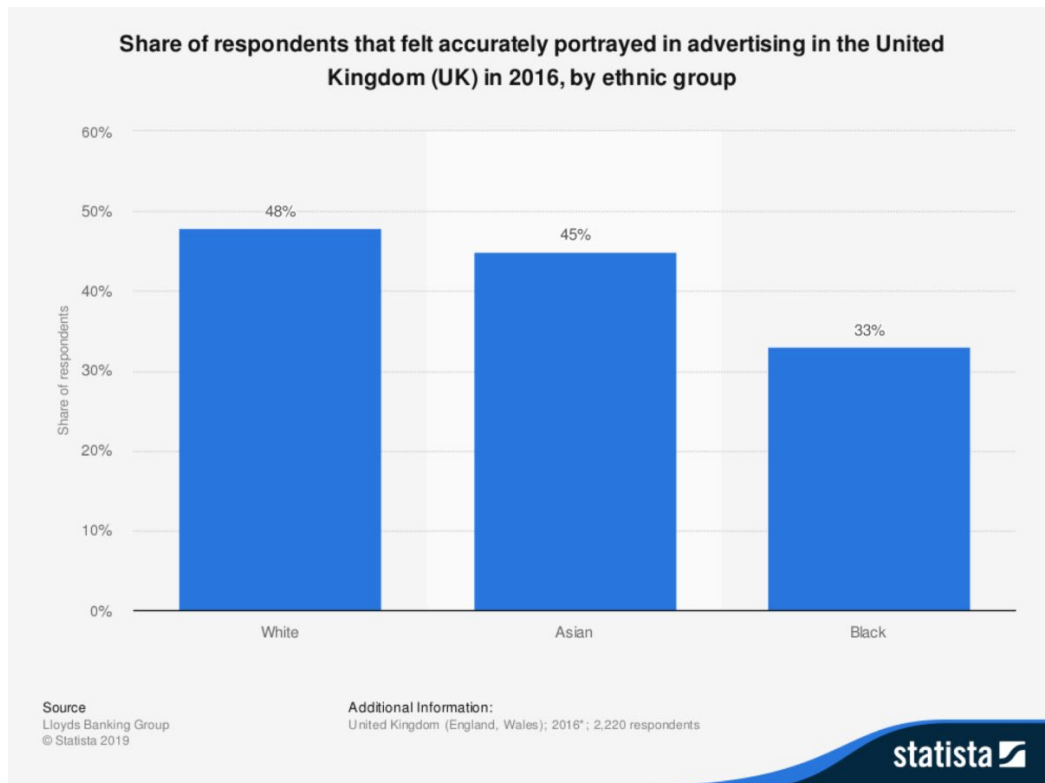


Figure 1: Share of respondents from the UK who feel accurately portrayed in ethnic ads. Source: statista.com

1.2 Problem Statement

This research plays an important role in the advertising literature. Not only does it highlight an important phenomenon with regard to advertisements, but it also expands the literature in areas that have not been expanded on but have been called for (Millier, 2015; Moran, 2015, Zuniga, 2016).

Ethnic advertising has been a very popular means of advertising to target specific market segments such as ethnic minority groups (Jamal, 2003; Xu et al., 2004; Martin et al., 2004; Zungia, 2016). Ethnic advertising has proven to be successful in creating eye-catching and unique content (Sierra, Hyman, and Torres, 2009). This is due to the differentiation the advertisements create, which in turn attracts consumers. This differentiation in advertisements can make consumers identify with the advertisements on a cultural and ethnic level, thereby creating favourable responses (Sierra et al., 2009). Despite the various studies on ethnicity and

advertisements, there have been many inconsistencies within these studies (e.g. Whittlers, 1989 and Appiah and Liu, 2009; Appiah and Liu, 2009 and Zuniga, 2016). Some findings demonstrate that black consumers identify with and respond favourably towards advertisements that feature black models rather than white models; however, another study reported that Asians prefer white models to Asian ones. Moreover, a replication study was conducted using the same methodological framework, but it produced inconsistent findings (E.g. Appiah and Liu, 2009; Zuniga, 2016). These inconsistencies between results provide an insight into how consumers view ethnic advertisements. To understand the reasoning behind the inconsistencies, the notion of authenticity within advertisements has to be examined, as authenticity is a reflection of a true and genuine article that can reflect how consumers perceive ethnicity (Arnould and Price, 2000; Grayson and Martinec, 2004; Rose and Wood, 2005; Moran, 2015). More specifically, the different notions of authenticity in the messages of ethnic advertisements may be the reason for the inconsistent findings between otherwise similar studies (Miller, 2015).

This era of globalisation has created a higher number of ethnic consumers, from mixed ethnicities, second-generation ethnic consumers to global consumers. With the constant rise of ethnic minorities within cultures (Census, 2011), it is vital for advertising to target that market, but also to portray authentic ethnic advertisements. Ethnic minorities within the UK have the highest purchasing power with over £300 billion, in addition to being the highest earners and 10% of the richest people within the UK (The Guardian, 2013). However, this segment of the consumer group is not targeted accurately (Transportation of London, 2020).

Authenticity in advertising, in general, is important, as it portrays the legitimacy and uniqueness of products/services that consumers are seeking (Stern, 1994; Beverland et al., 2008; Kolar and Zabkar, 2010; Tsai and Lu, 2012; Moran, 2015; Miller, 2015). However, authenticity within ethnic advertising is of greater importance as elements of consumer culture, background and ethnicity are used to convey the value, uniqueness and genuineness of an article. If authenticity in ethnic advertisements is not portrayed correctly in terms of the cultural setting, the models used, the colours within the advertisement and the overall portrayal of ethnicity, consumers will not only be offended as elements of their ethnicity have been misportrayed, but also negative backlash and negative brand image will occur (as in the case of Air France's 'France is in the Air' advertising campaign). Past researchers have demonstrated that advertisements which portray authenticity correctly create a positive attitude

towards the advertisement and brand; this is due to consumers having the ‘feeling’ of a genuine article or service (Beverland, 2005; Beverland et al., 2008; Ewing et al., 2012; Miller, 2015). Yet no studies have been developed to understand exactly how consumers interpret ethnic advertisements and how/why they differ in their perceptions of advertisement authenticity. This is an important factor to be taken into consideration as already identified in the literature because there is a lack of research on the subject and a need to understand consumers’ perceptions of different ethnic group’s portrayals of authenticity (e.g., Mogaij, 2016; Miller, 2015; Zungia, 2016). Despite the attention that has been given to authenticity and ethnicity within the advertising literature, little consideration has been given to understanding the scope of identifying authentic ethnic advertainments. Thus, several fundamental questions have yet to be answered, which will be covered in the next section.

This research is important because it uncovers what constitutes authentic ethnic advertisements, and how audiences perceive them. In order to do so, this research develops a scale to measure authentic ethnic advertising. This is vital as existing scales on brand authenticity (Morhart et al., 2015) and advertisement authenticity (Miller, 2015) have focused on brand attitudes and the perceptions of brands. These scales miss the consumer perspective of what constitutes authenticity, specifically authentic ethnic advertisements. Both existing scales (brand authenticity and advertising authenticity) do not aid practitioners with constructing an authentic advert that targets specific advertisement cues (ethnic cues specifically in this research). The development of the authentic ethnic advertisements (AEA) scale will uncover consumers’ perceptions of AEA, understanding and capturing the dimensions that make up AEA, which in turn benefits the body of advertising literature, and gives practitioners a useful tool that aids them with constructing an AEA. Moreover, the development of the AEA scale can act as a baseline to examine various consumer behavioural outcomes with regard to advertisements.

This research purpose is to provide insight into the development and measurement of authentic ethnic advertising by generating a measurement scale to measure this phenomenon. This scale will fulfil three purposes:

1. This scale will aid with measuring authenticity within ethnic adverts.
2. This scale will uncover and empirically establish the important dimensions that make up authentic ethnic advertisements (AEA).

3. This scale will assist with the examination of the link between authentic ethnic adverts and purchase intention, attitude towards the advertisement and word of mouth.

Therefore, the overall aim of this research is to develop a scale to measure authentic ethnic advertisements (AEA) that are both valid and reliable. In order to achieve this aim, sub-objectives have also been developed.

- To review and analyse the current literature on ethnic advertising and authentic advertising in order to generate the domain of the construct.
- To conceptualise authentic ethnic advertising.
- To uncover the key dimensions that contribute to the making of authentic ethnic advertising.
- To apply the AEA scale in order to explore the relationship between AEA and purchase intention, attitude towards the advertisement and word of mouth.

With that stated, taking into account the importance of the notion of authentic ethnic advertisements and the above-mentioned objectives of this research, this research aims to uncover and highlight vital insights that will be valuable to academic and managerial fields.

Research Aim	To investigate the factors that constitute authentic ethnic advertisements and highlight consumer perceptions of authentic ethnic advertisements.
Research Gap	What constitutes authentic ethnic advertisements, and how do audiences perceive authentic ethnic advertisements?
Research Objectives	<p>Research objective 1: To develop a scale measuring authenticity in ethnic advertisements.</p> <ul style="list-style-type: none"> • What constitutes authentic ethnic advertisements? <ul style="list-style-type: none"> ○ To identify and understand the key dimensions that makeup AEA. • What cues are considered authentic or inauthentic ethnic advertisements? <p>Research objective 2: Apply and examine the AEA scale to consumer perceptions and outcomes.</p> <ul style="list-style-type: none"> • Identify how audiences interpret authentic ethnic advertisements. <ul style="list-style-type: none"> • Understand the impact of AEA on purchase intention, attitude towards advertisements and word of mouth

Table 1: Research aims, gap and objectives

1.3 Research Methodology

This research uses a mixed-method methodology in order to achieve the set objectives. This is done by adopting both qualitative and quantitative methods. Within this mixed methodology, the instrumental development path was used in order to reach the overall objective of developing a scale. Using mainly Churchill's (1979) scale development paradigm and DeVellis's (2003) scale development propositions, the scale development procedures were implemented.

Scale development process	¹ What is done for this research
1. Specify domain construct	Conducted in-depth consumer interviews
2. Generate an item pool	
3. Refine items	Two rounds of experts + one round of expert panel review
4. Develop and pre-test survey	Survey building software, survey testing by collecting quantitative data, and the use of statistical software (SPSS and AMOS)
5. Administration of wider survey	
6. Data analysis and final scale	
7. Cross-validation of scale	

Table 2: Scale development process adopted within this thesis, guided by Churchill (1979); Devilles (2003;2017); Netemeyer et al. (2003); Taheri et al. (2017)

As demonstrated in Table 2, the scale development process usually involves seven stages. The first stages highlight the specificity of the domain construct, where initial definitions of the construct ‘Authentic Ethnic Advertising’ and its dimensions are proposed. These definitions were derived from extensive research and review within both authentic advertising literature and ethnic advertising literature. Supplementing the extensive review of the literature are the qualitative semi-structured in-depth interviews on consumers’ perceptions of authentic and ethnic advertising and their opinions on the factors that contribute to the development and the makeup of authentic ethnic advertising. The results obtained from the qualitative interviews revealed additional dimensions of authentic ethnic advertising and developed a construct definition. The combination of the literature-generated items and dimensions with the items and dimensions generated from the qualitative interviews generated a total of six initial dimensions of authentic ethnic advertisements.

The second step involves the generation of an item pool. The purpose of this stage is to effectively capture the corresponding dimensions. Items were generated from two sources: the existing literature and the qualitative interviews. Following this stage, the generated items were refined. This was done to increase the content and face validity of the items (DeVellis, 2003). The refinement was carried out by introducing and using two independent marketing academic experts (two rounds) and then by conducting a review by an expert panel, comprising academic

¹ In-depth descriptions and analyses are presented in Chapters 4, 5 and 6 of this thesis.

professionals within the subject area. The fourth step involved developing and pre-testing the survey on a convenience sample of 69 respondents, followed by a second pilot testing using 213 respondents and the platform Qualtrics. The survey was an online survey, which took the form of a questionnaire with a 7-point Likert scale. During stages 5 and 6, the items were distributed to a wider sample also using Qualtrics (n=780) in an online survey. Both exploratory and confirmatory factor analyses were implemented to support the final scale. In the final step, the scale was cross-validated, which means that tests examining the convergent, discriminant, and nomological validity were run, using grounded procedures that are recommended within the scale development literature (Hair et al., 2006; Furr, 2011; Walsh and Beatty, 2007).

This study aims to contribute in several ways. Firstly, it develops a measurement scale that is valid and reliable. Secondly, it develops dimensions and constructs for AEA that can add value to the existing literature. Thirdly, it integrates the notion of authenticity and advertising by incorporating ethnicity and ethnic cues. Fourthly, it offers managerial and practical implications with the use of the AEA scale.

1.5 Structure of the Thesis

This thesis is composed of eight chapters, which are the following:

Chapter 1 provides a general overview of what this research aims to achieve, the rationale behind this research and the methodological approach adopted for the purpose of this research.

Chapter 2 provides an in-depth and enriched literature review on the domains of ethnic and authentic advertising. The chapter starts by uncovering the notion of ethnicity and ethnic advertising, followed by authenticity and authentic advertising and the importance of having authentic ethnic advertisements within the marketing context. This chapter also provides a summary of existing literature on ethnic advertising and authentic advertising and it examines previous studies on these two domains. Then the chapter discusses the importance of merging these two notions together and further highlights the need for studying authentic ethnic advertising. This chapter also generates a richer understanding of the strengths and weaknesses of the existing literature and how the limitations can be overcome through research. This chapter also highlights how the roles of ethnic identity, self-referencing and cultural knowledge may have an impact on consumers' perceptions of AEA, in addition to how purchase intention,

attitude towards advertisement, and word of mouth are linked to consumers' perceptions of AEA.

Chapter 3 covers the conceptual framework of this thesis. This chapter covers the research aim and objectives followed by the research rationale for adopting a scale development research and methodology. The chapter then continues by highlighting the different sections of the conceptual framework by dividing it into three sections according to the different methodologies adopted. One section builds on another to achieve the overall research aim and objective.

Chapter 4 provides in-depth details of the methodology used within this thesis. This chapter covers the different methodological designs and provides the justification and rationale for the mixed-method approach. Moreover, it also highlights key choices taken to support this scale development research. The chapter also provides an in-depth discussion on each phase of the scale development process undertaken by this research to achieve the overall outcome of developing an authentic ethnic advertising scale.

Chapter 5 covers the qualitative findings, analysis and results conducted within this research. This chapter is the foundation for building the authentic ethnic advertisement scale as it presents the preliminary results to produce and refine the scale items. This chapter covers five main areas. Firstly, an analysis of the interview transcripts is provided to grasp a further understanding of consumer perceptions of authentic ethnic advertisements. This has been done as there is a lack of literature covering consumers' perceptions of authentic ethnic advertising and what consumers believe transmits notions of authenticity within an ethnic advertisement. Exploratory research using qualitative interviews had to, therefore, be conducted. Secondly, this chapter provides details of the findings generated from the qualitative interviews. Thirdly, a construct definition for authentic ethnic advertising is generated and provided. Fourthly, there is a detailed account of the process undertaken for item reduction, purification and the process of the expert panel review. Finally, the chapter concludes by providing the final item list and dimensions generated from the qualitative methodology of this thesis.

Chapter 6 covers the quantitative findings and results. The chapter is divided into four main sections. Firstly, the chapter covers the aims and procedures of the quantitative methods adopted for this research. Secondly, the analysis and results are generated for the pilot data gathered from the surveys. There were two different stages of pilot testing. Thirdly, the final

data and results are presented; two different samples were gathered for the exploratory factor analysis (EFA) ($n_1 = 239$) and confirmatory factor analysis (CFA) ($n_2 = 541$). This section also highlights and reports on data preparation and examination followed by a detailed descriptive account of how and why EFA and CFA were carried out to achieve the final scale dimensions and items. Moreover, this section also covers the scale validation process. The fourth section showcases the final authentic ethnic advertising scale.

Chapter 7 covers the discussion part of this thesis. This section covers the motivations and objectives of this thesis. It also covers the methodology that this thesis adopted, followed by a discussion of the key findings and contributions of this thesis.

Chapter 8 is the conclusion chapter. This section discusses the research contributions, which are theoretical, managerial and practical. Moreover, this chapter also highlights the research limitations and gives suggestions for future research.

Chapter 2: Literature Review

2.1 Chapter Introduction

This research is situated within the context of ethnic advertising; therefore, it is important to understand the key characteristics of ethnicity and ethnic advertising and their implications, not only for ethnic advertising but for the development of authentic ethnic advertising in particular. This chapter discusses the importance and meaning of ethnic advertising, the reason for the growth in research within this field and why the study of authentic ethnic advertising is important. It also explores how ethnic identity, self-referencing and cultural knowledge play a role in how consumers perceive ethnic and authentic advertising and how these three notions may impact authentic ethnic advertising. This is followed by a section covering the consequences of ethnic and authentic advertising on consumers (purchase intention, attitude towards advertisement and word of mouth). The objective of this chapter is to provide a synthesis from the existing literature of what has been done and what has not been done with regard to ethnic advertising, thus identifying knowledge gaps that need additional research attention.

The chapter outline is as follows. Section 2.2 provides an in-depth discussion on ethnicity and ethnic advertising, as well as a systematic review of relevant studies on ethnic advertising and its outcomes. This section also introduces the concept of authentic ethnic advertising and highlights why the notion of authenticity in ethnic advertising is important. Section 2.3 provides a general discussion of the concept of authenticity and authentic advertising as well as a systematic review of relevant studies on authentic advertising and its outcomes. Section 2.4 highlights the importance of ethnic identity, self-referencing and cultural knowledge to consumers' perceptions of authentic ethnic advertising. Section 2.5 highlights the consequences and impact of ethnic and authentic advertising on consumers, covering purchase intention, attitude towards advertisements and word of mouth. This is followed by section 2.6, which is the summary of the literature review.

2.2 Research Background: Ethnicity and Ethnic Advertising

2.2.1 Ethnicity

The origin of the word ethnicity derives from the Greek word *ethnos*, which originally meant heathen or pagan (Williams, 1979). However, the first appearance of the term ethnicity

in the Oxford English Dictionary was in 1972 and in 1975 the realisation came that ethnicity was beyond a new term but was actually a new ‘thing’. Glazer and Moynihan (1975) indicated that ethnicity was the ‘emergence of a new social category’ that is important for the understanding of the contemporary world. Ethnicity and ethnic categories have evolved through time. Early studies of anthropology and sociology identified the notion of ethnicity and ethnic grouping as individualistic characteristics that were created by cultural differences (Barth, 1969). On the other hand, in disciplines such as psychology, ethnicity is a means by which culture is transmitted by individuals who associate and identify themselves as similar due to ethnic qualities (Betancourt and Lopes, 1993). Within marketing disciplines, these explanations of ethnicity and ethnic categories were extracted and applied in a social setting (i.e. the business world) where consumers were classified into different categories based on their apparent ethnic features (facial features, skin colour, etc.). They were directly targeted with ‘relevant’ (what marketers believed was appropriate for the ethnic groups) advertisements (Jamal, 2003; Burton, 2000). Studies of consumer behaviour view ethnicity not only as a classification of individuals based on cues (i.e. skin colour, language, religion, nationality and physical appearance) but also on the way in which individuals act and their sense of belonging to the ethnic group (i.e. involvements in traditions and identity levels) (Sierra et al., 2009; Rossiter and Chan, 1998). This knowledge from marketing and consumer behaviour disciplines on how ethnicity is viewed and used can be applied to advertising, which in turn can then be implemented to create targeted ethnic advertising.

Misunderstanding Ethnicity

There are various concepts that can be misunderstood as ethnicity or factors of ethnicity, such as culture and race. Culture is defined as a shared set of beliefs that have an effect on individuals’ behaviour (Goodenough, 1971), consisting of individuals’ thoughts and practices (Drake, 1994; Lau, et al., 2001; Legohérel, et al., 2009). Ethnicity involves a sense of belonging to ethnic identities that is trickled down from generation to generation; moreover, it is an embodiment of common characteristics (Parks and Askins, 2015, Ting et al., 2015). Race is another common term used interchangeably with ethnicity. However, race and ethnicity are two different notions. Race is comprised of human groups that possess similar attributes, e.g. skin colour, whereas ethnicity describes a group of people who share more than just similar attributes, but also, customs, values and language (African American) (Ting et al., 2015).

Classification of Ethnic Groupings

Over time, the way in which individuals have been grouped ethnically has changed due to the progression of research in this domain. In the 1970s, scholars grouped ethnic individuals by geographical location; this is because migration was a rare instance due to difficulties with movement. The notion of globalisation was absent and individuals who were in the same geographical location tended to have similar features and backgrounds (Deshpandé and Hoyer, 1982; Guemica, 1982). However, in the late 1990s and in the 21st century, grouping criteria have expanded beyond geographical locations due to the ease of movement between countries and globalisation. With globalisation and migration, the criteria for grouping individuals had to be expanded, thus elements such as culture, language, religion, history and physical appearance are all categories for ethnic grouping (Blumer, 1996; Moran, 2015; Parks and Askins, 2015).

Therefore, this research identifies ethnicity as a multi-dimensional phenomenon. Members of the same ethnicity identify with each other through common characteristics, which consist of religion, language, linguistics, country of birth, nationality, country of origin, parents' country of origin, diet, physical attributes, culture and dress (Parks and Askins, 2015). The use of this definition is fitting for the theme of this study, as individuals from a globalised country will be studied. In addition, the UK is on the verge of being the most ethnically diverse country in the world (Coleman, 2013; Census, 2011).

Ethnic Categories

There are various ethnic categories a consumer could belong to due to their ethnic background. Looking at the list of ethnic categories provided by the official government website of the UK, there are 18 different ethnic categories that an individual can belong to. This data is vital not only for understanding how diverse the population of any given country is, but also to help researchers and marketers understand the population segments and their purchasing power when developing an advertisement campaign. Below is the list extracted from the census data (2011), which occurs every decade:

Ethnicity	Number	%
All	56,075,912	100
Asian	4,213,531	7.5
Bangladeshi	447,201	0.8
Chinese	393,141	0.7
Indian	1,412,958	2.5
Pakistani	1,124,511	2
Asian other	835,720	1.5
Black	1,864,890	3.3
Black African	989,628	1.8
Black Caribbean	594,825	1.1
Black other	280,437	0.5
Mixed	1,224,400	2.2
Mixed White/Asian	341,727	0.6
Mixed White/Black African	165,974	0.3
Mixed White/Black Caribbean	426,715	0.8
Mixed other	289,984	0.5
White	48,209,395	86
White British	45,134,686	80.5
White Irish	531,087	0.9
White Gypsy/Traveller	57,680	0.1
White other	2,485,942	4.4
Other	563,696	1
Arab	230,600	0.4
Any other	333,096	0.6

Table 3: UK population by ethnic categories. Source: Governmental Census Data 2011

2.2.2 Ethnic advertising

The concept of ethnicity received little attention in the past until the 1990s, when there was a boom in research on the notions of ethnicity due to the large rise in migration, specifically in the US (Edwards, 1932; Muse, 1971; Bush, Gwinner, and Solomon, 1974; Deshpandé et al., 1986; Whittler, 1989; Webster, 1992; Green, 1999; Appiah, 2001a and b; Forehand et al., 2002; Martin et al., 2004; Torres and Briggs, 2007; Sierra et al., 2009; Apaolaza et al., 2014; Behm-Morawitz, 2014; Fowler and Carlson, 2015; Mogaji, 2015). Tables 4, 5, and 6 (below on pages 23, 24, 25) identify how ethnicity has been examined throughout these studies, mainly focusing on ethnic identification and perception between majority and minority groups, which concluded that consumers favoured models from the same ethnic background as them (Sierra

et al., 2009; Apaolaza et al., 2014; Behm-Morawitz, 2014; Fowler and Carlson, 2015; Mogaji, 2015).

Advertising disciplines have shown a great deal of interest in the notion of ethnicity. With the increase in migration and globalisation becoming the norm, this has led to the creation of new market segmentation (i.e. ethnic consumers). Due to the diversification of ethnicities, advertising literature and advertisers had to find a successful way to target ethnic groups as the growth in ethnic communities generated additional capital for the economy (Ojo, Nwankwo, and Gbadamosi, 2015; Jamal, 2003; Altinay, and Altinay, 2008). This heightened advertisers' desire to target ethnic communities via ethnic cues such as physical appearance, ethnic products, traditions and visuals (Sierra et al., 2009; Apaolaza et al., 2014; Behm-Morawitz, 2014; Fowler and Carlson, 2015; Mogaji, 2015). Despite the efforts of many researchers to create successful ethnic advertisements that target various ethnic groupings, these studies have provided inconsistent results (Whittler, 1989; Sierra et al., 2009; Appiah and Liu, 2009; Zuniga, 2016). This suggests that to this date, advertising and consumer behaviour researchers have failed to provide a specific framework regarding what constitutes a successful ethnic advertisement that appeals to ethnic consumers.

Research topics regarding the use of ethnicity have evolved over time, changing from portrayals of ethnic minorities in advertising (Apaolaza et al., 2014; Behm-Morawitz, 2014; Fowler and Carlson, 2015) to exploring ethnic factors in advertising (Deshpandé and Stayman, 1994; Appiah, 2001a; Sierra et al., 2009; Ting et al., 2015) and understanding ethnicity's effects on advertising effectiveness. This shows the progression and interest in the field of ethnic advertising over time (Whittler, 1989; Green, 1999; Mogaji, 2015; Zuniga, 2016). Sierra et al. (2009) have demonstrated that the use of ethnic cues within consumption (i.e. food, travel, advertising, products, services and experiences) can evoke a heightened sense of belongingness within ethnic consumers, which leads to favourable responses towards the products/services. Similar studies also support these findings, stating that ethnic cues within consumption create increased favourability (Whittler, 1989; Appiah and Liu, 2009; Zuniga, 2016). This could be due to the fact that it is 'known' as well as triggering a sense of belonging to a community (Belk, 1987).

Ethnic Advertisements

In general, advertising is a socio-cultural phenomenon (Wang and Sun, 2010) that plays a crucial role in economic development and the generation of social activities. It, therefore, affects consumers' lifestyles (Pollay and Mittal, 1993; Wang, Sun, Lei and Toncar, 2009; Ting et al., 2015). Advertising is a communication tool equipped with persuasion that advertisers and professionals use to transfer a message from business to consumer (Dahlen and Edenius, 2007). The uses and need for ethnic advertising has increased over the past decade, as migration and globalisation increased, combined with the use of the internet – consumers and younger generations are being exposed to more advertisements than they were 10 years ago (Purosothuman, 2008; Tai, 2007; Ting et al., 2015). Therefore, businesses have increased the use of advertisements to target consumers, but this has caused advertising clutter, which in turn causes the targeted consumers to miss out on the advertisements that are directed at them. This is where ethnic cues come into play, as ethnic cues cut through advertising clutter to target specific sub-groups or promote an ethnic product, service or experience, increasing persuasion (Appiah, 2001; Solomon, 2013; Zungia et al., 2015).

To date, ethnic advertisements have been used to project notions of ethnicity, traditions and culture within products/services (i.e. Oud perfumes, Asian restaurants and Thai massages) (Sierra et al., 2009; Appiah and Liu, 2009; Apaolaza et al., 2014; Ting et al., 2015; Flower and Carlson, 2015; Zuniga, 2016). Ethnic advertisements are created by using specific ethnic cues such as colours, cultural representations (e.g. monuments) and various visuals (e.g. the physical appearance of the models) (Khan, Lee and Lockshin, 2015). The literature has demonstrated that the use of ethnic cues within advertisements helps to cut through advertising clutter to target specific consumer groups. In addition, the use of ethnic cues provides consumers with feelings of nostalgia, heightened ethnic identity and distinctiveness (Seirra et al., 2009). It also increases trust towards a product/brand (Ting et al., 2015), increases purchase intentions from ethnic consumers (Zuniga, 2016), increases favourability towards a product/brand (Appiah, 2001; Wah, 2005; Seirra et al., 2009; Ting et al., 2015) and increases positive attitudes towards the ethnic advertisement. These all lead to a higher association with the ethnic advertisement (Sierra et al., 2009; Appiah and Lui, 2009; Zungia, 2016).

In addition, ethnicity within advertisements plays an important role in how the advertisements, products and brands are perceived (Ting et al., 2015). Studies have proven that advertisements that use ethnic cues have a direct positive influence on consumer values such

as brand loyalty and consumption patterns, compared to advertisements that do not use ethnic cues (Jamal, 2003; Martin et al., 2004; Xu et al., 2004; Sierra et al., 2009; Ting et al., 2015). Cues of ethnicity in advertising (such as models and language used, product cues and symbolic cues) and consumers' ethnic identity (how an individual views themselves with regard to their ethnic descent) are the main factors influencing behavioural patterns (Shaffter and O'Hara, 1995), perceptions of advertisements (whether positive or negative), consumption patterns and decision making (Shaffter and O'Hara, 1995; Torres and Briggs, 2007; Michelle, 2011; Ting et al., 2015). This is due to the levels of ethnic identification that the advertisements trigger within consumers' cognitive activity, which in turns leads to a reflection of identity through the ethnic advertisement (Sierra et al., 2009; Appiah and Lui, 2009; Zuniga, 2016). There is also an increase in cognitive recall for advertisements that feature ethnic appeal, regardless of the favourability of the advertisement (Cui, 1997). This is due to the uniqueness that the advertisement creates when it incorporates ethnic features (Appiah, 2001a; Appiah and Liu, 2009; Ting et al., 2015). However, creating successful ethnic advertisements that target ethnic minorities is still a challenge for marketers (Arnett, 2002) due to the variety of ethnic dimensions, including language and religion (Cui, 1997; Cui and Choudhury, 2002). Moreover, ethnic consumers differ in their consumption patterns and perceptions of advertising activities targeted at them (Cleveland et al., 2012; Crockett, 2008; Gerlich and Gopalan, 1993; Lavin, 1996; Mokhlis, 2009; Ouellet, 2007; Webster, 2011). For example, Air France's 'France is in the Air' advertisements and advertising campaign used several ethnic cues to promote their new ethnic destinations such as China, Japan and Africa. This advertising campaign was unsuccessful and received a backlash from global, multi-national consumers due to the misuse of ethnic cues and a lack of accurate representation (Huffingtonpost.ca, 2014; Peters, 2014). Therefore, having ethnic advertisements that target specific groups of consumers is more effective than advertisements with no ethnic cues or appeal. It has been demonstrated repeatedly in the literature that ethnic advertisements have the upper hand in effectively capturing its targeted audience, in comparison to non-ethnic advertisements (Martin et al., 2004; Torres and Briggs, 2007; Sierra et al., 2009; Appiah and Liu, 2009; Behm-morawitz, 2014; Apaolaza et al., 2014; Ting et al., 2015; Flower and Carlson, 2015; Zuniga, 2016).

Past Studies on Ethnic Advertisements

Tables 4, 5 and 6 below are a summary of the existing literature regarding ethnic advertising. Studies have mainly researched different ethnic consumers (Black (54% of studies), Hispanics (22% of studies), White (77% of studies)), positive/negative responses

towards ethnic adverts, purchase intentions and identification levels. They have used various ethnic cues, such as models and product categories (Deshpandé and Stayman, 1994; Appiah, 2001; Forehand and Deshpandé, 2001; Forehand et al., 2002; Martin et al., 2004; Torres and Briggs, 2007; Sierra et al., 2009; Appiah and Liu, 2009; Behm-morawitz, 2014; Apaolaza et al., 2014; Ting et al., 2015; Flower and Carlson, 2015; Zuniga, 2016). It has been noted within the studies that ethnic consumers respond favourably with a higher purchase intention when the advertisements contain accurate representations of ethnic cues, such as the race of the models and symbolic cues (Appiah and Liu, 2009; Sierra et al., 2009; Torres and Briggs, 2007; Martin et al., 2004). Moreover, studies found that non-white consumers have a more heightened awareness of ethnic advertisements than white consumers (Noriega, J. and Blair, E. 2008; Torres, I. and Briggs, E. 2007; Fowler, J.G. and Carlson, L. 2015; Lau, H.T. and Lee, R. 2018). This is due to the self-distinction cognitive process within ethnic consumers; subconsciously, ethnic consumers identify similarities between advertisements and the outside world and themselves (Forehand et al., 2002; Martin et al., 2004; Torres and Briggs, 2007; Sierra et al., 2009; Appiah and Liu, 2009; Behm-Morawitz, 2014; Apaolaza et al., 2014; Ting et al., 2015; Flower and Carlson, 2015; Zuniga, 2016).

However, these assumptions are not always supported. Research shows that Whites respond similarly at the point of purchase to advertisements featuring all Black, all White and a mix of Black and White models (Bush, Gwinner, and Solomon, 1974). Furthermore, consumers from Asian, Hispanic and Black ethnicities identify most with advertisements that use Black models rather than White models (Appiah, 2001b). The literature has also provided inconsistencies with regard to ethnic advertising research. Firstly, different ethnic groups react and respond differently when exposed to an advertisement with an ethnic appeal (Whittler, 1989; Sierra et al., 2009; Appiah and Liu, 2009; Zuniga, 2016). For example, in Whittler's (1989) study of Black consumers and White consumers, the study revealed that Black actors identified with and responded more favourably to Black actors than White actors and vice versa. However, in Appiah and Liu's (2009) study, Chinese consumers found that advertisements with White (Western) cues appealed to the Chinese consumers as much as the advertisements with Chinese ethnic cues. Other studies have reported different findings such as perceived similarity and identification levels between models in ethnically primed advertisement and consumers, for example, Martin et al. (2004), Torres and Briggs (2007), Appiah and Liu (2009) and Serria et al. (2009). These researchers argued that consumers

perceive themselves as being most similar to a model of the same ethnicity featured in an ethnically primed advertisement.

However, other similar studies have demonstrated that consumers have no significant ethnic identification with a model of the same ethnicity (Ting et al., 2015; Zungia, 2016). The differences in results could be due to several reasons. Firstly, previous studies have examined different ethnic groups, and different ethnic groups are composed of different social and cultural attributes that may value or devalue advertisements of the same or different ethnicities. Secondly, the influence of gender on ethnic advertising has also caused inconsistencies in the results related to ethnic advertising and consumption (Behm-Morawitz, 2014). Furthermore, the use of celebrity endorsements and popular brands has also caused different results (Apaolaza, 2014) due to bias and preference rather than ethnic cues within the advertisement. A lack of consistency between studies demonstrates a change in consumer ethnic identification. A recent study by Lau and Lee (2018) examined how ethnic identity impacts ethnic consumers' perceptions of advertising in mainstream versus ethnic newspapers. Their results demonstrated that consumers with higher levels of ethnic identity have positive responses towards ads that feature ethnic cues and are located within ethnic newspapers. This result is in line with multiple studies that have examined levels of ethnic identity and consumers' preferences with regard to ethnic adverts (Khan et al., 2015, Zungia, 2016; Fowler and Carlson, 2015; Mogaji, 2015; Serria et al., 2009; Soba and Sultan, 2018; Martin, Lee and Yang, 2004). Lau and Lee's (2018) research also revealed that the same ethnic advertisements within mainstream newspapers appeared to be less effective in eliciting positive responses. This is an interesting finding as their research only used one ethnic cue per advertisement (the most popular ones within ethnic advertising research), the model and a symbolic element (a dragon in their case). A valid reason for why their 'ethnic' advert was not successful in eliciting positive responses in mainstream newspapers is that it lacked authenticity and seemed more stereotypical when placed in a 'westernised' medium. Having more authentic ethnic cues embedded within the advertisement could create a successful authentic ethnic advert.

Another recent study by Licsandru and Cui (2019) explored the notion of ethnic marketing to global millennial consumers and whether ethnic marketing is still effective within an ethnically diverse cohort. Their findings suggest that millennial consumers hold strong opinions regarding ethnic stereotyping and are aware of the marketing persuasive intent behind advertisements. Moreover, the millennial consumer interprets ethnic advertisements far beyond

the advertising intent and reads beyond the meaning of the advertisement. This is a key element to note as Licsandru and Cui's (2019) examined cohort were millennial consumers who, due to globalisation, are aware of different ethnicities and ethnic cues, and are diverse themselves. Thus, having authentic ethnic advertisements that not only target them but which they can relate to would be beneficial. This research could offer such elements as it aims to generate a foundation for producing authentic ethnic advertisements by incorporating different embedded cues of authentic ethnicity. Moreover, Licsandru and Cui's (2019) research states that their findings help practitioners of global brands to target the millennial group as they are a lucrative market. That being said, this research equips these practitioners with the knowledge of what to incorporate (ethnic cues) in an ethnic advertisement to make it project authenticity without appearing stereotypical and thus ineffective because consumers overanalyse the meaning behind it. Tables 4, 5, 6 below provide a condensed summary of the existing literature on ethnic advertising.

Source	Ethnic Cues	Type of Cue	Media Used	Dependent variables	Findings
Myers, J.R. and Sar, S. 2013. Persuasive social approval cues in print advertising: Exploring visual and textual strategies and consumer self-monitoring. <i>Journal of Marketing Communications</i> , 19(3), pp.168-181.	Visual: picture of four people endorsing a fictitious brand. Textual: tagline	Visual and Textual	Print Advert – measuring consumers' brand evaluations and PI	Brand Evaluation and PI	Textual cues have a higher influence when visual cues are absent.
Cui, G., Yang, X., Wang, H. and Liu, H. 2012. Culturally incongruent messages in international advertising. <i>International Journal of Advertising</i> , 31(2), pp.355-376.	Chinese/Race	Visual	Media type not specified. Adverts emphasising happiness.	Background of model, cultural values, PI, attitude to ad and brand.	Background of model affects message congruence for PI and attitude.
Puntoni, S., De Langhe, B. and Van Osselaer, S.M. 2009. Bilingualism and the emotional intensity of advertising language. <i>Journal of consumer research</i> , 35(6), pp.1012-1025.	French and Dutch/Native Language	Textual	Print ads, use of slogans	Emotions towards ads	Native language messages are more emotional than in second language.
Sierra, J.J., Hyman, M.R. and Torres, I.M. 2009. Using a model's apparent ethnicity to influence viewer responses to print ads: A social identity theory perspective. <i>Journal of Current Issues & Research in Advertising</i> , 31(2), pp.41-66.	White, Black, Hispanic, Race	Visual	Print ads	Ethnic identification, attitude towards advert and brand, PI	Ethnic identification towards advert = + response and attitude to ad, brand and PI.
Noriega, J. and Blair, E. 2008. Advertising to bilinguals: Does the language of advertising influence the nature of thoughts? <i>Journal of Marketing</i> , 72(5), pp.69-83.	Spanish/Language in ads	Textual	Print ads using both English and native language	Attitude towards ad and behavioural intention	Native language is more favourable and increases positive attitude and overall behavioural intentions.
Krishna, A. and Ahluwalia, R. 2008. Language choice in advertising to bilinguals: Asymmetric effects for multinationals versus local firms. <i>Journal of Consumer Research</i> , 35(4), pp.692–705.	Indian/Language	Textual	Magazine	Attitude to language preference	English language = sophistication favourable for luxury products, Native language = belongingness, favourable for necessity products.
Martin, B.A., pro-, U.O.O.I.A.A., Kwai-Choi Lee, C. and se-, U.O.A.I.A., 2004. The influence of ad model ethnicity and self-referencing on attitudes: Evidence from New Zealand. <i>Journal of Advertising</i> , 33(4), pp.27–37.	Asian, White, Race	Visual	Unspecified, photographs of model	Self-references, attitude towards ad, brand and model	Self-referencing mediated PI, and ad-related attitudes.
Lee, C. K-C, Fernandez, N., and Martin, B. A. S. 2002. Using self-referencing to explain the effectiveness of ethnic minority models in advertising. <i>International Journal of Advertising</i> , 21(3), pp.367–379.	Asian, White, Race	Visual	Print ads	Self-referencing, ethnic identity, cognitive responses and attitude towards brand and model.	Higher self-referencing = positive attitude to ad and model, also higher PI and favourable impression to ad and brand.

Table 4: Past Literature regarding ethnic advertising (1)

Source	Gap	Theory	Method used	Findings
Zuniga, M.A. 2016. African American consumers' evaluations of ethnically primed advertisements, <i>Journal of Advertising</i> , 45(1), pp.94–101.	Responses of Blacks compared to Whites towards ads.	Distinctiveness, Social Identity	Print ads, Quantitative	No significant difference between high/low ethnically primed ads.
Fowler, J.G. and Carlson, L. 2015. The visual presentation of beauty in transnational fashion magazine advertisements. <i>Journal of Current Issues & Research in Advertising</i> , 36(2), pp.136–156.	How beauty and ethnicity are portrayed in fashion ads.	Culture	Print ads, Quantitative, survey	Ethnicity plays a role in how beauty is constructed.
Ting, H. and de Run, E.C. 2015. Attitude towards advertising: A young generation cohort's perspective. <i>Asian Journal of Business Research</i> ISSN, 5(1)	Malaysian adolescents' response to ethnic ads.	Reasoned action	Quantitative, survey	No difference in the effect of attitude on PI towards ethnic ad.
Apaolaza, V., Hartmann, P., Barrutia, J.M., Echebarria, C. and He, J. 2014. Choosing celebrity endorsers for advertising campaigns in cosmopolitan China: Does their ethnicity matter? <i>South African Journal of Business Management</i> , 45(3), pp.45–55.	Effects of country of origin on perceived ethnicity of celebrity	Congruence, consumer ethnocentrism	Qualitative, print ads, interviews	No influence on attitude to quality or brand perception, COO of the brand is not associated with celebrity.
Behm-Morawitz, E. (2014) Examining the intersection of race and gender in video game advertising. <i>Journal of Marketing Communications</i> , 23(3), pp.220-239.	Race and gender used in video game ads	Social cognitive, media priming	Content analysis, print	Social representation affects ethnic viewing.
Michelle, C. (2011). Co-Constructions of Gender and Ethnicity in New Zealand Television Advertising. <i>Sex Roles</i> , 66(1–2), pp.21–37.	Co-construction of gender and ethnicity in ad.	Social learning, cultivation	Content analysis, TV	Higher stereotypical depictions of women and men within each ethnic category.
Appiah, O. and Liu, Y.I. 2009. Reaching the model minority: Ethnic differences in responding to culturally embedded targeted- and non-targeted advertisements. <i>Journal of Current Issues & Research in Advertising</i> , 31(1), pp.27–41.	Response of Chinese compared to Whites towards ads.	Distinctiveness, social identity.	Quantitative, print	A significant difference between high/low ethnically primed ads.
Torres, I. and Briggs, E. 2007. Identification effects on advertising response: The moderating role of involvement. <i>Journal of Advertising</i> , 36(3), pp.97-108.	Examining ethnicity and product involvement with Hispanics.	Distinctiveness	Survey, print	High ethnic identification and positive response towards ethnic advert.
Whittler, T.E. 1989. Viewer's processing of source and message cues in advertising stimuli. <i>Psychology and Marketing</i> , 6 (Winter), pp.287–309.	Race of model and consumer race attitude affect ad.	N/A	Print, Experiment	Ethnic identification towards same ethnicity.

Table 5: Past Literature regarding ethnic advertising (2)

Source	Gap	Theory	Method used	Findings
Lau, H.T. and Lee, R. 2018. Ethnic media advertising effectiveness, influences and implications. <i>Australasian Marketing Journal (AMJ)</i> , 26(3), pp.216-220.	How ethnic identify impacts ethnic consumers' perceptions of advertising in ethnic versus mainstream newspapers.	Distinctiveness	Print ad, Quant	Ethnic consumer = higher ethnic identity= positive responses to ad with ethnic cues in ethnic newspapers rather than mainstream papers. Consumers with higher ethnic identity = + PI.
Forehand, M. R., and Deshpandé, R. 2001. What we see makes us who we are: Priming ethnic self-awareness and advertising response. <i>Journal of Marketing Research</i> , 38(3), pp.336-348.	Ethnic self-awareness affects consumer response to targeted ads	Distinctiveness	Experiment, TV	Spokesperson of the same ethnicity = positive attitudes towards ad and brand.
Forehand, M. R., Deshpandé, R., and Reed, A. II (2002). Identity salience and the influence of differential activation of the social self-schema on advertising response. <i>Journal of Applied Psychology</i> , 87(6), pp.1086-1099.	White and Asian consumers identity salience and response to ads using ethnic primed ads.	Distinctiveness	Experiment, Print	Asians respond + to Asian spokesperson. Whites respond – to Asian spokesperson.
Appiah, O. (2001a). Ethnic identification on adolescents' evaluations of advertisements. <i>Journal of Advertising Research</i> , 41(5), pp.7-22.	Ethnic identity effects on Black/White adolescents' response to ads with models of different ethnicity.	Distinctiveness, identification	Experiment, Print	Blacks have stronger identity in relation to Whites when seeing the Black model in the ad.
Appiah, O. (2001b). Black, White, Hispanic, and Asian American adolescents' responses to culturally embedded ads. <i>Howard Journal of Communications</i> , 12(1), pp.29-48.	Ethnic indolence's response to ads with Black/White models.	Distinctiveness, identification	Experiment, Print.	Race influences positive reaction towards ads.
Green, C.L., 1999. Ethnic evaluations of advertising: Interaction effects of strength of ethnic identification, media placement, and degree of racial composition. <i>Journal of Advertising</i> , 28(1), pp.49-64.	Ethnic identity, media placement and race of model effect on buying intentions towards Blacks.	Accommodation, ingroup bias	Experiment, Print.	Strong ethnic identity of Black consumer has +ve PI and relation to ads that feature Black model.
Deshpandé, R., Hoyer, W. D., and Donthu, N. (1986). The intensity of ethnic affiliation: A study of the sociology of Hispanic consumption. <i>Journal of Consumer Research</i> , 13, pp.214-220.	Ethnic identification between Hispanic groups.	N/A	Experiment, Observation, Print.	High ethnic identities relate positively to ethnic ads.
Deshpandé, R., Stayman, D.M., 1994. A tale of two cities: distinctiveness theory and advertising effectiveness. <i>Journal of Marketing Research</i> , 31(1), pp.57-64.	Majority/minority group respond level to radio ads with White/Hispanic spokesperson.	Distinctiveness	Experiment, radio	Spokesperson of the same ethnicity = positive attitudes to ad and brand.
Qualls, W. J., and Moore, D. J. (1990). Stereotyping effects on consumers' evaluation of advertising: Impact of racial differences between actors and viewers. <i>Psychology & Marketing</i> , 7(2), 135-151.	Does race affect ad evaluation?	Ingroup bias, polarised appraisal	Experiment, TV.	Product evaluation by same race = positive attitudes.
Muse, W. V. 1971. Product-related response to use of Black models in advertising. <i>Journal of Marketing Research</i> , 8(1), pp.107-109.	Perception of Black models by White consumers.	N/A	Print, Experiment.	Ads with only Black models do not affect White consumers.

Table 6: Past literature regarding ethnic advertising (3)

Construction of Ethnic Advertisements

To have a successful ethnic advertisement, ethnic cues must be used. The use of ethnic cues is effective because consumers notice and respond to ethnic cues in advertisements, usually with a favourable response (Appiah, 2004; Brumbaugh, 2002; Dimofte et al., 2003; Koslow et al., 1994; Torres and Luna-Nevarez, 2012; Khan et al., 2015). In addition, marketers target ethnic consumers through the use of specific media (i.e. media that is specific for the use of ethnic consumers, such as Arabic TV, Hispanic magazines) and ethnic models in the advertisements (Zuniga and Torres, 2015). However, just using ethnic models in ethnic advertising does not necessarily create favourable responses or effectiveness (Appiah, 2004). To overcome this and to create effective ethnic advertising messages, marketers need to implement not only the use of ethnic models but also ethnic and cultural cues that are relevant to the target consumer (i.e. symbols, models, values, rituals, traditions), thus creating favourable advertising messages and allowing ethnic consumers to identify with the ethnic advertisement (Appiah, 2001; Pitts et al., 1989; Forehand and Deshpandé, 2001; Khan et al., 2015). Advertisements that focus on ethnic and cultural cues are considered culturally embedded, which is the degree to which the ethnic and cultural cues are present in each advertisement (Appiah, 2001a).

To assess what makes an ethnic advertisement, we can look into past literature and assess how previous researchers have created ethnic advertisements. For an advertisement to be portrayed as ethnic, four different cues must be in place. These cues are textual cues, product cues, symbolic cues (visual) and race of model (visual cues) (Khan, Lee and Lockshin, 2015). Textual cues are comprised of language, text and words – studies have concluded that ethnic consumers respond favourably when texts are presented in the same ethnic language (Koslow et al., 1994; De Run, 2005). Product cues are typically the type of product used within the advertisement, i.e. ethnic product (dates, feta cheese, chopsticks, tacos etc.). The use of ethnic products within ethnic advertisements has been proven to make no significant difference to likability, favourability and purchase intentions towards the ethnic advertisements (Khan et al., 2015); therefore, the type of product may not be a factor that makes-up an ethnic advertisement. However, there have been insufficient studies regarding this domain. Symbolic cues are made up of iconic symbols of certain ethnicities (e.g. the pyramids, the Great Wall of China). Studies have reported that symbolic cues are better conductors of information than another cue because they capture preferences, which are better registered in the brain and require fewer cognitive processes to be analysed (Ro et al., 2009; Silayoi and Speece, 2007; Townsend and Kahn,

2014). Symbolic cues have also been proven to enhance the clarity of information and increase positive product evaluations (Khan et al., 2015). Advertisers may choose to feature a model of a specific ethnic background – usually the same ethnic background as that of the target ethnic audience. Studies on ethnic models featured in advertisements have established that using models of the same ethnic background enhances brand credibility and elicits positive responses (Deshpandé and Stayman, 1994; Cui et al., 2012).

In sum, using ethnic cues in ethnic advertisements to target specific ethnic consumers is vital for a successful ethnic advertisement. It has been repeatedly proven in past studies that ethnic consumers favour advertisements that contain ethnic cues and advertisements with ethnic cues are more likely to capture the attention of ethnic consumers (Cui et al., 2012; Ting et al., 2015; Zungia, 2016). However, to date, there is still a lack of fundamental knowledge about what makes an authentic ethnic advertisement and how consumers perceive such advertisements.

2.2.3 Why study authenticity in ethnic advertising?

Numerous studies have examined the role of the use of ethnicity within advertising (Edwards, 1932; Muse, 1971; Appiah, 2001a and b; Sierra et al., 2009; Apaolaza et al., 2014; Behm-Morawitz, 2014; Fowler and Carlson, 2015; Mogaji, 2015; Zuniga 2016). As mentioned earlier, ethnicity shapes consumers' behaviour (Cleveland et al., 2011; Moschis and Ong, 2011) and this has been examined in many studies in the western context, including;

1. The role of consumers' ethnic identity and its effects on ethnic advertisements (Muse, 1971; Deshpandé et al., 1986; Whittler, 1989; Qualls and Mooe, 1990; Deshpandé and Stayman, 1994; Green, 1999; Appiah, 2001b; Forehand and Deshpandé, 2001; Forehand et al, 2002; Martin et al., 2004; Torres and Briggs, 2007; Sierra et al., 2009; Appiah and Liu, 2009; Michelle, 2011; Fowler and Carlson, 2015; Zuniga, 2016). Ethnic identity is one of the main factors in consumers' analysis of ethnic advertisements. If there is a high affiliation towards ethnic identity, the projected response will be positive towards the ethnic advertisement and if the affiliation is low, the response will be more negative (Cleveland et al., 2011; Khal et al., 2015; Shelton and Sellers, 2000; Sierra et al., 2009).
2. Cognitive responses towards ethnic advertisements (Behm-Morawitz, 2014; Apaolaza et al., 2014; Zuniga, 2016), consumption patterns (Muse, 1971; Deshpandé et al., 1986;

Whittler, 1989; Qualls and Mooe, 1990; Deshpandé and Stayman, 1994; Green, 1999; Appiah, 2001b; Forehand and Deshpandé, 2001; Forehand et al, 2002; Martin et al., 2004; Torres and Briggs, 2007; Sierra et al., 2009; Appiah and Liu, 2009; Michelle, 2011; Fowler and Carlson, 2015). The cognitive response is the way in which individuals respond to ethnic cues presented within ethnic advertisements – this in turn affects consumption patterns. These patterns are all supported by individual levels of distinctiveness, self-referencing and ethnic identification, which contribute to positive or negative responses.

However, studies on ethnic advertising have contradicting outcomes, as some studies report that certain ethnic cues stimulate positive responses among targeted consumers (Appiah and Lui, 2009; Appiah and Liu, 2009; Michelle, 2011; Fowler and Carlson, 2015), whereas others argue that there is no response or even a negative response (Zungia, 2016). In addition, even replica studies conducted by Cui et al (2009) and Zungia (2016) have resulted in different outcomes. Taking note of the role of context is vital for each of these studies examining ethnic advertisements. Moderating variables such as age, gender and social status may have an effect on the outcomes of these studies. Within most of these studies, having consumers with heightened ethnic identity levels increased positive responses towards the ethnic advertisements, thus we can conclude that the mechanism which makes the advertisement more effective is the consumer's level of self-identity (Sierra et al., 2009; Appiah and Liu, 2009; Michelle, 2011; Fowler and Carlson, 2015; Zuniga, 2016). Examining what makes ethnic advertising authentic could lead to more coherent literature and understanding what makes up an authentic ethnic advertisement could benefit scholars and practitioners by helping them to create more effective ethnic advertisements that transmit notions of authenticity.

Authenticity in ethnic advertisements is a topic that has yet to be explored. However, notions of authentic ethnic experiences is a topic that has been covered in the past, for example, authenticity in ethnic foods and ethnic tourism (Lu and Fine, 1995; Freedman and Jurafsky, 2011; Jang, Ha and Park, 2012; Tasi and Lu, 2012; Moran, 2015). These studies' findings suggest that the effect of authentic ethnic experiences such as food, television and tourism make consumers respond favourably towards the authentic ethnic experience, as notions of self-identity play a role (Fine, 2003; Kolar and Zabkar, 2010). Consumers' ethnic identities play an important role in consumers' perceptions of authentic ethnic experiences, as consumers with weak ethnic identification perceive authentic experiences as a negative stereotype (Moran, 2015). Moreover, authenticity in ethnic foods, television and tourism give consumers a feeling

of a richer experience, thereby creating memorable responses (Stern, 1994; Miller, 2015). The idea of authenticity within ethnic experiences and advertisements resonates with consumers as well as increasing their recall mechanisms (Fine, 2003; Grayson and Martinec, 2004; Rose and Wood, 2005; Beverland, 2006). Therefore, understanding the effects of authenticity in ethnic advertisements is needed to uncover the effects it has on consumers' perceptions, attitudes and purchase intention. This will also expose the success factors of creating an authentic ethnic advertisement that appeals to a wide range of consumers from different ethnic backgrounds. The lack of literature on the effects of identifying authenticity in ethnic advertisement messages is one of the main motivations for this study. Moreover, a greater understanding of the effects of identifying authenticity in advertising messages is needed because there is a lack of research in this area and a lack of consistency in the existing literature regarding different ethnic groups' responses to ethnic advertisements (Sierra et al., 2009; Appiah and Lui, 2009; Zuniga, 2016). Therefore, this research will aim to address these concerns. This research argues that these two streams of literature need to be merged and explored (ethnic advertising and authentic advertising). The concept of authenticity in ethnic advertisements will meaningfully advance the current body of knowledge in this respect. Today's era is transcending global boundaries and the areas of the world are becoming more connected with one another. More individuals are migrating and integrating themselves within new cultures and societies; this occurs for a number of reasons such as the free movement of labour and the use of social media, where brands are targeting consumers on a global scale. Thus, having successful authentic ethnic advertisements is key, not only to target the correct consumer group but also to present awareness and understanding of different ethnic groups. This is vital as ethnic minorities are increasing exponentially and becoming one of the strongest groups of consumers in terms of purchasing power (Mail Online, 2017). Thus, attaining authenticity within ethnic advertisements may represent a clear competitive advantage for a brand, creating a strong communication pathway and positioning strategy. The research aim (section 3.2) expands in more detail on why it is important to research AEA.

2.3 Authenticity

2.3.1 Introduction

The term authenticity itself has changed widely over time in both meanings and in a contextual way. In earlier years, authenticity was perceived by consumers as an awareness of a genuine article (Cohen, 1988) and as a message that expressed the impression of reality in

life (Stern, 1994). However, in more recent years, authenticity has been regarded as an opinion that consumers form when evaluating the set of attributes of a product or message (Olsen, 2002; Grayson and Martinec, 2004; Peterson, 2005; Steiner and Reisinge, 2006; Leigh, Peters and Shelton, 2006). Over time, authenticity has been specifically conveyed as a value (Olsen, 2002), a claim (Peterson, 2005), the reality of an object (Chiu et al., 2012), a motivational force (Cohen, 1988; Grayson and Martinec, 2004; Leigh, Peters, and Shelton, 2006; MacCannell, 1973; Naoi, 2004) and a way in which the object and message are delivered (Pinon, 2010).

The notion of authenticity has been recognised as a critical dimension for consumers, and it can be examined along with other dimensions such as production methods, product style, connection to a place of location or origin, and brand values (Belk and Costa, 1998; Beverland, 2005, 2006; Beverland and Farrelly, 2010; Grayson and Martinec, 2004; McCracken, 1986; Peterson, 2005; Wang, 1999; Park et al., 2016). These measures of authenticity have been implemented in selling various products (Anand and Jones, 2005). A study conducted by Nijssen and Douglas (2011) defined authenticity as “*consumers’ desire for products, ideas and brands that are a representation of culture*”. Consumers who seek authenticity tend to value original brands and traditional products as they believe that their craftsmanship, character and design are precious, despite the fact that products that are deemed to be less authentic may be of better quality (Park et al., 2016). Moreover, consumers who have a preference for authentic consumption have an enhanced sensitivity to cultural values, as well as an interest in culture and cultural diversity (Nijssen and Douglass, 2011). The following section explores the notion of authenticity within the marketing literature.

2.3.2 Authenticity within marketing literature

To understand how the notion of authenticity affects advertisements, specifically ethnic advertisements, in terms of consumer perceptions and the development of the AEA scale, a review of the current literature on authenticity is needed. There are three main perspectives of authenticity: objectivist, constructivist, and existentialist. Together, these three perspectives of authenticity embrace all the current authenticity conceptualisation (Morhart et al., 2015). In order to define the dimensions of AEA, we need to explore the current literature.

1. *Objectivist* – Suggests that authenticity is an objectively measurable quality of an object that can be evaluated (Trilling, 1972). Trilling (1972) also noted that the term ‘authenticity’ originates from museums, where experts in matters test objects/art to verify that they are

what they ‘appear or claim to be’. This notion is also known as indexical cues of authenticity (evidence-based) (Morhart et al., 2015). The term ‘indexical’ was derived from research conducted by Grayson and Martinic (2004) and it means distinguishing the real thing from the fake or copy. Thus, indexical cues signify the perceiver’s experience of a physical or behavioural truth that delivers some justification of the truthfulness of what is being shown. In a marketing and branding context, they represent a focus on verifying information such as age, ingredients of the product and labelling (Morhart et al., 2015). In the advertising context, consumers judge advertisements, searching for cues that indicate the product’s country of origin and/or heritage, thus enforcing historic practices (Beverland et al., 2008). This type of authenticity is also known as pure (literal) authenticity (Beverland et al., 2008).

2. *Constructivist* – Suggests that authenticity is a projection of an individual’s own beliefs, expectations, and perspectives onto an object (Wang, 1999). This notion is also known as iconic cues of authenticity (impression-based) (Morhart et al., 2015). This perspective views authenticity as a socially constructed notion (Grayson and Martinec, 2004; Leigh et al., 2006), that reality is the outcome of diverse interpretation of ‘what the real-world is’ (Morhart et al., 2015). Wang (1999) stated that iconic authenticity is only a projection of one’s expectations, perspectives, and beliefs. For example, consumers find it authentic that the VW beetle was reproduced (Brown et al, 2003) and the idea of Disneyland is authentic despite being a fabricated tourist setting (MacCannell, 1973). This notion of authenticity is the ability to create a feeling like an authentic experience or consumption that is in line with consumers’ expectations (Beverland et al., 2008). This form of authenticity is also known as approximate authenticity (Beverland et al., 2008).
3. *Existentialist* – Suggests that authenticity is related to the notion of self and not external measures, thus authenticity is defined as being ‘true to self’ (Golomb, 1995). This notion is also known as existential cues of authenticity (self-referential based) (Morhart et al., 2015). This notion of authenticity is related to one’s identity (Steiner and Reisinger, 2006). This stream to authenticity is heavily examined within studies of authentic leadership (Walumbwa, Avolio, Gardner, Wernsing, and Peterson, 2008), authentic functioning (Kernis and Goldman, 2006), and tourist experiences (Wang, 1999). In an advertising setting, this notion of subethnicity is recognised in an object if it helps the consumer to identify their ‘true’ self through its consumption (Arnold and Price, 2000). For example; if

a consumer identifies themselves within an advertisement and discovers their self-identity, this is classified as existential authenticity. Thus, from this perspective, authenticity arises from an object's ability to project itself as an identity-related source (Morhart et al., 2015). This form of authenticity within advertising is also known as moral authenticity (Beverland et al., 2008).

The three dimensions of authenticity (pure, moral and approximate) are correlated with each other and each of the dimensions provides insight into the notion of authenticity of things (Leigh et al., 2006). Literature regarding marketing and consumer research recognises that the desire for authentic consumption has grown from the loss of traditional sources of meaning and self-identity, which is interlinked with postmodernity (Arnould and Price, 2000; Beverland and Farrelly, 2010; Thompson, Rindfleisch, and Arsel, 2006; Morhart et al., 2015). Consumers seeking authentic consumptions and experiences have been the focus of research in many marketing areas such as luxury wines (Beverland, 2005), tourist attractions (Grayson and Martinec, 2004) and advertising (Beverland, Lindgreen and Vink, 2008). Regardless of the congruent agreement that authenticity is very relevant in terms of consumer behaviour and its association with truthfulness and genuineness, the literature is distinguished by diverse and disjointed methods and it focuses on the idea of a commonly accepted conceptualisation of authenticity (Morhart et al., 2015). This is also supported by Beverland and Ferrelly (2010), who stated that *"the nature of authenticity in consumption is contested"* (p.838). This also extends to the ethnic advertising context, where the notion of authentic ethnic advertising is lacking. Therefore, the conceptualisation of AEA is founded upon the three authenticity-related views found in the literature.

It is not surprising that every research has its meaning and type of authenticity, such as consumers' perceptions of authenticity, a brand's perception of authenticity and the attributes of an object (Reisinger and Steiner, 2006). Due to the ever-changing definitions and interpretations of meaning, the notion of authenticity should be further examined (Reisinger and Steiner, 2006). Authenticity is a concept that is continuously cognitively developed by consumers, causing its meaning and importance in advertising to change (Belhassen and Caton, 2006). Moreover, claims of authenticity are often portrayed by marketers in advertisements in the hope that their products will seem authentic, give consumers the feeling of an authentic experience and promote positive attitudes towards the advertisement and brand (Arnould and Price, 2000; Grayson and Martinec, 2004; Rose and Wood, 2005; Moran, 2015; Newman and

Bloom, 2012). Therefore, understanding how notions of authenticity in advertising can strengthen the advertisements itself, making it more appealing and successful (Beverland, 2006), will give depth to this research.

2.3.3 Authentic advertising

Previous studies have proven that advertisements can effectively communicate a product/message's authenticity (Stern, 1994; Beverland et al, 2008; Kolar and Zabkar, 2010; Tsai and Lu, 2012; Moran, 2015; Miller, 2015). This is due to the attributes which convey that an advertisement is caring, such as language, style and colours, which help to transmit notions of authenticity (Miller, 2015). Previous studies on authenticity and marketing have concentrated on how consumers seek authenticity (Beverland, 2005), how brands communicate authenticity in advertisements (Beverland, 2006; Beverland et al., 2008; Miller, 2015) and how consumers attribute authenticity in tourism (Grayson and Martinec, 2004; Kolar and Zabkar, 2010). These studies provide a foundational understanding of the importance of authenticity in marketing and the effects that authenticity has on consumers. Notions of authenticity in advertising mediums have also been explored recently in relation to effects on brand attitude (Miller, 2015) and television advertisement responses (Moran, 2015). The findings suggest that the idea of authentic advertising increases advertising effectiveness for both familiar and non-familiar brands. However, consumers feel that mainstream advertising dilutes notions of authenticity, due to the mass marketing and segmentation strategies that reduce the value of products (Fine, 2003; Beverland and Luxton, 2005). Past studies have also addressed the inconsistencies between advertising and the notion of authenticity by expanding the definition (Stern, 1994; Beverland et al, 2008; Kolar and Zabkar, 2010; Tsai and Lu, 2012; Miller, 2015).

Previous studies have focused on aspects of tourism, food and television with regard to perceptions of authenticity. Moreover, elements of ethnicity within tourism, food and television are used to attract consumers towards the product/service; this is due to the distinction that consumers see when part of their identity is reflected back at them (Sierra et al., 2009). Findings suggest that consumers respond favourably to authenticity in tourism and food as it enriches experiences (Grayson and Martinec, 2004; Kolar and Zabkar, 2010). Previous studies show that elements of authenticity within advertisements can act as a support and justify the validity of the product/services, moreover, consumers are seeking authentic ethnic experiences (Lu and Fine, 1995; Fine, 2003; Rose and Wood, 2005; Beverland et al., 2008; Park et al., 2016). Moreover, previous studies have stated that consumers are on an ever-going hunt for authentic

experiences (Arnold and Price, 2000) and the cues used to characterise objects as authentic are desired (Beverland et al., 2008; Grayson and Martinec, 2004; Leigh et al., 2006). However, within studies of authenticity related to the consumer context, there are issues due to the nature of the research, inconsistent conceptualisation and a lack of agreement over an operational definition of authenticity (Beverland, 2005; Costa and Bamossy, 2001; Grayson and Martinec, 2004; Park et al., 2016). To overcome these issues, Beverland and Farrelly (2010, p. 839) have highlighted a shared meaning of authenticity as ‘consumers’ want for the genuine, reality and truth’.

The notion of authenticity is an ever-changing perception of how genuine a product/service is (Olsen, 2002; Grayson and Martinec, 2004; Peterson, 2005; Steiner and Reisinge, 2006; Leigh, Peters and Shelton, 2006; Chiu et al., 2012). Table 7 below demonstrates the different types of authenticity presented within advertising. Each type of authenticity targets different cues within the advertisements that portray a different message to its targeted consumers. Section 4.7.2.1 of this thesis delves into detail the different types of authenticity and how it related to the construction of AEA.

Authenticity	Purpose of cues	Exemplar cues
Pure (literal) authenticity	Provide consumer with in situ guarantee of the genuine article.	Indexical cues involving the brand and— <ol style="list-style-type: none"> 1. Pictures of craftspeople actively engaged in the production process, and 2. Cues that indicate the active use of traditional practices, including: <ol style="list-style-type: none"> a. Pictures of beer being produced with traditional equipment b. Images of beer being stored in cellars c. Pictures of service staff in traditional clothes serving beer d. Historically accurate colors, font, and typesetting
Approximate authenticity	Provide consumer with a feeling that this brand will help achieve self-authentication through connecting with place and time.	Iconic cues that create an impression that the brand is connected to “the past.” For example: <ol style="list-style-type: none"> 1. Stylized links to place of production (religious abbeys) 2. Stylized connections between creators and the product (monks) 3. Use of traditional product identifiers (“Triple,” “Double,” etc.), and 4. Cues that clearly differentiate the brand from “gaudy” and complex mass-market alternatives via: <ol style="list-style-type: none"> a. Simple color schemes b. Simple typeface c. Simple labeling and packaging
Moral authenticity	Provide consumer with a feeling that this brand will help achieve self-authentication through connecting with personal moral values.	Indexical or iconic images of— <ol style="list-style-type: none"> 1. Involvement of individual creators in the production process 2. Small batch or craft production methods and processes 3. Love of the craft process

Table 7: Types of authenticity within advertising. Source: Beverland, Lindgreen and Vink, 2008.

Preliminary description of Authentic Ethnic Advertising (AEA)

The notion of authentic ethnic advertising is yet to be defined or described within the marketing and advertising domain. However, after analysing both literature domains of ethnic advertising and authentic advertising in terms of definitions (see sections on ethnic advertising and authentic advertising above) a preliminary description can be implemented. Authentic ethnic advertising can be described as an advertisement that emits notions of embedded ethnic cues that can range from the apparent cues (model features) to product cues, however, notions of embedded authentic cues must be apparent such as indexical and iconic cues which can emit notions of genuineness towards to product or message the advertisements is advertising for.

2.4 Roles of Ethnic Identity, Self-Referencing and Cultural Knowledge

This section will explore the effect that the notions of ethnic identity, self-referencing and cultural knowledge have on consumers' perceptions of ethnic advertising studies within literature and authentic advertisements studies within the literature. Moreover, it will examine whether any of these concepts influence consumers' perceptions and behavioural attitudes towards the featured advertisements. In addition, understanding how these phenomena affect authentic ethnic advertisements that this research will explore. The roles of ethnic identity and self-referencing have been a core construct when examining consumers' perceptions of ethnic advertising, due to the fact that consumers often seek advertisements that they feel are targeted or related to them (Khan et al., 2015, Zungia, 2016; Fowler and Carlson, 2015; Mogaji, 2015; Serria et al., 2009; Soba and Sultan, 2018; Martin, Lee and Yang, 2004). As these notions are purely physiological and within one's self, it is often noted that consumers tend to have varying strengths of ethnic identity and self-referencing, which ultimately influences their perceptions of ethnic advertising (Soba and Sultan, 2018; Appiah, 2001; Lee, Fernandez, and Martin, 2002). That being said, this research examines consumers' perceptions of authentic ethnic advertising, examining the factors that constitute authentic ethnic advertising and ultimately developing a scale to measure authentic ethnic advertising. It is important to note and consider those constructs that are linked to the consumers' psyche and have an important effect on how authentic ethnic advertisements are portrayed. The notion of cultural knowledge may have an impact on consumers' perceptions of what an authentic ethnic advertisement is, as globalisation and migration mean that there is a large transfer of knowledge between cultures. Thus, this cultural knowledge as a construct should be taken into account as different

consumers with different levels of knowledge may perceive differently what authentic ethnic and inauthentic ethnic advertisements are.

Role of Ethnic identity on consumer perception

Ethnic identity can be defined as a shared social identity where individuals view themselves as an important part of a community (Riggins, 1992; Gevorgyan and Manucharova, 2015). Ethnic identity is based on the extent to which an individual retains or loses the values, norms, traditions and other important aspects of their specific ethnic background (Gevorgyan and Manucharova, 2009). Moreover, ethnic identity goes beyond just physical characteristics but also encompasses the psychological prominence of how the consumer feels towards the ethnic group (Khan et al., 2015). Research has disclosed that different levels of ethnic identity influence the cognitive processing mechanisms of information and purchase intentions (Green, 1999). As past studies have demonstrated, ethnic advertisements have the capability to capture the targeted ethnic audience if ethnic cues are present and used successfully (Khan et al., 2015, Zungia, 2016; Fowler and Carlson, 2015; Mogaji, 2015; Serria et al., 2009). However, with ethnic consumers comes the aspect of identity, as individuals' ethnic identity plays an important role in how they perceive and respond to ethnic advertisements. Thus, if an ethnic advertisement is portraying inauthentic ethnic cues, consumers with heightened levels of ethnic identity may have negative responses and behavioural outcomes towards this advertisement. Thus, this notion needs to be further explored, therefore the notion of levels of ethnic identity will be controlled for within this study. Ethnic identity levels rise when a consumer is perceived as being part of an ethnic minority (Shelton and Sellers, 2000). The ethnic minority is the concept of individuals who are not the dominant ethnic race within a society, thus they are an ethnic minority. For an ethnic minority consumer, the notion of distinctiveness occurs when individuals' distinctive traits are prominent compared to the majority group, e.g. ethnic minority individuals will notice others of the same ethnicity within a crowded area. This notion of distinctiveness can also be referred to as 'self-referencing'. This has been a growing area of interest in the research area of ethnic minorities due to the mass integration and migration of other cultures into western societies (Jamal and Chapman, 2000; Solomon et al., 2012; Khan et al., 2015). Therefore, ethnic identity will be controlled for in the quantitative section of this study. This is due to the evidence current literature has supported that levels of ethnic identity do play a role in how consumers perceive an advertisement with embedded ethnic cues (Khan et al., 2015, Zungia, 2016; Fowler and Carlson, 2015; Mogaji, 2015; Serria et al., 2009). As

levels of ethnic identity vary from consumer to consumer, their perception of authentic ethnic advertising should also vary, thus controlling for this phenomenon is key.

Role of Self-referencing on consumer perception

Self-referencing can be defined as a perceived similarity perception between the consumer and the advertisement endorser (i.e. model) (Martin, Lee, and Yang 2004). Studies within the literature have examined the notion of consumer self-referencing with the notion of ethnic identity levels on consumer responses towards advertisements with ethnic cues (Appiah, 2001; Lee, Fernandez, and Martin 2002). Appiah (2001) has highlighted that with the association to low self-referencing identifiers, high self-referencing identifiers identified at a higher level with the ethnic characteristics presented within the ethnic advert. Lee, Fernandez, and Martin (2002) have also highlighted that consumers subconsciously and spontaneously self-references with advertisements that represented the consumers' ethnic cues, thus, leading to positive attitudes towards the advertisements, the model, the brand and increased overall purchasing intentions. As this research examines consumer perception of authentic ethnic advertising, it is key to control for consumer levels of self-referencing as this may play a role in how consumers perceive authentic ethnic advertisings. Moreover, Martin, Lee and Yang (2004) highlight that consumer self-referencing had an effect on attitudes towards ad and purchase intention. In addition, notions of self-referencing have been proven to increase overall positive judgements (Klohn and Luo 2003). Despite these findings, a study conducted by Johnson and Grier (2011) argues that the strength of self-referencing and ethnic identity does not affect attitudes towards advertisements when viewing ethnic embedded advertisements. However, research conducted by Soba and Sultan (2018) proved otherwise. Therefore, with the presence of existing literature that is stated above on the notions of self-referencing and its effects on consumers' attitudes towards advertisement and purchasing intentions, it will be controlled for during the quantitative section of this thesis.

Role Cultural Knowledge on consumer perception

Before defining cultural knowledge, the term 'culture' needs to be defined. Culture is defined as the set of beliefs, values and norms of a precise social group, and it is usually defined in social terms as a group of people who extend this knowledge (Resnick, 1991; Phillips, 1997). As cultural knowledge, also known as cultural intelligence, can be shared through experiences (Earley and Mosakowski, 2004) and word of mouth, consumers are more likely to generate ideas by implementing problem-solving techniques to interpret an advertising message context

and by drawing upon learnt cultural knowledge (including culture, product and ad information) (Phillips, 1997). As this research highlights consumer perceptions on authentic ethnic advertisements it is important that this phenomenon is controlled for, because of the ease of transport of 'cultural knowledge' through experiences. Moreover, consumers now more than ever have heightened awareness for different ethnicities and backgrounds via technology and ease of travel. Thus, cultural knowledge assists consumers with deciphering the meaning of symbolic cues and clichés to generate meaning from advertising images (McCracken, 1986; Phillips, 1996). Cultural knowledge is now more prominent than ever as information is easily accessible through online means, and immigration levels are ever increasing; thus, today's consumers are consumers of all ethnicities and information regarding ethnic cues is being shared and experienced. Researchers who have examined the effects of cultural knowledge in relation to advertisements on consumers have indicated that consumers identified as part of a 'sub-culture' (who are not part of the ethnic group but have inherited the cultural knowledge) are able to identify with the presented 'dominant' ethnic cues, thus enhancing attitudes towards advertisements (Peracchio and Tybout, 1996; Brumbaugh, 2002). Moreover, the notion of inheriting cultural knowledge has been proven to have ties with other schemas, including the self (Peracchio and Tybout, 1996). Supporting this study are LaFramboise, Coleman and Gerton (1993), Yamada and Sengelis (1999) and Phinney (1990), who have identified that when advertisement cues are in line with the consumers' experiences and cultural knowledge, their notion of self-identity is heightened. Therefore, in line with this research's objective, examining consumer perception of authentic ethnic advertising it is vital to control for existing cultural knowledge that consumers may have that may influence their perception and thus ultimately have an effect on their behavioural attitudes on AEA. The notion of the effect of cultural knowledge on consumers' perceptions of ethnic advertisements has not been fully explored in recent literature. However, this research believes that some elements of cultural knowledge may have an effect on how consumers perceive authentic ethnic advertising, based on their shared knowledge and experiences. Thus, with the presence of the existing literature on cultural knowledge stated above, it is key that this notion is controlled within the quantitative part of this research.

2.5 Purchase Intentions, Attitude towards Advertisements and Word Of Mouth

Ethnic and authentic advertising literature suggests that there is a positive link between ethnic advertisements, authentic advertisements and purchase intentions (PI), attitude towards advertisements (ATTA) and word of mouth (WOM) (Ting et al., 2015; Zungia, 2016; Khan, Lee and Lockshin, 2015; Grayson and Martinec, 2004; Morhart et al., 2015; Becker et al., 2019). In this sense it can be argued that purchase intentions, attitudes towards advertisements and word of mouth are consequences of authentic ethnic advertisements. However, some studies within the ethnic advertising literature have provided various findings which suggest that ethnic advertisements do not increase PI and ATTA (Apaolaza, Hartmann, Barrutia, Echebarria and He, 2014; Ting and de Run, 2015; Zungia, 2016). This needs to be explored. However, this research explores the relationships between authentic ethnic advertising and PI, ATTA and WOM, as this notion has yet to be explored and this research can provide many in-depth insights. The following section discusses the three constructs PI, ATTA and WOM, and constructs a case examining their relationships within ethnic and authentic advertising.

Purchase Intention (PI)

Purchase intention is one of the most dominant consequences of any research examining a phenomenon's effect with regard to advertising. Purchase intention is the willingness of a consumer to buy a product or service. In ethnic advertising research, findings have suggested that ethnic advertisements that implement congruent cues such as visual cues (model's ethnicity) have a direct positive correlation with likeability and purchase intention (Fleck et al., 2012). Studies by Khan, Lee and Lockshin (2015) also indicated a positive link between purchase intention and the use of ethnic cues within advertisements. Purchase intention levels of consumers are influenced when a consumer self-identifies with the advertisements (by ethnic identity or self-referencing) and their ethnic cues are projected by using models, language and symbolic cues. This is also in line with many of the grounded research on ethnic advertising (Ting et al., 2015; Zungia, 2016). With regard to authentic advertising and the link with PI, studies have proven that there is an immediate positive response in relation to PI when consumers believe that they are viewing an authentic advertisement (Becker et al., 2019). The notion of authenticity enriches their perceived positive experiences and makes consumers feel that they are receiving the genuine product/service (Grayson and Martinec, 2004; Beverland and Farrelly, 2010; Becker, Wiegand and Reinartz, 2019) thus increasing their intent to buy (Napoli et al., 2014; Beverland et al.,

2008). Thus, as this research incorporates the notions of authentic ethnic advertising it is only logical to examine how purchase intentions perform. Purchase intention will be one of the main outputs examined within this research, which will also examine the nomological validity of the AEA scale. Therefore, this thesis will use the AEA scale to examine this proposition.

Attitude towards advertisements (ATTA)

Another consequence to be explored is attitude towards advertisements. This consequence is another popular phenomenon to be measured as an output of how successful an ethnic advertisement is and how successful authentic advertisements/brands are. The topic of ATTA has attracted a great deal of attention within the marketing literature as it has proven to have an effect on attitude towards a specific advertisement, and attitude towards PI and brands (Ha, et al., 2011; MacKenzie and Lutz, 1989; Mehta, 2000; Mittal, 1994; O'Donohoe, 1995; Ting et al., 2015). ATTA is defined as “*a learned predisposition to respond in a consistently favourable or unfavourable manner to advertising in general*” (Lutz, 1985, p. 16).

Previous researchers have examined the relationship between ethnicity and different consumer groups and their response to ethnic advertisement cues (e.g. model used). The results indicate that consumers who identify strongly with their ethnic group tend to have a more favourable attitude towards advertisements featuring models from their ethnic background (Qualls and Moore, 1990; Snuggs and Qualls, 2015; Whittler, 1991; Soba and Sultan, 2017, Zungia, 2016). Moreover, studies have also confirmed that the more consumers self-reference with the presented ethnic advertisements (i.e. can relate to the ethnic advertisements and perceive them as being similar to themselves) the more they have positive attitudes towards the advertisement, which also influences PI (Lee, Fernandez and Marin, 2002; Sobh and Soltan, 2017; Serria et al., 2009). Therefore, advertisements that show clear ethnic cues (i.e., model, symbols) to a targeted consumer group that possesses similar values to those held by individuals of the ethnic background tend to generate positive attitudes towards the advertisement and stronger PI (Appiah, 2001; Appiah and Yung, 2009; Elliott and Wattanasuwan, 1998; Forehand and Deshpandé, 2001; Sierra, Hyman, and Torres, 2009; Butt and Run, 2012). Similarly, within authentic advertisements, ‘realistic plots’ increase positive attitudes towards advertisements (Becker, Wiegand and Reinartz, 2019; Escalas and Stern, 2003). Moreover, message credibility and perceived originality improve consumers’ attitudes towards advertisements (Grayson and Martinec, 2004; Morhart et al., 2015; Becker et al., 2019). In addition, research conducted by Miller (2015) indicated that advertisement

authenticity has a direct positive relationship with the attitude towards the advertisement and brand. This was also supported by research conducted by Tang and Chiu (2015). Thus, as this research deals with consumers' perceptions of authentic ethnic advertisements, it is only logical to examine consumers' attitudes towards the advertisement. This thesis will use the AEA scale to examine the outputs of ATTA.

Word of mouth (WOM)

The notion of word of mouth (WOM) can be defined as the passing of information orally from one individual to another. WOM is a popular behavioural attribute that is usually examined within marketing literature (Kim and Hanssens, 2017; Azab and Clark, 2017; Shaffer and O'Hara 1995; Burton, 2000; Jang et al., 2011). Studies on ethnic advertising indicate that ethnicity can be an important factor in how an advertisement is perceived, which influences WOM behaviours significantly (Shaffer and O'Hara 1995; Burton, 2000). However, examining WOM has been limited within ethnic advertising studies as the focus has been on PI and ATTA. Despite that, WOM is a strong indicator of how consumers perceive ethnically primed advertising, as WOM can lead to strong consumer identification with the advertisement (Chu and Kim, 2018). Studies regarding authentic advertising have yet to examine consumers' outcomes with regard to WOM (Cornelis and Peter, 2017); however, studies regarding authentic experiences suggest that the more authentic the experience, the higher the positive WOM outcome (Jang et al., 2011). Thus, this thesis will examine the effects of WOM. As notions of authentic ethnic advertisements are examined, it will be interesting to highlight any effects on consumer WOM. This thesis will use the AEA scale to examine the outputs of ATTA.

2.6 Summary

This chapter delivered a strong foundation for progressing towards the research goals of this thesis. It has reviewed the literature regarding ethnic advertising and authentic advertising and in doing so it recognised the areas where research is still needed. Firstly, this chapter provided an understanding of ethnic and authentic advertising and it, therefore, justified why it is vital to explore the notion of authentic ethnic advertising. This chapter also provided a discussion on the notion of ethnic identity, self-referencing and cultural knowledge and their impact on consumers' perceptions of ethnic advertising. Moreover, it presented the theoretical grounds for why these notions need to be examined and controlled for when researching authentic ethnic advertising. In addition, it examined consumers' purchase intention, attitude

towards advertisements and word of mouth with regard to ethnic and authentic advertising. This chapter also provided a justification for this research. The next chapter focuses on the conceptual framework, research aims and objectives and justification of the development of a scale.

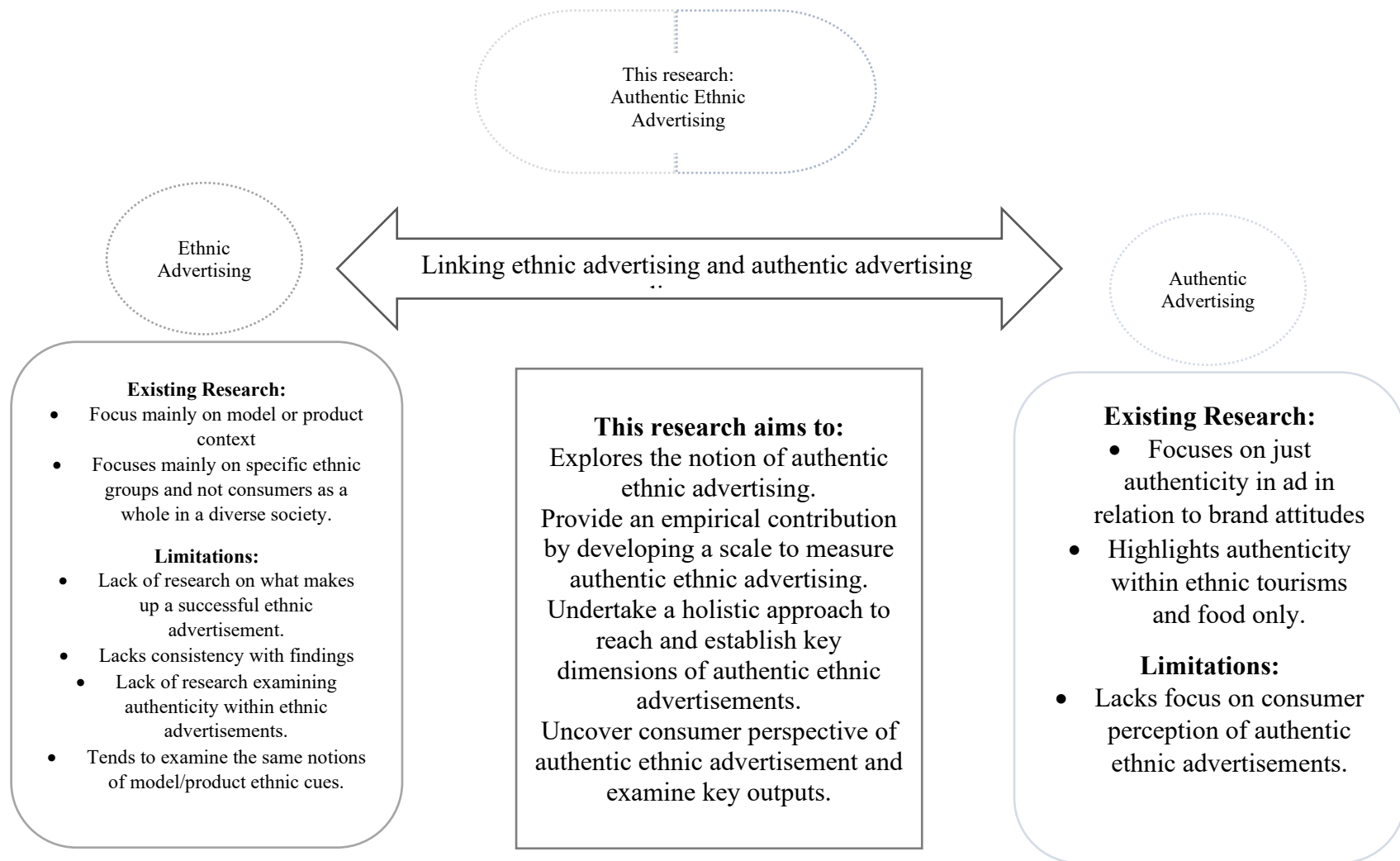


Figure 2: Research Map indicating where this study fits in literature

Chapter 3: Research/Conceptual Framework

3.1 Introduction

This chapter explores the research framework that has been formulated to answer the research gap, questions and hypothesis. Section 3.2 covers the research aim, gap and objectives. A conceptual framework (see Figure 3) summarises the whole research in a diagram. The framework below (Figure 3) aims to accomplish a few main objectives. Firstly, it seeks to establish which cues make up authentic ethnic advertisements (item generation). Secondly, it aims to identify the dimensions of perceptions of authentic ethnic advertisements (scale development). Finally, it examines various outcomes related to consumers' perceptions of authentic ethnic advertisements.

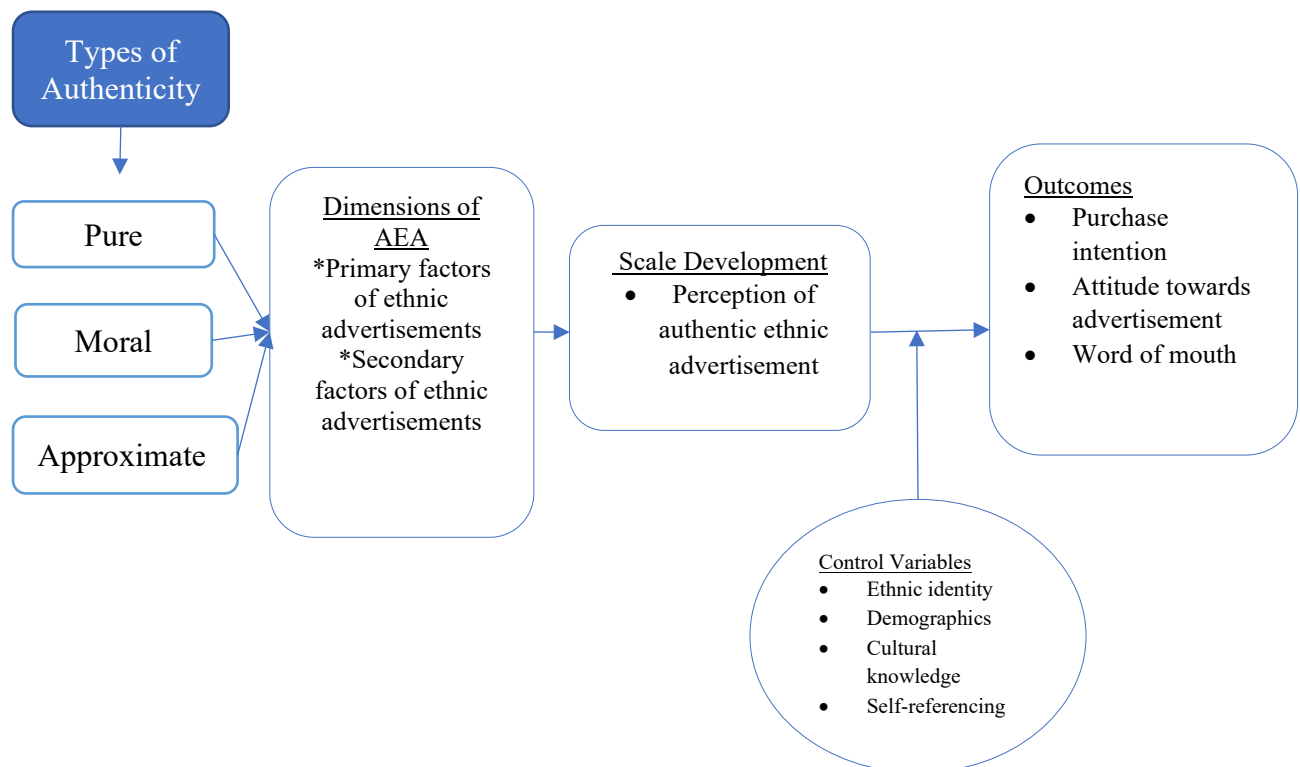


Figure 3: Conceptual framework: Scale development of AEA

3.2 Research Aim

This research explores perceptions of authentic ethnic advertisements and it aims to provide insights into how these perceptions are constructed in the minds of consumers. In other words, it aims to review and analyse the current literature on ethnic advertising and authentic advertising in order to generate the domain of the construct. To conceptualise authentic ethnic advertising. To uncover the key dimensions that contribute to the making of authentic ethnic advertising. To apply the AEA scale in order to explore the relationship between AEA and purchase intention, attitude towards the advertisement and word of mouth. Exploratory methods and mixed methods are implemented for this study, as little knowledge is available about the notion of authentic ethnic advertisements, how consumers perceive them and behaviour outcomes. It is necessary to understand the effects of authenticity on ethnic advertisements in order to uncover its effects on consumers' perceptions, attitudes and purchase intentions. The research also identifies the success factors of creating an authentic ethnic advertisement. Before examining how ethnic authenticity is perceived by consumers in advertisements, the study must go back to the beginning of the construction of the anatomy of 'authentic' ethnic advertisements. In other words, what constitutes an authentic ethnic advertisement and what is the make-up of authentic ethnic advertisements from a consumer's perspective? It is important to understand how consumers interpret ethnic advertisements, as this will generate deeper insights for marketing scholars and practitioners by establishing findings that aid with the production of effective authentic ethnic advertisements.

Previous studies have explored authenticity within advertisements (Beverland et al, 2008; Tang and Chiu 2015; Freathy and Thomas, 2015) and ethnicity within advertisements (Appiah and Liu, 2009; Zungia, 2016) with regard to consumers' perceptions and attitudes, in combination with their ethnic backgrounds. However, many of these studies and replicas reported contradicting findings (Cui et al., 2009; Zungia, 2016). Authenticity in an ethnic advertisement is a topic area that has yet to be fully explored, which may be the reason for the inconsistent findings, in addition, a new justification is needed for what consumers look for and seek (in terms of advertisement cues) in ethnic advertisements. Moreover, Newman and Bloom (2012) have stated that the higher the perception of authenticity within a product/service, the higher the positive attitudes and outcomes towards these products/services. Thus, when advertisements are deemed to be authentic, consumers have an overall positive response towards the advertisement itself (Miller, 2015). The objective of this research is also

derived from the lack of literature on authenticity within ethnic advertisements and the increase in ethnic immigration, which generates a great added capital (Census, 2011) for marketers to target.

There are two main research objectives within this study:

1. To develop a scale measuring authenticity in ethnic advertisements.
2. To apply the authentic ethnic advertisement scale on consumers' perceptions and outcomes.

Research objective 1: To develop a scale measuring authenticity in ethnic advertisements.

Within this research objective there are sub-objectives that this research will aim to address, as follows:

- What constitutes authentic ethnic advertisements?
 - To identify and understand key dimensions that make up AEA.
- What cues are considered authentic or inauthentic ethnic advertisements?
 - To highlight consumers' perceptions of AEA.

Research Objective 2: To apply the authentic ethnic advertisement scale on consumers' perceptions and outcomes.

Within this research objective there are sub-objectives that this research will aim to address, as follows:

- Identifying how audiences interpret authentic ethnic advertisements.
 - Understanding the impact of AEA on purchase intention, attitude towards advertisement and word of mouth

There has been a plethora of research on the notion of authenticity in the advertising literature, mainly focusing on tourism, television and food (Botterill, 2007; Beeverland et al., 2008; Gaytán, 2008; Kolar et al., 2010; Tsia et al., 2012; Freathy and Thomas, 2015; Miller, 2015; Moran, 2015). Studies conducted in the past two decades have proven that consumers look for authentic experiences for a richer and meaningful outcome in a variety of forms, such as ethnic food and beverages (Lu and Fine, 1995; Salamone, 1997; Beverland, 2005;

Sukalakamala and Boyce, 2007; Beverland, Lindgreen and Vink 2008; Jang, Ha and Park, 2012), tourism (Cohen, 1988; Penaloza, 2001; Grayson and Martinec, 2004; Behllassen and Caton, 2006; Kolar and Zabkar, 2010), brands (Tang and Chiu, 2015) and television (Rose and Wood, 2005; Moran 2015). Despite the attention paid to the notion of authenticity, very little research has been conducted on the notion of what constitutes an authentic ethnic advertisement and the degree to which an ethnic advertising message can be perceived as authentic. By addressing these research questions, the study will contribute towards the advertising literature in several ways. Firstly, a new 'definition' and formula will be generated to define and provide the characteristics of an authentic ethnic advertisement. Secondly, a new measurement scale will be generated to measure the AEA phenomenon and test consumer attitudes.

The objectives of this study are fundamental questions in advertising literature that are yet to be explored; moreover, not only have researchers been calling out for the integration of ethnicity and advertising, but notions of authenticity will uncover another layer in the trigger factors within consumers when viewing ethnic advertisements. These are valuable insights that will expand the knowledge of ethnic advertising, to generate a new measuring instrument for measuring AEA. This can be used to develop additional research, as well as by practitioners to integrate it into their advertisements. By understanding the target consumers' perspectives of what constitutes authenticity within ethnic advertisements and the process of evaluation, practitioners can then implement the most suitable strategy to target specific consumers, as well as knowing what to incorporate to create a successful AEA.

3.3 Rationale for Scale Development

DeVellis (2003) stated that it is difficult for social science scholars to measure a phenomenon that does not have a physical presence and is hard to directly observe. This is due to the notion of measurement being the core element of science (DeVellis, 2003), as it includes guidelines for allocating numeric values to items to signify a measure of characteristics (Nunnally, 1967). Studies within social science and other disciplines overcome this notion by developing a theoretical understanding of the world. They are thus able to measure notions that cannot be directly observed but are believed to exist, for example, constructs such as emotions and perceptions (DeVellis, 2003). They also measure constructs such as personality, experience, perception of quality and reputation; these are hard to measure and perceive as they are a form of attitudes, experiences and beliefs (Parasuraman et al., 1988). Despite that,

literature within the marketing field shows that researchers have produced various scales such as a scale measuring brand personality (Aaker, 1997), a scale measuring attitude towards the brand (Napoli, Beverland and Farrelly, 2014), intent to purchase (Spears and Singh, 2004), a scale measuring attitude towards an advertisement (DeRun, 2004; Sierra, Hyman, and Torres, 2009), a scale measuring advertisement authenticity (Miller, 2015), and a scale measuring brand authenticity (Morhart et al., 2015). The development of these scales has benefited literature and researchers by providing a strong empirical understanding of these phenomena and by allowing other researchers to use these scales to explore their impact on other phenomena. For example, the scale measuring attitude towards advertisements has been incorporated into a number of studies, e.g. examining ethnic identity in relation to attitude towards advertisements (Sierra, Hyman, and Torres, 2009). Martin, Lee and Yang (2004) examined how self-referencing has an impact on attitude towards advertisements (using the scale), and Sobh and Soltan (2016) incorporated the attitude towards advertisement scale to examine the impact of the endorser's ethnicity on advertising effectiveness. Current scales on brand authenticity (Morhart et al., 2015) and advertisement authenticity (Miller, 2015) focus on the authenticity of the brand and brand attitude. These scales both lack the consumer perspective of what contributes to the perception of authenticity and how the consumer consumes the advert. Moreover, both scales are generic and do not help advertisers to create an authentic advertisement that targets a specific advertising cue (in this case, ethnic advertising). This scale will shift the focus of brand and brand attitude to focus on consumers' perceptions of authentic ethnic advertisements, what constitutes an authentic ethnic advertisement and how consumers perceive it.

Developing a measurement scale for authentic ethnic advertising can offer multiple benefits. As stated above, consumers' perception of authentic ethnic advertisements is a phenomenon that cannot be directly observed. Moreover, the notion of authenticity is a subjective perspective that is ever-changing in the eyes of the consumer (Belhassen and Caton, 2006), thus capturing the dimensions that contribute to authentic ethnic advertisements can benefit the body of advertising literature significantly. In line with other measurement scales that measure intangible phenomena, a scale can be developed to measure authentic ethnic advertisement (AEA). As mentioned before, understanding authentic ethnic advertisements is important within ethnic advertisements, as it facilitates successful ethnic advertising that targets consumers effectively, efficiently and successfully. This will aid research within ethnic advertising to have more coherent findings over which elements make a successful ethnic

advertisement and produce favourable consumer outputs. Moreover, it has been demonstrated that incorporating authenticity into advertisements increases positive behavioural outcomes such as positive attitude towards the advertisement and increased purchase intentions (Newman and Bloom, 2012; Miller, 2015). These elements are important as the consumer lives within a glass ball, migration levels are ever-increasing, and the purchasing power of immigrants is at an all-time high (Census, 2011; Jamal and Chapman, 2000; Solomon et al., 2012, Khan et al., 2015). Given the importance of developing a measure to measure authentic ethnic advertising, this scale will allow researchers to examine AEA with other advertising constructs. Thus, it is apparent that a measurable phenomenon such as AEA will have a noteworthy application in empirical studies. This scale is much needed, not only for scholars but also practically for the world to use when developing ethnic advertisements authentically. In recent years, international brands such as Air France, Nivea, Dove, Pringles and local brands such as China Garden and Qiaobi have all produced ‘ethnic advertisements’ to advertise their products/services to a specific target audience or a wider consumer range. However, every single brand mentioned above has failed in its ethnic advertisement campaign as they were deemed ‘racist’ and ‘stereotypical’ and were perceived negatively by consumers. This affected the brand itself and consumer purchases of the brand. The advertisements below (figure 4) demonstrates some of these stereotypical and inauthentic ethnic advertisements.

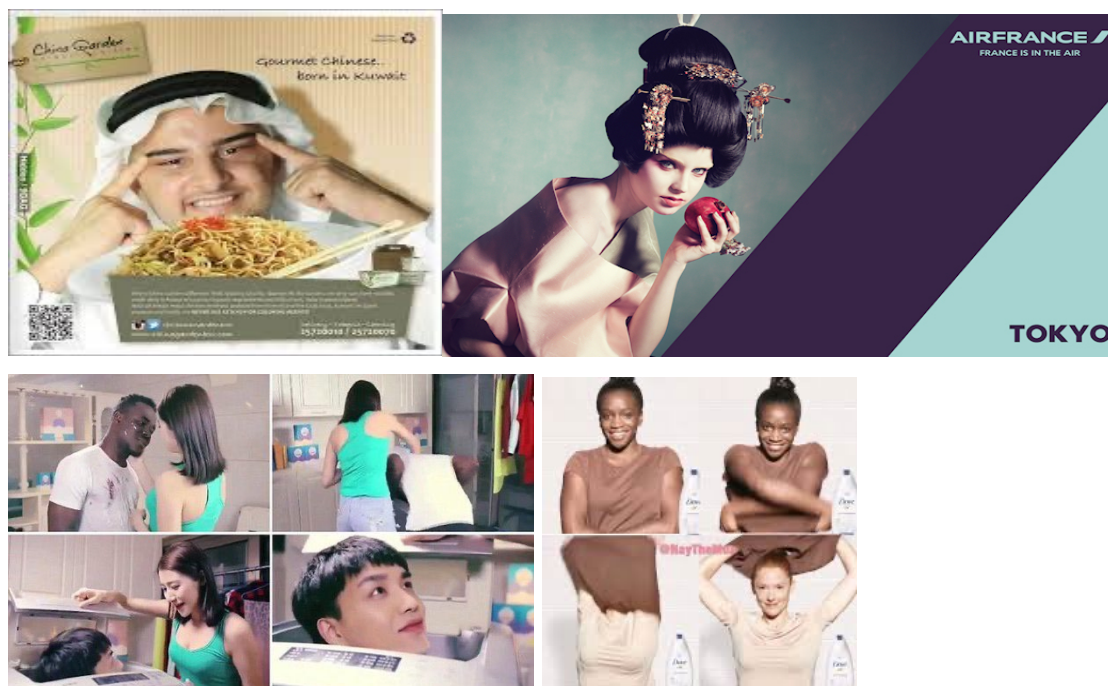


Figure 4: Inauthentic ethnic advertisements

In addition to brands misusing ethnicity, there is also a lack of representation of ethnic cultures within advertisements of brands. Companies such as Transportation of London (TFL) and Sky media have both organised annual competitions for brands and advertisers to produce ‘authentic ethnic advertisements’ that represent the UK’s ethnic diversity authentically and accurately. The winner of the most successful advertisement receives £500,000 from TFL and £50,000 from Sky media (London City Hall. 2020; Roderick, 2020). Both companies are seeking more than a ‘tick box’ exercise where ethnic cues are simply embedded within the advert, but it lacks real depth and resonance and is usually stereotypical. They are seeking notions of authentic ethnicity within the advertisement itself. Therefore, the AEA scale is vital to aid marketers, advertisers, and practitioners with producing authenticity in ethnic advertising for both global and local brands that wish to produce an authentic ethnic advert.

3.4 Breakdown of the Research/Conceptual Framework

The framework can be segmented into three main parts. Firstly, the formation of the independent variables, then the formation of the dependant variable (development of the scale measuring authentic ethnic advertisement) and finally testing the scale with outcomes.

Phase 1: Item Generation

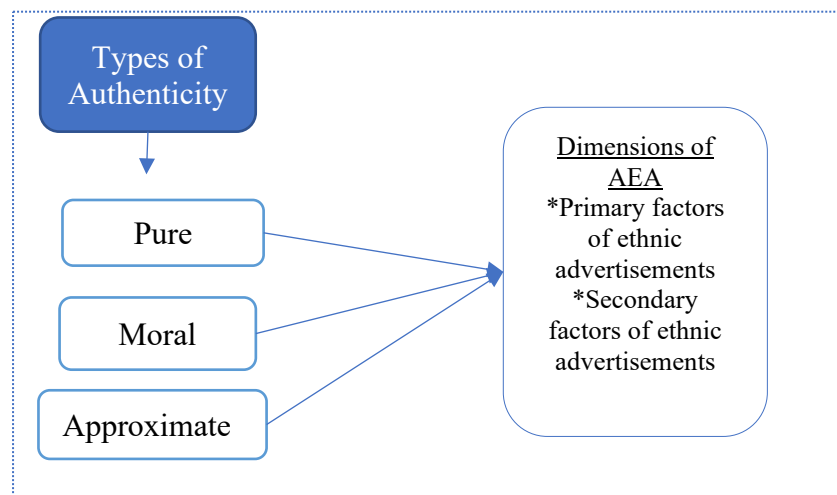


Figure 5: Research Framework Phase 1: Item Generation

This phase of the study focuses on understanding what constitutes an authentic ethnic advertisement and understanding, as well as uncovering the cues that convey notions of authenticity in ethnic advertisements. This stage acts as the conceptual domain specification for item generation for authentic ethnic advertising scale. An analysis of the existing literature has taken place, which highlights the different factors of authenticity present in marketing and

advertising literature (Figure 5: pure, moral and approximate), as well as the different factors that convey notions of ethnicity in marketing and advertising (Figure 5: primary factors of ethnic advertisements). This stage also addresses the inconsistent findings in the literature addressing consumers' perceptions of ethnic advertisements (Cui et al., 2009; Zungia, 2016) by re-examining how consumers interpret ethnic cues within advertisements and which authentic cues play a role in this interpretation. Moreover, this phase of the study is also the building step to item generation for the development of the scale measuring authentic ethnic advertisements. Using items from existing literature and items generated from the phase 1 qualitative methods, phase 2 of this study is as follows. The rise of phase 1 for this research stems from the lack of knowledge surrounding the notion of authentic ethnic advertising presented within literature, moreover the demand for notions of authenticity within ethnic advertisements (London City Hall, 2020; Roderick, L., 2020). This is stems from the rising popularity for the need of these advertisements as they break through the advertising clutter and target consumers effectively (Solomon, 2013; Zungia, 2016). Moreover, the rise of popularity is due to the migration and access to technology aiding consumers with wider knowledge in identifying authentic ethnic cues within advertisements. Section 3.2 and 3.3 above expand the justification as to why this need has to be addressed. Chapter 4 will expand on the methodological approach used for this phase. Chapter 4 section 4.7.2.1 further elaborates on the three types of authenticity (pure, moral, and approximate) and how they relate to the primary ethnic factors. Chapter 5 of this study will expand on this stage's findings and analysis.

Phase 2: Scale Development

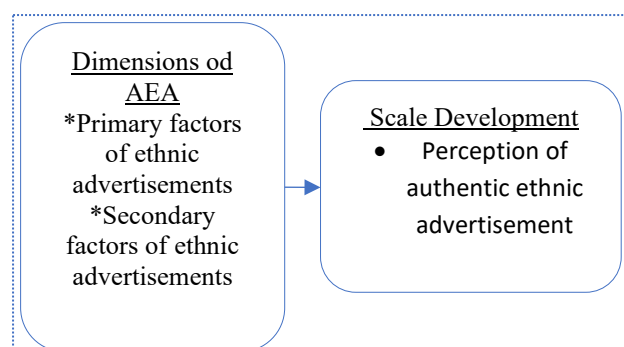


Figure 6: Research Framework Phase 2: Scale Development

This phase of the study focuses on developing the scale measuring authentic ethnic advertisements using items from the existing literature and items generated from the in-depth qualitative methodology. 'Primary factors' are factors that are derived from existing literature

on authenticity in advertising/brands and ethnicity in marketing and advertising, whereas ‘secondary factors’ are factors that are derived from primary data collected for this study. The use of both factors shapes the scale created to measure authentic ethnic advertising. This stage of the research focuses on scale development and follows Churchill’s (1979) steps and measures for scale development. Section 3.3 covers the justification for the need for scale development within this research and highlights the importance of having such scale within literature and its potential impact for the market. Chapter 4 will expand on the methodological approach used for this phase. Chapter 6 of this study will expand on this stage’s construction of the authentic ethnic advertising scale, findings and analysis.

Phase 3: Testing the AEA scale on outputs

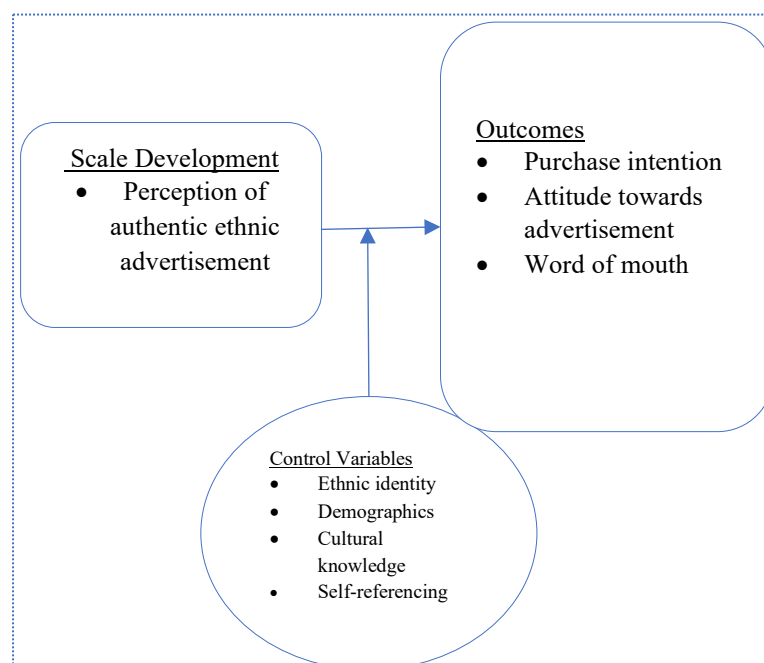


Figure 7: Research Framework Phase 3: Testing the AEA scale

This phase of the study focuses on testing the authentic ethnic advertisement scale using the methods proposed by Churchill (1979) and Hair (2006). The scale is tested for reliability, validity and tested on outcomes (shown in Figure 7) with the presence of control variables (shown in Figure 7). This is the normal structure for testing out the scale validity and reliability by assessing the scale with outcomes. The selection of the outcomes purchase intention, attitude towards advertisements and word of mouth are not done haphazardly. These three notions are selected as they are constantly tested within existing literature of both ethnic and authentic advertising (Khan et al., 2015, Zungia, 2016; Fowler and Carlson, 2015; Mogaji,

2015; Serria et al., 2009; Soba and Sultan, 2018; Martin, Lee and Yang, 2004; Jang et al., 2011) (Details and justifications covered in chapter 2 section 2.5). The control variables selected for this research which are, ethnic identity, self-referencing, cultural knowledge and demographics have all demonstrated significant changes in how consumers perceive an advertisement with ethnic cues present (Soba and Sultan, 2018; Appiah, 2001; Lee, Fernandez, and Martin, 2002; Peracchio and Tybout, 1996; Brumbaugh, 2002) thus, in line with existing literature these aspects are controlled for (details and justification are covered in chapter 2 section 2.4). Chapter 4 will expand on the methodological approach used for this phase. Chapter 6 of this study will expand on this stage findings and analysis.

3.5 Summary

This chapter focuses on addressing the research/conceptual framework used for this study. The framework is broken down into three parts to fit in with the mixed methodological scale development nature of this study. Figure 8 demonstrates a figure diagram showing the research process of the scale development of authentic ethnic advertisements. The following chapter discusses the methodological approach used to address the framework and the scale development process.

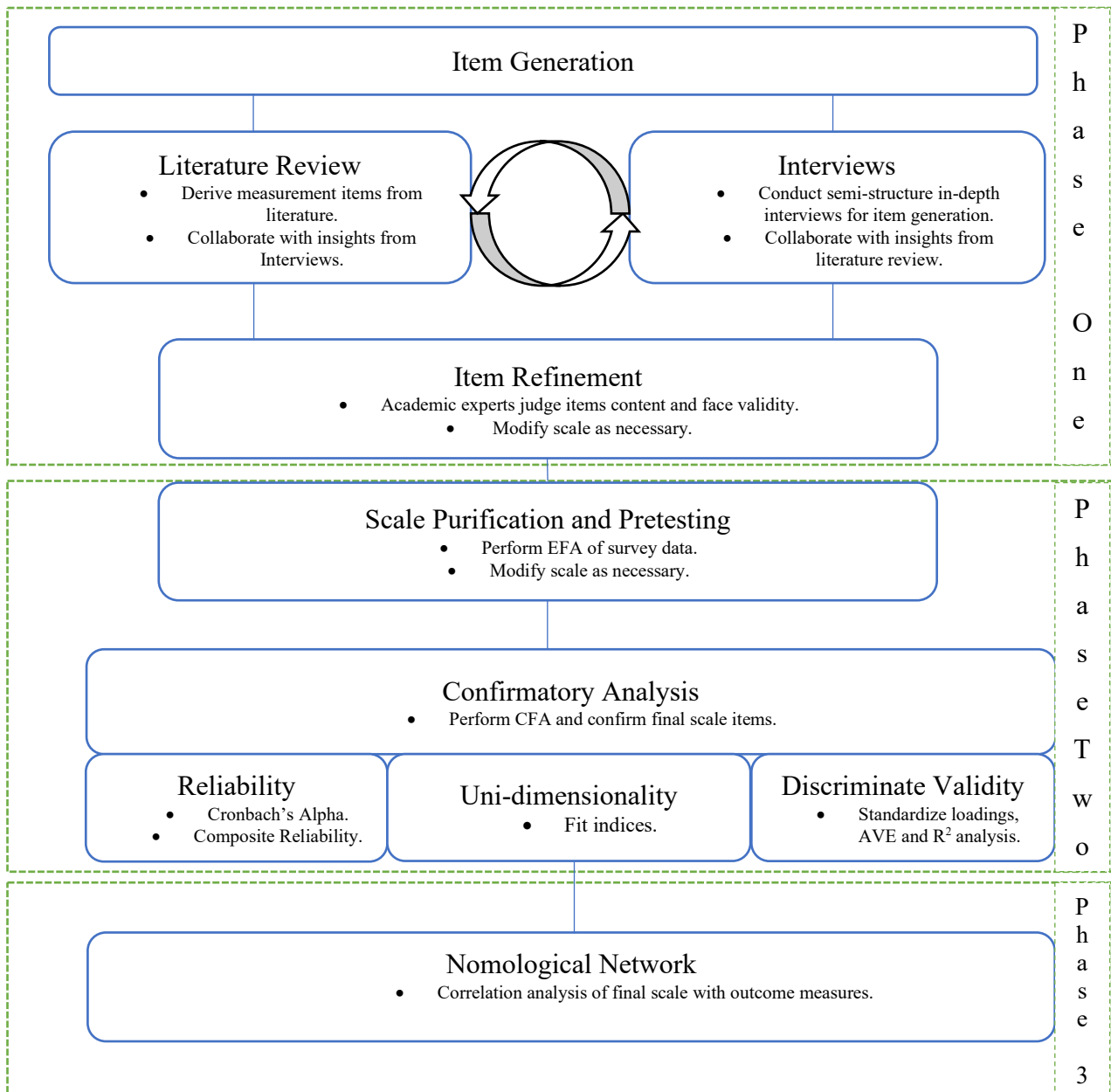


Figure 8: Figure Diagram showing the Research Process of Scale Development of AEA

Chapter 4: Methods and Processes

4.1 Introduction

Having identified the background, literature, gap, and variables to be explored within this study, this chapter continues to highlight the fundamental core of this research in materializing the purpose of this research through data collection. This chapter focuses on the methods and processes used for this scale development methodology. Following this introduction, this chapter is divided as follows; epistemological and ontological consideration for the study, research methodology adapted for the 3 phases of this study, aims, objectives, research questions and hypothesis, data collection and analysis methods for all the passes of this study followed by a summary.

4.2 Epistemological and Ontological Considerations

Social science is the study of humans and their behaviour in regard to their life context (Benton & Craib, 2011; Maxwell, 2012). In the case of this research, studying consumer perception towards what is depicted as an authentic ethnic advertisement, as, well as, measuring and understanding the effects these advertisements have on consumers (outcomes). Epistemology regards the question of ‘what is/ what should be’ accepted as knowledge (Taylor & Dorsey, 1988; Crotty, 2005; Compton-Lilly et al., 2012). Some researchers view social science to be generally comparable to that of natural science (Physics, Chemistry, etc.), in which ‘laws’ are made to be discovered about human behaviour (Schulze, 2003; Krauss, 2005; Tuli, 2010). The ongoing debate with regards to social science research is if it can be examined in the same principle as natural science (Bryman, 2001). Ontology is related to the nature of reality within the studies of social sciences. Questions of social ontology are revolved around social entities (Tuli, 2010). With that said, an avenue of knowledge known as pragmatism believes in finding out ‘what works’ and what aids solutions to the problem (Patton, 1990; Creswell, 2003). Therefore, pragmatism believes in not asking questions about nature and reality ‘ontology’ and theory of knowledge ‘epistemology’. In the eyes of pragmatism, the research question is the main and central focus of the research (Mackenzie & Knipe, 2006; Creswell, 2003) where the main aim is to uncover ‘what works’ (Patton, 1990). The process of pragmatism is to reorient of the evaluation of the theory around a third perspective, which is the theory's capability to unravel human problems (Rorty, 1989; Stich, 1990).

As this research aims to investigate the factors that constitute authentic ethnic advertisements and highlight consumer perceptions of authentic ethnic advertisements, to do

so, this research adopts a mixed methodological approach. Mixed methods are typically seen as a more trustworthy way of collecting and analysing data due to the use of both qualitative and quantitative methods (Creswell, 2009; Cronholm, S. and Hjalmarsson, A., 2011). This methodological approach is sequential as the quantitative methods build on top of the qualitative findings that occur in consecutive order. This is in line with the pragmatism way of knowledge.

Positivism rational uses deductive reasoning where the research aims to approve a theory using primary data, whereas, the interpretive approach uses inductive reasoning where the main aim is to develop a theory (Yvonne Feilzer, M., 2010). There is a clear distinction between both approaches' 'positivism' and 'interpretivism' as they place at the opposite end of the research process continuum. However, in reality, the research process is not one ended (Morgan, 2007). Abductive reasoning will be implemented as the research shifts backwards and forward between inductive and deductive reasoning, this is typically the process with pragmatism research (Morgan, 2007). The abduction process is expressed as a "process that is reproductive of finding or forming hypotheses or theories that may justify a fact or an observation whether it was surprising or unexpected (Patokorpi, 2006, p. 73).

Pragmatism believes that individuals have their unique interpretation of the 'real world' (Morgan, 2007). In the case of this research, the notion of authenticity is a construction of thought that is interpreted and ever-changing by consumers. Authenticity is also an experience individuals feel as they consume products and services. Moreover, the notion of authentic ethnic advertisements is based on consumers' perception of what is authentically ethnic to them and what is not. Ethnicity is deemed fixed, one cannot change their ethnic descent, the knowledge is already pre-existed. With ethnicity comes various constructs, there are 'rules' to be within a certain ethnic background (organisation), which includes, skin colour, race, physical appearance, and idiosyncratic identification. Moreover, being of an ethnic background could almost inhibit individuals from 'breaking free' from the association towards the specific ethnic group, therefore a sense of conformity occurs. There are also rules and regulations to be part of ethnic groups, i.e. values and traditions, to which members of this ethnic group obey by, if not adhered by individuals have low ethnic belongings and identity. On the other hand, authenticity is an ongoing perception of a product/service that individuals create through social processes and interactions. Therefore, the meaning of authenticity is constructed at a specific point in time which is subjected to change and the notion of understanding ethnicity and ethnic cues is subjective to a consumer.

4.3 Research Methodology and Rationale

To begin, a definition of what research methodology should be set in place. To further grasp the concept of research methodology, the word should be broken down into “research” and “methodology”.

Zikmund (1991) defined research as “to search again” by individuals who carry out the research themselves. Moreover, research is the process of finding answers to questions (Neuman, 2004) and solutions to problems by analysing situational aspects (Sekaran, 2003). The nature of research in science is that relates to problem-solving and perusing a thought-out step by step logical, rigorous and organized method to identify the problem, gather data to analyse the problem and draw a valid conclusion, thus, making the process purposeful, rigorous and a way to produce new knowledge (Sekaran, 2003). Knowing that research is a systematic process with guidelines, it only implies that the researcher must use specialised techniques and set of skills to explore the aspects of the social world (Neuman, 2004). In summary, research is carried out by the researcher to accomplish a specific target by going through a specific process to answer and analyse a specific issue logically. Therefore, research is the notion of searching again as an indefinite, as there are always new avenues to be researched.

Methodology has been defined in multiple ways, however, as this research is of a social science nature, Walker and Monahan (1988) defined it as the way of a social scientist “answer factual questions”, and the “strategy of generating and analysing information”. The methodology can be broken down into two notions, for a refined understanding of this concept, a. how the data is gathered b. how the data gathered is interpreted. This “broken down” notion of the methodology is explored by Murry and Lawrence (2000:) who conclude that methodology is a combination of “analysis of literature to the relevant topic, identifying theoretical frameworks, research design and a justification for the practical type of data gathering”. Consequently, the definition of research indicates the understanding that research is about the product/result, whereas, the methodology focuses on the process that is undergone to produce research. The explanation of research methodology compromises the finishing point of the research itself, as, it is a process that involves a starting point and a finish line to finding a solution to an issue.

In the studies of social sciences, research methods are classified into two general categories, which are, qualitative and quantitative (Morgan, 2007). Qualitative research methods are defined as: “1. Endeavour to find underlying factors that construct what we say

about what we do, 2. An exploration, elaboration, and categorization of an important phenomenon, 3. The representation of the meaning of an enclosed problem” (Banister et al., 1994). Scholars also referred to qualitative research as socially constructed, that is, an explanatory study of a problematic phenomenon that is socially constructed by the researcher himself (Bniater et al., 1994). To further elaborate on the notion of the social construction of qualitative research, Bryman (1988) identifies qualitative research methods as an “approach to the study of the social world which explains and examines culture and behaviour of humans ... from the viewpoint of those who are being studied”. Therefore, qualitative research aims to measure perceptions, behaviour and understandings.

On the other hand, the quantitative methodology takes numerical and quantifiable forms into account. Bryman (1988) states that quantitative research methods are “a category to which special languages are used, that scientists use to investigate and make sense of the natural order-variables, control, measurement and experiment.” Quantitative methods focus on finding relationships between specific variables, whereas, qualitative research focuses on finding deeper-rooted meanings, in which exploration is vital, thus making qualitative research methods known as exploratory.

It should be noted that this study adopts both qualitative and quantitative methodological approaches, making this research a mixed-method strategy. This strategy is adopted due to the nature of this research, scale development; as different phases are implemented to fill the gap and answer the research questions (will be elaborated on further throughout this chapter).

4.4 Aims, Objectives and Research questions

Table 8 below demonstrates the research aim, gap, objectives and hypothesis.

Research Aim	To investigate the factors that constitute authentic ethnic advertisements and highlight consumer perceptions of authentic ethnic advertisements. (Scale Development)
Research Gap	What constitutes authentic ethnic advertisements, and, how audiences perceive authentic ethnic advertisements?

Research Objectives	<p>Research objective 1: To develop a scale measuring authenticity in ethnic advertises.</p> <ul style="list-style-type: none"> • What constitutes authentic ethnic advertisements? <ul style="list-style-type: none"> ○ To identify and understand the key dimensions that make up AEA. • What cues are considered an authentic or inauthentic ethnic advertisement? <p>Research objective 2: Applying and examine authentic ethnic advertisement scale on consumer perceptions and outcomes.</p> <ul style="list-style-type: none"> • Identifying how audiences interpret authentic ethnic advertisements. <ul style="list-style-type: none"> ○ Understanding the impact of AEA on purchase intention, attitude towards ad and word of mouth
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Table 8: Research aims, gap, and objectives

4.5 Research Design and Strategy

Research design can be defined as a process of a strategy for collecting, analysing and reporting research (Creswell et al., 2003). For a research design to be completed, there are five fundamental stages to be covered, which are; the purpose of the research, theory, research question, methods and sampling tactics (Robson, 2002). Within these five stages, three basic questions are needed to be answered, 1. What will be studied? 2. How will it be studied and the final question is related to methods and data collection processes, which are 3a. what is the research strategy used? 3b. How is the data gathered and evaluated? 3c. Timing of all this process? (Blaikie, 2000). Thus, a research design acts as outline guidance for a researcher to follow to have successful research.

Within research design, there are two pathways research can adopt, which are fixed and flexible designs (Robson, 2002). Fixed research design is theory-driven, variables must be pre-selected, and a selected procedure must be followed, thus, a rich understanding of the phenomenon is required before conducting research. The understanding of this phenomenon

could be in form of a framework (Robson, 2002) and the design must be set in place, moreover, the data collected is usually in a numerical format (quantitative). On the other hand, flexible research design evolves as data is gathered, typically in a non-numerical format (qualitative) (Robson, 2002), moreover, gives the researcher the flexibility to address the problems throughout until the end of the research.

This research adopts both flexible and non-flexible designs, as both methodological approaches are used, qualitative and quantitative. Qualitative in the form of interviews and quantitative in the form of a questionnaire and the use of statistical methods. Both designs are used to answer the research questions of exploring what constitutes authentic ethnic advertisements? and, how audiences from different targeted consumer groups evaluate/interrupt these authentic ethnic advertisements?

Research design can be expanded into other venues according to the studies' purpose. There are 3 venues for this expansion, which are, 1. Exploratory research, 2. Descriptive research, 3. Explanatory research (Neuman, 2000). Exploratory research is adopted if the research venue is new and not many previous studies have been conducted. Moreover, exploratory research is conducted when clarification and definition for the nature of the problem are needed, to answer the 'what' (Zikmund, 1994). Descriptive research is rooted in a more developed phenomenon than exploratory research to present a better understanding of specific details and relationship with a detailed explanation (Neuman, 2000). Explanatory research is focused on the notion of 'why' questions, and thus, justifies as to why a phenomenon occurs. This research adopts two of these research designs according to the purpose and aims of the research questions. Both exploratory and descriptive research methods are applied as this study explored a different venue of ethnic advertising, which is, authentic ethnic advertisements, moreover, this study also addresses the 'what', i.e. 'what constitutes an authentic ethnic advertisement?'. This research also describes as the notion of 'how' are addressed, moreover, previous studies of similar nature (consumer perceptions of ethnic advertisements/ consumer perception of authentic ethnic restaurants) have assessed consumers perception and effects their ethnic identity have on attitudes. This is useful as this research can adopt similar methodological approaches.

Research strategy deals with the outcome/framework of the research, Sekaran (2003) states that there are two approaches to strategy to answer the research aims, 1. induction 2. Deductive. Research can use either or a combination of these approaches. The induction

process is where research observes a phenomenon and ultimately derives a conclusion, whereas, the deduction process derives to a conclusion by a rational generalization of a fact (Skearan, 2003). Research should have pre-selected the strategy at the start of the research, whether it was induction/deduction. If the research adopts a specific theory with the use of data to determine the theory is valid or not, this is known as a deductive strategy (Figure 9 shows a diagram). On the other hand, if a relationship is defined between theory and data by using primary data collection methods, this approach is known as inductive (Figure 10 shows a diagram).

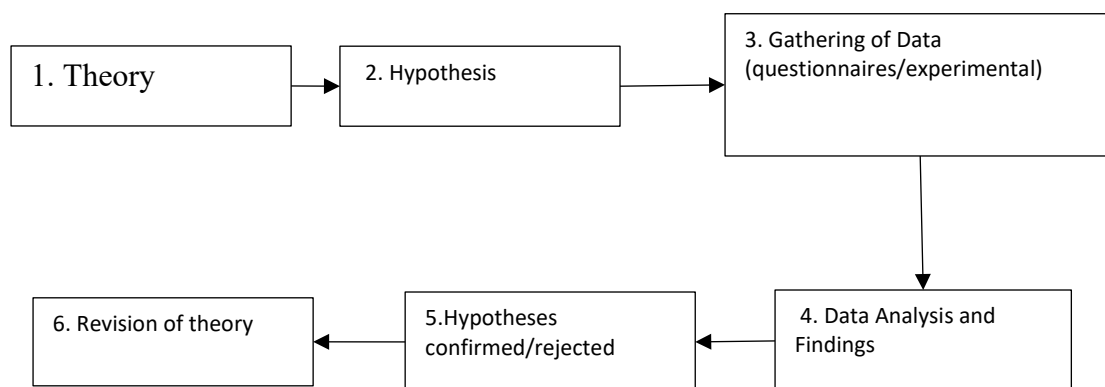


Figure 9: Process of Deduction

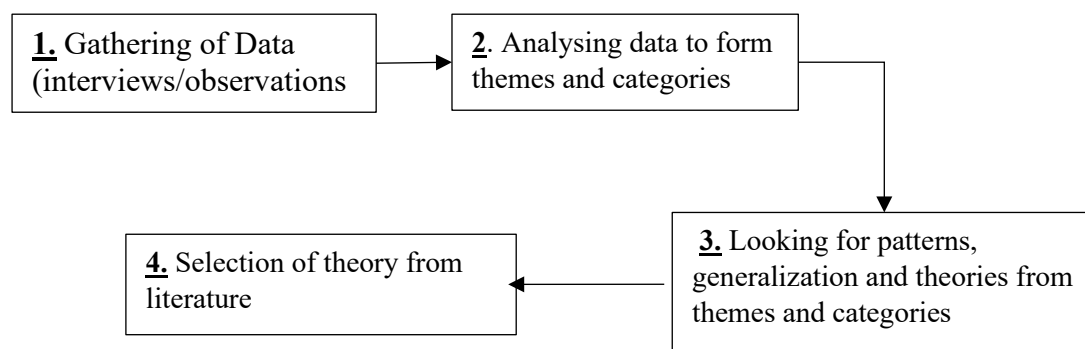


Figure 10: Process of Induction

This research adopts both approaches for different phases of the study. Starting with induction – deriving reasoning and ending with deduction – inference by reasoning from the general to specific, abductive reasoning (Rothchild, 2006). Focusing on consumer perception and attitudes to authentic ethnic advertisements and the make-up of authentic ethnic advertisement itself.

4.6 Rationale for Mixed Method Approach

Mixed methods (MM) combines both qualitative methodological approach and quantitative methodological approach within the research. There are two main categories of MM approaches. 1. Parallel Mixed Design (Teddlie & Tashakkori, 2009), which gives both qualitative and quantitative sections of the research equal weights in terms of data in a concurrent manner. 2. Sequential Mixed Design, this approach gives one of the two data collection methods (qualitative or quantitative) a primary foundation of data collection within the research, whereas, the second method approach build on top of the 1st method approach. Thus, these two approaches are different in terms of the importance of each quantitative and/or qualitative stage of the research (Creswell et al., 2008). This research adopts sequential mixed design, as it involved sequential use of firstly qualitative data collection methods and secondly the use of quantitative data collection methods, where, quantitative builds on the qualitative. This process of sequential mixed design has to be done in a manner where the researcher has to ensure the phases are linked with one another in a chronological manner where the phases of data collection (qualitative and quantitative) complement one another (Teddlie & Tashakkori, 2009).

There are three main research design within a sequential mixed design that research can adopt from; explanatory, exploratory and embedded (Creswell et al., 2008). An exploratory design is the best fit for this research as quantitative methodology builds on the qualitative data findings. Table 9 below summarises the use of MM within this research. The following section will elaborate in detail.

4.6.1 Exploratory Sequential Design

Exploratory sequential design is typically used when designing and developing a new instrument (Creswell, 1999; Creswell et al., 2004; Creswell & Plano Clark, 2007). This is due to the qualitative stage of the research helping build a foundation and boundaries for the instrument (a scale for this research) for the quantitative data to expand on and validate.

The exploratory sequential design has two main streams; 1. Instrumental development model and 2. Taxonomy development model. Researchers who develop a quantitative instrument based on qualitative findings fall under instrumental development. Whereas, researchers who develop and test an emerging theory using both qualitative and quantitative methods fall under the taxonomy development model. Instrumental development model best

fits with the aims and objectives of this research. As this research aims to develop a quantitative instrument (scale) based on qualitative foundations. Using the instrumental development model, the research topic area is qualitatively explored, then, quantitatively validated. This research focuses on developing a scale, thus, a two-stage methodological approach. Firstly, interviews and expert panel review which provided a set of qualitative findings, which performed as a guideline to generate a list of items. Secondly, quantitative methods were used in terms of online surveys. The data collected aided in developing and validating the final scale of authentic ethnic advertisement. Figure 11 below demonstrated the MM approach used for this research.

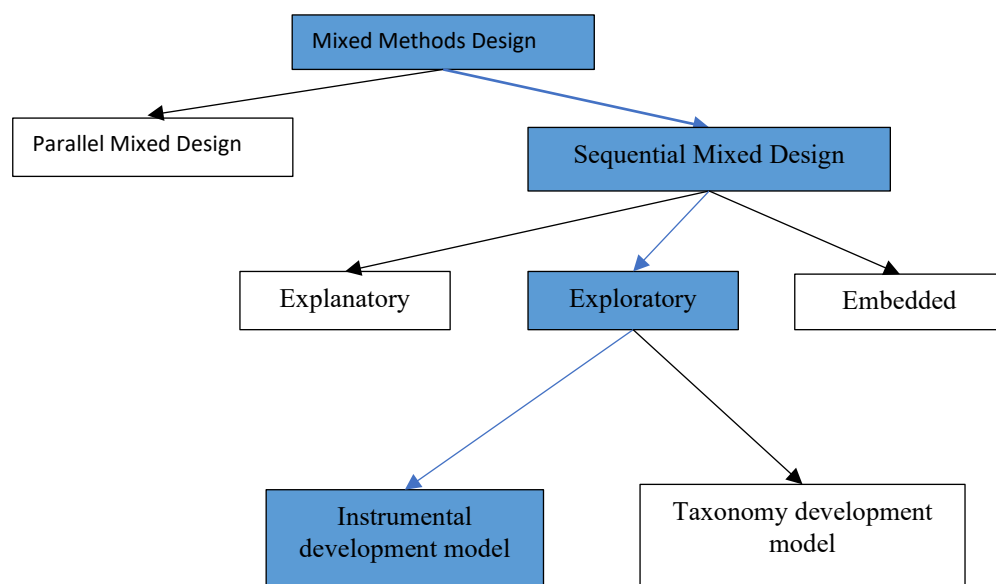


Figure 11: Mixed Method Design Approach

Scale development Stage	Purpose	Action	Method Design
Specify of Domain Construct	To define what is to be measured using the scale	Look into the literature to see dimensions of ethnicity and authenticity and its definition. Propose an initial definition of AEA using qual methods.	Qualitative
Generate an item pool	To develop a set of items to capture each dimension of authentic ethnic advertisements	Generate items from existing literature Generate items and dimensions from qual methods.	Qualitative

Refine items	To assess the clarity and readability of each item generated, thus, determining the content and face validity.	To refine items by including marketing experts. To refine items by including academic experts.	Qualitative
Develop and pre-test survey	Empirical investigation to purify items; Preform EFA on pilot data	Items placed in a survey to a sample of participants.	Qualitative and Quantitative
Administration of wider survey	Producing and validating the final AEA scale	The online survey collected for EFA and CFA. Development of final scale.	Quantitative
Cross-Validation of scale	To determine the construct and nomological validity of the final AEA scale	Validating the sample using cross-validation. Reliability and validity are also established.	Quantitative

Table 9: Use of MM design across the scale development process

4.7 Data Collection Method

4.7.1 Pilots for Qualitative and Quantitative Method

Pilots took place during all phases to ensure the quality of data gathered is up to standard, is reliable and understanding. During phase 1 (qualitative method) and phases 2 and 3 of scale development and survey analysis (quantitative methods). Pilots also enabled the research to alter or change any questions that were not understood or deemed as confusing, in addition to aid in the survey building process of advertisement placements. Table 10 below is a summary of the pilots that occurred for this research along with the analytical techniques used.

Phase	Method of Piloting	Sample of Piloting	Analytical Techniques used for Piloting
Phase 1	Pilot interview questions	6	Thematic Analysis
Phase 2 and 3	Online Survey	60	SPSS

Table 10: Pilot Testing Summary

4.7.2 Phase 1 – Qualitative

Interviews are interactions that occur face to face usually with a specific focus (Dexter 1970; Jennings 2005:102) and as a mean to ask open-ended questions since descriptive responses were needed for this research. The use of semi-structured interviews generates qualitative data, which is richer in exploring the meaning and the question of why it also requires text or visual analysis (Jennings 2005). Whereas, structured interviews usually generate quantitative data focuses on quantities which employ a more mathematical-statistical

analysis (Jennings, 2005). Semi-structured interviews were also chosen over focus groups for several reasons. 1. One on one interviews can be a flexible adaptation of a personalised experience between the interviewer and respondent (Miller, 1991). This aids the interview environment to be conducive and facilitate the interview in an informal manner where the respondent feels more comfortable sharing their honest thoughts. 2. One on one interviews help in identifying what and why respondents feel an advertisement is ethnically authentic or inauthentic without other ‘noise’ influencing their decision and thoughts in a safe and secure environment. Therefore, helping this research develop AEA construct more accurately by understanding the consumer viewpoint on AEA. 3. One on one interviews focus on understanding and collecting information on an individual level, whereas focus groups tend to focus on the collective discussion on the subject matter Hakim (2000). This may affect respondents’ responses who are influenced by the majority (bias) and may change their opinion (Bryman, 2008; Malhotra & Birks, 2006). Therefore, one on one interviews offers a deep insight into the research question by focusing on the main issue and giving more depth and detail. With that being said, one on one interviews were deemed as a better fit than focus groups. Also, as this research deals with visual imagery (advertisements), it is best suited to employ semi-structured interviews, which allows participants to discuss in depth their perspective of authentic ethnic advertisements with some flexibility. This is because semi-structured interviews allow for open-ended questions which in turn allows the interviewer to understand the world seen by the respondent (Patton, 1990). Thus, participants respond to open-ended questions as follows; “What you add/remove to make these advertisements ethnically authentic?”; “How would you describe an advert that is authentic to your ethnic background?” and “Can you tell me how you would define authentic ethnic advertisement”, these questions help capture respondent views without any predetermination of those views. This approach is in line with Patton’s (1990), thus, open-ended questions were used to allow respondents to freely say and express how they feel, think and understand about AEA.

Interviews are conducted until the item generation reaches a saturation point and the same items are reoccurring. This phase helps to address research objective 1 and its sub-questions. The qualitative phase comprises of 1. short interviews; this is to generate the construct definition as well as, 2. semi-structured in-depth interviews to explore what constitutes the notion of authentic ethnic advertisements in targeted consumer’s perception. As, well as, exploring the underlying elements and factors to what makes an ethnic advertisement authentic/ inauthentic. Moreover, this phase also includes item generation for

scale development. Thus, using qualitative approaches will help this study explore the reasoning behind consumers' attitude and perception of authentic ethnic advertisements and can explain in detail their reasoning behind it.

4.7.2.1 Investigating Dimensions of AEA

As addressed in the literature review section of this research, current literature on ethnic advertising and authentic advertising have failed not only to merge these concepts but also, has not been sensitive towards the wide adaptation of ethnic cues in advertisements that have not been translated authenticity to its end consumers. Thus, there is a need to develop a scale measuring AEA to not only expand in literature but also well inform practitioners on the use of AEA scale, as, well as to better suit authentic advertising. With that being said, the existing dimensions of ethnic advertisements and authentic advertisements (tables 11 and 12) are limited and additional authentic ethnicity dimensions may be better suited in relevance for authentic ethnic advertisements perceptions.

With the help of past literature and using the items/cues that are already have been explored in ethnic advertising and authentic advertising literature, semi-structured interviews are conducted to identify what items/cues make up authentic ethnic advertisements. Generating a large pool of items that are candidates for eventual inclusion in the scale. Past literature cues are what this research calls primary factors of AEA, which are derived from ethnic advertising literature;

- Model
- Language
- Symbols

This research also understands that authenticity domain; Indexical, iconic and existential cues are key in influencing authentic perceptions within consumers, based on perceived authenticity (Morhart et. al., 2014). Thus, this phase of the research will address the dimensions of perceived authentic ethnic advertisements.

Types of Authenticity

1. Pure (literal) authenticity

- Definition: Refers to something that is believed to be the ‘the original’ or ‘the real thing’ (Grayson and Martinc, 2004; Beverland et al., 2008)
- Relation to ²Primary factors: Product type, Symbols (Cues that cannot be altered by the consumers’ perspective)
- Relation to ³Secondary factors: N/A

The term pure authenticity was developed by Beverland et al (2008). Grayson and Martinic (2004) research, have also identified the same type of authenticity and named Indexial authenticity. They both define as ‘the real thing’ from the copies. Thus, pure or indexical authenticity refers to the consumer’s experience of physical and/or behavioural facts that justify some degree of verification of the truth/real. Correspondingly, Beverland et al (2008) suggested that consumers use objectified resources of information to judge a product's authenticity. i.e, cues of historical practices. Therefore, everything regarding indexical authenticity is rooted back to facts, truths and originals.

2. Approximate authenticity

- Definition: Refers to something “whose physical manifestation resembles something that is indexically authentic” (Beverland et al., 2008; Grayson and Martinec 2004, p. 298). Also known as Iconic authenticity (Grayson and Martinec 2004).
- Relation to Primary factors and Secondary factors: A mixture of both cues can be used as iconic authenticity integrates both the facts with consumers believes and identities through consumption.

Approximate or iconic authenticity is a concept that is rooted by the ideology that consumers socially and/or personally constructed the authentic phenomenon (Grayson and Martinic, 2004, Leigh at al., 2006), this making iconic authenticity a result of different

² Primary factors are factors already within literature.

³ Secondary factors are the factors derived from this research data through qualitative and quantitative methods.

interpretations of what ‘the real world looks like’ (Morhart et al., 2015). Beverland et al. defined approximate authenticity as ‘a feeling that the brand will aid in achieving self-authentication through connoting with time and place’. Thus, approximate authenticity is merely a projection of consumers’ own expectations and perspectives, i.e. commercially constructed authenticity (Stern 1994) or iconic authenticity (Grayson and Martinec 2004). For example, linking a place of production, a connection between a place and a product).

3. Moral authenticity

- Definition: considers authenticity to be related to the self—and not to an external entity—and involves the notion that authenticity means being true to one’s self (Morhart et al., 2015). Beverland et al (2008) state that moral authenticity ‘aids consumers to achieve self-authentication by connecting with personal moral values’.
- Relation to Primary factors: N/A
- Relation to Secondary factors: Social setting, body language, behavioural attributes. (Factors that only the consumer believes is authentic in their minds, which depends on their cultural knowledge)

Moral or Existential authenticity examines authenticity as its relation to one’s identity (Morhart et al., 2015), meaning, consumers uncovering the meaning of authenticity as they consume, being true to ones’ self (Arnold and Price, 2000; Beverland et al., 2008).

Dimension	Source
Apparent Features of Model Used in Advertising	Cui et al., 2012; Myers and Sar, 2013; Sierra et al., 2009; Apaolaza, V., et al., 2014; Zuniga, 2016; Fowler & Carlson, 2015.
The language used in the Advertisement	Myers and Sar, 2013; Noriega and Blair, 2008.
Symbols and Product used in the Advertisement	Appiah 2001; Khan et al 2015; Appiah et al 2009. .

Table 11: Dimensions of Ethnic Advertisements in Literature

Dimension	Source
Pure	Grayson and Martinec (2004); Beverland et al. (2008); Chalmers and Price 2009; Miller 2015.
Approximate	Grayson and Martinec (2004), Beverland et al. (2008); Chalmers and Price 2009; Miller 2015.

Moral	Grayson and Martinec (2004), Beverland et al. (2008); Chalmers and Price 2009; Miller 2015; Mohat et al., 2015
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Table 12: Dimensions of Authentic Advertisements in Literature

Data collection method for this research is collected from the consumer end, as advertisements are targeting consumers. This is due to the objective of the research which is to understand what constitutes AEA and how consumers interpret AEA.

The purpose of conducting interviews is to investigate the facets of AEA that have not been uncovered within literature and understand consumers perspective on what is deemed authentic within ethnic advertisements. More specifically, what consumers believed AEA is; their understanding of AEA; what are the dimensions that make up AEA and whether or not any factors influence their perception of AEA.

4.7.2.2 The Interview Process

The main purpose of an interview is to gather data that focuses on the discussion between the interviewer and the respondent, which centres around the respondent's perspective of the subject matter (Marshall & Rossman, 1989).

Prior to the in-depth semi-structured interviews, 30 short interviews were conducted to help set out the question guide for the in-depth interviews, as, well as, understand what respondents defined AEA as. Following that, 6 pilot interviews took place where questions were further refined, and the flow of the in-depth interviews were improved. 24 main in-depth semi-structured interviews were conducted on a varied demographic (student and non-student sample; age ranged from 18-50). The main purpose of these interviews was to understand respondents view about the dimensions that make up and contribute towards the development of AEA. An understandable limitation for this process is the use of participants that are deemed as 'student sample', however, past research that focused on scale development used student sample such as; Yoo and Donthu, 2001 and Blankson and Kalafatis, 2004 during the pilot testing and item generation stage.

Thus, using some student sample did seem fitting for this stage of the scale development. In addition, the research main requirement for respondents is to be knowledgeable of their ethnicity and have somewhat of a global outlook. With that being said,

some efforts were made to lower this limitation by interviewing the student sample from a various ethnic background such as, Greece, China, UK, South Africa, Kuwait, Saudi Arabia, Egypt, Spain, Sri Lanka and Mauritius to name a few. As photo-elicitation techniques were used, respondents were also asked to bring along a few print advertisements that they believed were ethnically authentic and inauthentic to their ethnic background. This is to remove any interviewer bias from pre-selected advertisements. However, the interviewer also had 'back-up' print advertisements that portrayed elements of ethnic cues authentically and inauthentically as portrayed by marketing and advertising media (See appendix for an example of print advertisements used during the interview stage).

Data gathered from the interviews is transcribed on a word by word basis and the use of thematic analysis is implemented to generate an initial 'item' list of dimensions for AEA dimensions. After producing the initial item list of AEA dimensions from each transcript, it was then filtered down and grouped into themes and categories. Following this step, the items were then compared with the literature generated items from ethnic advertising and authentic advertising literature. The interviews confirmed the literature generated dimensions of ethnic advertisements and authentic advertisements (presented in tables 11 and 12), in addition to new items and dimensions surfacing that are relevant to AEA (Chapter 5 will further elaborate).

These new dimensioning of AEA are not conceptualized theoretically or empirically within current literature in relation to authenticity in ethnic advertisements. Although, some of the items have been identified within the authenticity marketing and advertising literature as key concepts to authentic advertising (Becker, M., Wiegand, N. and Reinartz, W.J., 2019; Beverland, M.B., Lindgreen, A. and Vink, M.W., 2008.). For example, numerous respondents felt that originality within the advertisements helped them come to a conclusion on the levels of authentic ethnicity within the advertisement. This is because participants felt in order to capture authentic ethnicity each advertisement catered to each specific ethnic background should be original and have specific ethnic cues that translate accurately to the ethnic background presented. Moreover, the interviews also highlighted the importance of cultural knowledge in determining the authenticity within ethnic advertisements. Thus, together with the literature review and the interview results suggested that AEA consists of 6 main dimensions with a total of 26 items. A detailed analysis of data collected from interviews will be provided in Chapter 5 along with item selection and reduction and the results acquired from interview data analysis.

4.7.3 Phase 2 – Scale Development

This phase of the research focuses on developing a valid and reliable scale measuring authentic ethnicity within advertisements. The scale development process within this research has been mainly guided by Churchill's (1979) paradigm. This paradigm had been widely used for scale development research within marketing and advertising literature as, well as, DeVellis (2003) scale development theory. DeVellis (2003) offers a parameter for 1. regulating the format for measurement and 2. Increasing content and face validity of the scale by carrying out expert panel review. The sections below provide an in-depth discussion involved in each step of the AEA scale development process that was adopted by this research.

4.7.3.1 The Scale Development Process

Figure 12 below demonstrates the process used within this research for developing the AEA scale as suggested by the pioneers of scale development. A detailed description of each step that has been adopted within this research had been expanded on below.

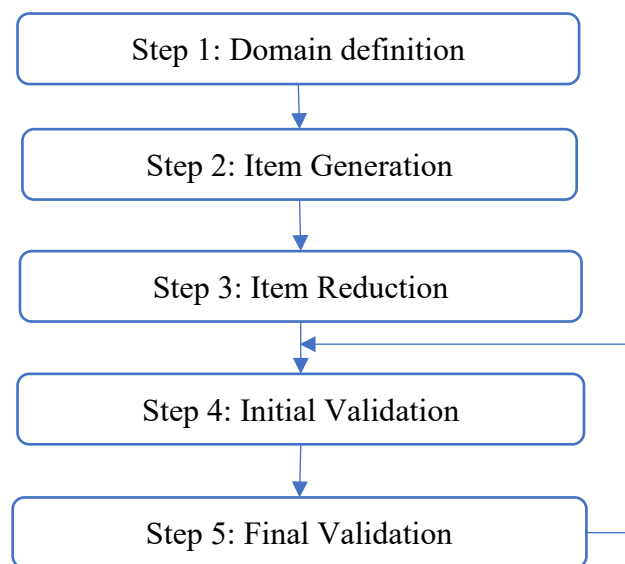


Figure 12: Scale Development Process. Source: Churchill (1979); DeVellis (2017); Taheri et al. (2017) and Netemeyer et al. (2003)

Step 1: Identifying and defining the domain of the construct.

As with every scale development process, the initial stages of it is to understand what is to be measured. This calls for defining the construct definition firstly and to understand what it is to include within the definition and what is it to be excluded within the definition (Churchill, 1979). Having a clear definition enables the researcher to identify the content and the construction of the scale (DeVellis, 2003). For this research, the construct to be measured is authentic ethnic advertisements (AEA). The literature of ethnic advertising and authentic advertising was referred to, as to understand how it is defined by existing research. As discussed in Chapter 2, there is not literature that covers the concept of authentic ethnic advertisements, but literature that covers ethnic advertising and authentic advertisements independently. Within both pieces of literature, the construct definition of ethnic advertising and authentic advertising has a variety of different definitions (See Chapter 2). After examining different authors definition of these 2 constructs several themes were observed; authentic advertisements and ethnic advertisements both need to have elements of originality (i.e.: distinctive, unique) and both streams of advertisements need to have a reflective representation of the portrayed visual triggers. Incorporating these views of both streams of literature, with the aid of the short interviews conducted into understanding how respondents define AEA an initial definition of AEA was proposed as:

‘An advert that accurately and reflectively represents demonstrated ethnicity across to consumers.’

After defining the construct, the following step was to determine the dimensionality of the construct (Churchill, 1979). Using both literature review and qualitative data collection methods the AEA dimensions can be set in place. Past literature (as covered in chapter 2) indicated that there are many frameworks to measure various types of authenticity and the dimensions of what makes an advertisement ‘ethnic’ was limited. This research had adopted the common dimensions presented in authenticity and ethnicity literature as well as use the main dimensions of what dimensions classify ‘ethnic’ advertisements. The literature review has also highlighted the lack of agreement between studies on what makes an ethnic advertisement successful. Moreover, as the notion of AEA is a ‘new’ concept (advertising and marketing literature as not covered it), this study will adopt a holistic approach and consider the ethnic advertising models and authentic advertising model as well as qualitative methods to generate a pool of items. This means that all the models and dimensions were put together and used across the phases of this research to develop the AEA scale and its dimensions. Tables

11 and 12 above shows the dimensions incorporated from ethnic adverting literature and authentic advertising literature. These dimensions were incorporated into AEA, as qualitative data generated the same results in addition to new items and dimensions.

Sept 2: Generation of an Item Pool

The item generation process involved developing a list of items/codes that could capture each dimension of the construct (Churchill, 1979). 333 initial items were generated from the interviews (See Appendix) as well as, the consideration of existing literature. Further detailed analysis is provided in chapter 5.

Step 3: Initial Item Purification

The process of item purification is to reduce the number of 'items/codes' generated from qualitative interviews and existing literature. The main purpose of item purification is to review and refine each generated item and assess their face and content validity. This was done with the help of academic as well as, marketing experts. These experts were selected on the biases of their research background (focusing on marketing and advertising) and on their education levels (PhD in Marketing qualification). In the first round, two independent marketing experts reduced the items from 333 to a final 70 in two stages on the basis of redundancies, clarity, consistency and readability (DeVellis, 2003; Furr, 2011). Following this step, the second round, the 70 items were subjected to review by an independent expert panel of 7 marketing academics. Based on their evaluation and review the 70 items were further reduced to 26 items. Chapter 5 will further elaborate and provide a detailed account of the item purification of each step.

Step 4: Initial Validation – Develop and Pre-test Survey

Having now refined the items, the final 26 items obtained from the expert panel review are not considered ready for an online survey pre-test. The main objective of a pre-testing the online survey is to test run the survey process and preliminary statistical tests to further refine the item list by removing the items that do not load well. An online survey was developed using Qualtrics software and was completed by 282 respondents (69 pilot run and 213 main). Principal Component Analysis with Promax rotation was conducted on this data which resulted in the deletion of 3 items based on cross-loadings and/or low factor loading (<0.50). This provided the final 23 items to be ready for testing on a wider sample (Churchill, 1979). A

detailed discussion regarding the sample and statistical test run for analysis this data is provided in Chapter 6 of this thesis.

Step 5: Final Validation – Administer Final Survey

The purpose of this final step is to collect data from a larger sample to develop and validate the final AEA scale. The final Survey consisted of 23 AEA items. The final data collection phase occurred in 2 phases. 1. Conducting EFA (sample size n=239) 2. Final validation and CFA (sample size n=541). Data was collecting using an online data collecting agency; prolific. The credibility of this organisation was verified before hiring it for data collection. Attention filters, common method bias (CMB), and time caps were set in place to remove any unfit responses. The AEA scale constructs discriminate and nomological validity was also conducted in order to ensure the scale is measuring what it is supposed to measure (expanded on in chapter 6) (Churchill, 1979; El-Manstrly & Harrison, 2013). Thus, the scale was also tested with outputs such as; purchase intention (PI), word of mouth (WOM), recall, the success of advertisement, attitude towards the advert and brand, as well as the use of moderators (further expanded in chapter 6). Chapter 6 of this thesis goes into further detail into the analysis of the data in terms of AEA scale and outputs.

4.7.4 Phase 3 – Quantitative Survey

The final data collected was to validate and establish the final scale (n=307). The data from this sample was collected via an online survey using prolific. This section outlines the key elements used in this survey design.

4.7.4.1 Why Online Survey

In order to develop the final scale, the collection of the final data involves conducting a survey (Churchill, 1979; Colwell at al., 2008). Online surveys compared to postal surveys, telephone interviews and face to face interviews offer fast responses from a wider range of respondents (Sue & Ritter, 2012). As observed from other scale development studies a larger sample number is needed to ensure reliability and validity (from 200-600 respondents; Colwell et al. (2008), Walsh & Beatty (2007), Blankson (2008), Delgado-Ballester et al. (2003), Blankson & Kalafatis (2004)). Moreover, online surveys offer no bias as there is no contact between the respondent and the researcher, thus, desirable answers cannot be generated. The

responder feels that they can give their honest answers while maintaining their anonymity (Sue & Ritter, 2012). The survey for the quantitative methods of this research was built using the platform Qualtrics for survey building. Once the survey was built and piloted and rebuilt to the ultimate optimum flow for readability, it was then exported to the platform Prolific where data was collected and was directly transferred into SPSS, this eliminates any coding errors.

4.7.4.2 Structure of the Survey

An online survey questionnaire was carried out to collect data for the scale construction and testing out the scale performance with outputs. The main purpose of a survey is to collect data; specifically, two types of data basic and classification (Churchill & Iacobucci, 2002). The questions were to collect all relevant information to cover the main subject of study (factors that contribute to building AEA and to test AEA scale with outputs) these are referred to as basic data. The questions formulated to collect basic data information covered the main subject of the study; factors that contribute in building AEA, whereas, questions on demographics and socioeconomic data aims to collect classification information (Churchill & Iacobucci, 2002). The structure of this survey followed Churchill and Iacobucci's (2002) research, in which they suggest that the proper questionnaire structure is to 'present questions securing basic information first and those seeking classification information last'.

The online survey was divided into sections to assist with better flow. The first section included a welcome page for the participant in which some background information about the study and duration of how long the study would take approximately was given to the participant. This gives the participants some awareness of the research topic and that the study only requires their opinions and that there are no 'right' or 'wrong' answers, moreover, giving the participant a timescale can motivate them to fill out the survey. The survey completion time was derived from the pilot testing that took place prior. The welcome page also stated that respondents were treated anonymously and at any point during the survey if needed they could terminate their completion. The second section of the study was a dedication for the main part of this research, the AEA scale (basic questions). This structure was unique as the survey was coded in a way where each participant was to receive one of the 6 advertisements used within the survey. every six adverts were to be presented at an equal number. The randomised advert was there to appear on top of each matrix that presented a dimension of items, this would occur 6 times as there are 6 main dimensions of the study that were derived from qualitative data (1.

Aesthetics, 2. Social Setting, 3. Personal Attributes, 4. Symbol, 5. Distinctiveness, 6. Accuracy) this will be further elaborated on in chapters 5 and 6. Some broad information about the content of the question was given to the respondent to provide a clear understanding of how to provide their responses. The third section of the survey included questions testing out moderators, outputs, 2 common method bias questions and 2 attention filter questions. The choice to test AEA in relation to the constructs of ethnic identity and cultural knowledge, as well as, test it on advertising outcomes such as; recall, PI will validate the scale and test its monolingual validity, this will be further elaborated on in chapter 6. The randomised advert was to be shown before the questions regarding outputs and moderation at a rate of advert shown to 4 survey matrix questions. The fourth section of the survey included some background question about the participants (classification questions). Seven classification questions were included in the survey, this is to check for sample representatives against key demographic variables and for the classification purposes for the research. The fifth section of the survey was the final page, in which 1 sentence was included thanking the respondents for taking part within the study.

4.7.4.3 Survey Questions

There were 3 main sections of the survey where respondents were asked to give their opinion on and interact with. The other 2 sections were introductory to the survey and thanking the respondents for taking part. In section 2 of the survey (the basic question; mainly focusing on AEA scale). Each of the 26 AEA was considered as one question. There were 6 main dimensions that the 26 items belonged to this, each matrix was testing a dimension with the relevant items as questions were asked. Following that, respondents were asked to rate the AEA items on given response options (7-point Likert scale). The next section the survey included testing out constructs of the strength of ethnic identity, cultural knowledge and self-referencing, as, well as, testing the scale operation on outputs such as; purchase intention, attitude towards the advert, attitude towards the brand, recall, success of advert, WOM and ethnic identity towards the advert (this will all be further elaborated on in chapters 6 and 7 of the research). The response format of answering these questions were similar to the section of the survey beforehand. This is in-line with Fowler's (1993) research which suggests that 'question forms should be few in number in questionnaires'. The research also believed that adopting a similar structure within the survey helps respondents be less confused and makes it easier for them filling out the questions.

4.7.4.4 Survey Response Format

According to Furr (2011), a survey's response format is the format in which the item statements are presented to the respondents. This research adopts a widely used Likert scale that is commonly used in measuring respondents' beliefs and attitude towards a topic (DeVellis, 2003). For the purpose of the scale and the survey, the respondents were asked to look at a preselected advertisement (advertisement adopted from the qualitative interview stage; an advertisement that interview respondents brought along) followed by reading a text (a statement, such as 'The advert represents the truth of the ethnic background presented'.) and suggest whether or not they agree/disagree that it contributes to the development of AEA by selecting one of the seven options (1) strongly disagree to (7) strongly agree. The questions that required respondents to rate items on the basis of 1-7 were presented in a matrix structure.

4.7.4.5 Type and Number of Response options

Past research suggests that a scale between 5 and 7 points appear to be more reliable and valid than scales with less than 5 points or more than 7 points (Krosnick & Fabrigar, 1997). The decision of including a 7-point scale within this research is guided by various reasons, 1. A 7-point scale is deemed more suitable as the cross-sectional reliability is greatest with approx. 7 points (Krosnick & Fabrigar, 1997). 2. A 7-point scale permits for more subtle progressions (Furr, 2011), thus, allows the capturing of differences in levels of agreement/disagreement (Furr, 2011). Therefore, it is a more common practice to use a 7-point scale to achieve the ideal balance between fine gradations of the 7 points. Several marketing scale development researchers have used n -point scales within their development (Blankson 2008; Parasuraman et al., 1988; Blankson & Kalafatis, 2004; El-Manstrly & Harrison, 2013). With that being said, the above reasons are justifications to why this research of scale development adopts a 7-point scale.

4.7.4.6 Labels Used in Survey

There are various different labelling's techniques a researcher can adopt within the research. A researcher can label endpoint only, endpoints and midpoints only or the researcher can label all the response options. This research adopts labelling all the response options as it is fully in line with Furr (2011) research method. According to Furr (2011), this helps ensuring psychometric quality, improves the data quality and provides better reliability than numeric scales (Sue & Ritter, 2012). Moreover, fully labelled scales aid respondents to understand what

each point of the scale represents, thus, less confusion and miss-representation will occur in the mind of the respondent (DeVellis, 2003). The following step was to select the right labels for each point on the 7- point scale used. Selecting the right label required a few factors to think about; firstly, labels had to be selected with clear psychological differences and, secondly; are clearly differentiated in meaning (Furr, 2011). For example; if an agreement scale was adopted (for the purpose of this research, an agreement scale was adopted) the differences between the agreement between the scale points next to each other must be kept to be about the same between any adjacent pair of scale points of response options (DeVellis, 2003). It is more reliable to use a standard scale that has been used before in prior research than creating a custom scale (Sue & Ritter, 2012). With that being said, this research adopts the same format of scale points as used in similar advertising authenticity research (Miller, 2015) ‘‘Strongly Agree’, ‘Agree’, ‘Somewhat Agree’, ‘Neither Agree or Disagree’, ‘Somewhat Disagree’, ‘Disagree’, ‘Strongly Agree’’. Each response option was given a quantitative numerical value to it, for example; 1= strongly disagree, 7= strongly agree, this is for quantitative analysis and measurement for AEA scale, which can be summed or averaged across responses for a particular dimension (Furr, 2011).

4.7.4.7 Advertisements used in the Survey

As this research aims to develop an AEA scale, the use of photo-elicitation techniques via advertisements is vital for scale development. This is because the scale aims to measure what factors contribute to an authentic ethnic advertisement. The advertisement section had to go through a few steps; firstly, the advertisement selection was made by participants in phase 1 (qualitative; semi-structured in-depth one to one interviews), where participants brought along advertisements that they believed captured elements of authentic and inauthentic ethnicities. Secondly, after the interview stage, the collection of advertisements were placed in an excel sheet in a column along with the 6 dimensions in a row (that were also extracted from the interviews (item generation) and further reduced by a panel of experts), these excel sheets were then sent off to respondents and their job was to mark with an ‘x’ what dimensions they believed the advertisement captured. Thirdly, the advertisements that have captured most of the dimensions were used. These 6 advertisements were used within the quantitative surveys as part of the photo-elicitation techniques to encourage participants to answer questions related to authentic ethnic advertising conceptual phenomenon. These questions shape the scale of authentic ethnic advertisements. Each advert possessed some cues of authentic ethnic

advertisings and some did not possess any cues of authentic ethnic advertisings (which were extracted from the participant's adverts from the qualitative phase as well as refined by the expert panel review). These adverts were used as a benchmark to what the anatomy of authentic ethnic advertisements should possess. Moreover, as this research is examining consumer perception of authentic ethnic advertisements, it is only logical to include adverts to examine consumer perception of authentic ethnic advertising. The final 6 advertisements used were placed in the survey flow where each respondent was given a randomised advert out of the 6 possible advertisements. The first part of the survey was each scale dimension presented with a matrix of the items and on top of the matrix, the randomized advert was also presented. This process was the same for each of the 6 dimensions for AEA scale. This has helped the respondent view the advert simultaneously while answering each of the presented questions (this was derived from the pilot testing of the survey's) (See Appendix for referencing).

4.7.4.8 Control Variables and Outputs used in the Survey

To assess the sustainability of the scale to measure the construct of AEA, nomological validity has to be established. This is proven when the researcher proves that the scale behaves as expected as per the theoretical prediction (Westbrook, 1980). This can be implemented by selecting the antecedents or consequences from the construct from theory and using the scale to show it supports the relationship between the construct and its antecedents or consequences (Westbrook, 1980; Churchill, 1979). The moderators and outputs used for this scale can be seen in chapter 3 of this study in the conceptual framework model. Testing these proposition (conceptual framework model: moderators and outputs) using the final AEA scale will thereby establish the nomological validity of the scale. Some of the outputs and moderators' items were reworded to fit the criteria of what was needed for the purpose of this research. Table 13 and Table 14 below showcases the items used with their original item measures and the source derived from.

Variable	Source	Item Measure
Purchase Intention	Spears, N. and Singh, S.N., 2004. Measuring attitude toward the brand and purchase intentions. <i>Journal of current issues & research in advertising</i> , 26(2), pp.53-66.	<ol style="list-style-type: none"> 1) Never/definitely. 2) Definitely do not intend to buy/definitely intend. 3) Very low/high purchase interest. 4) Definitely not buy it/definitely buy it. 5) Probably not/ probably but it.
Success of Ad	Sachdeva, R., 2015. Assessment of advertising effectiveness: A scale validation exercise. <i>SAMVAD</i> , 9, pp.15-25.	<ol style="list-style-type: none"> 1) Advert results in exposure about the product. 2) Advert arouses curiosity about the product. 3) Advert creates awareness about the product. 4) Advert creates interest about the produce. 5) Advert motivates you to buy the product. 6) Adverts helps you in knowing about the new product. 7) Advert can change your attitude about the product. 8) Advert touches your emotions. 9) Advert leads to repurchase the product. 10) Adverts leads to building brand loyalty.
Recall	Kumar, R., 2018. SCALE FOR ADVERTISING EFFECTIVENESS: A STUDY ON TRADITIONAL AND INTERACTIVE ADVERTISEMENTS AS PER THE LAVIDGE AND STEINER MODEL. <i>Indian Journal of Commerce and Management Studies</i> , 9(1), pp.53-60.	<ol style="list-style-type: none"> 1) I cannot recall anything, 2) I can only recall the product category or brand 3) I can recall the product category and can give a general or detailed description of the message or the design of the ad. 4) I can recall the product category and brand.
WOM	Filieri, R., Alguezaui, S. and McLeay, F., 2015. Why do travelers trust TripAdvisor? Antecedents of trust towards consumer-generated media and its influence on recommendation adoption and word of mouth. <i>Tourism Management</i> , 51, pp.174-185	<ol style="list-style-type: none"> 1) I am likely to recommend the product/services to others. 2) I am likely to tell my friends/family about X. 3) I tend to talk about X. 4) I am likely to encourage friends and relatives to buy the product. 5) I am likely to say positive things about X.
Attitude towards Ad	Sierra, J.J., Hyman, M.R. and Torres, I.M., 2009.	<ol style="list-style-type: none"> 1) Appealing/unappealing. 2) Believable/unbelievable. 3) Impressive/unimpressive. 4) Attractive/unattractive. 5) Overall liking/overall disliking.
Attitude towards Brand	Spears, N. and Singh, S.N., 2004. Measuring attitude toward the brand and purchase intentions. <i>Journal of current issues &</i>	<ol style="list-style-type: none"> 1) Unappealing/appealing. 2) Bad/good. 3) Unpleasant/pleasant. 4) Unfavourable/favourable. 5) Unlikable/likeable.

	research in advertising, 26(2), pp.53-66.	
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Table 13:Outputs used for this research

Variable	Source	Item Measure
Strength of Ethnic Identity	Sierra, J.J., Hyman, M.R. and Torres, I.M., 2009. Using a model's apparent ethnicity to influence viewer responses to print ads: A social identity theory perspective. Journal of Current Issues & Research in Advertising, 31(2), pp.41-66.	<ol style="list-style-type: none"> 1) I feel a strong attachment to the advert I choose. 2) I feel good about my cultural or ethnic background. 3) I have a lot of pride in my ethnic group and it's accomplishments 4) I am happy that I am a member of the group that I belong to. 5) I have. Strong sense of belonging to my own ethnic group.
Cultural Knowledge	The 20-item, Four Factor Cultural Intelligence Scale (CQS); Cultural Intelligence Center, 2005. Used by permission of the Cultural Intelligence Center.	<ol style="list-style-type: none"> 1) I know the legal and economic systems of other cultures. 2) I know the rules of other languages. 3) I know the cultural value and religious belief of other cultures. 4) I know the arts and crafts of other cultures. 5) I know the rules for expressing non-verbal behaviours in other cultures.
Self-Referencing	Lee, C.K.C., Fernandez, N. and Martin, B.A., 2002. Using self-referencing to explain the effectiveness of ethnic minority models in advertising. International Journal of Advertising, 21(3), pp.367-379.	<ol style="list-style-type: none"> 1) I can easily picture myself using the advertised product 2) I can easily form similarity judgement between myself and the advertised model. 3) The ad seems to be written for me. 4) The ad made me think about my own experiences with the product. 5) The advertisement seems to relate to me personally. 6) The advertising model speaks for a group of which I am a member. 7) I can easily relate myself to the advertising model.
Ethnic Identity towards advert	Sierra, J.J., Hyman, M.R. and Torres, I.M., 2009. Using a model's apparent ethnicity to influence viewer responses to print ads: A social identity theory perspective. Journal of Current Issues & Research in Advertising, 31(2), pp.41-66.	<ol style="list-style-type: none"> 1) I feel attached to the ad I choose. 2) Indicate the degree you feel the advert was intended for you. 3) How strongly can you associate with the ad you choose? 4) Can you relate to the ad you choose? 5) I feel affiliated with the ad I choose.

Table 14: Moderators used for this research

Two common method bias (CMB) and attention filters questions were also included within the survey to ensure quality and eliminate responses that are deemed unfit for the final data analysis (see appendix for CMB and attention filter questions. Chapter 6 section 6.4.3.3.4.4 displays the analysis and results of the control variables.

4.7.4.9 Demographic Questions

Seven demographic (classification) questions were included in the survey. The form of these questions was mainly driven by the research objective and was subjected to the relevance test by Hague (1993). The purpose of the relevance test was done to confirm two things; 1. to collect information that is vital to have rather than just have, 2. To make sure the researcher is understanding of the reasoning behind collecting this information and knows what should be done with it (Hague, 1993). With that in mind, the application of the test lead to having the necessary classification questions included, this is to ensure validation of the representative sample and make comparison with the wider population. Moreover, collecting this data is vital for this research as this data aids in describing the respondent and having a base for comparison with census data population (Sue & Ritter, 2012). The survey aims to collect a representative data, information regarding participants age, gender, education levels, household income, ethnicity and nationality and if the advert (presented in the survey) was related to their ethnic background was collected. This is also consistent with other scale development researches within the marketing field (El-Manstrly & Harrison, 2013; Kumar, R., 2018). It is typical of many researchers and scale development studies to include classification questions at the end of the survey (Churchill & Iacobucci, 2002; Sue & Ritter, 2012; Miller 2015). Thus, this research also included the classification questions of demographics at the end of the survey collected.

4.8 Data Analysis Methods

4.8.1 Qualitative Method

Data gathered from interviews (qualitative data) were analysed using thematic analysis in combination with techniques of coding and comparison of generated items (for AEA scale) to themes presented within literature. This phase of this research resulted in the identification of emerging themes that contribute to the development of the AEA scale, as, well as, addressing the research objective 1 and 2. A full in-depth discussion of qualitative data analysis is presented in chapter 5 of this thesis.

4.8.2 Scale Development and Quantitative Method

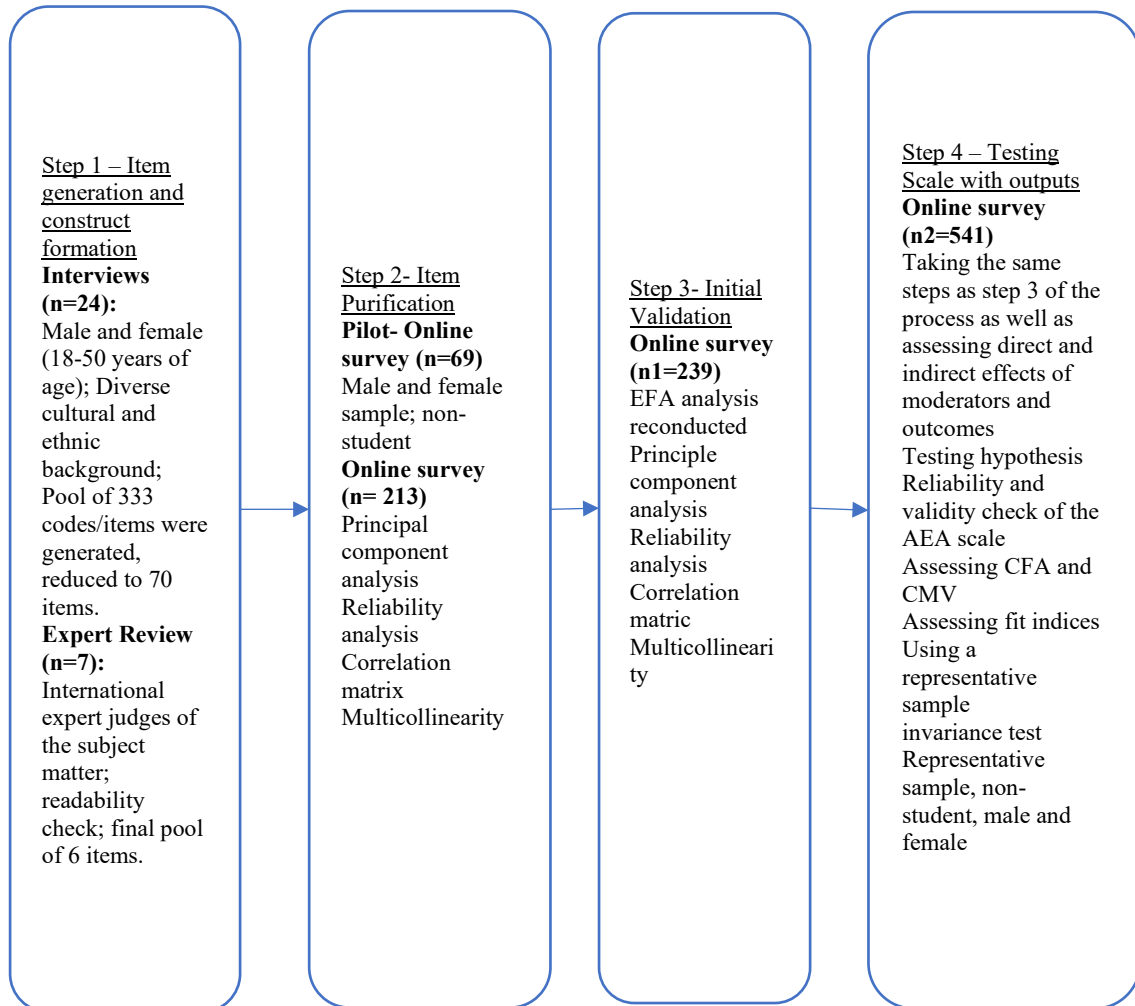


Figure 13: Method of AEA scale development summary

The quantitative data gathered for AEA scale development process were analysed using two software's; 1. SPSS and 2. AMOS using various techniques suggested by scale development literature and books. These tests were running in a sequence, for example; firstly, the initial check was taken place to determine the suitability of the data for factor analysis (FA). This is then followed by conducting Exploratory Factor Analysis (EFA) and finally finished by conducting Confirmatory Factor Analysis (CFA) to finally get the final scale of AEA. These tests also establish the scales construct and nomological validity. The data analysing techniques are further elaborated on below and in chapters 5 and 6 (preliminary and final data analysis for collected data).

Data collected for the final survey ($n=780$) (2 sets of data were collected $n^1 = 239$ EFA, $n^2 = 541$ CFA) was synched directly from Qualtrics (where the survey was constructed and conducted) to an SPSS file and was analysed using SPSS version 25 software. The analysis started with ‘data preparation and assessment’ this usually includes examining for missing variables and potential bias that might affect the results. There was no missing data or variables as the online survey was set to ‘force responses’ where respondents had to make a response before moving onto the next question. The only data preparation that had to be done for all the data gathered via the only survey, was to combine responses for each item (for example social setting item 1 (from random advert 1/6) + social setting item 1 (from random advert 2/6) + social setting item 1 (from random advert 3/6) + social setting item 1 (from random advert 4/6) + social setting item 1 (from random advert 5/6) + social setting item 1 (from random advert 6/6)). This had to be done for every 26 items. This included transforming the data and computing the variables where the items for each item from the 6 random adverts (example above). This, therefore, gave the researcher each dimension of AEA with the relevant items from all respondents regardless of the visualised advert (the random advert they received in the survey). Questing regarding common method bias and attention filters were also present in the survey, thus respondents that have failed these tests were eliminated from completing the survey. Descriptive statistics were then conducted. Calibration and validation samples (will elaborate on in chapter 6) conducted by collecting 2 different respondent samples). After completing the data preparation, EFA was conducted to generate the initial factor structure, followed by conducting a CFA to confirm the factor structure. Finally, cross-validation of the scale was conducted for validating the final AEA scale, by establishing the convergent, discriminant and nomological validity.

The sections below highlight the reasoning for adopting these analysis techniques for developing AEA scale. It also highlights the step by step process if how each technique is carried out (EFA and CFA) to obtain the final result of the AEA scale. In summary, the section below provides the process of conducting the factor analysis whereas chapter 6 provides the outcome and results.

4.8.2.1 Exploratory Factor Analysis (EFA)

Exploratory factor analysis (EFA) is a multi-variant statistical practice that is used to define the factors/dimensions underlying a dataset (Hair et al., 2006; Williams et al., 2010). EFA is used to address the responses towards a set of items used to gauge a concept and to understand whether these can be gathered together to form an overall factor/dimension of that concept. Therefore, using EFA is a vital technique if the researcher's objective is to discover if the items evaluated by respondents via a survey measure a single or multiple construct/dimension, as, well as, reducing item number if necessary (Foster et al., 2006; Field, 2009). Frequently in marketing and advertising research, when the research wants to measure latent variables (variables that cannot be directly measured) EDA is implemented broadly as an initial step in developing a scale (E.g. See; Morhat, et al., 2015 – Brand Authenticity scale; Kadirov, D., 2010 – Brand Authenticity Scale; Miller, 2015 - Ad Authenticity scale; Woodside, 2016 – Advertising execution effectiveness scale). Therefore, grounded on these justifications above, this research finds fitting to start the data analysis with EFA to recommend an initial AEA scale (which is then tested using CFA to confirm its dimensionality). The following sections provided further detail on the CFA process. EFA is deemed as an exploratory technique, as its names imply, thus its main objective is to 'allow the researcher to investigate the main dimensions to develop a theory/model from a large set of latent constructs which are represented by a set of items' (Williams et al., 2010). For the purpose of this research, EFA was used to perform 3 points; 1. Item reduction 2. Examining the relationship between the set of variables 3. Asses and distinguish dimensionality of authentic ethnic advertising construct. Following Hair et al., (2006) and Field (2009) suggestions concerning steps to follow when carrying out an EFA, a four-step EFA methodology was proposed and followed.

Step 1 Check Initial Issues

Before running the EFA analysis, the correct sample size should be set in place. This is to ensure reliability as the sample size is a factor in assessing the reliability and this could fluctuate easily with the change in sample size (Filed, 2009). Various literature streams provide different guidelines for the correct number of respondents to conduct an EFA. Hair et al., (2006) has two main guidelines regarding this matter; 1. The number of observations in the sample must be larger than the number of variables 2. The sample should not have less than 50 observations. Whereas, Fabrigier et al., (1999) recommended having a sample size of at least

200. The generally accepted rule concerning the same size is having a minimum of 5 cases per variable in the sample (Child, 2006; Bryman & Cramer 2011; Gorsuch, 1983; Hair et al., 2006).

Factorability of Correlation Matrix

As the name suggests, a correlation matrix showcases the associations between each pair of variables within the dataset. Before conducting FA, all the correlations have to be examined to see if any variable has a low correlation with any other variables within the dataset. What is deemed as 'low correlation' is subjective within scale development studies, and, different researchers have different criteria to understand it. For instance, both Hair et al., (2006) and Field (2009) believe that any correlation below 0.3 is low, whereas various marketing scholars believe correlation below 0.2 is low (Walsh and Beatty, 2007). Therefore, with multiple outlooks on understanding what is deemed as a low correlation and a universal understanding of its effects on various factors such as, sample size and the number of variables. It can be said that all researchers agree that any variables with low correlations with the bulk of other variables has to be eliminated from any further analysis (Williams et al., 2010; Field, 2009; Hair et al., 2006; Churchill, 1979). According to Hair et al., (2006), if the majority of the number of correlations are high then FA can be conducted on the data. Studies focusing on scale development also suggest additional tests to ensure that true factors are underlying the data other than the correlation matrix. These additional tests according to Hair et al., (2006) aid the researcher to feel more assured that applying FA is appropriate to the dataset. These tests include 1. Anti-image correlation matrix 2. Measure of sample adequacy. Both are elaborated on below.

Anti-image correlation matrix:

The anti-image correlation matrix is used to investigate that most of the values off-diagonal are less than 0.7 (Hair et al., 2006). The matrix comprises of negative values of the partial correlations, and if these are low – it is then deemed as the dataset contains 'true factors' and if these partial correlations are high – then it is deemed that there are no underlying factors in the data set. Therefore, the anti-image correlation of >0.70 shows that the data matrix is not appropriate for FA.

Measure of Sampling Adequacy (MSA):

Measure of sampling adequacy is the measures derived from the diagonal values on the anti-image correlation matrix. These numbers range from 0 to 1 and have to surpass a value of

0.5 to show that the sample is acceptable for a given pair of variables (Field, 2009). However, if the value is below 0.5 then these variables can be deleted to obtain the standardised and acceptable MSA value (Hair et al., 2006). According to Hair et al., (2006) the guidelines and cut of points are as follows:

1. .80 or above = Meritorious
2. .70 or above = Middling
3. .60 or above = Mediocre
4. .50 or above = Miserable
5. Below .50 = Unacceptable

Sampling Adequacy Tests

There are two statistical tests that the researcher must perform to evaluate the sustainability of the data for applying FA analysis (Williams et al., 2010). Two statistical tests are deemed as the minimum to establish sustainability. These tests are usually are, 1. Kaiser-Meyer-Olkin (KMO) (Field, 2009) 2. Bartlett's Test of Sphericity (Hair et al., 2006).

1. KMO test – The value that the KMO generates, usually between 0-1 indicates (Field, 2009) the ratio of squared correlation between variables to the squared partial correlation between variables (Hair et al., 2006). Values closer to 1 indicates that FA will generate reliable factors (Hair et al., 2006) and values closer to 0 or less than 0.5 indicated that the dataset is not sufficient enough to perform an FA (Field, 2009). A general guideline in the literature suggests (Hutcheson & Sofroniou, 1999):
 - a. 0.5 = hardly acceptable
 - b. 0.5-0.7 = mediocre
 - c. 0.7-0.8 = good
 - d. 0.8-0.9 = great
 - e. Above 0.9 = excellent
2. Bartlett's test of Sphericity – This test examines that there are no relationships between any of the variables, i.e.: tests a null hypothesis. It inspects any presence of correlation between variables within the data set. A value is deemed as significant its <0.05 thus suggesting that the data has relationships between its variables and that its correlation matrix contains

significant correlations (Hair et al. 2006). On the other hand, there are limitations within this test, firstly, past studies indicate that this test is very dependant and sensitive on the sample size of the dataset, and, secondly, even if the test is deemed as significant, it may not mean that the correlation is large enough to make the FA significant (Field, 2009).

Step 2 Conduct Exploratory Factor Analysis

Once step 1 is implemented on the dataset the following step is to conduct an exploratory factor analysis to identify the fundamental structure of relationships between variables. This process includes various steps 1. Factor extraction method 2. The number of factors to extract 3. Factor rotation method. (Chapter 6 presents the analysis and results of this EFA).

Factor Extraction Method

Typically, in scale development research two main factor extraction methods are commonly used: 1. Principle Component Analysis (PCA) 2. Common Factor Analysis (FA) (also known as factor analysis/ principal axis factoring) (Bryman & Cramer, 2011; Foster et al., 2006; Hair et al., 2006).

1. PCA – PCA usually generates components which in the literature some may refer to it as factors (Cramer, 2003; Field, 2009; Foster et al., 2006). Consistent with the literature, this research will use both the terms components and factors interchangeably. PCA generates a factor model in which the factors are grounded on the total variance.
2. FA – FA generates a factor model where the factors are grounded on the common variance, with precise and error variance omitted (Hair et al., 2006).

Within the literature, it has been debated which extraction method is more applicable to use for scale development (Field, 2009). Despite research have proven that both extraction methods ultimately reach the same result, given that most variables commonalities surpass .60 and the number of variables is higher than 30 (Hair et al., 2006)

Number of Factors to Extract

Once decided on the factor extraction method, the following step is to decide on the number of factors to extract. Within the literature, it is said to be that there are three main criteria that

aid in deciding the number of factors to be extracted. 1. Kaiser's criterion/Latent root criterion 2. Percentage of variance criterion 3. Screen Plot. Field (2009) suggests that the number of factors extracted should not exclusively be based on 1 of these criteria but a combination of them.

1. Kaiser's criterion/Latent root criterion – This method implies that only those factors that have eigenvalues higher than 1 are significant and kept for further analysis (Bryman & Cramer, 2011). The logic behind this is that the factors whose values are less than 1 to be eliminated and values of 1 or higher to be kept as it represents a large amount of variation to be explained by a factor (Field, 2009).
2. Percentage of variance criterion – This method is implemented to confirm that the extracted factors explain a large amount of the variance. According to Hair et al. (2006), the acceptable guideline is variance explained by 60% or above, however, within literature there are no strict guidelines for researchers as to which % of variance explained is deemed as acceptable.
3. Screen Plot – This method is used to establish how many factors should be extracted (Catell, 1966). The screen plot is acquired by plotting each eigenvalue against the factor which it is related to (Field, 2009). This should produce a curve in which the inflection point can be determined by the point at which the slope of the line begins to change dramatically (Hair et al., 2006; Field, 2009). The factors to be extracted are usually the factors that present themselves before this inflection point (Hair et al., 2006).

Factor Rotation Method

Factor rotation is a method that aid the understanding of factor solution and distinguished between the factors and the variables loading onto each factor (Field, 2009; Bryman & Cramer, 2011). The rotation method is usually adopted after analysing the un-rotated factor solution if no clear factor structure appears (Hair et al., 2006). Therefore, a rotation method aids in obtaining a simpler and theoretically meaningful factor solution (Hair et al., 2006). There are 2 types of rotations that can be used 1. Orthogonal rotation method 2. Oblique rotation method (Ferguson & Cox, 1993).

1. Orthogonal rotation – This rotation assumes that the factors are not correlated. Thus, indicates independence between factors for obtaining a simple factor structure (Ferguson & Cox, 1993) (rotations include e.g. Varimax, Quartimax, Equimax). The pro of using this type of rotation is that the factors that are generated do not produce redundant information (Bryman & Cramer, 2011). Moreover, traditionally within research, it has been encouraged to use orthogonal rotations as uncorrelated factors are more easily interpreted (Osborne, J.W., 2015). Varimax is the most commonly used rotation within researchers as it proved a clearer separation of factors (Hair et al., 2006).
2. Oblique rotation – This rotation assumes that the factors are correlated and allows correlations between factors (Furr, 2011) (rotations include Promax, Direct oblimin). Researchers suggest that in studies such as social sciences and other sciences correlations are to be assumed, as behaviour is partitioned into ‘neatly packaged units’ (Osborne, J.W., 2015).

With that being said, it is to be reminded that the use of EFA (which is an exploratory method and not a confirmatory method) is to develop the clearest solution possible and using the correct rotation to provide that (Osborne, J.W., 2015).

Step 3: Interpreting EFA Results

Once step 2 is conducted the following step is to run the analysis to demonstrate an unrotated factor solution. This will generate factor loadings which are examined to see if any meaning can be generated from the solution. In addition, communalities are also examined to highlight which factor has a low communality loading and then determining whether to discard the variables from further analysis. If the unrotated factor method is hard to interpret or cannot be interpreted then the use of a factor rotation is needed (discussed in step 2 above). A communality is an extent to which an item correlates with all the other items as, well as, they are also the row sum of squared factor loadings (Hair et al., 2006). The higher the communality number the better as they show the factors have produced a sizeable portion of the variance in the variable. Any communality below the cut-off point of 0.4 proposes that the factors do not account for a sizable quantity of the variables variance and the loading will be insignificant. Any communality below the cut-off point is discarded from further analysis. Factor loadings usually signify the correlation between a variable (item) and a factor (Furr, 2011). Typically, the factor loading value ranges between -1 to +1, these values are also known as standardized

regression weights in analysis software such as SPSS and AMOS. In literature, there are various guidelines in determining the levels of significance for factor loadings. According to Hair et al. (2006) the cut-off point is 0.5 or greater for the factor loading to be statistically significant, whereas, Furr (2011) proposes that factor loading above 0.4 to be strong and factor loadings above 0.7 to be very strong. Any factor loadings below 0.4 should be eliminated from further analysis, in addition to factors that load on more than one factor, can also be referred to as cross-loading should be eliminated from further analysis (only to be done after rotation method is applied and the cross-loading is still existing).

Re-specify the factor model if needed

Re-specification of the factor model is conducted when post analysing the factor matrix and issues arise. If a variable has no significant loading i.e. below 0.4 or cross-loading occurs, then re-specification occurs after carefully examining the problem.

Label Factors

Labelling the factors means to assign meaning to each of the derived factors. The labelling has to reflect the meaning associated with these factors. This process is very subjective as it involves intuitively developing labels for a given factor. All the factors are named using this process.

Step 4: Assess Scale Reliability

Once completing step 3 a complete scale is formed. The reliability of the scale needs to be measured to ensure its stability before continuing to perform the CFA. The reliability can be measured by calculating the Cronbach's Alpha for each sub-scale (Churchill, 1979) and by examining the corrected item to total correlation (DeVellis, 2003). Reliability of the scale will be deemed acceptable if; Cronbach's Alpha surpasses the value of 0.70 and the item to item correlation exceeds 0.4 for most of the variables (Hair et al., 2006).

Chapter 6 section 6.4.2 displays the results and analysis of the EFA conducted for the purpose of this research.

4.8.2.2 Confirmatory Factor Analysis (CFA)

Once conducted the EFA and reliability has been measured and is sustained the following step is to conduct CFA. CFA typically generated a means to validate the results gathered from the EFA and to examine their replicability (Hair et al., 2006). CFA is known to be the most rigorous method for examining the validity of the factor structure (Byrne, 2001). The differences between EFA and CFA are vital to be understood by a researcher developing a scale to apply the accurate methods to attain and understand the results accurately. In EFA the factors are generated from statistical results (Hair et al., 2006), while in CFA the number of factors and variables composing the factors are specified before conducting the analysis. This, therefore, implies ‘how well the specification of the factors matches the data’ (Hair et al., 2006). There are four main steps involved when conducting CFA, 1. Developing a measurement model 2. Model estimation 3. Model re-specification 4. Scale validation and psychometric properties. All of these steps are discussed below. Chapter 6 section 6.4 presents that findings and analysis of the CFA.

Step 1: Developing a measurement model (Model Specification)

To begin conducting CFA, the development of a hypothesised measurement model using the factor structure attained from the EFA to examine its validity (Byrne, 2001). This measurement model was formulated using the software package AMOS 24.0.0. This measurement model signifies the studies hypothesis and the relationship between the presented variables (Foster et al., 2006). The full description of this measurement model and its subsequent ones are provided in chapter 6 in the analysis of AEA scale development.

Step 2: Model Estimation

After finishing step 1 and the measurement model is established, it was estimated using maximum likelihood method (MLM) as it is the most used estimation method, moreover, it is deemed as rigorous to errors of non-normality of data (Hair et al., 2006). Advised by literature, there are three key indicators of parameter sets that need to be taken into consideration while conducting a CFA (Furr, 2011), these are 1. Fit indices 2. Parameter estimates 3. Modification indices. Below examines them.

Fit Indices – Fit indices assess the overall fit of the hypothesised measurement model (Furr, 2011). A ‘good’ fit indicated that the model is considered as constant with the observed data,

whereas, a ‘bad’ fit indicated that the hypothesised model is inconsistent with the data and thus is inadequate (Furr, 2011). For this research, three types of indices were used to measure the overall fit of the hypothesised model (Foster et al., 2006; Hair et al., 2006). 1. Absolute fit (χ^2 statistic, GFI, AGFI, SRMR and RMSEA) 2. Incremental fit indices (CFI, NFI, TLI, RNI) 3. Parsimony fit indices (PGFI, PNFI)

1. Absolute fit (χ^2 statistic, GFI, AGFI, SRMR and RMSEA) offers the most basic assessment of how well a researcher's theory fits the sample data' (Hair et al., 2006).
2. Incremental fit indices (CFI, NFI, TLI, RNI) examines 'how well a specified model fits relative to a null model that assumes all observed variables are uncorrelated' (Hair et al., 2006)
3. Parsimony fit indices (PGFI, PNFI) this form of fit indices are less commonly used within research. These fit indices are only used when having a very complex model which results in the estimation process being dependant on the data sample. This ultimately results in having a less rigorous theoretical model, thus using parsimony fit indices (Mulaik et al, 1989; Hooper, D., Coughlan, J. and Mullen, M., 2008). As 'These indices seriously penalise for model complexity which results in parsimony fit index values that are considerably lower than other goodness of fit indices' (Hooper, D., Coughlan, J. and Mullen, M., 2008).

Following Hair et al. (2006) recommendations on fit indices, the use of multiple fit indices was implemented to assess the hypothesised model 'goodness-of-fit'. The fit indices included for this research were as follows; χ^2 value and the associated df (degree of freedom), absolute fit indices, incremental and goodness-of-fit. Chapter 6 further elaborates and showcases the fit indices from the researches data in association with the CFA model fit. Following in line with the literature, the examination of fit indices can deliver two options; 1. If the model is deemed as 'fit' then the parameter estimates can be assessed to estimate the psychometric qualities of the model 2. If the model is deemed as 'unfit' then the modification indices have to be revised on to better fit the model (Furr, 2011).

Parameter Estimates – Parameter estimates examines the item factor loading, the inter-factor relationship and any error variances (Furr, 2011). This is only examined when the hypothesized model is seen as fit by having the correct fit by the fit indices. As this research uses

AMOS software, within this software, factor loadings are labelled as standardized regression weights. These loadings needed to be observed to confirm that there are no loadings below 0.5 and that all the loadings were between +1 and -1 range (Hair et al., 2006). If any variables were not between these ranges then elimination of these variables is required, only after taking into consideration other results such as, squared multiple correlations and associated standardized residual value.

Modification Indices (MI) – Modification indices are used when and if the values of the fit indices show an inadequate and a poor fit. The use of modification indices aids the hypothesised measurement model to improve its model fit. The changes are made by determining the size of the modification index (Furr, 2011). Typically, large modification index of variable showcases that eliminating the particulate variable will aid the model fit into a better fit. It is usual to delete such items from any further analysis (Hair et al., 2006), however, elimination is to occur only after taking into consideration other values such as; standard regression weights and standard residual values.

Step 3: Model Re-specification

Model re-specification occurs if any changes are made to the measurement model. This includes running the analysis again and re-estimating the model it and any other parameters to achieve the acceptable model fit. This is only achieved if the model fit numbers are in line with the benchmark cut off points (will be further explained in chapter 6). Model re-specification were determined by three principles; 1. Estimated loadings/standardised regression weights 2. Standardised residuals 3. Modification indices (Hair et al., 2006). Chapter 6 provides details on model re-specification of AEA scale.

Step 4: Scale Validation and Psychometric Properties

Cross-validation is a vital step in scale development studies as it determines the if final measurement model generalisable beyond the data sample. Cross-Validation occurs when the researcher performs more than two modifications on the measurement model, as well as, evaluating the modified model on a validation sample before coming to any conclusions (Furr, 2011). Chapter 6 provided more details on the cross-validation of the data used for this research. Both nomological and construct validity were used to assess the final measurement model. Construct validity includes determining discriminant and convergent validity. An

explanation of each validity type and the process through how each of these validities was established is available in chapter 6 of this thesis.

Chapter 6 section 6.4.3 displays the results and analysis of the CFA conducted for the purpose of this research.

4.9 Summary

This chapter addresses the mixed method rational design and the approaches used to address each phase of this study. Mixed methodology design rationale is adapted for the purpose of this research as the quantitative data build on the qualitative data (Creswell & Plano-Clark, 2007). To develop a valid and reliable scale and address the research aims and objectives, the study needs to begin with adopting a qualitative methodology to explore the dimensions of authentic ethnic advertisements. However, as current literature lacks the knowledge of understanding authenticity within ethnic advertisements and its dimensions that make up authentic ethnic advertising, it is deemed essential to conduct qualitative research methods to address this gap. Consequently, the 35 semi-structured face to face in-depth interviews that were conducted to explore what constitutes an authentic ethnic advertisement and the dimensions (see chapter 5 for more detail). After producing authentic ethnic advertisement dimension, the following was to produce items, in which the dimensions can be measured (see chapter 5 for more detail).

Phase	Purpose	Methodology	Sample	Analytical Techniques	Chapter
Phase 1	To address research question 1. Item Generation for AEA scale development.	<u>Qualitative</u> – 1. Short interviews 2. Semi-structured in-depth interviews	1. 30 2. 35	Thematic Analysis Grounded Theory	5
Phase 2	To establish a scale measuring AEA.	<u>Qualitative</u> : 1. Semi-structured in-depth interviews <u>Quantitative</u> - 2. Survey	1. 35 2. 450	Thematic Analysis Exploratory Factor Analysis Confirmatory Factor Analysis Structural Equation Modelling	6
Phase 3	To test the AEA scale with outcomes.	<u>Quantitative</u> : 1. Survey	1. 541	Exploratory Factor Analysis Confirmatory Factor Analysis Structural Equation Modelling	6

Table 15: Overview of research methods used in this study.

Step	Action
Main research purpose	To develop a reliable and valid scale measuring AEA.
Type of MM design	Sequential Exploratory Design: Instrumental Development Model Quantitative methods build on qualitative findings
Qualitative data collection	Face to face in-depth semi-structured interviews
Quantitative data collection	Online questionnaire
Qualitative data analysis	Coding, Theme Analysis, compare themes to literature
Quantitative data analysis	Exploratory and Confirmatory Factor analysis
Justification for MM	Quantitative data is needed to measure qualitative findings.

Table 16: Summary of the steps taken in this research design.

Chapter 5: Analysis and Findings for Qualitative Method – Construction of Authentic Ethnic Advertising

5.1 Introduction

This section of the thesis covers the qualitative phase of this research. It covers the various steps that were undertaken in the scale development process of authentic ethnic advertising. The aim was to enrich the conceptualisation of authenticity in ethnic advertisings, address some findings from this qualitative phase and refine the items that were generated from qualitative interviews. Chapter 6 will address the pre-test of the survey for the final stage of data collection. Table 17, below, shows the various stages undertook for AEA scale development and the chapters that address each phase. Chapter 4 of this thesis address the rationale for conducting qualitative methods, specifically semi-structured in-depth interviews. In addition to covering panel reviews and the importance of pilot testing. This chapter further elaborates on the details of each of these methods adopted and their results. Thus, this chapter is divided into sections for a better flow. Firstly, discussion of the interview process followed by its outcomes. It collects consumer perceptions on their understanding of authentic ethnic advertising (AEA) and provides dimensions of AEA. This section covers the step 1 of the AEA scale development process. Secondly, the construct definition is addressed as, well as, the item generation of the scale development process. This section covers the measures adopted for generation of items which ultimately be included in the final scale in addition to the dimensions of AEA will be elaborated on (step 2 of SDP). This is followed by a section covering the item reduction and purification and its various stages (expert and panel reviews) (step 3 of SDP).

Scale Development Process Stage	Rationale	Action Taken
<u>Step 1:</u> Identifying the construct domain.	There is a gap in the literature in relation to consumer perception to construct.	Conducted consumer interviews
<u>Step 2:</u> Item generation.	Developing items to capture each of the proposed dimension	Item generation from literature and participants interviews
<u>Step 3:</u> Item purification.	To purify scale items generated in step 2	<u>3 main stages:</u> 1. Item review by independent marketing experts. 2. Item revision and further purification. 3. Expert panel review.

<u>Step 4:</u> Developing and pre-testing the survey.	Chapter 6 discusses these 4 steps in detail and showcases their data collection and analysis.
<u>Step 5:</u> Administering the final survey.	
<u>Step 6:</u> Analysing data and developing the final scale.	
<u>Step 7:</u> Scale cross-validation.	

Table 17: Qualitative Data Stages for AEA scale development

5.2 Qualitative interviews

5.2.1 Purpose

The purpose of conducting interviews is to explore the many facets of authentic ethnicity in advertising that could be further be investigated through quantitative study (which are the later stages of scale development). In particular, the opinions and views of the consumers were explored concerning; 1. Their understanding of authentic ethnic advertisings 2. What are the dimensions of AEA (in their opinion)? 3. What they consider to be authentic in ethnic advertisement and inauthentic in ethnic advertisements.

5.2.2 Sample

Thirty face to face, semi-structured interviews (6 pilot and 24 main) were conducted to accomplish the 3 main purposes of qualitative interviews. Six pilot interviews were conducted to achieve the optimal question list that was very effective and efficient to address the proposed research questions. Moreover, 3 of the pilot interviews were ineffective as the respondents did not engage fully with the interview and they only lasted approximately 20 min. However, this was still beneficial for the research as it helped the interviewer in overcoming such situations by fully engaging the participants.

A convenient and snowballing sample approach was implemented to gather respondents. The sample was mixed between a student sample (University students, PhD students studying at Newcastle University) and respondents from the working field with an age range from 18-45 years old. The diversity of age range helped capture various perceptions of authenticity in ethnic advertisements, moreover, consumers between these age ranges are viewing advertisements the most and have the highest engagement and emotional responses towards them (Ward, 2019) as well as having the spending power for purchasing the advertised product (Smith, 2019).

An e-mail was sent to the respondents giving them information about the aim, objectives, a brief background of the study, as well as, asking them to bring along a few print advertisements that they believed to be authentically ethnic and inauthentically ethnic to their ethnic background ⁴. All respondents are residents of the UK. The study took place in the UK as the UK is a prime location, because of the ever-increasing population of ethnic minorities. This has caused marketers to have a heightened interest in targeting ethnic groups (Emslie, Bent, and Seaman, 2007). Moreover, ethnic minorities have one of the strongest purchasing powers, spending 21 billion GBP shopping in the UK in 2014 (Mail Online, 2017). In addition to that, the UK is becoming one of the most ethnically diverse country (Coleman, D., 2013) that is seeking to produce authentic ethnic advertisements that accurately and authentically represents their diverse population (London City Hall, 2020). There were no incentives proved for partaking in the research. The table 18 below represents the demographics of the respondents;

Age Range	Gender	Occupation	Ethnicity
18-45 years old	13 Male 11 Female	18 Student 6 Non-Student	<ul style="list-style-type: none"> • English British • South African • Arab (Egyptian, Saudi Arabia, Kuwaiti, Lebanese) • Spanish • Caribbean • Indian • Pakistan • Sri Lanka • Malaysia • English Scottish • Chinese • Thailand • African

Table 18: Demographics of respondents during the qualitative stage

⁴ Sample of the print adverts that have been brought along by the interview participants are available in Appendix B.

5.2.3 Interviewing Process

The interview process adopts a standard semi-structured open-ended interview approach. This is to reduce the variance in the content and the order of the questions presented for the respondents. The interview process was set out to address some pre-determined questions on a broad area of discussion outlined by the interviewer (Miller, 1991). Following this approach, an interview guide was prepared (with the help of 30 short interviews that was conducted prior, chapter 4 has elaborated on this matter) which was tested on the pilot interviews and realtered for a better flow and sequence and question understanding for the interviewees. Moreover, two marketing academic experts have also reviewed the interview guide and suggested some minor alterations towards the format of the question guide. Literature work on qualitative methods was also referred to, to assist as a guide for interview preparation (Silverman, D. ed., 2016; Taylor, S.J., Bogdan, R. and DeVault, M., 2015).

Each interview respondent was asked the same set of questions in mostly the same sequence. This is done to aid the standardization of the interview process as well as, the interview questions. Moreover, it allows for bias elimination on behalf of the interviewer due to the varying lengths of the interview and the depth of the responses from the respondents (Patton, 1990). With that being said, some flexibility was given, as respondents responses were not anticipated, thus, an openness from the researcher was granted to understand emerging themes and topics from the interview process. However, the primary aim of this process to uncover respondents understanding of authentic ethnic advertisings, what are the dimensions of AEA (in their opinion) and what they consider to be authentic in ethnic advertisement and inauthentic in ethnic advertisements.

5.2.4 Interviewing Questions

The interview questions were mainly opinion-based questions ⁵. This is to gain insights into respondents understanding of that contribute to authentic ethnic advertisements (construct formation). This stage of this research is exploratory as to understand the issue of interest e.g. questions were shaped to highlight what respondents believe/ their opinion about the particular phenomenon.

⁵ Interview guide is available in Appendix A

Once the finalisation of the questions was set in places, the researcher followed Patton (1990) suggested a sequence of the interview process. This sequence includes asking respondents generic questions to start which, as this allows the respondent to feel comfortable as minimal recall and interpretation is needed. Such questions included, ‘how do you feel about your ethnic group’, ‘how do you feel about your culture’, ‘do you feel proud to belong in your ethnic group?’, this helps respondents express their views freely, which was followed by questions that are more subject-focused, which aids in providing greater detail and encourages respondents to share their perception on the subject matter. All interviews were recorded using 2 different devices, 1. Laptop 2. Voice recorder. This is to ensure that the recordings are not lost, as, well as, to ensure data is highly accurate and the interviewer is focused on the discussion and follow up questions, rather than note-taking. The appendix has the full interview question guide. As photo-elicitation techniques were used, as the print advertisement that the respondents brought with them were used as a focal discussion point to that their ideas and opinions were on the notion of AEA. Moreover, additional print advertisements were brought by the interviewer as a precaution in case a respondent failed to bring a print advertisement with them (this did not happen).

5.2.5 Interviewing Setting

Interviews were taken place in a quiet private meeting room where respondents felt comfortable and undistracted by the external environment. Typically, literature states that interviews last for about 45 minutes, this is to ensure respondents do not feel tired which may lead to lower levels of attention to the questions (Miller 1991; Silverman, D. ed., 2016). The actual time for the interviews conducted ranged from 20 minutes to 60 minutes. This is due to the different responses and depth if the information each respondent gives. All interviews were recorded with the consent of each respondent. Before the interviews were conducted, the respondents were given a consent form and a list of instructions to read and if agreed to them they could sign the document. The respondent was also given the choice of not part-taken and if wanted could end the interview at any given stage. Once that’s agreed upon, the interview took place.

5.2.6 Interview Data Management and Analysis

Data management and analysis were guided by Braun and Clarke (2006) 6 step of thematic analysis. Figure 14 below demonstrates the process.

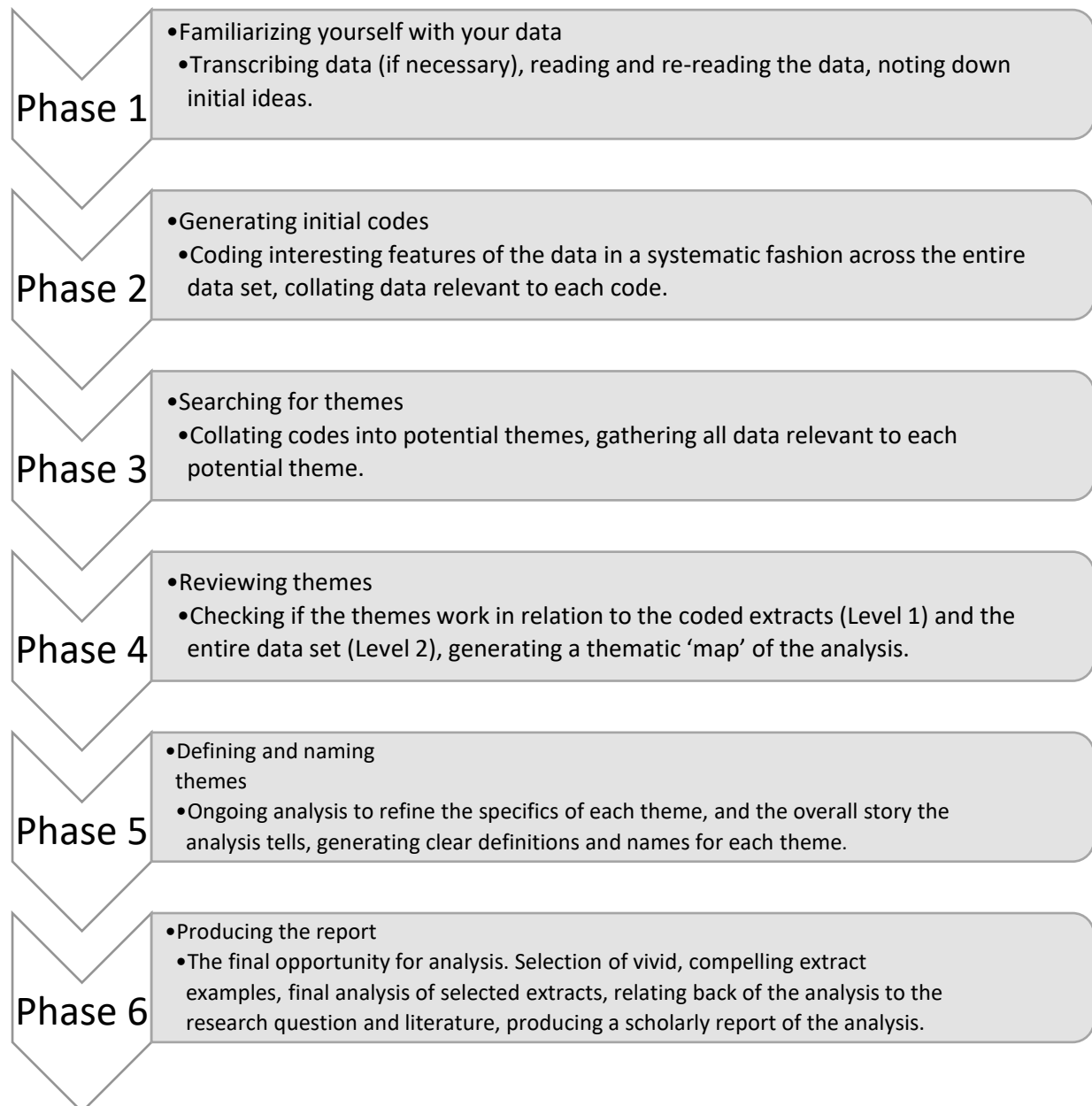


Figure 14: Phases of thematic analysis. Source: Braun and Clarke (2006)

Once all the interviews were conducted, data transcription took place. The process of transcribing was done manually. Using the data collected via the tape recorder and any notes taken during the interview process was made into a written format. The interviews were transcribed word for word in the exact way the respondent has spoken them and was transcribed by the researcher to increase levels of familiarity with the raw content of the data gathered.

During the transcription process, the researcher highlights any data that could be of potential insight into the research question. To aid in the analysis of this qualitative data, a coding guide was developed which aided in gathering and managing the data extracted from the interviews conducted (Miller, 1991). Open coding and axial coding techniques were implemented for the qualitative analysis (Strauss and Corbi, 1990). The research started with open coding where the researcher analyses textual content from the transcription of interviews into labelling concepts, developing and defining classifications based on similarities, properties and dimensions (Seidel, J.V., 1998.). This type of coding opens up the possibilities and potential of the raw data gathered (Strauss and Corbi, 1990). Axial coding techniques were implemented following the open coding. Axial coding is where the researcher groups codes or concepts because they demonstrate relationships between each other (Strauss and Corbi, 1990).

An initial list of items/codes were developed which were extracted from the interviews who have had a repetitive pattern. The data was systemised in a methodical pattern, in which, the meaningful parts were extracted from the transcripts in order to start the process of categorizing the data. The terminology used by the respondents to describe the dimensions of authentic ethnic advertisements were kept, this is to refer it back to literature and see whether the dimensions that the respondents have suggested matched the ones in literature or a formation of a potential new factor. Following Miles and Huberman's (1994) framework on analysing transcripts, all the emerging themes in the qualitative data and the patterns were observed. This was then followed by connecting literature with the emerging themes derived from the qualitative data. This intern aided the research in highlighting the classifications that were relevant as factors contributing to authentic ethnic advertising.

5.3 Findings

This section provides the main finding from the qualitative research stage of this study.

5.3.1 Consumers understanding of Authentic Ethnic Advertising.

Prior to asking the participants about dimensions of ethnic advertising and what aspects of these advertisements made them authentic, it was considered as vital to understanding how consumers defined 'authentic ethnic advertisement' in their perspective. This was done to generate a construct definition (with the aid of literature) as, well as, to understand if participants shared the similar understanding of what 'ethnic advertising' concept as that

presented within literature. Thus, participants were asked to explain how they ‘defined’ authentic ethnic advertisements. Overall, the transcripts imply that most of the participants have a fair understanding of what ‘ethnic advertisements’ are and what made them ‘authentic’ to them specifically. Below are some of the answer’s participants provided;

“I think authentic in ethnic ad is showing the culture itself, you and only you know, other people not from your ethnic background won’t know, for example a joke or analogy that only you or someone from your ethnic background would understand, for example in Malay we combine words- English and Malay words, so people outside Malay won’t understand the words”- Male 25-30

“Language is the most appropriate thing to connect with your own culture. If any advertisement that have my language, that I can relate to me more. Language is the key thing.” – Female 20-25

Participants were aware that ethnic advertisements compared to a non-ethnic advertisement played on language cues to attract target ethnic consumers (van Hooft, A., van Meurs, F. and Spierts, D., 2017; De Run, 2005; Koslow et al 1994), and, elements that heighten notions of authenticity is involving specific language cues that only a consumer within this ethnic background could identify with.

“I think to my own view, AEA is something which is unique to a certain context, what I mean is that it should be unique to a country or ethnic group or maybe a social group, so I think uniqueness is what I think – it should be unique to the specific context; It represents my identity, what I represent, the ethnic group which I represent, those attributes should be in the respected ad” – Male 40-45

“This for me is something very authentic, very original, very unique. It’s difficult to be done” – Male 25- 30

Participants also addressed notions of originality, creativity and uniqueness as factors that emit notions of AEA. This is very much in line within antiethnic advertising literature (Grayson and Martinec, 2004; Beverland and Farrelly, 2010; Becker, M., Wiegand, N. and Reinartz, W.J., 2019) which states that for an advert to be classified as authenticity it has to emit notions of unique to a specific domain, in this case, ethnic background.

“Probably colours. It’d basically be if I find a product, I like the product... I think with food, it’d really be if the food is ethnic. I don’t think I’m too bothered by the people in the ad. But with accessories I do notice the models. This isn’t exactly me but I find this funny, is my husband. He’s the same ethnicity as me but high percentage Indo. I’m more mixed. I noticed that he kept choosing sweaters that were worn by models that were the same complexion shade as him.” – Female 35-40

It is an advertisement that whenever I’m going to see it, I will say that it reflects me, yes is the reality, this is my community. Not me only, this is our community.” – Female 25-30

“I think for me as a black African, born and raised in Nigeria, I think authentic in my ethnicity has to define who we are, who am I as a black person. It shouldn’t give a wrong picture, or send a wrong message of who we are as black people” – Male 35-40

“Firstly, I would prefer if the person is from the same... If you want to show the Pakistan culture it would be preferable if the person is from that background but even if the person is not it’s fine as long as he or she represents the majority. For example, I am a Pakistani but I do not look like that. I probably represent two percent of the Pashtun group. As long as it represents the majority, like they’ve got green eyes, white features and all of those things. And slightly chubby. As long as a person looks like that and they’re shown in that, even if they’re not a Pashtun I would be fine with it, but if they’re Punjabi and they look like that and I find out that they’ve cast a Punjabi then I wouldn’t like it.” – Female 20-25

“If advertise is defined or shown by the Arabic norms and the Arabic lifestyle? Like if you bring an Arabian lady, wears the clothes, and the black hair. We are famous in our cultures for the black hair, the black eyes, and the Arabic skin is famous. Yes, there are many, many ingredients in advertising that can be defined by Arabic, symbols as well” – Male 30-35

Participants were also aware that colours, product type and models used in the advertisements all portrayed somewhat of the ethnic cues (Sierra et al., 2009, Zungia, 2016; Appiah et al., 2009; Green, C.L., 1999). Interestingly, with the statements above, authenticity is interlinked with the portrayal of self, or, the notion of self-referencing (Serria et al, 2009; van Hooft, A., van Meurs, F. and Spierts, D., 2017; Ardelet, C., Slavich, B. and de Kerviler,

G., 2015; Cui, G., Yang, X., Wang, H., Liu, H., 2012), i.e. how consumers view themselves as in relation to the perceived ethnic advertisement.

“I would define it (AEA) as something original rather than renamed. It addresses the message without having some clichés. Instead of having these regular clichés. For example, in Lebanon, we have this usual cliché, "The mountain is close to the beach." We know this cliché. Any time they want to advertise anything about Lebanon, they have either beautiful ladies, or "The mountain is close to the beach." I think this is cliché. Any authentic advertisement would look into the real depth of what really characterizes a certain culture rather than the shallow effect”. – Female 25-30

“I would say a mixture between something novel and traditional and modern as well.” – Male 25 – 30

Participants also indicated that self-referencing is a key element that kept surfacing in almost every interview transcription. Their idea of authentic ethnic advertisements is one that they could see themselves and their ideology of what that ethnic culture represents. The notion of ‘self-definition’ and ‘seeing myself’ was a reoccurring theme during the interviews. This can be linked to theories regarding consumers levels of ethnic identity and the interrelation between high/low levels of ethnic identity and their perception of authentic ethnic advertisements, this has been supported by previous studies on ethnic advertising (Lau, H.T. and Lee, R., 2018; Serria et al., 2009; Khan, H., Lee, R. and Lockshin, L., 2015; Zungia, 2016). Moreover, another theoretical explanation could expand on the self-referencing theory where consumers ‘see’ themselves within the advertisement and identity with features they have.

To sum up, the participant's interviews showed a good general understanding of what ethnic advertising is and what elements included heightened notions of authenticity to create an AEA. This aided in confirming that participants were able to make a significant contribution in identifying and defining what AEA, and to further questions in relation to the dimensions of AEA, as well as, understand their perception of AEA in relation to behavioural outcomes.

5.3.2 The Authentic Ethnic and the Inauthentic ethnic.

During the interview process, questions were asked relating to what they perceived or how they would describe an authentic ethnic advertisement and what they didn’t perceive as

an authentic ethnic advertisement in relation to their ethnic background and not in relation to their ethnic background. Moreover, similar questions were asked towards the end of the interview process but this time with the presence of an ‘ethnic advert’ that the participants brought along with them, questions such as ‘which factors are the emit the most authenticity/ least authenticity’ ‘what cues do you feel are more imported to be presented within this ad to portray authentic ethnicity’.

Responses without the presence of their selected ethnic advert;

Firstly, participants were asked to provide cues they would include in an advertisement that would emit notions of authentic ethnicity. Below are some of the responses from the interview transcripts;

Participants would include what they believed is a symbolic element of their ethnic background, such as landmarks, historical figures, ‘what their country is famous for’, cultural symbols including appropriate colour palates, and notions of distinct language cues.

“I would include some, maybe b/c my culture heavily involves food, so I’d put food, such as chilies and lots of vegetables and see food and people would know oh its Malay. And I would include, the famous twin towers, some cultural symbols. And maybe some wording that reflects my culture, slang. Colours also, because my culture is quite colourful- lots of red and oranges, bright colours” ... “Features that do not represent my ethnic background, something that are very modern, like, very dark colours or very dull, it’s not a representation of Malay.” – Male 25-30

“Flag colours. My colour of my flag. The thing is whoever--- Even someone is wearing this combination, he or she might be from Bangladesh. Especially in December or March if someone is wearing any combination of green and red, there might be a possibility she is from Bangladesh. If anyone is wearing anything black around the 21st of February, I might think that they’re from Bangladesh. There will be even in 14th of December, most of our Facebook pages are black because of the history.” – Female 30-35

Symbols, such as the elephant, which is a symbol of our ethnic group and in my country if you own an elephant it gives you pride and recognition and it describes you, so these are the signes. Cultural signs, sirlanaka being a Buddhist nation and this temple of tooth is where

any Buddhist would love to go, and I live 10 min walking distance from this temple, this is a unique cultural sign. We also have a unique cultural social such as dance where we put on masks such as this one, and landscapes. But playing golf is not unique to my ethnic background. Cylon tea name and logo represents my ethnicity.” Male 35 – 40

Patricians also emphasise on viewing the advert as a whole to depict notions of authentic ethnicity. Focusing on the model’s behaviours, dress codes, and words used.

“I would pay high attention to the characters and the ad, how they look like and how they are dressing, the words used in the advertisement because we have some words that are acceptable, and some are less acceptable. The layout of the ad. In my authentic we expect they dress to be more conservative, if its for example between two different genders there should be some conservative view, I mean, I do not expect to see a girl shaking hands with boys, I do not expect to see girls hugging boys for example- behaviour and body language”- Female 30-35

“In clothing, it should be sari. Then there’s a specific way of saying--- If you see the ads of Arong. Arong is a brand that represents (10:58 inaudible). If you see the ads of Arong, A-R-O-N-G, they really, really depict focus on Bangladeshi culture. The models are--- The skin tone, the clothing, the ornaments. Those are more or less Bangladeshi. As well as if you see, I have already told you the colour of my flag as well. If you can show our famous celebrities,” – Female 30 – 35

Some participants opted out for using stereotypical and obvious cultural symbols to demonstrate the notion of authentic ethnicity, it is interesting how this specific participant used the term ‘traditional’ interchangeable to stereotype despite these two notions have seen very different within the authenticity literature, as traditional is deemed as authentic and true, whereas stereotypical as deemed as a negative connotation.

“would go for the traditional approach and use the stereotype of a Scottish man, wearing the kilts with big, bushy beards. If I were selling a traditional old whiskey, then it would be a true Scottish man. That's pretty much all I'd do. It'd be showing off Scotland as well, so landscape

next to a castle, for instance, because that's what you traditionally associate Scotland with" –

Male 18 – 24

"you can say the colour or complexion of a particular because Asians are more dusty ones. They have medium complexions, so we can relate to that as well. terms of connecting with that ethnic advertisement, culture, language and the colour are the most key things." –

Female 25 – 30

"for a fashion store I expect very conservative dresses that covers their body and not necessary their head. For food I expect the word halal for example. Specific key slogans I can identify with" Female 30 - 35

Participants also highlighted the importance of the social setting of the advert, how the models in the advert are interacting with each other and how the positioning of the models within the advert, in addition to the use of langue cues. Moreover, these cues emit to the consumer's elements of self-referencing, thus, if a consumer sees themselves within the ethnic advert, they are more likely to perceive it as authentic. These subtle cues are important factors that emit notions of authentic ethnicity.

"Like the way people are talking. The way people are sitting together, because in Jordanian culture or in Arabic culture, we sit in a different way. We talk to each other in different ways.

We see each other in different ways." – Male 30-35

"The social setting. If I see something, an advertisement which I'm sure there are a lot now on TV about wine or about anything in relation to Christmas in a house in Lebanon where you have all the family so the way they talk to each other, the language because having a Christmas dinner would be in every country. The way you see how they talk to each other, the way they wear things, you see that this is us. The house, for example, old house or a house that is an elegant house, nice house, everyone is gathered, the way they are talking. The communication way, they all reflect how Lebanese gather and they talk, and they are all dressing nicely and elegantly and blah, blah, blah. All of those aspects like elegance we can tick the box. Seeing myself, my background as them. For example, in terms of nice house, Christmas tree, table dinner etc which may not be the case for an European house. Even if it's going to be the same but maybe there will be less people. Here, for example, you will

have only the family or up to 10 people. In Lebanon, a Christmas dinner will be up to 20 people, all the family.” – Female 25 – 30

“More family ties, represents family, and landscapes and social events – its like social events which are unique to our culture such as dancing and some sports and we are a farming nation so maybe farming activates things like that: - Male 35 - 40

Having historical meaning and a place of origin enhances the notion of authentic ethnicity within an advertisement, this is due to the participant's emotional connection which has heighten their perception of ethnic ethnicity within this example below.

“I live in a village near my city with all my family, we’re all there. It’s a historical village, so it’s famous, and these historical places are not within the same place. They take the picture and I remember they were introducing the three in one, the Nestle coffee? They drew the print advertising. The background was the castle in that village. So, we know it’s me, that castle is the place I was born in, I lived in, and my ancestors were living there.” – male 30 –

35

Representation of self and ethnicity was another key element that surfaced various times while transcribing the qualitative interviews. Participants also highlighted notions of uniqueness as elements of authentic ethnicity.

“Well, it represents my identity, what I represent, the ethnic group which I represent, those attributes should be in the respected ad, In sir lanaka I come from the central part- the hill capital, so there are unique cultural signs that gives you your identity, that comes out with your identity so I think those signs like dance or some cultural infrastructure, so that’s how I define the uniqueness” – Male 35 – 40

Response not to their ethnic background:

Secondly, participants were asked to provide cues on how they would distinguish an ethnic ad to be authentic if it was not from their ethnic background. Below are some of the responses from the interview transcripts;

Participants used their pre-existing knowledge of different ethnic cues from various ethnicities and depict if it is an authentic ethnic advertisement. Participants rely heavily on symbolic cues, apparent features of the model and behavioural aspects as the main factor to distinguish authentic ethnicity within an advert. This is supporting the notion of respondents relying on their pre-existing cultural knowledge of ethnic backgrounds.

“Basically, the characters and the dress code- how they are dressed, and who is involved. For example, it was a girl or if it’s from South America I expect the, I can define it from the skin colour, if it was British, I can tell from how she is dressed” Female 25 -30

“Colours- I think it’s the symbols or objects that represent the culture. For Japanese usually reflect by the mount Fuji, the cartons and anime, because, I saw a Japanese as and they used Japanese words, they put a cultural image such as samurai sword, or some Japanese cartoons, so I assume that’s Japanese’s, The Indians use the Taj mahal, within seconds you’d know its India. For my country id put food or the towers- so I think objects. Germans are proud of cars, so if I gave you some cars you’d know its German. Flags also. My knowledge helps me”- Male 25-30

“Behaviour, body language. And maybe the way they put on their clothes as well since they come from Eastern or Arabic”- Male 25 - 30

“For a British one, maybe the way they use the language, for Chinese maybe the colours or lanterns or some would animals so of thing. I think it represents the unique attributes, so then I think its that culture. For example, I saw some ads of it had and like there were dates and things like this and camels so I think it represents there uniqueness” -Male 18- 24

“Culture. Their culture. A bit of their culture. Anything. If it’s a Chinese ethnic advertisement, I would like to a dragon. Red dragon practically. Their culture. If you show me the red lantern I can immediately say, “Okay. That might be.” Or the kimono in Japanese culture.” Female 30 - 35

However, participants that have a more enriched cultural knowledge have a higher expectation of what is authentic and inauthentic. Their threshold of authentic ethnic perception within the advertisement is shifted to be more critical of what authenticity is.

“I find it offensive (the ad), who would you buy this bread? it would possibly put us off buying the brand. It’s offending cultures, because this is showing a red Indian. You think this is a Jewish bread. Possibly change what was in the bread, It looks like bacon, Jewish people don’t eat pork” – Male 18 – 24

Responses with the presence of their selected ethnic advert;

Thirdly, participants were asked which out of their presented ethnic advertisement (adverts that they brought along with them) that they thought to be the most authentic and why. Below are the responses from the qualitative interviews;

Participants stated that the use of models within the advert, dress code and symbolic ethnic cues are key features that project authentic ethnicity within the advertisement. Moreover, notions of self-referencing are present and self-identification with the presented advertisements, which heighten the notion of authentic ethnicity when perceiving the advertisement.

“the wedding one is the most ethnic authentic because it represents my culture because they used the models with the traditional attire, which represents my ethnicity” Male 25- 30

Moreover, successful authentic ethnic ads avoid using clichés.

“The hat that this girl is wearing is authentic. It's like trying to communicate a simple message using a very authentic, without trying to use clichés, like a simple director booth thing. The hat. The Lebanese hat. I think also, the girl looked Lebanese as well, The Shatokes are a thing. The authenticity is that it brought pride to people's minds about the wine industry” -Female 25 – 30

The overall appearance of the advertisement makes it authentic ethnic, as, the right number of ethnic cues are presented and translated authentically across to consumers who are perceiving the advertisement.

“The instrument that he’s holding. The whole advertisement because they’ve just put on the text of the top, but the background, the colours. The sober colours. The brownish colours as well. The instrument, everything. And the way he is being portrayed, the model.” – Female

25 – 30

The inauthentic ethnic:

Fourthly, during the interviews, participants were asked to address what elements/cues presented within adverts that emit notions of inauthenticity that brands/markets may have misused. Moreover, print advertisements were also presented by the participants that they believed are inauthentic to the ethnic background presented within the advertisement. Below are some examples of responses from the interview transcriptions;

Elements that are sensitive to consumers such as the social setting of the advert, i.e. the behaviour of the models presented and elements of the body language.

“I don’t think so (it’s not ethnically authentic), no, because we are very closed and conservative so it would not be very authentic. Body language and behaviour, affects it (presented within the advert) Modesty is Malay” – Male 30- 35

“They don’t drink alcohol, so generally I smoke but, in my culture, if you smoke you are treated bad, so, in my cultural context if you have an ad which comprises of drinking alcohol or smoking sometimes that’s inauthentic” - Male 35-40

Participants have also mentioned that elements of dress code are vital for depicting authentic ethnic advertisement, this is also in line with the ethnic norms of a country.

“They’re (the ad) depicting, they’re trying to show that it is okay to wear micro miniskirts in the street of Bangladesh, that’s not our culture. It’s not for Bangladesh. That’s not representing us.” Female 35 – 40

“if for example they put on purple lipstick on a Pashtun girl obviously I would say, “This is not authentic. This is not what we do in our culture.” Something which normally we would do, but if they go against it--- For example if they want to show Pashtun culture but they’re making the girl wear jeans and stuff I’d be like, “No, this is not our culture.” They went completely wrong with it.” – Female 25 - 30

Moreover, participants highlighted that having the correct colours cues, and social norms i.e.: if the country had a preference ‘romantic scenery’ due to it being Bollywood, however, the advert has still to be in line with the social norms and what is acceptable within the ethnic culture;

“the ad should represent some accuracy, and if some sounds not rock music stuff, its more oriental music, Indian. So it’s like that, even films not action shooting but more like romantic

or more like less tempo stuff, also, sexual ad would be the worst ads, because kissing and touching and sexual triggering ads, I don't think it represents my ethnic group or ethnicity"

Male 35 – 40

Stereotyping is also seen as a negative connotation of ethnic advertising; this was prominent during the interview transcripts;

"I think anything trivialized. Comical accents or any stereotype. Everybody smokes weed or everybody's on the beach. Any of those is awful." Female 35 – 40

"The drawing of the girls and woman is not wholly Egyptian (in the ad). The way of drawing their eyes and so on (12:34 unclear) is not that very Egyptian. I will say that they try to make it Egyptian, but they are not fully successful. If it is now, so not Egyptian people actually are not using such kind of mobile. There are different kind of mobiles, but I think I may put a smartphone. A different phone. Because I feel that whenever I'm seeing something like that it's okay, we are not like underdeveloped that much. I mean we are using smartphones" –

Female 25 -30

Participants have also stated that notions of unoriginality emit notions of inauthenticity and that cultural symbols should be beyond just the obvious cues.

"The travel insurance (ad) is the least ethnic authentic, it does show much and anyone can copy think ad, they only put this follower which is a cultural symbol" Male 25- 30

Moreover, participants also highlighted the notion that to have an authentic ethnic advertisement the 'right' amount of cues must be present within the advertisement.

"Well they could put more, definitely more than one person. They could put the attire, you know like a full attire, this could be a fuller picture. The house, you know the traditional houses, and stuff like that would portray it, give it a brighter picture. One person holding an apple like this doesn't make it authentically ethnic to the Japanese ethnicity." Male 25 – 30

Final thoughts:

Finally, participants were asked at the end of the interview what they would add/remove from the presented print advertisement (that they brought along with them) to make it seem like authentic ethnic advertising. Below are some of the comments;

What participants gravitated to including behavioural aspects within the advertisements, this included the social setting of the advert, subtle cues that only the targeted ethnic demographic would understand but also a consumer who is aware of these subtle cues (ethnic cues that only individuals with enriched knowledge of the ethnic background may pick on) through cultural knowledge and background information.

“I think I would try to incorporate some form of behavioural aspect, but subtly. In the sense of that, how we would behave and something that we would recognize as a behaviour, but it is also something that other people who are not Afrikaans would recognize as well. Some form of greeting, or some form of behavioural type” Male 35 – 40

“For this one, for instance if I want to make it very Egyptian, I prefer to make it not for Nescafé. Make it a boy or girl who are in bed and their mother are shouting to get up and yes (laughs) this is actually very Egyptian because most of the moms or shouting or yelling to make their children always” Female 25 – 30

Moreover, an emphasis was made to including traditions (traditional behavioural notions, location of origin) and ethnic values in authentic ethnic advertisements that the participant felt that represented them and could relate to them.

“I would add the Phoenicians, which are the grandfathers, the main inhabitants of the Lebanese coast. These people were known as the traders and as the people who have spread the alphabet to the world. They have the first people to come up with an alphabet. It also works on the pride. That time, they were producing, I think, wine from that time. If I add this, it would also add to the ethnicity and culture of the thing because it's straightforward, even without any slogans. Just these people. They have a certain stereotype” Female 25 – 30

“But what I would add, I would add a woman, wearing hijab. Presenting these things in her hand, because, for me, as an individual I connect Ramadan to my mother because my mother she's so active in Ramadan. Like I used to see my mother in 'sahur' and 'iftar' where she's presenting the food and she's preparing the food, so I would present it.” Male 30-35

When analysing the transcriptions of the data collected, 3 main emerging themes were presented as elements that have an effect on consumers perception of AEA. These three elements are; levels of ethnic identity, levels of self-referencing and levels of cultural knowledge. These elements are therefore used as control variables for the quantitative method of this study. These three elements are expanded on below.

5.3.2.1 Ethnic Identity

As mentioned in the literature review ethnic identity plays a crucial role in how consumers perceived ethnic ad's authentically. Past literature has examined that different levels of ethnic identity within the consumer influences the cognitive processing mechanisms on how consumers perceive an authentic ethnic ad as well as effects the consumer's behavioural outcomes (Green, 1999, Serria et al., 2009, Zungia, 2016). Ethnic identity within a consumer is not only the physical attributes they possess, but it is also the psychological prominence of how the consumer feels towards their ethnic group (Khan et al., 2015). This ethnic self-identification towards the consumer's ethnic group can fluctuate over time, where the individual retains or losses values, norms, traditions and other important features of the specific ethnic background (Gevorgyan and Manucharova, 2009). Viscontie et al., (2014) stated that ethnic identity is a social construct representation of ethnicity, where it arouses the idea of subjectivity and individual agency. This indicates that ethnic identity is fluid, self-ascribed and can be altered depending on location and values retained. Participants kept highlighting how their ethnic identity plays a role in how they perceive ethnic advertisements authentically;

“I feel quite attached towards my ethnic group, even though I live abroad” Male 25 – 30

Studies suggest that advertisements that have locations and places within them trigger notions of ethnic identity, this is due to the consumers' self-constructed image of what this particular place holds in meaning to them, a constellation of social recollections (Demangeot, C., Broeckerhoff, A., Kipnis, E., Pullig, C. and Visconti, L.M., 2015; Oakes and Price, 2008).

“I live in a village near my city with all my family, we're all there. It's a historical village, so it's famous, and these historical places are not within the same place. They take the picture and I remember they were introducing the three in one, the Nestle coffee? They drew the print advertising. The background was the castle in that village. So, we know it's me, that castle is the place I was born in, I lived in, and my ancestors were living there” Male 35 – 40

Consumers with higher levels of ethnic identity tend to favour ethnic advertisements that are deemed as ‘authentic’, and stereotypes can lead to negative portrayal of the advertisement which leads to negative reactions from the consumer and have a negative influence on attitudes towards the advert (Hilton and Von Hippel 1996; Lee 2014; Anna Rößner, Maren Kämmerer & Martin Eisend, 2016) This is in line with the qualitative findings suggestions;

“I think anything trivialized. Comical accents or any stereotype. Everybody smokes weed or everybody’s on the beach. Any of those is awful.” Female 35 – 40

On the other hand, if an advertisement evokes authentic ethnic cues that lead to an identification within consumers ethnic identity, positive attitudes increase as well as an intention to buy (Sierra, Hyman, and Heiser, 2012). With this notion being explored, it is of the conclusion that ethnic identity plays a vital role in how consumers perceive authentic ethnic advertisements and different levels of ethnic identification (high/low) do affect consumers perception and behavioural outcomes, such as purchase intention, attitude towards as and word of mouth. This is in line with the qualitative findings, as participants were asked at the start of the interview how they identify with their ethnic background if they were attached to it and when presented with their ethnic advertisement behavioural outcomes were analysed and thus;

“I feel proud to be Arabic, honestly. I’m born in an Arabic family with both of my parents, my grands, my uncles, my aunts are all Arabic. We feel proud of our heritage and our history, especially for my family ... (when presented with an ethnic ad that portrayed cues authentically) I’d take it more. If I want to plan to do some purchasing for this item, I would remember this one easily. I’ll say, ‘yes, yes I saw that.’ I may refer to that ad if I want to seriously purchase” Male 30-32

“I’m actually a proud Lebanese person.... (when presented with an ethnic ad that portrayed cues authentically ...I feel that’s nice, but I don’t think I’m that easy to be captured when it comes to purchasing stuff like this. It might trigger something in my mind regarding my patriotism, but it’s not that easy to go and buy the stuff because it should be really convincing. How buying this stuff would really be playing on this patriotism sense in me. It’d need to be really deep” Female 25- 30

Levels of ethnic identity also play a role when the consumer feels that the ethnic advert is portrayed as an ethnic background inauthentically, this also affects consumer behavioural attitudes towards the advertisement;

“I would feel bad, of course. Especially, when you're far away from your home, you tend to take things more seriously. You might think that these people, if they are not knowledgeable about the culture or the ethnic group they are addressing, it's not real. You need to put effort in whichever thing you're doing. Just doing something shallow, trying to address something deep, which is ethnicity and culture. I think this is unacceptable. This is the cut-off between some professional work and non-professional work... If the message is so awful to the extent that it really triggers anger in me, I wouldn't buy the brand” Female 30-35

5.3.2.2 Self-Referencing

Self-referencing is a phenomenon usually associated with research on advertising. It occurs when a consumer perceives between them and the endorser (for this research it's the advertisement) (Martin, Lee, and Yang, 2004; Rana Sobh & Khaled Soltan, 2016). In other words, its perceived similarity between the consumer and the advertisement (See literature review chapter) (Wang et al. 2000; Martin et al., 2004). Literature has proven that if consumers self-reference when viewing an advertisement leads to overall positive responses (Rana Sobh & Khaled Soltan 2016; Serria et al., 2009; Martin, Lee, and Yang, 2004; Lee, Fernandez, and Martin, 2002) (See Literature review chapter). Notions of self-referencing lead to a positive overall judgement of an advertisement and are more likely to attract consumers, which leads to increase levels of recall and word of mouth (Klohn and Luo 2003; Meyers-Levy and Peracchio 1996; Rana Sobh & Khaled Soltan, 2016). Consumers have heightened sensitivity when they perceive the information (the ad) and identifying it with them i.e. 'self-referenced' (Dimofte, Forehand, and Deshpande 2003).

Ethnicity and self-referencing usually go hand in hand, which is proven by past studies as well as the qualitative findings, it is a key concept of self-concept (McGuire et al. 1978; Liu, 2015). In other terms, consumers are more likely to look at an advertisement if they can recognise themselves within it, and, thus, are more likely to have an overall positive attitude.

“even though it was in English, a Swedish ad, but it showed a very good dress code that matched my ethnic background” Female – 25 – 30

“really successful in attracting me using my ethnic group, using for example a lady that represents me, my group” Female 25 - 30

However, if an advertisement depicts inauthentic ethnicity it can lead to a negative perception of the advertisements. This is due to consumers whose ethnic identity levels are heightened however they fail to self-reference between themselves and the presented advertisements. This is in line with Belk’s (1998) extension of self-theory and social identity theory as well.

“They’re depicting, they’re trying to show that it is okay to wear micro miniskirts in the street of Bangladesh, that’s not our culture. It’s not for Bangladesh. That’s not representing us.” Female 35 – 40

The more the consumers ‘see’s’ themselves and identify with the advertisements the more authentically ethnic the perception of the advertisements. Both notions of ethnic identity and self-referencing play on one another and build on one another. Thus, this study controls for both these elements in the quantitative methods.

“The ethnicity shown advertisement can change the customer's perception because of the belonging and how well it is. They can really relate to that advertisement and they can reflect to their own culture into that particular advertisement. Yes, the ethnic advertisement might change the perception of the customer. They can effectively change the buying behaviour of a customer.” Female 25 – 30

5.3.2.3 Cultural Knowledge

Another factor that this research will control for in the quantitative methods is notions of cultural knowledge. This phenomenon was an interesting finding when analysing the qualitative transcripts. Participants inherited ethnic/cultural knowledge through experiences and travel thus, have an enriched understanding of deeper ethnic cues not only for their ethnic background but other ethnicities. The literature on ethnic advertising and authentic advertising has not highlighted this phenomenon. Brumbaugh (2002) indicated that cultural and subcultural knowledge is learnt and inherited and has an effect on consumers perception of advertisements when different cues are present.

“It just seems I’m a lot in the Middle East, every time I go to Nigeria, I go through Dubai, or what’s the other one... Qatar, what’s the name again... Abu Dhabi. I’ve been opportune to actually visit there before, so I know quite a lot and that’s why I always want to go to the Middle East. So if I was to see some sort of advertisement about the Middle East, I can be able to tell you that’s not true or that’s true, you know what I mean. I also follow Middle East news as well,” Male 20- 25

Participants with lower levels of cultural knowledge tend to pick up on the symbolic cues that are infamous for the depicted ethnicity within the advertisements and thus perceives the authenticity levels within the ethnic advertisement.

“The Indians use the Taj mahal... Germans are proud of cars, so if I gave you some cars you’d know its German. Flags also. My knowledge helps me”- Male 30-35

5.3.3 Factors that contribute to Authentic Ethnic Advertising.

The following step is to identify factors from the interview transcripts that contribute to the construction of authentic ethnic advertisement. Participants were asked to discuss and highlight the factors that make up an AEA, no specific context of brand or product were given, in addition, no emphasis was made from the interviewer on which aspects to focus on (ethnicity and/or authenticity). Thus, the context was not specific to this question. Later on, during the interviews, an advertisement was presented where participants commented on the levels of ethnic authenticity presented within these ad’s and if they were to add or remove any cues that would heighten the notion of AEA. Most of the participants mentioned factors such as models within the ad, type of product used within the advert, language used, and ethnic symbols used which are all factors that contribute to ethnic ad development. Table 15 below displays the key factors that were mentioned during the interviews and the number of times mentioned. Most of these factors match with the factors of ethnic advertising highlighted by the current literature, as displayed in tables 11 and 12. These findings confirmed that the factors/dimensions presented within ethnic advertising literature deemed important by consumers when viewing an AEA. For example;

Participants focused on including features of ethnic symbols:

“I’d put food, such as chillies and lots of vegetables and see food and people would know oh its Malay. And I would include, the famous twin towers, some cultural symbols. And maybe some wording that reflects my culture, slang” Male 25 30

“Symbols, such as the elephant, which is a symbol of our ethnic group and in my country if you own an elephant it gives you pride, and recognition and it describes you” male 35 – 40

Participates focused on including features of the product category:

“you have focus group/target, ethnicity, but for me ads are about your focus group and what you’re selling the product is they key feature” Male 25 – 30

Participates focused on including features of the use of models within the advert:

“Using specific phrases or models, for example, I do not expect them to use specific words that are not used in my language” Female 25 – 30

“The models are--- The skin tone, the clothing, the ornaments. Those are more or less Bangladeshi. As well as if you see, I have already told you the colour of my flag as well. If you can show our famous celebrities... it will be ethnic authentic” Female 35 – 40

Participates focused on including features of language used:

“Language is the most appropriate thing to connect with your own culture. If any advertisement that have my language, that I can relate to me more. Language is the key thing” Female 25 - 30.

“because language is the strongest factor. Even if you belong from that group. But if you cannot speak the language you are not considered one.” Female 25 – 30

“for example Ceylon tea here it says ‘pure’ but you cannot have that in my own language (there is no word that describes pure) because they tried to make globally so keeping that in mind having your unique so-called identity makes an AEA successful” Male 35 – 40

Table 19 below summarizes the number of times each ethnicity dimension mention within the qualitative interview transcripts. These four dimensions support the existing dimensions within the literature that have been addressed earlier within this thesis. This is a vital step as the initial findings from the qualitative interviews support what is already highlighted within the literature. Moreover, these four dimensions aid in the build of AEA. In addition to these dimensions, other factors and dimensions that have not been highlighted within the literature have been extracted. They are presented in figure 15 which presents the proposed dimensions of AEA.

AEA dimensions (ethnicity dimensions)	Approx. No. of times mentioned	References in Literature
<ul style="list-style-type: none"> • Model: <ul style="list-style-type: none"> ○ Apparent ethnic features ○ Racial composition ○ Skin, hair and eye colours ○ Celebrity ○ Ethnic/non-ethnic 	30	<ul style="list-style-type: none"> • Khan, H., Lee, R. and Lockshin, L., (2015). • Zungia (2016) • Sierra et al (2009) • Apaolaza, V et al (2014) • Lau, H.T. and Lee, R., 2018 • Cui, G., Yang, X., Wang, H., Liu, H., 2012.
<ul style="list-style-type: none"> • Language: <ul style="list-style-type: none"> ○ Native language text ○ Secondary language text ○ Catchphrases ○ Only the ethnic consumer would know ○ Slang 	25	<ul style="list-style-type: none"> • De Run, (2005) • Koslow et al (1994) • van Hooft, A., van Meurs, F. and Spierts, D., 2017
<ul style="list-style-type: none"> • Product: <ul style="list-style-type: none"> ○ Ethnic product ○ The product that is used by all i.e car/or specific consumer groups i.e cider 	21	<ul style="list-style-type: none"> • Appiah et al (2009) • Green, C.L., 1999
<ul style="list-style-type: none"> • Symbols: <ul style="list-style-type: none"> ○ Music used ○ Cultural symbols 	23	<ul style="list-style-type: none"> • Appiah (2001)

Table 19:AEA Dimensions (Ethnicity Dimensions)

The following step consisted of analysing the interview transcripts for highlight factors that contribute to the development of AEA from authenticity literature perspective. Participants have brought up the importance of factors such as, originality, uniqueness and realistic, which are very much in line with factors presented in authentic advertising literature. These findings confirmed that the factors/dimensions presented within authentic advertising literature deemed important by consumers when viewing an AEA. For example;

Participants enforced the idea of truthiness depicted within ethnic ads:

“The tea advert is authentically ethnic because it represents our true nature of living, despite the tea is a global product” Male 35 – 40

Participants also focused on elements of history, originality, tradition and linking products with the origin roots:

“It is (the ad) a diversified group of people. There are some tribes. If an advertisement is depicting this diversity, that will belong to me. That is, if they’re depicting the Manipuri tribes, Chakma’s tribes, and then they’re depicting our history” Female 35 – 40

“There are some ethnic groups in Lebanon that do not consume wine. I'm talking here about my ethnicity, as a Lebanese person. It has to do with Lebanese history. Wine is part of the history and the Lebanese economy. It's known as one of the best wines in the world (points at ad). I would say yes, it is, taken in general. I don't want to go into specific religious stuff. Some people might argue, "No, wine does not represent us as Muslim Lebanese." I'm talking, here, about the Lebanese ethnicity. I'm talking about the Lebanese heritage thing” Female 25

– 30

“they did some printed advertising. I live in a village near my city with all my family, we’re all there. It’s a historical village, so it’s famous, and these historical places are not within the same place. They take the picture and I remember they were introducing the three in one, the Nestle coffee? They drew the print advertising. The background was the castle in that village. So, we know it’s me, that castle is the place I was born in, I lived in, and my ancestors were living there” Male 35 - 40

Table 20 below summarizes the number of times each authenticity dimension mention within the qualitative interview transcripts. These dimensions support the existing dimensions within the literature that have been addressed earlier within this thesis. This is important as the initial findings of the qualitative interviews support existing ethnic advertising literature. Moreover, these dimensions aid in the build of AEA. In addition to these dimensions, other factors and dimensions that have not been highlighted within the literature have been extracted. They are presented in figure 15 which presents the proposed dimensions of AEA.

AEA dimensions (Authenticity dimensions)	Approx. No. of times mentioned	References in literature
<ul style="list-style-type: none"> • Perceiving brand essence <ul style="list-style-type: none"> ○ Brand vales ○ Consistent ○ True to itself ○ Reflect the true essence of the brand 	2	<ul style="list-style-type: none"> • Gilmore and Pine (2007) • Faust and Householder (2009) • Spiggle, Nguyen, and Caravella (2012) • Brown, Kozinets, and Sherry (2003) • Beverland (2006) • Brown, Kozinets, and Sherry (2003) • Morhart et al. (2015) • Becker, M., Wiegand, N. and Reinartz, W.J., (2019)
<ul style="list-style-type: none"> • Presenting a credible advertising message <ul style="list-style-type: none"> ○ Is true ○ Is trustworthy ○ Is honest ○ Is credible ○ Not an exaggeration 	3	<ul style="list-style-type: none"> • Morhart et al. (2015) • Beverland and Farrelly (2010) • Grayson and Martinec (2004) • Spiggle, Nguyen, and Caravella (2012) • Gilmore and Pine (2007) • Becker, M., Wiegand, N. and Reinartz, W.J., (2019)
<ul style="list-style-type: none"> • Honouring brand heritage <ul style="list-style-type: none"> ○ Is rooted ○ Has tradition ○ Reflects heritable of the brand ○ Connects to the original location 	3	<ul style="list-style-type: none"> • Brown, Kozinets, and Sherry (2003) • Beverland (2005); Beverland (2006) • Becker, M., Wiegand, N. and Reinartz, W.J., (2019) • Newman and Dhar (2014)
<ul style="list-style-type: none"> • Being realistic <ul style="list-style-type: none"> ○ Is genuine 	3	<ul style="list-style-type: none"> • Grayson and Martinec (2004) • Beverland and Farrelly (2010) • Becker, M., Wiegand, N. and Reinartz, W.J., (2019) • Fine (2003) • Arnould and Price (2000)

<ul style="list-style-type: none"> • Reinforcing mortality <ul style="list-style-type: none"> ○ Has integrity ○ Is moral 	0	<ul style="list-style-type: none"> • Becker, M., Wiegand, N. and Reinartz, W.J., (2019) • Morhart et al. (2015) • Beverland and Farrelly (2010)
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Table 20: AEA Dimensions (Authenticity Dimensions)

After extracting dimensions/factors presented within both ethnic advertising and authentic advertising literature, the next step was to analyse the interview transcripts to highlight factors that contribute to the make-up of AEA. Most participants stated that ethnic identity cultural knowledge, emotional connection, social norms, self-recondition and social setting plays a vital role in projecting authenticity in ethnic advertisements and are important for the make-up of AEA. For example;

Participants demonstrated that prior knowledge about an ethnic culture (even if it's not their ethnicity) gives them an indication of how authentic ethnic it is;

“I have travelled across many countries, I’ve seen many ads and ethnicities and not knowing background but when there is an object and what it represents, I can tell where it’s from and can tell if it is authentic, it’s about cultural knowledge” Male 25 – 30

“I saw a Japanese as and they used Japanese words, they put a cultural image such as samurai sword, or some Japanese cartoons, so I assume that’s Japanese’s. Germans are proud of cars, so if I gave you some cars, you’d know its German. Flags also. My knowledge helps me” Male 30-25

“For a British one (ad), maybe the way they use the language, for Chinese(ad) maybe the colours or lanterns or some would animals so of thing. I think it(ad) represents the unique attributes, so then I think it’s that culture from my knowledge. For example, I saw some ads of it had and like there were dates and things like this and camels, so I think it represents their uniqueness” Male 35 - 40

Participants also highlighted the important attributes of, self-recognition, a depiction of social norms and social settings of the cues presented in the AEA:

“represent my culture because they used the models with the traditional attire, which represents my ethnicity” Male 25 – 30

“social setting is important within ethnic advertisement; it reflects my culture” Male 25- 30

“I’d feel ashamed and this does not (ad) represent Malay, doesn’t represent me, represents us poorly” Male 25 – 30

“using for example a lady that represents me, my group, I would not at least to the extent buy it but I would think of it more than any other ad because its authentic to me” Female 25 – 30

“the body language is important to represent my ethnic background modesty making it feel authentic” Male 25 -30

“Colours also, because my culture is quite colourful- lots of red and oranges, bright colours, reflects my culture” Male 25 – 30

“We also have a unique cultural social such as dance where we put on masks such as this one, and landscapes...it’s like social events which are unique to our culture such as dancing and some sports and we are a farming nation so maybe farming related activates” Male 35 –

40

Participants also highlighted emotional connection and nostalgic elements as factors that contribute to ethnic authenticity:

“I think I remember this day; I’m remembering the soldiers. Yes, it’s good. One thing, they should have made it bigger, I don’t want to be straining my eyes to see the guys there. If they could have just made it bigger and because we are remembering people that have died, so try and put it more sad story behind it, like to make us have an emotional attachment to the Ad.”

Male 20 – 25

“The second advertisement I find it to be more ethnic authentic, to be honest, is different because it has a very social and emotional story in it. This ad is about the launch for the first

time for the 3G service in Palestine. Ten years ago, I was a student in high school. I connect emotionally to it.” Male 25 – 30

Table 21 below summarises that AEA dimensions produced from the interview transcripts and states the number of times these dimensions/factors have been mentioned.

AEA dimensions (from interviews)	Approx. No. of times mentioned.
• Personal Knowledge of ethnic culture	16
• Self-recognition <ul style="list-style-type: none"> ○ Reflective identity 	15
• Social Setting <ul style="list-style-type: none"> ○ Body language ○ Dress code 	21
• Emotional Connection <ul style="list-style-type: none"> ○ Attachment ○ Nostalgia 	9
• Visual Triggers: <ul style="list-style-type: none"> ○ Colours used 	15
• Social norms: <ul style="list-style-type: none"> ○ Cultural guidelines ○ Representation of ethnic culture 	14

Table 21:AEA Dimensions (From Interviews)

As the qualitative interviews produced an array of factors/dimensions (as shown in tables, 19, 20 and 21), it is important to acknowledge that derived from the qualitative interviews were new dimensions that are important factors into contributing to the development of AEA. Six new factors/dimensions were highlighted (See table 21). It was vital to highlight and understand if any factors can be combined to generate a broader category/dimension in order to make the dimension more meaningful. Therefore, the following step was to consult marketing experts who worked independently and ask them to combine any of the dimensions generated (from interviews and literature) that were meaningfully related and made theoretical sense. The experts were able to allocate most of the literature generated dimensions of ethnic ad (shown in table 19) under one-dimension labelled aesthetics. Moreover, experts were able

to combine the authentic ad dimensions generated from literature as well as the interviews, under two dimensions; accuracy and distinctiveness. However, three new dimensions were introduced to combine the dimensions generated from qualitative findings (see table 21); social settings, personal attributes and symbols. Social settings include attributes that relate to social behavioural norms of the ethnic background, also includes dress codes, body language and how cultural guidelines are implemented within the advert. Personal Attributes includes aspects related to the individual consuming the advert which are, cultural and ethnic knowledge, attachment, reflective-identity, nostalgia and emotional connection, these features are triggered by the presence of the authentic ethnic features within the advert. Symbols include visual triggers, colours and overall symbolic features presented within the advert. After the combination of ethnic advertising and authentic advertising dimensions generated through literature and the ones created by the qualitative interviews, a sum of six dimensions were highlighted. A brief description of each dimension is presented below;

1. Aesthetics: Overall appearance of the advert.
2. Social Setting: How the advert is portrayed in relation to the ethnic culture.
3. Personal Attributes: How the advert connects with the consumer.
4. Symbols: Features that may trigger ethnic authenticity cues.
5. Distinctiveness: The extent of differentiation of the advert.
6. Accuracy: How precise is the advert in terms of representation and delivery.

Figure 15 creates a visual map of the construction of these dimensions.

5.3.6 Section Summary

This section has offered a detailed discussion of the interview procedure and its outcomes. This section has highlighted that consumers share a similar understanding of ethnic advertising as presented in the literature. Interview findings not only supported the validity of the dimensions identified through literature but also uncovered underlying dimensions particularly relevant to authentic ethnic advertisements. These dimensions are not currently included within ethnic advertising literature as notions of authentic ethnic advertising has not been explored. However, within authentic advertising literature, some of the dimensions have been recognized and were also supported by the qualitative findings. With that being said, these interview findings offer strength to this study's conceptualisation of authentic ethnic

advertising by permitting the researcher to take into consideration a holistic view of that authentic ethnic advertising is and what it is composed of, by identifying factors that may be vital for building an accurate and successful authentic ethnic advertisement. Figure 15 provides a holistic image of all the dimensions and subdimensions identifies from the literature and interviews.

5.4 Construct Definition

The construct definition is derived from the interview process, and, this research defines Authentic Ethnic Advertisements as;

An advertisement that communicates accurately and genuinely its message across to consumers using embedded ethnic cues.

5.5 Item Generation

To develop a scale, the generation of items is needed to make up the factors that contribute to that scale development (DeVellis, 2003). Following the recognised scale development practices (Churchill, 1979; DeVellis, 2003; Furr, 2011) and to confirm the generation of a complete and detailed list of scale items, the process of item generation was extracted from both the interview transcripts, as well as, literature. An initial item list of 332 items was produced (See Appendix for initial item list). These items were generated following guidelines by both DeVellis (2003) and Furr (2011), which means that any elements of repetition and redundancy were allowed at this stage of the scale development process (Churchill, 1979). Repetition and redundancy allow the researcher to compare and contrast similar meanings but in different words (DeVellis, 2003). Within scale development literature the exact number on how many initial items are developed at his stage is unspecified, however, the rule of thumb is, the larger the initial item pool the better, as the following stages are reducing and refining the generated items (DeVellis, 2003).

5.5.1 Dimensions Generated

Figure 15 below represents the dimensions generated from the items generated from the interview process. As the figure below displays, some of the items were pre-existing within the literature as they were also highlighted during the interview process, as, well as items that

were purely derived from the interview process. The interview process generated 6 main dimensions of AEA.

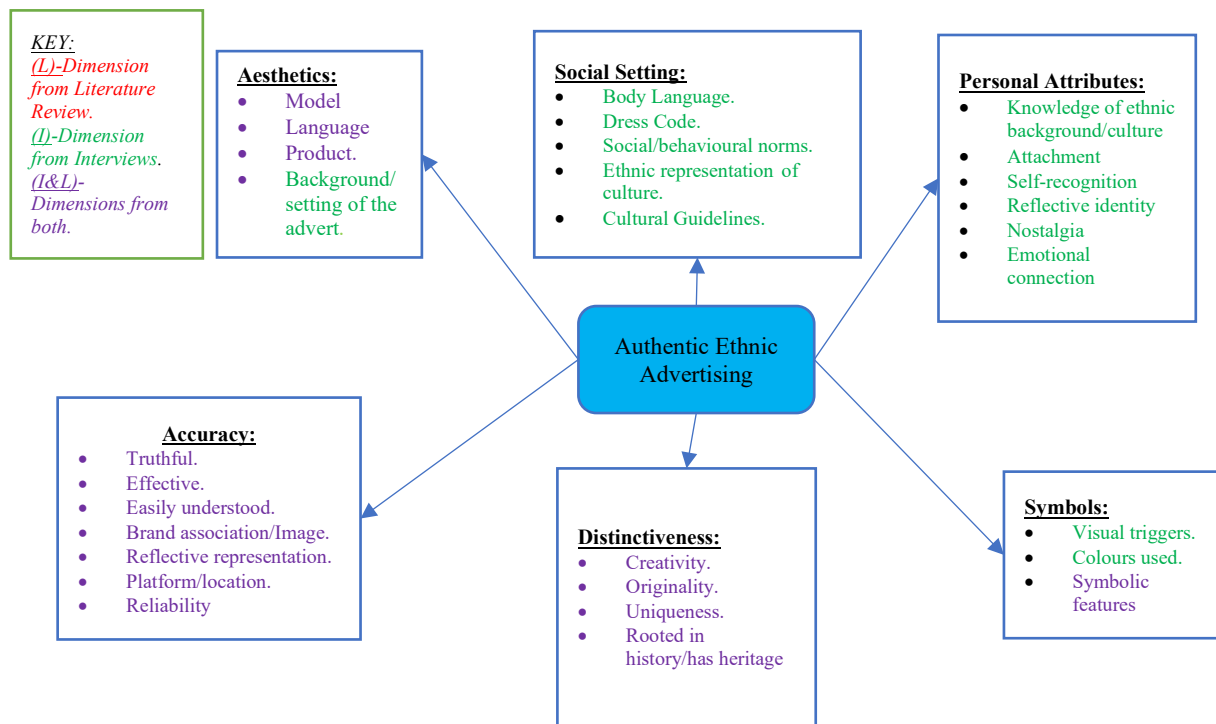


Figure 15: Proposed AEA Dimensions

5.6 Item Reduction and Purification

The item reduction and purification phases had been divided into two main stages 1. Independent Experts 2. Expert panel review. The following section will expand on both.

Stage 1 – Independent Experts

Stage 1 consists of item review by two independent academic experts. Item purification occurs after generating items from qualitative interviews and was conducted via two stages.

1. The initial pool of items was reviewed by marketing academic experts who have reviewed each statement of the qualitative interview transcripts and made any necessary changes to make the wording as accurate as possible (Churchill, 1979). Double-barrelled items and presumptive items were also discarded (DeVellis, 2003; Furr 2011), as items like these diminish the clarity and reflect more than one notion which may lead to confusion for the respondents. This is a vital stage of the scale development as it establishes content and face validity of the items by ensuring readability and clarity of each item (Walsh and Beatty, 2007). Based on this the item pool was reduced from 332 to 272 as shown in Appendix B.

2. Following step 1, step 2 focuses on adjustments driven from step 1. This includes rewording, omission and addition of significant items. The same two academic experts reviewed the 272 items to ensure the suitability of the items to capture the authentic ethnic advertising (AEA) construct. As this step focuses on items that capture the dimensions of AEA construct. Any items that were not able to capture or relate to the respective dimension were removed. This resulted in the final 67 items.

Stage 2 – Expert Panel Review

After purifying the scale items in stage 1 with 2 steps, the second stage is to adopt an addition purifying step to further refine the items. This is done inline to the scale development process by Churchill (1979) and DeVellis (2003). The main differences between the two stages are stage 1 focus on the item's readability, removing and duplicate items whereas stage 2 focuses on the content signified by each item i.e. each item represents the domain it is situated within and measures what it is intended to measure. The expert panel review was selected based on the knowledge each panel member had on the content area explored for this research (DeVellis, 2003). This ensures the content validity of the scale.

Aim

There are three main aims required by conducting an expert panel review. Firstly, to ask the experts if they approve/disapprove whether the items are capturing their intended domains. Secondly, to suggest items and/or dimensions that have not been included but are important to be included to measure the AEA construct. Thirdly, to propose if there are any changes need to the item wording to improve clarity or overall meaning.

Procedure and Participants

Driven by the aims above, the expert panel review was distributed via e-mail. The procedure consisted of selecting participants that had expertise in the marketing field within the topic area. A total of seven academic experts were selected for this procedure who were experts in the marketing field with research interests in advertising, branding and consumers and all have a PhD. An initial email was sent out to them for consent and asking them to take part in the expert panel. Once confirmation was received, an excel sheet was prepared to contain the 67 scale items, with the construct definition and dimensions. The excel sheet was

sent via an e-mail to the expert panel participants with a duration of 2 months to respond with their feedback.

Instrument Used

An excel sheet was used as the instrument to display the 67 items, the construct definition and the dimensions proposed. The excel sheet contained the main objective of the study and instructions on how the participant should fill out the excel sheet. The items were presented down on the right side and the dimensions were placed in a line on top with the definition beside them. The participant was asked 3 main things 1. To see if the items fit the domain construct that it is measuring 2. To place the items in the relevant dimension they believed fit. 3. To fill out a scale of 1- 3 (1=not at all important, 3=very important) participant on how relevant is the item attribute/behaviour for Authentic Ethnic Advertisement Concept? If the participant felt that the item did not fit the construct definition and was not relevant to any dimension, they could place that in a separate column and voiced their opinion on why. The participant was also encouraged to state any changes in the item wording if necessary.

Analysis and Result

Before conducting the analysis, the participants were encouraged to e-mail any queries and questions they needed before submitting back the filled out excel sheet. Out of the seven academic experts that were emailed the excel sheet of panel review, four of them returned it completed. The analysis from their filled out excel sheet was done based on pre-set measures: items that were kept scored as very important or important by the majority of the experts. If the expert's suggested any change in the item wording, this was taken into consideration and relevant changes were implemented. 41 items ended up being eliminated for one of two reasons; 1. Does not capture AEA dimensions accurately or 2. Being repetitive. Resulting in a refined 26 scale item, with multiple items to represent the 6 scale dimensions.

Items that were removed, Changes in item wording and Dimension Labelling.

Out of the 41 items removed after the expert panel review, 23 items proved to be redundant or measured the same aspect of AEA as other items presented within the list. These items were as follows;

Aesthetics Dimension:

1. Product used has to be ethnic

Social Setting Dimension:

2. In line with ethnic social norms
3. Portrays ethnicity
4. Gender roles have to apply to ethnic background
5. Includes subculture referencing

Personal Attribute Dimension:

1. Makes a personal connection
2. Represents me
3. Creates an individual connection
4. Creates an emotional connection
5. Defines who I am
6. Shows no interest in me as an individual (rev)
7. Takes time for my concerns
8. In line with my self's perception
9. In line with my individual values

Symbols Dimension:

1. Has ethnic visuals
2. Has symbolic features

Distinctiveness Dimension:

No items were deleted for this dimension.

Accuracy Dimension:

1. Is genuine
2. Is fair
3. Is in line with my perception of the brand
4. Has heritage
5. Is traditional
6. Is truthful

21 Items were removed after the expert panel review, on the biases that these items did not capture AEA and were ranked as not important by the majority. These items are as follows:

1. Makes me feel uncomfortable (rev⁶)
2. Stereotypical (rev.)
3. Ethnic Ad is exaggerated (rev)
4. Uses slang
5. Has a global understanding
6. Includes diversity
7. Is consistent
8. Depends on my attachment to the ethnic background
9. Ad feels forced (rev)
10. Is relevant
11. Ad is duplicated in many different ethnic backgrounds (rev)
12. Is contributing positively
13. Is easily remembered
14. Has humour elements
15. Is easily identifiable
16. Grabs my attention
17. Has depth
18. Is relatable
19. Is appealing
20. Creates a sense of belonging
21. Is familiar

Following the removal of items above, a minor change was made to the wording of an item. This was done to enhance clarity, meaning and readability of the final items which will be included within the surveys. These changes were based on the expert panel review. For example, item ‘is associated with the brand’ was changed into ‘brand image’. Following the expert panel reviews suggestion, there was no feedback indication to review the dimension labelling as the items. Thus, the dimensions were kept with the original labelling and label definition; 1. Aesthetics: overall appearance of the advert, 2. Social Setting: How the advert is portrayed in relation to the ethnic culture, 3. Personal Attributes: How the advert connects with

⁶ Rev = Reverse coded

the consumer, 4. Symbols: features that may trigger ethnic authenticity cues, 5. Distinctiveness: the extent of differentiation of the advert, 6. Accuracy: how precise is the advert in terms of representation and delivery. Table 22 below demonstrates the final item list after the independent expert review and the expert panel review. The dimension and items are presented below.

Dimension	Items and Statement
Aesthetics	<ol style="list-style-type: none"> 1. Model - Model used is representative of the ethnic background presented in the advert. 2. Language - Language used is accurate to the ethnic background presented in the advert. 3. Product - Product used is representative of the ethnic background presented in the advert. 4. Background/Setting of the advert- Background setting of the advert is in line with the ethnic background presented in the advert.
Social setting	<ol style="list-style-type: none"> 1. Body language- The body language is in line with ethnic norms of the presented ethnic background 2. Dress code- The dress code presented is accurate to the ethnic background in the advert 3. Social behavioural norms- The advert is in line with the social behavioural norms of the ethnic background presented in the advert 4. Ethnic representation of culture- The advert is an accurate representation of the ethnic culture presented in the advert. 5. Cultural guidelines -The advert follows the cultural guidelines of the ethnic background presented.
Personal Attributes	<ol style="list-style-type: none"> 1. Knowledge- I am aware of the rules and regulations of this ethnic background presented in the advert. 2. Attachment- There is a sense of attachment when viewing this advert 3. Self-recognition- I recognise myself within this ethnic advert. 4. Reflective identity - This is very reflective of my own identity.

	5. Nostalgia - Feelings of nostalgia appear when seeing this ethnic advert
Symbols	<ol style="list-style-type: none"> 1. Visual triggers - Visuals used are symbolic of the ethnic background presented in the advert. 2. Colours used - The colours used are representative of the ethnicity used in the advert. 3. Symbolic- The featured advert connected to its ethnic symbolism.
Distinctiveness	<ol style="list-style-type: none"> 1. Creativity -The featured ethnic advert presents creativity. 2. Originality- The featured ethnic advert is original. 3. Uniqueness- This advert is unique to the ethnic background presented in the advert.
Accuracy	<ol style="list-style-type: none"> 1. Truthful - The advert represents the truth of the ethnic background presented. 2. Effective - The advert is effectively using ethnic features. 3. Easily understood- This advert is easily understood. 4. Brand image- Is reflective of the brand image 5. Reflective representation- Is reflective of the roots and history of the featured ethnic background 6. Platform location- Platform location of the advert is accurate for the ethnic background

Table 22:: AEA dimensions, items and statements 5.7 Summary

This section aims to deliberate and highlight how the scale items were refined by an expert panel review composing of four academic experts. The process for conducting the expert panel review has been discussed alongside the instrument used. Moreover, this section also covers the analysis process of analysing results obtained from the expert panel review of scale items. The results showed that after the expert panel review, 40 items were deleted and some minor changes to the wordings of some of the items were made following experts' suggestions. Finally, a list of 26 items was formed by experts presented in table 22. These 26 items were further purified quantitatively by using survey pre-test before administrating to a wider sample. The following section provides additional details related to the pilot surveys. To sum up, the expert panel review aided in keeping only those items that effectively explained the hypothesized authentic ethnic advertisement dimension.

Figure 16 below demonstrates the initial path diagram generated from the findings of the qualitative methods. The dimensions of AEA are the generated dimensions from the item reduction processes and expert reviews, thus generating the six dimensions presented within the figure. These six dimensions generated from the qualitative findings make up the initial AEA scale (which will be dimension reduced and validated as per the scale development procedures by implementing EFA and CFA in the following chapter). The qualitative findings also generated factors that should be taken into consideration that may affect consumer perceptions of AEA, which are also in line with the literature (see chapter 2) which are demonstrated in figure 16 as control variables. These control variables will be controlled for testing the AEA scale on outcomes that were selected for this research (see chapter 2 for justifications). Moreover, examining the scale and its performance against outcomes (word of mouth, purchase intention and attitude towards the advertisements for this case of this research) is within the scale development norms and procedures to testing the nomological validity of the scale (Hair et al., 2004, 2006; Churchill, 1979).

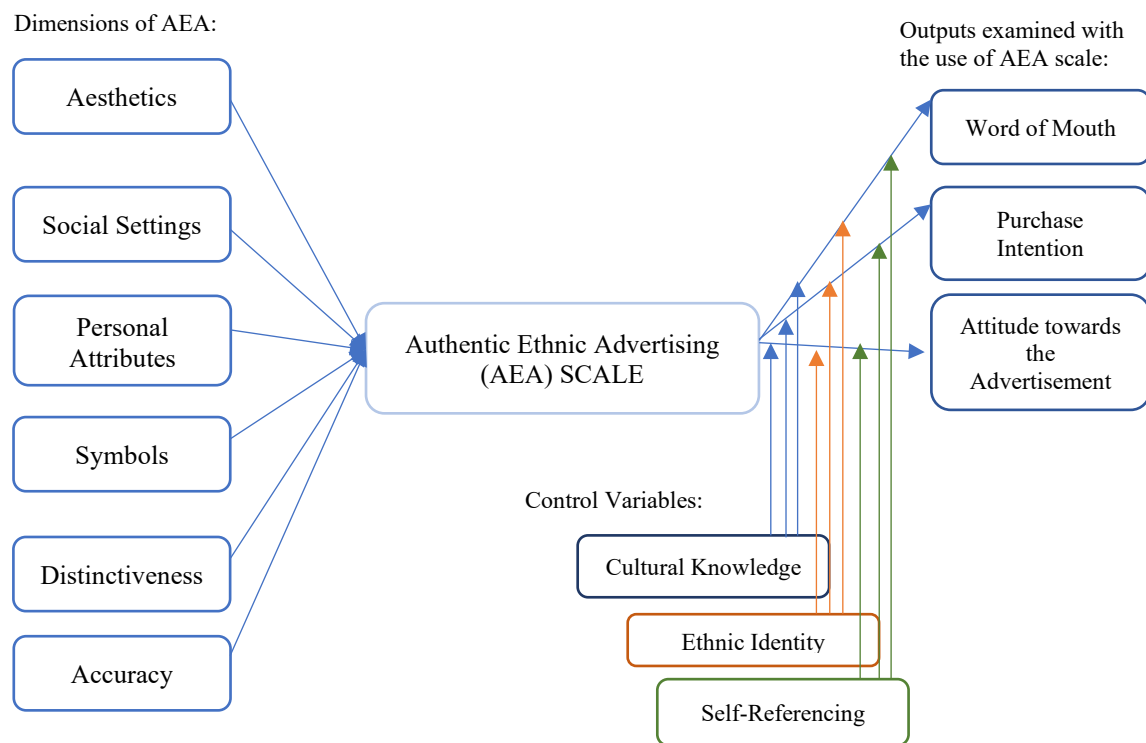


Figure 16: Initial Path diagram conceptualising AEA scale and use of scale on outputs with the presence of control variables.

Chapter 6: Development of Authentic Ethnic Advertisement Scale

6.1 Introduction

This chapter focus on the construction of the authentic ethnic advertisement scale (AEA). Firstly, a recap on the construct definition of AEA, followed by the dimensions, items and statements generated from the qualitative phase of this research. A section covering the main aims of the survey testing and the procedure involved in conducting and distributing the survey is included next. Pilot data analysis and result, initial validation of AEA scale and final validation of AEA will also be addressed and covered within this chapter.

6.1.1 Construct Definition

The construct definition was derived from the qualitative phase of this research, which is as follows;

An advertisement that communicates accurately and genuinely it's message across to consumers using embedded ethnic cues.

6.1.2 Dimensions and items of Authentic Ethnic Advertisements

As per the qualitative results; 6 dimensions of authentic ethnic advertisement (AEA) were generated. A total of 26 items were generated which were turned into statements that fall under each dimension. Table 23 below demonstrates each dimension with the following items and statements. These dimension, items and statements were included in the survey conducted.

Dimension	Items and Statement
Aesthetics	<ol style="list-style-type: none"> 1. Model - Model used is representative of the ethnic background presented in the advert. 2. Language - Language used is accurate to the ethnic background presented in the advert. 3. Product - Product used is representative of the ethnic background presented in the advert. 4. Background/Setting of the advert- Background setting of the advert is in line with the ethnic background presented in the advert.
Social setting	<ol style="list-style-type: none"> 1. Body language- The body language is in line with ethnic norms of the presented ethnic background 2. Dress code- The dress code presented is accurate to the ethnic background in the advert 3. Social behavioural norms- The advert is in line with the social behavioural norms of the ethnic background presented in the advert 4. Ethnic representation of culture- The advert is an accurate representation of the ethnic culture presented in the advert. 5. Cultural guidelines -The advert follows the cultural guidelines of the ethnic background presented.
Personal Attributes	<ol style="list-style-type: none"> 1. Knowledge- I am aware of the rules and regulations of this ethnic background presented in the advert. 2. Attachment- There is a sense of attachment when viewing this advert 3. Self-recognition- I recognise myself within this ethnic advert. 4. Reflective identity - This is very reflective of my own identity. 5. Nostalgia - Feelings of nostalgia appear when seeing this ethnic advert
Symbols	<ol style="list-style-type: none"> 1. Visual triggers - Visuals used are symbolic of the ethnic background presented in the advert. 2. Colours used - The colours used are representative of the ethnicity used in the advert. 3. Symbolic- The featured advert connected to its ethnic symbolism.
Distinctiveness	<ol style="list-style-type: none"> 1. Creativity -The featured ethnic advert presents creativity. 2. Originality- The featured ethnic advert is original. 3. Uniqueness- This advert is unique to the ethnic background presented in the advert.
Accuracy	<ol style="list-style-type: none"> 1. Truthful - The advert represents the truth of the ethnic background presented. 2. Effective - The advert is effectively using ethnic features. 3. Easily understood- This advert is easily understood. 4. Brand image- Is reflective of the brand image 5. Reflective representation- Is reflective of the roots and history of the featured ethnic background

	6. Platform location- Platform location of the advert is accurate for the ethnic background
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Table 23: AEA dimensions, items and statements

6.2 Survey aim and procedure

The main aim of a survey pre-testing is to establish early scale psychometric properties (Sweeney & Soutar, 2001), as well as, to diminish the number of items based on statistical analysis, i.e.: erase any items that do not belong within the AEA domain. The main aim of survey testing is to construct the AEA scale as, well as, to establish the reliability and validity of the AEA scale.

The results surfaced from the expert panel review resulted in an initial list of 26 items that were translated into statements that were placed into a survey questionnaire. This questionnaire was pretested among a convenience sample of 69 participants for pre-testing requirements.

An online survey was developed using Qualtrics software. The design and structure of the survey have been discussing in detail in chapter 4. Snowball sampling methods were used to gather responses for the pilot testing of the survey. Snowballing methods compromised of distributing the survey URL to personal contacts and they were requested to pass on the URL to a minimum 5 of their colleagues or friends. In addition to that, the survey URL was sent to research professionals at Newcastle University Business School who were requested to take part and pass on the URL if wished to. This method of data collecting resulted in convenience sampling which is a common practice within the research of scale development for the pre-testing phase of the scale development process (Colwell et al. 2008). As this was a pilot survey, a textbox was included at the end of the questionnaire to allow respondents to provide any feedback and suggestions to better the survey in relation to the items and layout. This intern aided the research in obtaining a higher level of clarity and readability of the items included in the pilot survey, thus, maximizing the content validity of items. A 7-point scale was used to measure all the scale items in the survey.

The main survey respondents were collected via Qualtrics in more than one phase (approx. 4 phases). This process took approximately 5 months (May 2019 – Oct 2019) which resulted in a total of approximately 1060 respondents overall (pilots included). The main aim of the survey is to test and measure the scale readability and validity as well as test the scale

on outputs to ensure the working nature of the scale. The final online survey also included two things that increased reliability and validity of the survey, these are; 1. Attention filters and 2. Common Method Variance (CMV) and are also known as common method bias (CMB) questions. There were 2 attention filters⁷ included in the survey at two different points. This was done to ensure the respondents were not just answering questions at a random pattern but were reading each question and engaging fully with the answers. If the respondent failed any of the attention filters they were booted of the online survey and their responses were discarded. There were also 2 questions of CMV⁸ included in the survey at different points. CMV is the false “variance that is attributable to the measurement method rather to the constructs the measures are assumed to represent” (Podsakoff et al., 2003). It is known that is measures are affected by CMV/CMB, the inter-correlations between them can be heightened or reduced conditional on multiple factors (Williams, L. J.; Brown, B. K., 1994; Spector, P. E. 2006). CMV is examined by conducting Harman's single factor test.

6.3 Pilot Data Analysis and Result

The pilot testing phase of this research was conducted in 2 phases. This was done to ensure that the survey structure, readability and clarity are well understood and translated within the survey. The first stage of the pilot testing was conducted on a small sample of 69 respondents which were done by convivence snowballing sampling methods. This stage faces on the structure, clarity and improvement of the survey in addition to refining the scale items Moreover, to check for missing values and incomplete responses. Whereas the second stage of the survey pilot testing was conducted to see the sample adequacy for factor analysis (FA). The following two sections will elaborate in detail about both stages of the pilot phases.

6.3.1 Pilot testing 1 /Survey Pre-Test (69 Respondents)

This is the first stage of the survey pilot testing. In this stage of the analysis, the process is to understand how participants understand the survey in terms of scale items and wording. Moreover, to examine the layout of the online survey if it deemed suitable for participants to engage with, as advertisements are presented through the survey and scale items are questioned based on the advertisement presented. The first step is to highlight if respondents flagged up any concerns over any of the scale items presented within the survey, as, well as, the survey

⁷ Please see Appendix for attention filters used within the online survey.

⁸ Please see Appendix for CMV/CMB questions used within the online survey.

structure with the advertisements presented through the text box provided at the end of the survey. No concerns were mentioned about any of the scale items which meant that the scale items were fully comprehensive, and the wording used throughout the survey was fully understandable. However, respondents felt it would be more beneficial to have the advertisement presented on top of the question matrix within the survey rather than on the previous page regardless if they could click ‘back’ and review the advertisements⁹. This matter was resolved as the survey was recoded to suit this need. The next step was to check the data for any missing values or incomplete responses, however, there were no missing data or incomplete responses as the survey was set to ‘force response’, where participants could not progress to the next question without selecting a response for the current question. After these steps, this stage of the analysis is complete, as the main objective was to refine and clarify the scale items and survey structure.

6.3.2 Re-testing/Pilot testing 2 (213 respondents)

After conducting the 1st run of pilot testing and amending the survey structure. Another round of Pilot testing ‘re-testing’ was conducted. This is to test out the sample adequacy for FA as well as run KMO tests. The analysis of this second round of pilot tests began with determining the relevance of the 26 items in capturing the 6 dimensions of authentic ethnic advertising (AEA). The KMO test was run to check the sample adequacy. KMO values of 0.60 or higher indicate the sample is adequate for running FA (see chapter 4 section 4.8.2.1 for a detailed procedure for the KMO test) (Kaiser, H. 1974; Cerny, C.A., & Kaiser, H.F., 1977). Figure 17 below presents the KMO results and Bartlett’s test for the pilot data 2 samples. KMO value of 0.924 was achieved which represents adequacy of the sample and Bartlett’s test provided the significance of the sample i.e.: factor reduction can be performed and should be performed as a sample is adequate and significant).

KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.924
Bartlett's Test of Sphericity	Approx. Chi-Square	4055.390
	df	325
	Sig.	.000

⁹ Please see Appendix for response feedback on placement of the advertisements.

Figure 17: KMO and Bartlett's Test on Pilot test 2

Once this was completed, dimension reduction was implemented, FA, Principle axis factoring with Promax rotation was selected (further elaboration in section 6.4.2.2). The analysis was conducted using SPSS software which uses Pearson correlation as a default for FA. According to Hair et al. (2006) and Churchill (1979) factor loadings of 0.5 are deemed as significant. Three items have a low factor loading, items PA1, ACC1 and ACC2, these items are eliminated from further analysis when conducting the final survey. Following Churchill (1979) guidelines, coefficient alpha was computed separately for each of the five factors. This is done to establish the range to which items make up each dimension shared common core (Parasuraman et al., 1988). Vales of the coefficient alpha ranged from 0.864 to 0.932 across the five dimensions, moreover, all items had a factor loading of above 0.5 (see table 24). Therefore, the final list of 23 items were to be tested on a wider sample (Churchill 1979).

Factor	Item Code and Statement	Factor Loading
Factor 1 $\alpha=0.932$	AES1: Model used is representative of the ethnic background presented in the advert.	0.774
	AES2: Language used is accurate to the ethnic background presented in the advert.	0.744
	AES3: Product used is representative of the ethnic background presented in the advert	0.72
	AES4: Background setting of the advert is in line with the ethnic background presented in the advert	0.704
	SOS1: The body language is in line with ethnic norms of the presented ethnic background	0.753
	SOS2: The dress code presented is accurate to the ethnic background in the advert	0.791
	SOS3: The advert is in line with the social behavioural norms of the ethnic background presented in the advert	0.752
	SOS4: The advert is an accurate representation of the ethnic culture presented in the advert	0.776
	SOS5: The advert follows the cultural guidelines of the ethnic background presented	0.744
Factor 2 $\alpha =0.877$	PA2: There is a sense of attachment when viewing this advert	0.578
	PA3: I recognise myself within this ethnic advert	0.895
	PA4: This is very reflective of my own identity	0.965
	PA5: Feelings of nostalgia appear when seeing this ethnic advert	0.768
Factor 3 $\alpha = 0.873$	DISS1: The featured ethnic advert presents creativity	0.83
	DISS2: The featured ethnic advert is original	1.07
	DISS3: This advert is unique to the ethnic background presented in the advert	0.609
Factor 4 $\alpha = 0.864$	ACC3: This advert is easily understood.	0.71
	ACC4: Is reflective of the brand image	0.752
	ACC5: Is reflective of the roots and history of the featured ethnic background	0.613
	ACC6: Platform location of the advert is accurate for the ethnic background	0.606

Factor 5 $\alpha = 0.871$	SYM1: Visuals used are symbolic of the ethnic background presented in the advert	0.78
	SYM2: The colours used are representative of the ethnicity used in the advert	0.744
	SYM3: The featured advert connected to its ethnic symbolism	0.682

Table 24: FA solution after item elimination with Cronbach Alpha

6.3.3 Section Summary

This section uncovered the aims and objectives of leading a survey and survey pre-tests. It has covered the process undertaken to carry out the survey and analysis methods used to analyse the data. The pilot test 2 resulted in deleting 3 items bases on low factor loadings. Thus, the original 26 items gathered from expert panel reviews have been reduced to 23 items. These 23 items have been administered to a final sample of 780 respondents (239 respondents for calibration (which were collected separately) and 541 respondents for validation (which were collected separately)). The following section discusses the final survey and presents the final results.

6.4 Final Data Analysis and Results

This section aims to inform about the research finding from the quantitative data collected from a sample of 541 UK consumers through an online survey distributed via Qualtrics. Two software's were used to analyse data gathered; SPSS 25 and AMOS 24. This section of the research is vital for progressing within this study as it provides answers to questions raised in the methods chapter (Chapter 4). There are 4 main sections within this section; 1. Data Preparation and Assessment, 2. Exploratory Factor Analysis, 3. Confirmatory Factor Analyses and scale cross-validation and 4. Moderating Effects analysis. The first section will examine the sample to identify any protentional issues that may affect results, this included examining any missing values and data, unengaged responses and data collection phases. Moreover, this section reports descriptive statistics of the sample. The second section focuses on Exploratory Factor Analysis (EFA) which details the development of the authentic ethnic advertisement scale (AEA) on a calibration sample. This section also covers the scale's internal consistency and reliability. In addition, the factor structure of the scale is reported in this section. The third section focuses on running a Confirmatory Factor Analysis (CFA), this is done to confirm the factor structure derived from the EFA, as well as, achieve a measurement model which is consequently fitted to the sample. The scale cross-validation section details the results from validating the measurement model on a new sample (validation sample), as well as, reporting on the AEA scale convergent, discriminant and nomological validity. The fourth

section highlights the moderating effects between the AEA scale and behavioural outcomes. This section also covers levels of significance between the moderating effects as well as, demonstrating a visual representation of the overall framework with the hypothesis effects.

6.4.1 Data Preparation and Assessment

6.4.1.1 Missing Data

To avoid any missing data, which may be an issue when collecting large amounts of data, as missing data must be addressed before conducting any analysis (Byrne, 2001), the online questionnaire was set to ‘force response’. ‘Force response’ did not allow respondents to proceed to the next question without selecting an answer. This was true for both data sets (EFA and CFA).

6.4.1.2 Unengaged responses

To ensure the quality of the data collected, a visual inspection of the data was conducted to uncover any unengaged response. Unengaged responses are responses where the respondent has rated all the scale items equally (E.G. rating all the scale items as “7” (Strongly Agree), or “2” (Somewhat Disagree) and so on). Only one respondent (CFA data collection set/validation data) has rated all the scale items the same, which was evident that they have provided zero variance. This, in turn, meant that this respondent was not useful and thus was removed from further analysis, this was done to maintain the quality of data and to avoid any bias results.

6.4.1.3 Data collection phases and samples

For the purpose of this research and this section, there are 2 main data collection samples. 1. The calibration sample, which consists of ($n_1=239$) respondents (which assesses the internal consistency) to conduct the EFA and to develop and test the measurement model using CFA. The validation sample was used for the CFA scale validation, which consists of ($n_2=541$) respondents. These two samples were collected at different times of the study with approx. a month apart.

6.4.1.4 Normal distribution of data

Two tests were adopted to examine if the data samples followed a normal distribution. 1. Kolmogorov-Smirnov (K-S) and 2. Shapiro-Wilk (S-W) tests (Hair et al., 2006). Normality of the data is granted if the significance value is above 0.05 ($p > 0.05$). Tables 25 and 26 below (n_1 and n_2) indicated that the significance values were all below 0.05 suggesting that both data sets (n_1 and n_2) are not normally distributed. For the purpose of this research, this was deemed as not an issue. There are 3 main reasons to support why the non-normality of both data sets is not deemed as an issue. Firstly, multiple pieces of research have implied that large data sets ($n \sim 200$), the maximum likelihood estimator (used in CFA) is fairly vigorous against violations of normality assumptions (Gorsuch, 1983; Bollen, 1989; Benson & Fleishman, 1994; Diamantopoulos et al., 2000). Both data sets (n_1 and n_2) have a sample size of more than 200 respondents. Secondly, studies within social sciences tend to have a non-normal distribution (Bentler & Chou, 1987; Barnes et al., 2001). Thirdly, Gorsuch (1983) stated that “normalising data isn’t needed as a typical practice for estimates of factor loading” (p.302).

Tests of Normality

	Kolmogorov-Smirnov ^a			Shapiro-Wilk		
	Statistic	df	Sig.	Statistic	df	Sig.
AES1	.219	239	.000	.882	239	.000
AES2	.174	239	.000	.923	239	.000
AES3	.210	239	.000	.906	239	.000
AES4	.204	239	.000	.896	239	.000
SOS1	.166	239	.000	.925	239	.000
SOS2	.216	239	.000	.882	239	.000
SOS3	.167	239	.000	.921	239	.000
SOS4	.170	239	.000	.923	239	.000
SOS5	.155	239	.000	.927	239	.000
PA2	.153	239	.000	.936	239	.000
PA3	.223	239	.000	.890	239	.000
PA4	.248	239	.000	.864	239	.000
PA5	.230	239	.000	.870	239	.000
SYM1	.205	239	.000	.921	239	.000
SYM2	.173	239	.000	.919	239	.000
SYM3	.182	239	.000	.935	239	.000
DISS1	.204	239	.000	.924	239	.000
DISS2	.160	239	.000	.932	239	.000

DISS2	.147	239	.000	.938	239	.000
ACC3	.245	239	.000	.854	239	.000
ACC4	.153	239	.000	.931	239	.000
ACC5	.193	239	.000	.937	239	.000
ACC6	.187	239	.000	.924	239	.000

a. Lilliefors Significance Correction

Table 25: Data n1 results

Tests of Normality

	Kolmogorov-Smirnov ^a			Shapiro-Wilk		
	Statistic	df	Sig.	Statistic	df	Sig.
AES1	.211	541	.000	.887	541	.000
AES2	.167	541	.000	.927	541	.000
AES3	.193	541	.000	.908	541	.000
AES4	.207	541	.000	.899	541	.000
SOS1	.164	541	.000	.929	541	.000
SOS2	.204	541	.000	.895	541	.000
SOS3	.162	541	.000	.930	541	.000
SOS4	.172	541	.000	.933	541	.000
SOS5	.156	541	.000	.931	541	.000
PA2	.151	541	.000	.934	541	.000
PA3	.237	541	.000	.879	541	.000
PA4	.245	541	.000	.861	541	.000
PA5	.233	541	.000	.871	541	.000
SYM1	.220	541	.000	.913	541	.000
SYM2	.190	541	.000	.918	541	.000
SYM3	.170	541	.000	.934	541	.000
DISS1	.212	541	.000	.921	541	.000
DISS2	.166	541	.000	.937	541	.000
DISS3	.138	541	.000	.945	541	.000
ACC3	.241	541	.000	.858	541	.000
ACC4	.172	541	.000	.926	541	.000
ACC5	.180	541	.000	.940	541	.000
ACC6	.184	541	.000	.927	541	.000

a. Lilliefors Significance Correction

Table 26: Data n2 results

6.4.1.5 Profile of the respondents

Descriptive statistics were examined using SPSS on both data samples n_1 and n_2 . Specifics regarding the respondents' gender, age, education and income were gathered via the online survey. The tables below provide a summary of both data samples. Both data sets show similarity with the UK 2011 census data descriptive (see appendix).

Data n_1 :

Data n_1 has a fair distribution of both genders (almost 50% - 50%) with only 1 respondent that preferred not to answer. The majority of the age groups with 36.4% were aged between 25-34. 36% of respondents had an undergraduate degree. 25.9% of respondents have a household income of less than £20,000. The tables below provide an expanded and detailed report of the respondents descriptive.

My gender is		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	male	119	49.8	49.8	49.8
	female	119	49.8	49.8	99.6
	prefer not to answer	1	.4	.4	100.0
	Total	239	100.0	100.0	

Table 27: Profile of respondents n_1 - Gender

Age Groups		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	18-24	80	33.5	33.5	33.5
	25-34	87	36.4	36.4	69.9
	35-44	40	16.7	16.7	86.6
	45-54	18	7.5	7.5	94.1
	55 and above	14	5.9	5.9	100.0
	Total	239	100.0	100.0	

Table 28: Profile of respondents n_1 - Age

Please indicate your highest level of educational achievement

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	High School Diploma	85	35.6	35.6	35.6
	Undergraduate Degree	86	36.0	36.0	71.5
	Postgraduate Degree	54	22.6	22.6	94.1
	Other	14	5.9	5.9	100.0
	Total	239	100.0	100.0	

Table 29: Profile of respondents n1 - Education Levels

Please choose the yearly household income category before tax that best applies to you.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Less than £20,000	62	25.9	25.9	25.9
	£20,001 to £30,000	49	20.5	20.5	46.4
	£30,001 to £40,000	34	14.2	14.2	60.7
	£40,001 to £50,000	31	13.0	13.0	73.6
	£50,001 to 60,000	20	8.4	8.4	82.0
	More than £60,001	21	8.8	8.8	90.8
	I prefer not to answer.	22	9.2	9.2	100.0
	Total	239	100.0	100.0	

Table 30: Profile of respondents n1 - Income

Data n2:

Data n2 has a slightly higher female to male gender distribution. With 57.9% female and 41.6 % male respondents. The majority of the respondents (37.7%) fall in the age bract of 25-34 years old. 41.8% of respondents claim to have achieved an undergraduate degree. 22.4% of respondents have a yearly household income of less than £20,000. The tables below give an expanded and detailed report of the respondents descriptive.

My gender is

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	male	225	41.6	41.7	41.7
	female	313	57.9	58.1	99.8
	prefer not to answer	1	.2	.2	100.0
	Total	539	99.6	100.0	
Missing	System	2	.4		
Total		541	100.0		

Table 31: Profile of respondents n2 - Gender

Age Group

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	18-24	129	23.8	23.8	23.8
	25-34	204	37.7	37.7	61.6
	35-44	102	18.9	18.9	80.4
	45-54	66	12.2	12.2	92.6
	55 and above	40	7.4	7.4	100.0
	Total	541	100.0	100.0	

Table 32: Profile of respondents n2 - Age

Please indicate your highest level of educational achievement

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	High School Diploma	174	32.2	32.3	32.3
	Undergraduate Degree	226	41.8	41.9	74.2
	Postgraduate Degree	104	19.2	19.3	93.5
	Other	35	6.5	6.5	100.0
	Total	539	99.6	100.0	
Missing	System	2	.4		
Total		541	100.0		

Table 33: Profile of respondents n2 - Education Level

Please choose the yearly household income category before tax that best applies to you.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Less than £20,000	121	22.4	22.4	22.4
	£20,001 to £30,000	98	18.1	18.2	40.6
	£30,001 to £40,000	81	15.0	15.0	55.7
	£40,001 to £50,000	80	14.8	14.8	70.5
	£50,001 to 60,000	49	9.1	9.1	79.6
	More than £60,001	60	11.1	11.1	90.7
	I prefer not to answer.	50	9.2	9.3	100.0
	Total	539	99.6	100.0	
Missing	System	2	.4		
Total		541	100.0		

Table 34: Profile of respondents n2 - Income

6.4.1.6 Individual Item Evaluation

Once the data has been collected and assessed, the following step is to evaluate the individual performance of the scale items. This is done to examine the ones suitable for the scale and those items that are not suitable (DeVellis, 2003). This step can also be known as ‘scale purification’ in scale development literature (Churchill 1979; Parasuraman et al., 1988) as it establishes internal consistency of the scale items. For this examination, the correlation of the item to the summed-up scale score for each item was assessed. There are 2 types of item-scale-correlation, 1. Uncorrected item-scale correlations 2. Corrected item-scale correlations (DeVellis, 2003).

1. Uncorrected item-scale correlation is when the item within the question is correlated and linked with all the other scale items including itself.
2. Corrected item-scale correlation is when the item within the question is correlated and linked with all other scale items excluding itself.

Researchers advise and encourages corrected item to total correlations should preferably be assessed as it mirrors the true image of the internal consistency of the scale (DeVellis, 2003). Conversely, an item’s presence in the uncorrected item-scale correlation can increase the correlation coefficient, and, therefore, decreases its accuracy to improve the internal consistency of the scale. The tables below demonstrate each item analysis for both data sets

collected (n_1 and n_2). The tables below (n_1 and n_2) demonstrate that none of the items have had a low item-scale correlation (below 0.40), whereas all the other corrected item-scale correlation is 0.40 or higher (Nunally, 1978). Other researchers suggest a stricter criterion for corrected item-scale correlations with the cut-off point 0.50 (Churchill, 1979), despite that, no items were deleted at this stage of the scale development due to a preference of keeping the items at this stage and removing them if they perform poor regularly in later stages of the scale development. After evaluating the individual items, the following step of the analysis process is to conduct an exploratory factor analysis (EFA) on the calibration sample (n_1 data sample).

Data n_1 :

Reliability Statistics

Cronbach's Alpha	N of Items
.944	26

Total Item Statistics						
	Mean	Std. Deviation	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
AES1	4.9121	1.74793	109.9163	597.867	0.594	0.942
AES2	4.6946	1.48763	110.1339	616.209	0.451	0.943
AES3	4.9414	1.48548	109.887	605.731	0.599	0.941
AES4	5.1548	1.40119	109.6736	603.12	0.677	0.941
SOS1	4.8285	1.45517	110	604.303	0.633	0.941
SOS2	5.0921	1.57178	109.7364	602.565	0.605	0.941
SOS3	4.7824	1.4063	110.046	602.12	0.69	0.941
SOS4	4.4895	1.5874	110.3389	593.04	0.726	0.94
SOS5	4.6987	1.4206	110.1297	598.55	0.736	0.94
PA2	3.7071	1.66463	111.1213	601.67	0.579	0.942
PA3	2.8996	1.60565	111.9289	609.629	0.498	0.943
PA4	2.6611	1.58452	112.1674	607.526	0.533	0.942
PA5	2.8954	1.80381	111.9331	605.458	0.484	0.943
SYM1	4.8619	1.38486	109.9665	603.948	0.673	0.941
SYM2	5.0753	1.38516	109.7531	606.22	0.639	0.941
SYM3	4.682	1.35942	110.1464	599.638	0.754	0.94
DISS1	4.636	1.55208	110.1925	610.005	0.512	0.943
DISS2	4.159	1.72714	110.6695	603.281	0.536	0.942

DISS3	4.2008	1.64286	110.6276	599.26	0.618	0.941
ACC1	4.0795	1.46885	110.749	595.475	0.754	0.94
ACC2	4.4644	1.50831	110.364	596.93	0.712	0.94
ACC3	5.2636	1.57234	109.5649	603.44	0.593	0.942
ACC4	4.8033	1.34063	110.0251	612.159	0.569	0.942
ACC5	4.4895	1.51147	110.3389	597.343	0.705	0.94
ACC6	4.59	1.2666	110.2385	604.653	0.73	0.94

Table 35: Reliability Statistics for data n1

Data n2:

Reliability Statistics

Cronbach's Alpha	N of Items
.947	26

Total Item Statistics						
	Mean	Std. Deviation	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
AES1	4.9445	1.72043	109.4713	600.001	0.636	0.945
AES2	4.7597	1.49243	109.6562	611.682	0.578	0.945
AES3	4.9298	1.5039	109.4861	605.043	0.666	0.944
AES4	5.1386	1.42764	109.2773	606.038	0.69	0.944
SOS1	4.7745	1.42367	109.6414	609.027	0.647	0.944
SOS2	5.0647	1.5023	109.3512	606.869	0.641	0.945
SOS3	4.7043	1.40678	109.7116	605.124	0.714	0.944
SOS4	4.4732	1.53771	109.9427	597.343	0.756	0.943
SOS5	4.6617	1.39117	109.7542	602.619	0.761	0.943
PA1	3.6691	1.59151	110.7468	622.271	0.4	0.947
PA2	3.6543	1.63433	110.7616	606.678	0.586	0.945
PA3	2.8336	1.60959	111.5823	615.714	0.479	0.947
PA4	2.5823	1.51755	111.8336	616.957	0.495	0.946
PA5	2.8429	1.72221	111.573	613.471	0.47	0.947
SYM1	4.8503	1.3587	109.5656	609.798	0.669	0.944
SYM2	5.0555	1.33495	109.3604	612.327	0.642	0.945
SYM3	4.6396	1.3681	109.7763	605.163	0.736	0.944
DISS1	4.7301	1.52303	109.6858	614.105	0.532	0.946
DISS2	4.2976	1.6494	110.1183	614.408	0.482	0.947
DISS3	4.1091	1.58965	110.3068	606.787	0.603	0.945
ACC1	4.1017	1.46149	110.3142	600.553	0.752	0.943

ACC2	4.4917	1.48524	109.9242	601.337	0.728	0.944
ACC3	5.244	1.54068	109.1719	614.991	0.513	0.946
ACC4	4.8817	1.38138	109.5342	612.579	0.615	0.945
ACC5	4.427	1.53741	109.9889	597.933	0.748	0.943
ACC6	4.5545	1.2936	109.8614	607.242	0.747	0.944

Table 36: Reliability statistics for data n2

6.4.2 Exploratory Factor Analysis ($n_1=239$)

In scale development research EFA's are conducted to achieve early dimensionality of the scale (Williams et al., 2010). Furr (2011) states that scale dimensionality is mirrored in inter-item correlation. EFA performs on these correlations by grouping the items with high correlation together which in turn forms a factor or can be known as a dimension. For this study, EFA was conducted using SPSS 25 on the calibration sample $n_1=239$. As mentioned in the methods chapter (Chapter 4), conducting an EFA requires careful deliberation of various issues and making rigorous choices at each step of the process. With that being said, directed by the literature surrounding on EFA (Fabriger et al., 1999; Churchill, 1979; Hair et al., 2006; Field, 2009; Williams et al., 2010; Netemeyer, 2003), this process is a 4 step approach that has been adopted in conducting an EFA for this research. Figure 18 below demonstrates visually the 4-step process.

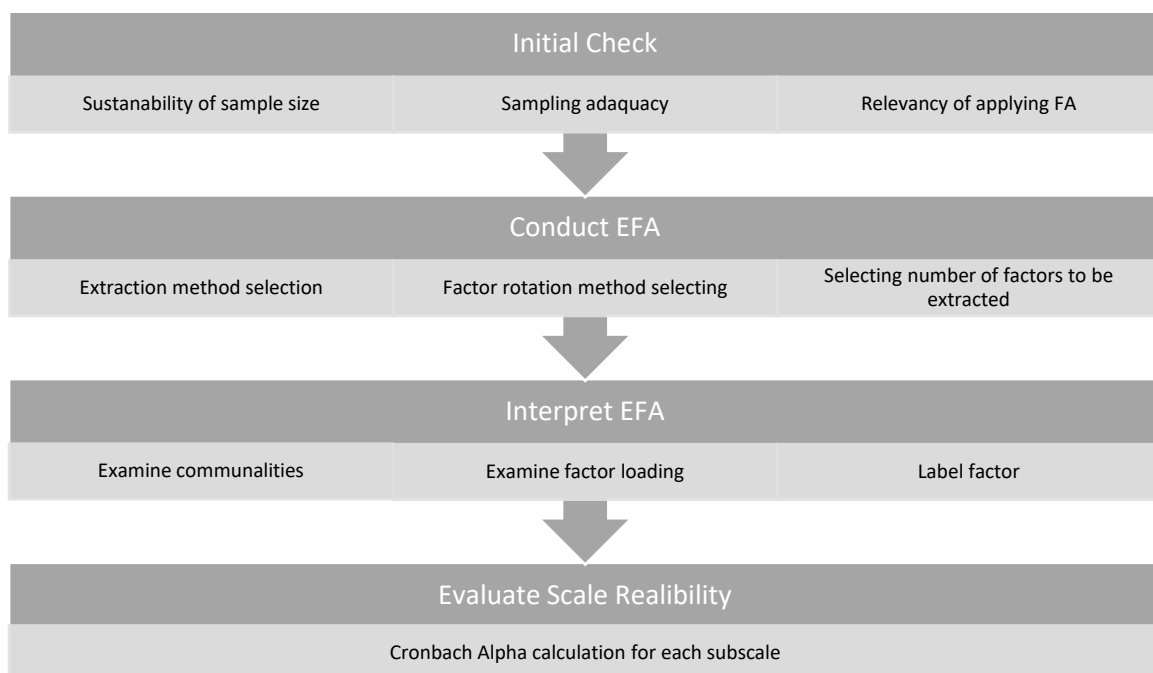


Figure 18: Steps in running an EFA

6.4.2.1 Initial Check

1. Sustainability of sample size

There are multiple rules regarding sample size within scale development research. Hair et al. (2006) provided two main guidelines regarding checking sample size suitability; 1. The number of observations must be larger than the number of variables 2. The sample cannot be less than 50 observations. Hair et al. (2006) and Bryman and Cramer (2011) both suggested that the sample should have 5 participants per variable and Gorsuch (1983) suggested that the sample cannot have less than 100 participants for analysis. This research has a sample size of 239, which visibly meets all the above criteria as the sample size has more than 5 participants per variable, the number of observations (=239) is greater than the number of variables (=26), the sample size was more than 100. Thus, concluding that the sample size is considered to be suitable for conducting an EFA.

2. Sampling adequacy

There are two main tests to check sample adequacy; 1. Kaiser-Meyer-Olkin (KMO) statistic test and 2. Bartlett test of sphericity (Bryman & Cramer, 2011; Hair et al., 2006). Both these tests were conducted on the data sample n_1 .

1. *KMO* - This statistic test changes between 0 and 1. Values close to 1 represent that the factor analysis will generate unique and reliable factors (Field, 2009). The calibration sample n_1 produced a KMO value of 0.930, which is regarded as 'marvellous' (Cerny, C.A., & Kaiser, H.F. 1977; Kaiser, H. 1974).
2. *Bartlett Test of Sphericity* – This statistic test examined the entire correlation matrix to guarantee that that correlation matrix has a significant correlation with at the minimum several variables (Hair et al., 2006). The calibration sample n_1 produced a significance χ^2 value of 4206.815 ($p < 0.000$, $df = 325$).

Therefore, with the 2 tests conducted, it was established that the sample size is suitable for further analysis.

3. Relevancy of applying FA

To understand the relevancy and appropriateness of applying factor analysis to the calibration data n_1 , three tests were conducted. 1. The correlation matrix, 2. anti-image correlation matrix and 3. measures of sampling adequacy (MSA) are analysed.

1. *Correlation Matrix* – This statistical analysis is used to identify any item(s) that have a repetitively low and insignificant correlation with other items. The matrix is attached in the appendix. A visual examination of the correlation matrix showed that a significant number of correlations are greater than 0.20 (Walsh and Betty, 2007). This represents that the data is appropriate for applying factor analysis (Hair et al., 2006). No item was excluded based on the correlation matrix as no item had low correlation <.20 on the majority (more than 13 items) of the other items it correlated with (Field, 2009).
2. *Anti-image correlation Matrix* and 3. *Measures of sampling adequacy (MSA)* - The diagonal figures within the anti-image correlation matrix measures and represent the MSA for each item. This figure should be larger than 0.5. However, the figures that are off-diagonals signify the negatives of partial correlation which should be very small (Field, 2009) and not above 0.7 (Hair et al., 2006). The matrix is attached in the appendix. A visual inspection resulted in the conclusion that all the off-diagonal factors were below the cut-off point of 0.70 which shows that the data is appropriate for applying factor analysis. Moreover, all the diagonal values were above 0.80 which is deemed to be as ‘meritorious’ (Hair et al., 2016).

6.4.2.2 Conduct EFA

This next step is conducting the EFA to highlight the underlying structure of the connections within the variables (Williams et al., 2010). This stage includes making 3 vital choices; 1. Selecting a factor extraction method, 2. Selecting the number of factors to be extracted (Hair et al., 2006) and, 3. Deciding on a factor rotation method. Chapter 4 section 4.8.2.2 Confirmatory Factor Analysis (CFA) highlights the process and procedure typically used when conducting a CFA (methodologically used within existing research).

1. *Extraction method selection* – There are 2 main factor extraction methods than can be picked from. 1. Principle component analysis (PCA) and Principle axis factoring (PAF) (Hair et al., 2006). The choice of whether to use PCA or PAF is dependent on the researcher. Moreover, Thompson (2004) stated that the differences between the two-factor rotation methods are insignificant. Supporting Thompson (2004) are several scale development researchers (Field, 2009; Hair et al., 2006; Stevens, 2009;

Guadagnoli & Velicer, 1988) whom suggest that it is very unlikely to get different solutions between PCA and PAF if the number of variables is 30 or higher and if the communalities are <0.60 for most of the items. In addition, among all the available model fitting procedures principle axis factoring is deemed as the most widely used, especially when planning to conduct a CFA (Fabrigar et al., 1999; Joost C. F. de Winter & Dimitra Dodou., 2016). As this sample n_1 has 26 items which are considered relatively close to 30 and significantly above the low value of 20 items and none of the commonalities were below 0.40. Therefore, it was assumed that the extraction method resulted in similar results. As a final check, both PCA and PFA were conducted on the sample and yield similar results, however, PFA produced a higher theoretically meaningful result, thus, PFA was used as an extraction method.

2. Selecting a number of factors to be extracted – Three statistical analysis and calculations can be used to determine the number of factors to be extracted. 1. Kaiser's criterion (Latent root), 2. Percentage of variance criterion and 3. Screen plot (Hair et al., 2006; Field, 2009; Stevens, 2009). Kaiser's criterion is the most popular method used when selecting the number of factors, moreover, it is contemplated to be the most reliable when the number of items is between the range of 20 and 50 (Hair et al., 2006). Therefore, following this criterion, 4 factors were kept that had an eigenvalue higher than 1 (See table below 37). These 4 factors explained 64.451% of the variance which can be well- thought-out as satisfactory in social sciences (Hair et al., 2006). A screen plot graphical method was also conducted to determine the number of factors to be extracted (Fabrigar at al., 1999). The screen plot (See figure below) for the data sample n_1 demonstrated inflections that supported keeping 4 or 5 factors. Both the screen plot and the Kaiser criterion resulted in similar results; thus 4 factors are retained for further analysis.

Initial Eigenvalues				Extraction Sums of Squared Loadings		
Component	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	11.272	43.354	43.354	11.272	43.354	43.354
2	2.827	10.872	54.226	2.827	10.872	54.226
3	1.441	5.542	59.768	1.441	5.542	59.768
4	1.218	4.683	64.451	1.218	4.683	64.451
5	0.98	3.77	68.221			
6	0.915	3.52	71.741			
7	0.772	2.969	74.71			
8	0.726	2.794	77.504			
9	0.586	2.255	79.759			
10	0.539	2.074	81.833			
11	0.494	1.898	83.731			
12	0.471	1.81	85.542			
13	0.411	1.579	87.121			
14	0.38	1.46	88.581			
15	0.368	1.414	89.995			
16	0.349	1.343	91.338			
17	0.305	1.174	92.512			
18	0.301	1.157	93.669			
19	0.26	0.998	94.667			
20	0.249	0.956	95.623			
21	0.243	0.935	96.558			
22	0.221	0.848	97.407			
23	0.202	0.776	98.183			
24	0.183	0.703	98.886			
25	0.156	0.599	99.485			
26	0.134	0.515	100			

Table 37: Total Variance Explained

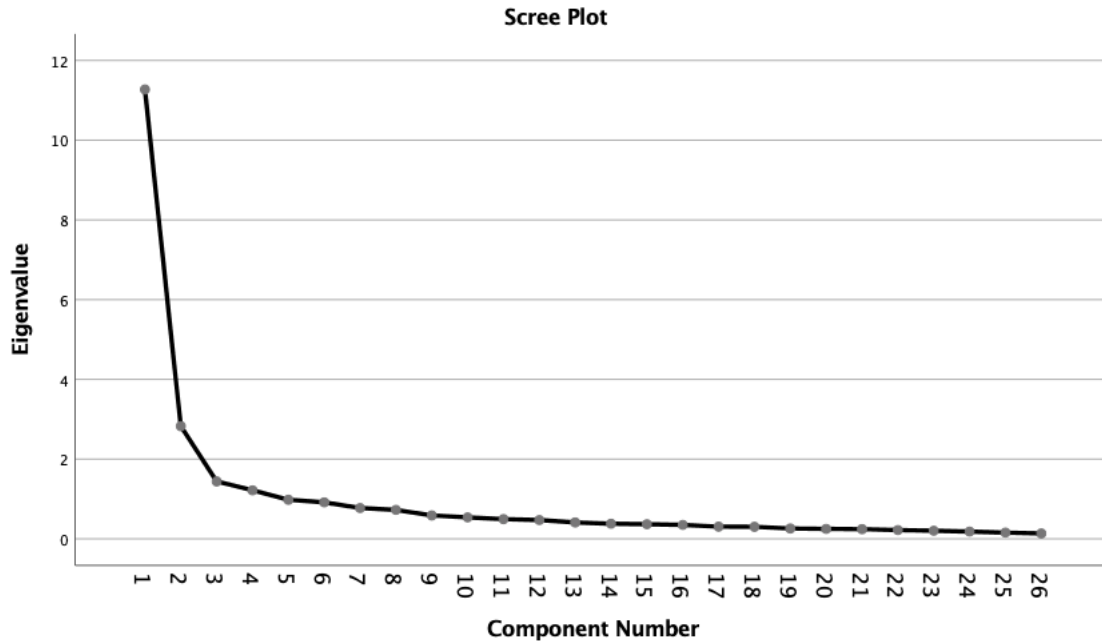


Figure 19: Screen Plot

3. Factor rotation method selecting – Once the factor extraction method is selected, the following step is to rotate factors to enhance their interpretability (Field, 2009; Stevens, 2009). Rotational methods are used to obtain a clearer and theoretically more meaningful factor solution (Hair et al., 2006). As mentioned in the methods chapter (Chapter 4) there are 2 main classes of rotation: 1. Orthogonal and 2. Oblique. For the purpose of this study, oblique rotations are implements as it assumes that the factors are correlated, as, in studies of social sciences and other sciences correlations are to be assumed, as behaviour is partitioned into ‘neatly packaged units’ (Osborne, J.W., 2015).

6.4.2.3 Interpret EFA

1. Examine communalities – Table 38 below (communalities) shows all the communalities for all the scale items. Studies on scale development suggest that for each item the commonality should be 0.50 and above. If commonality is less than 0.50 it should be eliminated from further analysis (Hair et al., 2006). Grounded with this recommendation, item ACC4 has been eliminated from further analysis. The only exception was item AES2 which has a communality value of .494 which was very close to the cut off mark, thus retained for further analysis.

Communalities

	Initial	Extraction
AES1	1.000	.646
AES2	1.000	.494
AES3	1.000	.560
AES4	1.000	.666
SOS1	1.000	.604
SOS2	1.000	.609
SOS3	1.000	.654
SOS4	1.000	.678
SOS5	1.000	.706
PA2	1.000	.604
PA3	1.000	.784
PA4	1.000	.809
PA5	1.000	.692
SYM1	1.000	.698
SYM2	1.000	.674
SYM3	1.000	.703
DISS1	1.000	.712
DISS2	1.000	.812
DISS3	1.000	.746
ACC3	1.000	.526
ACC4	1.000	.439
ACC5	1.000	.592
ACC6	1.000	.609

Table 38: Communalities

2. Examine factor loading – Factor loadings represent the connection between each variable and each factor (Hair et al., 2006). The factor rotated matrix, which contains the rotated factor loadings for each variable and each factor was inspected. Within scale development studies, it is considered a factor loading of 0.5 and above to be considered as significant (Hair et al., 2006; Churchill 1979). All factor loadings were above 0.5 thus considered as significance, with the exception of ACC1, ACC2, ACC3, ACC4 and ACC6. These following items factors were not loaded as the suppress value was set to

0.40 on factor reduction within SPSS, which is deemed as standard practice within scale development studies (Hair et al., 2006; Churchill 1979). As this scale development research is guided by Churchill (1979) methods the following items were dropped from the analysis. There are no cases within the items of cross-loading.

3. *Label factor* - To provide a sense for each factor, a label was assigned to each based on the core theme shared by its items (Field, 2009). Prior to labelling the factors attention was given to the feedback from the expert panel process, in addition to the feedback gathered from the supervisory teams and any research presentation that occurred. These suggestions were offered by academics and researchers within the field of Marketing. The first factor accounted for the most variance within its initial conceptualisation. This factor contained all the items within the aesthetics and social settings dimensions of an advertisement. To add more meaning and for the purpose of simplicity, this factor was re-labelled as Atmospherics (ATOM). The second factor contained all the items within the personal attributes dimension. Moreover, all the items within this factor relate to the consumer personal attributes when consuming an advertisement thus this dimension label was retained as personal attributes (PA). The third factor incorporated items that relate towards the symbolic aspects of the advertisement and all the original items were retained within this factor, thus, this dimension was labelled as symbol (SYM). The fourth and final factor contained items that covered distinctiveness within an advertisement, thus this dimension was labelled as distinctiveness (DISS). With that, the final scale was established through EFA, thus it is considered vital to evaluate its reliability.

6.4.2.4 Evaluate Scale Reliability

As elaborated on within the methods chapter, the reliability of the scale is assessed by calculating the Cronbach's alpha for each factor dimension (Parasuraman et al., 1988).

1. Cronbach Alpha Calculations

Cronbach Alpha calculation calculates the reliability coefficient for each sub-scale (factor 1-4), this is following the guidelines of Churchill (1979). The following tables (Table 39 to Table 42) shows that the Cronbach's Alpha was above 0.70 (Hair et al., 2006) for all the subscales which indicated high reliability of the scale. Moreover, none of the items showed that their

deletion would create a significant increase in the value of Cronbach Alpha. With this internal consistency of the scale is established.

Cronbach's Alpha	N of Items			
0.914	9			
	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
ATOM1	38.682	83.512	0.722	0.904
ATOM2	38.8996	91.797	0.548	0.915
ATOM3	38.6527	88.631	0.672	0.906
ATOM4	38.4393	88.113	0.744	0.902
ATOM5	38.7657	88.693	0.687	0.905
ATOM6	38.5021	86.932	0.69	0.905
ATOM7	38.8117	88.212	0.736	0.902
ATOM8	39.1046	85.254	0.746	0.901
ATOM9	38.8954	86.859	0.784	0.899

Table 39: Scale reliability analysis for factor 1 'ATOM'

Cronbach's Alpha	N of Items			
0.875	4			
	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
PA2	8.4561	20.291	0.62	0.883
PA3	9.2636	18.573	0.81	0.811
PA4	9.5021	18.755	0.809	0.812
PA5	9.2678	18.222	0.707	0.853

Table 40: Scale reliability analysis for factor 2 'PA'

Cronbach's Alpha	N of Items			
0.882	3			
	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
SYM1	9.7573	6.311	0.8	0.806

SYM2	9.5439	6.636	0.734	0.865
SYM3	9.9372	6.53	0.779	0.825

Table 41: Scale reliability analysis for factor 3 'SYM'

Cronbach's Alpha	N of Items			
0.863	3			
	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
DISS1	8.3598	9.769	0.708	0.837
DISS2	8.8368	8.104	0.809	0.739
DISS3	8.795	9.265	0.708	0.836

Table 42: Scale reliability analysis for factor 4 'DISS'

6.4.3 Confirmatory factor analysis (CFA)

The prior section explained and elaborated on the steps taken to conduct an EFA. EFA was conducted on 19 items in the calibration sample. This is based on the eigenvalues, the percentage of variance explained and the pattern of the factor loading, a 4-factor structure was regarded as the most suitable. These four factors were labelled as follows: Atmospherics, Personal Attributes, Symbols and Distinctiveness. The main aim of an EFA is to identify and uncover an applicable and theoretically meaningful factor structure and therefore it acts as a more theory-testing procedure (Stevens, 2009). However, confirmatory factor analysis (CFA), provides a means to validate the results acquired from an EFA and to examine their replicability (Hair et al., 2006). For this purpose, CFA was also led to the calibration sample ($n_1 = 239$). Before conducting the CFA, an examination to the right sample size was taken into play. Within scale development studies there are various opinions regarding the prime sample size for conducting a CFA. For example, a sample of 100 - 200 is deemed to be appropriate and if the communalities are in a range of 0.5 (MacCallum et al., 1999). On the other hand, Cattell (1978) recommends a sample size of 250. Therefore, considering these suggestions the sample size of 239 in this study was thought as suitable for conducting a CFA.

6.4.3.1 Model Specification and Estimation

To begin conducting a CFA, an initial model is developed using AMOS 25. This model was based on a four-factor solution gained from EFA. The model contained path diagrams to represent the relationships between each variable and its corresponding factor. Figure 20 below shows the initial measurement model demonstrating the rotated factor matrix. Looking at figure

20 below, the boxes (labelled as ATOM 1 – 9, PA 2 – 5, SYM 1 – 3, DISS 1 - 4) represent that observed variables that are used to produce numerous statistics, for example, correlations and covariance's etc. (Child, 2006). The elliptical circles represent the latent variables labelled after the factors highlights from the EFA. The small circles, containing the symbols U1 to U25 represent the error terms. The arrow path between the error terms and the item variable represents the connection between the variance and the item variable (Child, 2006). Guided by Hair et al, (2006). All the latent variables (factors) are allowed to co-vary; this is shown in figure 21 by showing a double-headed arrow between each pair of factors. The latent variables are labelled as ATOM (Atmospherics), PA (Personal Attributes), SYM (Symbol) and DISS (Distinctiveness) as presented in figure 21.

Fit Indices- Fit indices are needed to examine the overall adequacy of the initial measurement model (Figure 20) (Furr, 2011). The most common examined fit indices are chi-squared (CMIN), the goodness of fit (GIF), comparative fit index (CFI, root mean squared of approximation (REMSA), root mean squared residual (RMR), and, standardized root mean squared residual (SRMR) (Hair et al., 2006; Furr, 2011; Walsh & Beatty, 2007). Grounded by Hair et al., (2006) and Bagozzi, Richard P. and Youjae Yi (1988; 2012) recommendation, both incremental index (CFI and TLI) and absolute index (GFI, REMSA, and SRMR) were examined. These fit indices have different measures and standards for showing the model's suitability (Hair et al., 2006). The initial measurement model (Figure 20), the fit indices values are provided in Table 43. Assessment of each model fit value with the benchmark value shows that the initial measurement model is overall of a poor model fit with the data. Thus, this justified for an additional investigation of the modification indices, standardized residuals and standardized regression weights to make possible revisions of the model and re-specify it for estimation (MacCallum et al., 1992; Hair et al., 2006; Furr, 2011).

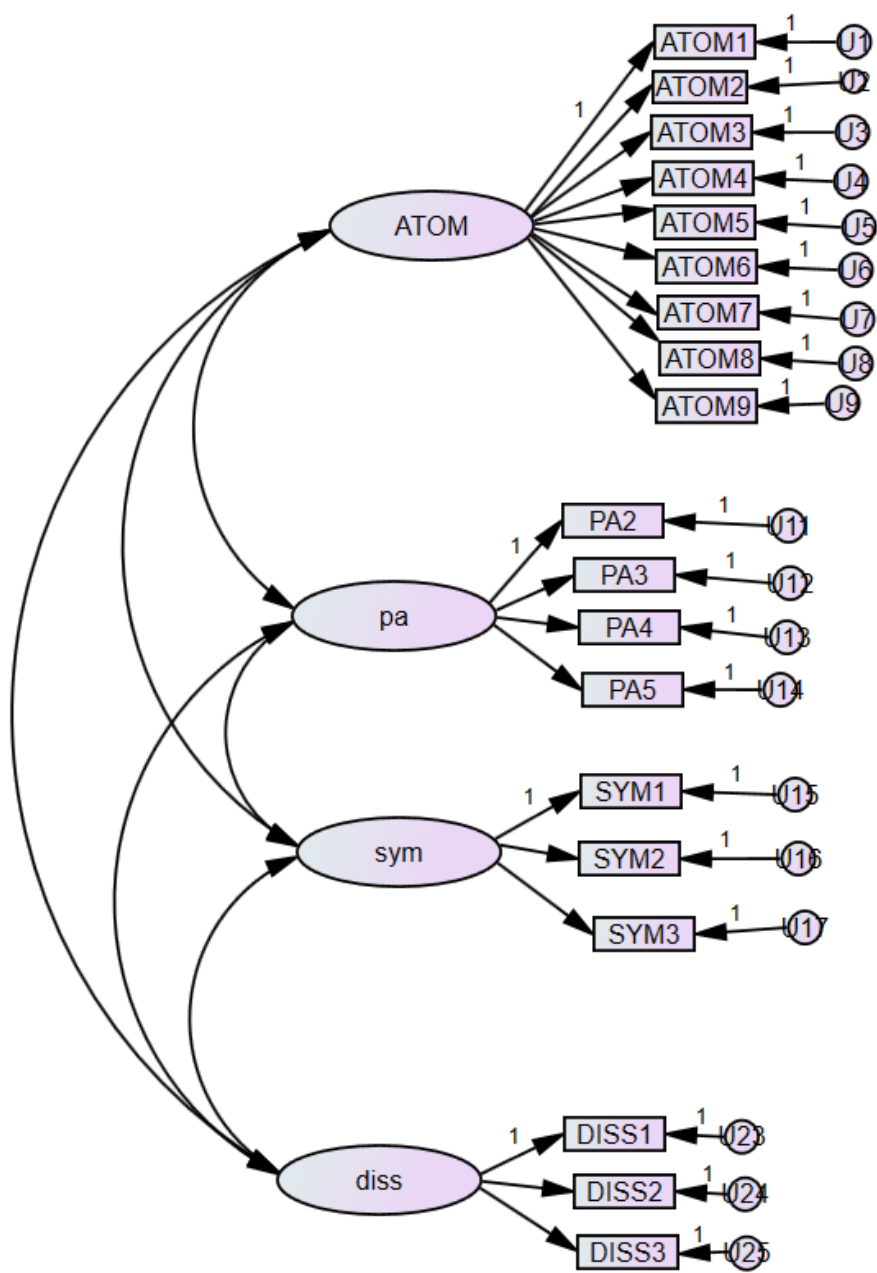


Figure 20: Initial Measurement Model

Fit Index	Value	Benchmark
Chi-Squared/df (cmin/df)	2.777	< 3 Good; 3-5 is acceptable
CFI	.912	0.90 and above
GFI	0.835	0.90 and above great
AGFI	0.785	> 0.80
SRMR	0.072	0 - 0.08
REMSA	0.086	0.06 good; .05-.10 moderate
TLI	0.897	>0.90 great fit; 0.90 and below acceptable

Table 43: Fit Indices for Measurement Model 1 on Calibration Sample

6.4.3.2 Model Re-Specification

To re-specify the model and improve the models overall fit, a sequential model modification approach was implemented (MacCallum et al., 1992; Churchill, 1979). This stage included freeing a parameter at each step-in order to produce the biggest improvement in fit, thus continuing this process until satisfactory fit is achieved (MacCallum et al., 1992). Guided by Hair et al., (2006) criteria, verdicts concerning model re-specification are based on three principles: 1. Standard regression weights, 2. Standard residuals and 3. Modification indices. Starting with examining the standard regression weights to confirm that they meet the satisfactory threshold of 0.5. Moreover, Saris and Stronkhorst (1984) argue that it is preferable to modify by adding more parameters to make modifications rather than eliminating and deleting parameters. Modification indices were also assessed to see if there are items with cross-loadings (Joreskog & Sorbom, 1988; Sin et al., 2005; Yoo & Donthu, 2001) meanwhile if standardized residuals were greater than |4.0| (Hair et al., 2006; Joreskog & Sorbom, 1988) items would be deemed as candidates for elimination. This is due to large residuals point out miss-specification of the model (Byrne, 2001). Within modification indices, covariances within items can be used to assist in improving the model fit, only if it is theoretically justifiable. However, this can only occur within each factor/dimension (item to item on covariance arrows on error terms) and not from 1 item in dimension x to another item in dimension y . Despite these criteria, conduct the process of model-re-specification, any final decision regarding the modification of an item is undertaken in consultation with theory (McDonald & Ho, 2002), this is done to avoid the issue of 'capitalisation by chance' (MacCallum, 1992).

Despite the rational above, to minimise the number of modification indices needed and to improve the model fit; 1 item was dropped from the ATOM dimension, this item was ATOM 4. ATOM 4 was selected for several reasons, 1. Out of all the other items within the scale it had one of the lowest factor loadings (0.704). Despite being high above the traditional cut of point of 0.4-0.5 (Hair, 2004), in this case of the scale, to improve the model for without implementing too many modification indices it was deemed necessary. 2. ATOM 4 lies within the Atmospherics dimension, this dimension currently carries the greatest number of items, thus, deletion of one item from this dimension would not jeopardize the stability of the scale, as the norm and minimum are 3 items per dimension. 3. The wording and definition of ATOM 4 can be interchanged by menacing with other items within the same dimension and very much interchangeable with the definition of ATOM 7 (Brown and Moore, 2012). This was not an issue that was flagged up before the model re-specification, however, to improve the models overall fit, ATOM 4 had to be eliminated. Guided by the rational above, modification indices were also implemented to improve the model's overall fit which is guided by theoretical justifications. All modification indices were done within the same dimension between items in the same dimension, this is following the scale development research guidelines. The modified items were;

1st: ATOM 1 <-> ATOM 3 - These 2 items are defined as; ATOM 1: Model used is representative of the ethnic background presented in the advert and ATOM 3: Product used is representative of the ethnic background presented in the advert. This is supported by theoretical justifications that the representation of the model *with the* product advertised has an overall effect on consumer perception of the advertisement, especially if the advertisement is portrayed as an ethnic advertisement (i.e. if a white model was using Afro hair products, this would have a negative effect on consumer perception of ad) (Zungia, 2016). Moreover, a correlation between the model presented within the advert and the product used plays a vital role as consumers identify with the model presented and make judgements on whether the product is targeted to them and can, therefore, use it or not (Green, 1999; Rößner, A., Kämmerer, M. and Eisend, M., 2017). This is also supported by qualitative findings.

2nd: ATOM 3 <-> ATOM 2 – ATOM 3 and Atom 2 are defined as; ATOM 3: Product used is representative of the ethnic background presented in the advert and ATOM 2: Language used is accurate to the ethnic background presented in the advert. This is supported not only by qualitative findings within this study (see chapter 5) but also theoretical justifications.

Literature has highlighted that the combination of the language used (i.e.: ethnic language, slang, etc.) (textual) and product used affects consumer perception (Krishna, A. and Ahluwalia, R., 2008). This is also in line with qualitative findings.

3rd: ATOM 1 <-> ATOM 2- ATOM 1: Model used is representative of the ethnic background presented in the advert and ATOM 2: Language used is accurate to the ethnic background presented in the advert. These 2 items have been modified to correlate as studies highlights that the language used within the advertisement has to be in line with the ethnic composition of the model used, as it heightens consumers perceived trust and thus have favourable purchase intentions (Deshpande., R., Stayman, D.M., 1994; Koslow et al. 1994; Khan, H., Lee, R. and Lockshin, L., 2015). This has also been supported by qualitative findings.

4TH: ATOM 5 <-> ATOM 7- ATOM 5 and ATOM 7 items are defined as; ATOM 5: The body language is in line with ethnic norms of the presented ethnic background and ATOM 7: The advert is in line with the social behavioural norms of the ethnic background presented in the advert. One can argue that body language can be understood as social behavioural norms or as a part of social behavioural norms (Rößner, A., Kämmerer, M. and Eisend, M., 2017). This understanding is inline and supported by the qualitative findings of this study.

5th: SYM 1 <-> SYM 2 - having covariance arrows on the items error terms made theoretical sense as these two items are defined as SYM 1: Visuals used are symbolic of the ethnic background presented in the advert and SYM 2: The colours used are representative of the ethnicity used in the advert. Correlating these two items on the bases that ‘visuals used in ads’ and ‘colours used in ads’ are both elements of visual representations within advertisements and do correlate together making theoretical sense. This is not only in line with theoretical elements which are covered within the literature review but also is supported with the qualitative findings within this study.

Once making these changes mentioned above, the initial measurement model was re-specified into measurement model 2 (as shown in figure 21) which was estimated using AMOS. Measurement model 2; all the fit indices for this model are examined to see if it fits the data. Table 44 below withholds all the fit indices and implies that the measurement model 2 had a visible improvement in the fit over the initial measurement model.

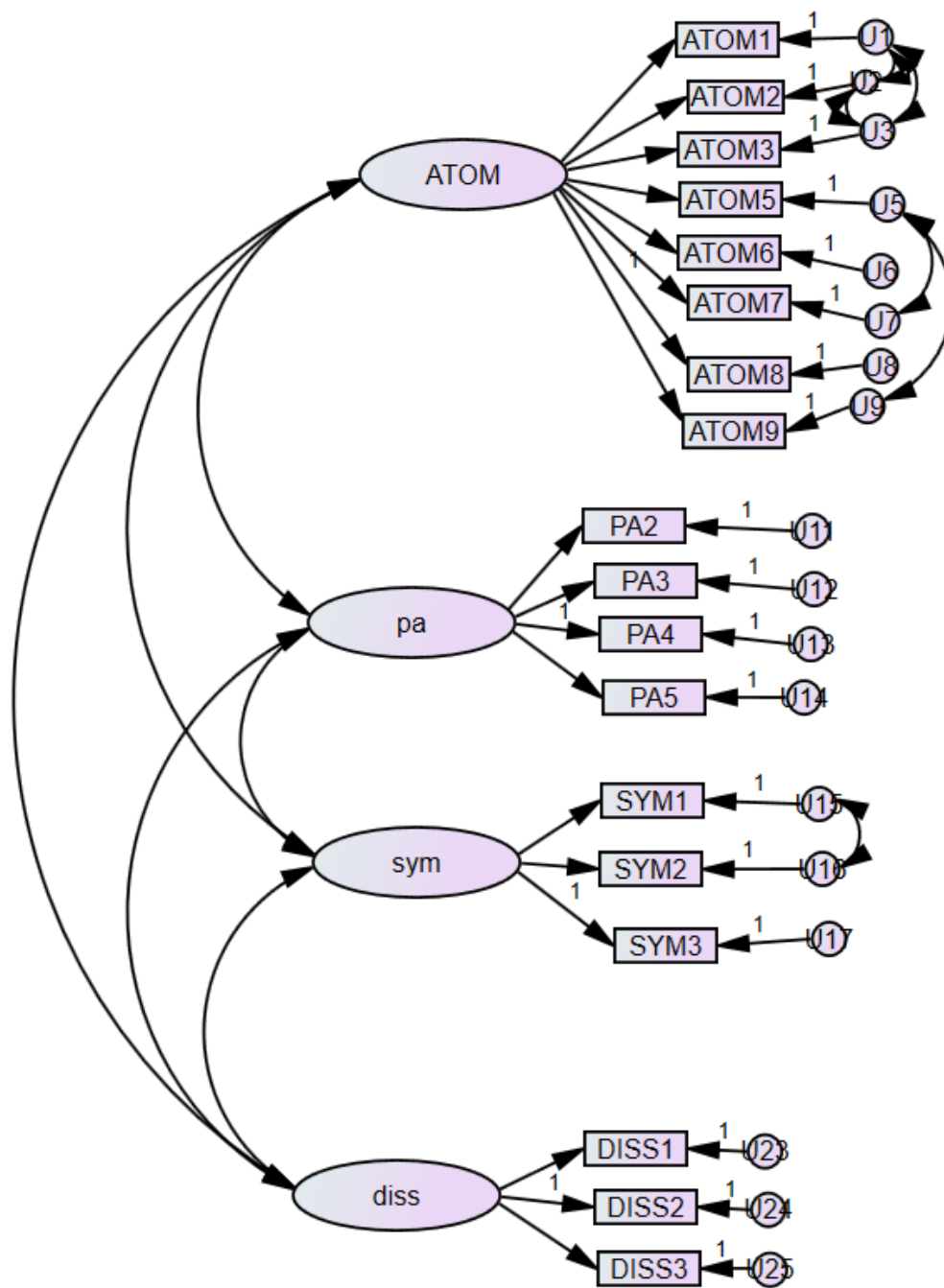


Figure 21: Measurement Model 2

Fit Index	Value	Benchmark
Chi-Squared/df (cmin/df)	1.797	< 3 Good; 3-5 is acceptable
CFI	0.964	0.90 and above
GFI	0.909	0.90 and above
AGFI	0.874	great > 0.80
SRMR	0.0615	0 - 0.08
REMSA	0.058	0.06 good; .05-.10 moderate
TLI	0.955	>0.90 great fit; 0.90 and below acceptable

Table 44: Fit Indices for Calibration sample Measurement Model 2

Applying any modification indices for measurement model 2 did not show any meaningful change that could further enhance the model fit, with the right justification attached to it. Thus, this model is considered the final model on the calibration sample, which has a good fit and is theoretically interpretable. Following this, the standardized regression weights were all investigated. Table 45 below offers the details. All but items standardized loadings were above the benchmark of 0.5, indicating significance. Moreover, table 46 displays the unstandardized regression weight estimates, which shows that all item loadings and t-values are statistically significant ($p < 0.001$).

Item	Dimension	Estimate
ATOM1 <---	ATOM	.673
ATOM3 <---	ATOM	.604
DISS1 <---	DISS	.782
DISS2 <---	DISS	.895
SYM2 <---	SYM	.723
SYM1 <---	SYM	.808
PA5 <---	PA	.755
PA4 <---	PA	.910
PA2 <---	PA	.657
ATOM6 <---	ATOM	.748
ATOM7 <---	ATOM	.785
ATOM8 <---	ATOM	.896
ATOM9 <---	ATOM	.806
PA3 <---	PA	.941
DISS3 <---	DISS	.502
SYM3 <---	SYM	.712
ATOM2 <---	ATOM	.834
ATOM5 <---	ATOM	.864

Table 45: Standardized regression weights on Measurement Model 2

Item	Dimension	Estimate	S.E.	C.R./t-value	P	Label
ATOM1 <---	ATOM	.888	.079	11.293	***	par_1
ATOM3 <---	ATOM	.678	.069	9.846	***	par_2
DISS1 <---	DISS	.785	.056	13.933	***	par_3
DISS2 <---	DISS	1.000				
SYM2 <---	SYM	.784	.064	12.200	***	par_4
SYM1 <---	SYM	.875	.062	14.222	***	par_5
PA5 <---	PA	.945	.065	14.533	***	par_6
PA4 <---	PA	1.000				
PA2 <---	PA	.759	.065	11.717	***	par_7
ATOM6 <---	ATOM	.888	.068	13.037	***	par_8
ATOM7 <---	ATOM	.833	.060	13.931	***	par_9
ATOM8 <---	ATOM	.998	.052	19.350	***	par_10
ATOM9 <---	ATOM	.857	.059	14.471	***	par_11
PA3 <---	PA	1.000				
DISS3 <---	DISS	.564	.071	7.890	***	par_18
SYM3 <---	SYM	.783	.066	11.945	***	par_19
ATOM2 <---	ATOM	1.000				
ATOM5 <---	ATOM	.927	.058	15.987	***	par_25

Table 46: Unstandardized regression weights Measurement Model 2

6.4.3.3 Scale Validation and Psychometric Properties (on Validation Sample, $n_2=541$)

The previous section covered the development of the final measurement model using the calibration sample. This model was developed through a repetitive process of model modification based on theory and data (MacCallum et al., 1992; Furr, 2011; Hair et al., 2006; MacCallum, R., 1986). To achieve the final model, three key results were examined; parameter estimates, fit indices and modification indices. In order to void the concern that modifications were a consequence of chance characteristics of the sample i.e. ‘capitalization on chance’ (MacCallum et al., 1992), this part demonstrates that the model modifications and the final model generalize beyond the sample at hand. This evidence is provided by a cross-validation analysis of the final measurement model by operating the validation sample ($n_2= 541$) (MacCallum et al., 1992).

6.4.3.3.1 Model Fit

Measurement Model 2 created and examined on the calibration sample ($n_1=239$) is estimated on the validation sample ($n_2=541$) to determine its generalizability and validity across samples. The model represents an adequate and acceptable level of fit on the validation sample too. Table 47 demonstrates the values and different fit indices that were inspected. All

values presented within the table (47) below the thresholds and thus the model is considered to have a good fit on the validation sample.

Fit Index	Value	Benchmark
Chi-Squared/df (cmin/df)	2.857	< 3 Good; 3-5 is acceptable
CFI	0.964	0.90 and above
GFI	0.931	0.90 and above great
AGFI	0.904	> 0.80
SRMR	0.0656	0 - 0.08
REMSA	0.059	0.06 good; .05-.10 moderate
TLI	0.956	>0.90 great fit; 0.90 and below acceptable

Table 47: Fit indices for Validation sample (n=541)

6.4.3.3.2 Standardized Regression Weights

Following the examination of the model, the fit is analysing the standardized regression weights. All the loadings are above the recommended threshold of 0.50 (See table 48). Moreover, examining the un-standardized regression weights proves that all the items are statistically significant ($p < 0.001$). T-values for unstandardized loadings ranged from 15.378 – 30.375 thus showing that all the loadings were highly significant on the hypothesized factors.

	Estimate
ATOM1 <--- ATOM	.658
ATOM3 <--- ATOM	.645
DISS1 <--- DISS	.804
DISS2 <--- DISS	.863
SYM2 <--- SYM	.764
SYM1 <--- SYM	.797
PA5 <--- PA	.724
PA4 <--- PA	.923
PA2 <--- PA	.612
ATOM6 <--- ATOM	.746
ATOM7 <--- ATOM	.817
ATOM8 <--- ATOM	.911
ATOM9 <--- ATOM	.784
PA3 <--- PA	.898
DISS3 <--- DISS	.583
SYM3 <--- SYM	.746

	Estimate
Atom2 <--- ATOM	.872
Atom5 <--- ATOM	.889

Table 48: Standardized regression weights for the validation sample

	Estimate	S.E.	C.R./t-value	P	Label
ATOM1 <--- ATOM	.844	.049	17.382	***	par_1
ATOM3 <--- ATOM	.723	.043	16.910	***	par_2
DISS1 <--- DISS	.859	.042	20.301	***	par_3
DISS2 <--- DISS	1.000				
SYM2 <--- SYM	.831	.043	19.183	***	par_4
SYM1 <--- SYM	.881	.043	20.332	***	par_5
PA5 <--- PA	.890	.043	20.814	***	par_6
PA4 <--- PA	1.000				
PA2 <--- PA	.715	.044	16.187	***	par_7
ATOM6 <--- ATOM	.835	.040	20.925	***	par_8
ATOM7 <--- ATOM	.857	.035	24.248	***	par_9
ATOM8 <--- ATOM	1.047	.034	30.743	***	par_10
ATOM9 <--- ATOM	.875	.044	19.793	***	par_11
PA3 <--- PA	1.000				
DISS3 <--- DISS	.649	.044	14.800	***	par_18
SYM3 <--- SYM	.792	.039	20.353	***	par_19
ATOM2 <--- ATOM	1.000				
ATOM5 <--- ATOM	.922	.033	28.189	***	par_25

Table 49: Unstandardized regression weights for the validation sample

6.4.3.3.3 Scale Validity

Guided by Hair et al., (2006), the validity of any scale is determined on two main criteria: 1, Construct validity and 2. Nomological validity. Within construct validity lies discriminant and convergent validity. Moreover, the content validity of the AEA scale was established by high inter-item correlation and the results of the qualitative analysis. In addition, the AEA scale predictive validity was also measured (Walsh & Beatty, 2007). Figure 22 below demonstrates the types of validity conducted within this study and should be the standard procedure for any scale development research.

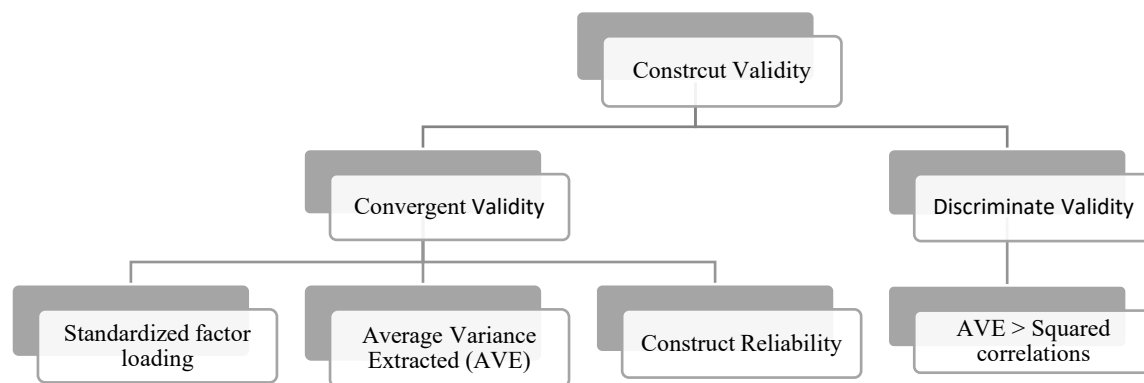


Figure 22: Types of Validity

6.4.3.3.1 Construct Validity

Construct validity works with the accuracy of the measurement. It is to what degree the set of measured items reflects the theoretical latent construct to these items is supposed to measure. In other words, what extent does this measurement test measures what it supposed to measure? Construct validity is established through 3 validity tests: 1. Convergent validity, 2. Discriminate validity and 3. Predictive validity.

Convergent Validity – Guided by Hair et al. (2006) there are 3 ways to test convergent validity. 1. by examining standard item loadings, 2. by examining the average variance extracted (AVE) values, and 3. by examining the construct reliability.

1. *Standardized item loading* – According to Hair et al. (2006) standardized item loading should be above 0.5 to indicate a sufficient convergent validity. Tables 50 – 53 below shows that all the loadings meet this criterion. Therefore, the first for convergent validity of the model is successful.
2. *Average Variance Extracted (AVE)* – According to Hair et al. (2006), a rule of thumb is that AVE should be 0.5 or higher, which indicate suitable convergence. In this validation sample ($n_2 = 541$) the AVE for all factors was significantly above the threshold of 0.5 which indicates satisfactory convergent validity (See tables 50 – 53). The following formula was used for calculating AVE for each factor:

AVE = The sum of squared standardized factor loading/number of items loading on that factor.

3. *Construct reliability (CR)* – According to Hair et al. (2006), CR should be 0.7 or higher, which indicates a suitable convergent validity. In this validation sample ($n_2 = 541$) the CR for all factors were above the 0.7 thresholds, thus indicating a satisfactory convergent validity (See tables 50-53). CR was calculated using the following formula:

CR = Squared sum of standardized factor loadings / (Square sum of standardized factor loadings + sum of the error variance terms of a construct)

Atmospherics – FACTOR 1			
	λ	λ^2	$1-\lambda^2$
ATOM1	0.73	0.5329	0.4671
ATOM2	0.729	0.531441	0.468559
ATOM3	0.76	0.5776	0.4224
ATOM5	0.745	0.555025	0.444975
ATOM6	0.815	0.664225	0.335775
ATOM7	0.841	0.707281	0.292719
ATOM8	0.851	0.724201	0.275799
ATOM9	0.648	0.419904	0.580096
COUNT	9	9	9
SUM	6.874	2.766991	2.233009
SQUARE	47.251876		
AVE	0.764875		
CR	0.954057204		

Table 50: AVE and CR for Validation Sample on Factor 1 'ATOM'

Personal Attributes – FACTOR 2			
	λ	λ^2	$1-\lambda^2$
PA1	0.716	0.512656	0.487344
PA2	0.926	0.857476	0.142524
PA3	0.599	0.358801	0.641199
PA4	0.915	0.837225	0.162775
COUNT	4	4	4
SUM	3.156	2.566158	1.433842
SQUARE	9.960336		
AVE	0.789		
CR	0.87416012		

Table 51: AVE and CR for Validation Sample on Factor 2 'PA'

Symbol – FACTOR 3			
	λ	λ^2	1- λ^2
SYM1	0.845	0.714025	0.285975
SYM2	0.811	0.657721	0.342279
SYM3	0.848	0.719104	0.280896
COUNT	3	3	3
SUM	2.504	2.09085	0.90915
SQUARE	6.270016		
AVE	0.83466667		
CR	0.87336273		

Table 52: AVE and CR for Validation Sample on Factor 3 'SYM'

Distinctiveness – FACTOR 4			
	λ	λ^2	1- λ^2
DISS1	0.786	0.617796	0.382204
DISS2	0.91	0.8281	0.1719
DISS3	0.748	0.559504	0.440496
COUNT	3	3	3
SUM	2.444	2.0054	0.9946
SQUARE	5.973136		
AVE	0.81466667		
CR	0.85725636		

Table 53: AVE and CR for Validation Sample on Factor 4 'DISS'

Discriminate Validity - To examine discriminate validity between dimensions of the AEA scale, an examination of each latent variable and squared correlations between that latent variable and the residual factors. To pass the test of discriminant validity individual AVE for each latent variable should surpass the squared correlation among other latent variables. Table 54 below demonstrates that all possible pairs of factors passed this test, thus, establishing discriminate validity of the dimensions within the scale.

Discriminate Validity	Factor Correlation	Correlation Squared	AVE 1, AVE 2 (AVEs should be $>R^2$)	Discriminate Validity
ATOM <--> PA	0.362	0.131044	0.763777777777778, 0.789	Established
ATOM <--> SYM	0.774	0.599076	0.763777777777778, 0.834667	Established
ATOM<--> DISS	0.473	0.223729	0.763777777777778, 0.814667	Established
SYM<-->PA	0.36	0.1296	0.834667, 0.789	Established

DISS<--> PA	0.453	0.205209	0.814667 , 0.789	Established
DISS<--> SYM	0.505	0.255025	0.814667 , 0.834667	Established

Table 54: Discriminate Validity on Validation sample n2

6.4.3.3.2 Nomological Validity

To establish nomological validity two examination methods need to be conducted (Hair et al., 2006). 1. Correlations between factors need to be examined and 2. The relation between factors forming the measurement model and other theoretically related constructs needs to be established.

1. Correlations between factors need to relate positively to one another. The results which are presented in tables 55 and 56 below support the production that the factors relate positively to one another. The correlation estimates between each pair of factors are positive and significant ($p < 0.001$). Therefore, the first examination method for the nomological validity of the model is supported.
2. Mentioned within the methods chapter, the online survey also included consumer outcomes scale measuring purchase intention (PI), word of mouth (WOM) and attitude towards advertisement (ATTA). These scales were adopted from Spears, N. and Singh, S.N. (2004), Filieri, R., Alguezaui, S. and McLeay, F. (2015) and Sierra, J.J., Hyman, M.R. and Torres, I.M. (2009) respectively.

To show the model's nomological validity, the correlation between the factors and PI, WOM and ATTA were examined (Churchill, 1995). These 3 related variables were enlisted with five (PI), five (WOM) and five (ATTA) items. Items for these outcome measures are grounded on existing items within the literature, this is covered within the methods chapter. Reliability of PI, WOM and ATTA scales are examined with a composite reliability coefficient and CFA (Hair et al., 2006). Therefore, this noticeably supported the appropriateness of this operationalization (See tables 55 and 56 below).

	ATOM	PA	SYM	DISS
ATOM	0.782			
PA	0.375***	0.804		
SYM	0.768***	0.366	0.822	
DISS	0.485***	0.456	0.518	0.818

Table 55: Correlation between Dimensions

	ATOM	PA	SYM	DISS	PI	ATTA	WOM
ATOM	0.782						
PA	0.375***	0.804					
SYM	0.776***	0.366	0.822				
DISS	0.486***	0.456	0.518	0.817			
PI	0.151**	0.482***	0.198***	0.378***	0.915		
ATTA	0.535***	0.458***	0.518***	0.591***	0.448***	0.838	
WOM	0.328***	0.569***	0.366***	0.550***	0.722***	0.636***	0.861

Table 56: Correlation between Purchase Intention (PI), Attitude towards AD (ATTA) and Word of mouth (WOM) and AEA dimensions (n=541)

The results demonstrated in the tables above (Tables 55 and 56) indicate that all correlations between purchase intention (PI), attitude towards advertisement (ATTA) and word of mouth (WOM) and dimensions (factors) of AEA scale are positive and significant ($p < 0.001$). This is consistent with theoretical expectations. In turn, nomological validity is supported.

		Estimate	S.E.	C.R.	P	Label
Purchase Intention	<--- ATOM_MC	-.169	.065	-2.612	.009	
Attitude Towards Ad	<--- ATOM_MC	.293	.054	5.425	***	
Word Of Mouth	<--- ATOM_MC	-.061	.059	-1.039	.299	
Purchase Intention	<--- PA_MC	.456	.046	9.950	***	
Attitude Towards Ad	<--- PA_MC	.193	.038	5.045	***	
Word Of Mouth	<--- PA_MC	.448	.042	10.783	***	
Purchase Intention	<--- SYM_MC	.037	.064	.576	.565	
Attitude Towards Ad	<--- SYM_MC	.112	.054	2.101	.036	
Word Of Mouth	<--- SYM_MC	.079	.058	1.357	.175	
Purchase Intention	<--- DISS_MC	.207	.047	4.436	***	
Attitude Towards Ad	<--- DISS_MC	.303	.039	7.745	***	
Word Of Mouth	<--- DISS_MC	.309	.042	7.311	***	

Table 57: Standardized regression weights with outputs

Taking a deeper look into the standardized regression weights (table 57) of AEA scale tested on three different outputs (PI, ATTA and WOM), significance levels vary among

dimensions with regard to each output. Purchase intention is significant on the atmospherics factor (ATOM), personal attributes factor (PA) and distinctiveness factor (DISS), however not on the symbolic factor. Attitude towards ad is significant among all factors (dimensions). Word of mouth is only significant between 2 factors; personal attributes (PA) and distinctiveness (DISS) and not on atmospherics factor and symbolic factor. These results will be further examined and discussed in the discussion chapter (Chapter 7).

6.4.3.3.4 Second-Order Construct

A second-order construct of the AEA scale was implemented as this is in line with the norms of a scale development process (Hair, 2006; Churchill, 1995). AMOS 25 was used to estimate this second-order CFA construct. The second-order construct further validates that the AEA is a multi-dimension scale that is composed of 4 dimensions.

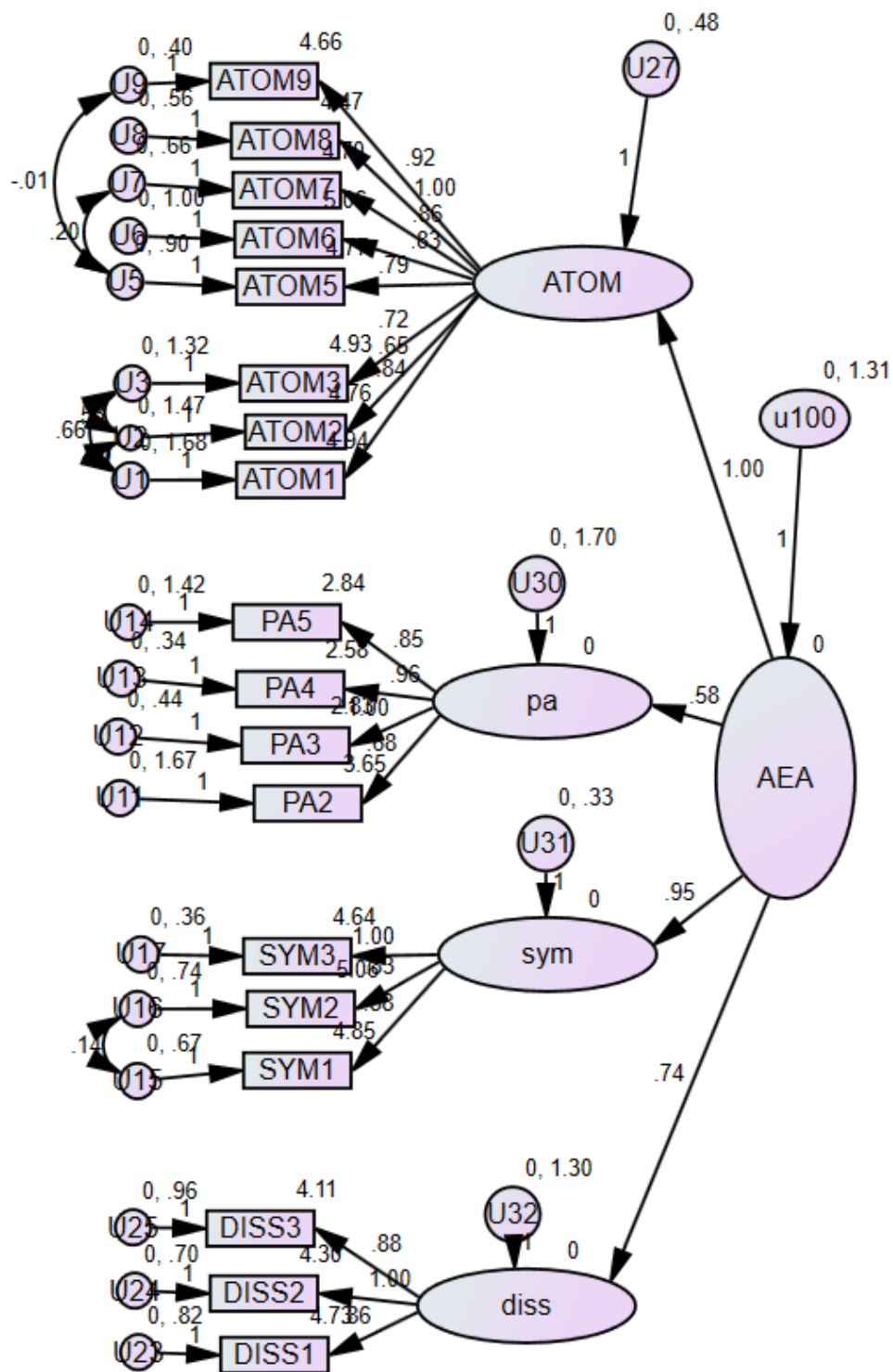


Figure 23: Second order construct of AEA

Fit Index	Value	Benchmark
Chi-Squared/df (cmin/df)	3.057	< 3 Good; 3-5 is acceptable
CFI	0.960	0.90 and above
SRMR	0.0656	0 - 0.08
REMSA	0.061	0.06 good; .05-.10 moderate
TLI	0.951	>0.90 great fit; 0.90 and below acceptable

Table 58: Fit indices for second-order construct on validation sample (n=541)

Table 58 above shows that all the fit indices of the AEA at a second-order level construct achieved the valid model fit, as per existing literature (Hair et al., 2006). The second-order construct was measured on the sample (n₂=541), which, validates that the AEA scale is a multi-dimensional scale. The model represents an adequate and acceptable level of fit on the validation sample too. Table 58 above demonstrates the values and different fit indices that were inspected. All values presented within the table (58) proved to be within the 95% confidence interval of the fit indices with CFI at 0.960 and TLI at 0.951.

	Estimate
pa <--- AEA	.456
sym <--- AEA	.883
diss <--- AEA	.596
ATOM <--- AEA	.855
AES3 <--- ATOM	.645
DISS1 <--- diss	.802
DISS2 <--- diss	.861
SYM3 <--- sym	.899
SYM2 <--- sym	.763
SYM1 <--- sym	.796
PA5 <--- pa	.721
PA4 <--- pa	.924
PA2 <--- pa	.611
SOS1 <--- ATOM	.745
SOS2 <--- ATOM	.745
SOS3 <--- ATOM	.817
SOS4 <--- ATOM	.873
SOS5 <--- ATOM	.889
PA3 <--- pa	.911
DISS3 <--- diss	.787
AES2 <--- ATOM	.583
AES1 <--- ATOM	.657

Table 59: Standardized regression weights for the validation sample

			Estimate	S.E.	C.R./T-values	P	Label
pa	<---	AEA	.583	.064	9.077	***	par_12
sym	<---	AEA	.946	.068	13.942	***	par_13
diss	<---	AEA	.738	.066	11.131	***	par_15
ATOM	<---	AEA	1.000				
AES3	<---	ATOM	.722	.043	16.915	***	par_1
DISS1	<---	diss	.860	.043	20.079	***	par_2
DISS2	<---	diss	1.000				
SYM3	<---	sym	1.000				
SYM2	<---	sym	.829	.043	19.095	***	par_3
SYM1	<---	sym	.880	.043	20.254	***	par_4
PA5	<---	pa	.847	.041	20.535	***	par_5
PA4	<---	pa	.956	.031	30.646	***	par_6
PA2	<---	pa	.681	.042	16.064	***	par_7
SOS1	<---	ATOM	.790	.039	20.338	***	par_8
SOS2	<---	ATOM	.833	.040	20.912	***	par_9
SOS3	<---	ATOM	.856	.035	24.300	***	par_10
SOS4	<---	ATOM	1.000				
SOS5	<---	ATOM	.921	.033	28.244	***	par_11
PA3	<---	pa	1.000				
DISS3	<---	diss	.880	.045	19.698	***	par_14
AES2	<---	ATOM	.648	.044	14.802	***	par_16
AES1	<---	ATOM	.841	.048	17.353	***	par_23

Table 60: Unstandardized regression weights for the validation sample

Following the examination of the model, the fit is analysing the standardized regression weights. All the loadings are above the recommended threshold of 0.50 (See table 59). Moreover, examining the un-standardized regression weights proves that all the items are statistically significant ($p < 0.001$). T-values for unstandardized loadings ranged from 9.077 - 30.646, thus showing that all the loadings were highly significant on the hypothesized factors (see table 60).

6.4.3.3.5 Control Variables

The use of control variables was also implemented. This is because, during the qualitative stage of this research, the qualitative findings have highlighted that 3 different constructs may affect AEA scale, and, how consumers perceive AEA. Moreover, these results are also in line with existing literature on ethnic and authentic advertising (See chapter 2, section 2.4). These 3 constructs are as follows; 1. Cultural Knowledge, 2. Self/Social Referencing and 3. Strength of ethnic identity. These three constructs have been proven (in qualitative findings) to affect consumers purchase intention attitudes, word of mouth and the

overall attitude towards advertisement (See chapter 5), moreover are also in line with existing literature (See chapter 2, section 2.5) thus, have been quantifiably tested and specified within the structural model as control variables.

The software AMOS was used to assess these control variables, control variables were assessed between each dimension (ATOM, PA, SYM and DISS) and the three outputs; purchase intention (PI), word of mouth (WOM), and attitude towards the advertisements (ATTA). These control variables were assessed together in one AMOS frame directly with the outputs. One tail measurement significance has been used as a specific directional hypothesis/propositions have proposed for this research (Zar 1999), which is the norm within social sciences research (Ruxton and Neuhauser, 2010). Table 61 below shows the results of the standardized regression weights and p values (on 1 tailed t-tests) with the use of control variables.

			Estimate	S.E.	C.R.	P	Lab el
Purchase Intention	<--	ATOM_	-0.158	0.054	-2.933	***	
	-	MC					
Attitude Towards	<--	ATOM_	0.323	0.052	6.234	***	
Ad	-	MC					
Word Of Mouth	<--	ATOM_	-0.05	0.051	-0.968	0.166	
	-	MC					
Purchase Intention	<--	PA_MC	0.009	0.05	0.182	0.428	
	-						
Attitude Towards	<--	PA_MC	0.082	0.048	1.711	0.043	
Ad	-						
Word Of Mouth	<--	PA_MC	0.109	0.047	2.302	0.01	
	-						
Purchase Intention	<--	SYM_	-0.005	0.053	-0.092	0.463	
	-	MC					
Attitude Towards	<--	SYM_	0.094	0.051	1.851	0.032	
Ad	-	MC					
Word Of Mouth	<--	SYM_	0.043	0.05	0.858	0.195	
	-	MC					
Purchase Intention	<--	DISS_	0.109	0.039	2.774	***	
	-	MC					
Attitude Towards	<--	DISS_	0.261	0.038	6.884	***	
Ad	-	MC					
Word Of Mouth	<--	DISS_	0.226	0.037	6.039	***	
	-	MC					

Table 61: Standardized Regression with control variables, 1-tailed significance

	ATOM	PA	SYM	DISS	PI	ATTA	WOM	CK	SR	STREI
ATOM	0.752									
PA	0.369***	0.804								
SYM	0.776***	0.365	0.822							
DISS	0.486***	0.456	0.517	0.817						
PI	0.148**	0.482***	0.198***	0.378***	0.916					
ATTA	0.535***	0.458***	0.517***	0.591***	0.449***	0.838				
WOM	0.325***	0.568***	0.366***	0.549***	0.723***	0.635***	0.861			
CK	0.259***	0.452***	0.241***	0.199***	0.155***	0.085†	0.176***	0.845		
SR	0.360***	0.768***	0.365***	0.478***	0.711***	0.535***	0.735***	0.368***	0.788	
STREI	0.308***	0.273***	0.307***	0.334***	0.231***	0.265***	0.307***	0.192***	0.267***	0.841

Table 62: Correlation between Dimensions, Outputs and Control Variables; Cultural Knowledge 'CK', Self-Referencing 'SR' and Strength of ethnic identity 'STREI'

The results demonstrated in the tables above (Tables 62) indicate that all correlations between the control variables; cultural knowledge (CK), self-referencing (SR), and strength of ethnic identity (STREI) with the outcome variables; purchase intention (PI), attitude towards advertisement (ATTA) word of mouth (WOM) and dimensions (factors) of AEA scale are positive and significant ($p < 0.001$). This is consistent with theoretical expectations. In turn, nomological validity is supported.

6.5 Final Authentic Ethnic Advertising Scale (AEA)

Having now established the reliability and validity of the authentic ethnic advertising scale in the prior section, the table below (Table 63) presents the final authentic ethnic advertising scale with its items and dimensions. These findings deliver empirical support to the qualitative findings from consumer interviews (discussed in chapter 5). The interview findings have suggested 6 new dimensions of AEA (Aesthetics, Social Settings, Personal Attributes, Symbol and Accuracy), however only 5 were empirically supposed (Combination of Aesthetics and social settings into Atmospherics, Personal Attributes, Symbol and Accuracy). Some of the items within these dimensions have been supported within ethnic advertising literature and authentic advertising literature which is elaborated on in the qualitative results and analysis section (Chapter 5). Overall, this indicates that if advertisers, market companies and brands aim to develop a strong authentic ethnic advertisement, they must take into account these developed dimensions and items relevant.

Dimension	No. of items	Item Description
Atmospherics	8	ATOM1: Model used is representative of the ethnic background presented in the advert ATOM2: Language used is accurate to the ethnic background presented in the advert ATOM3: Product used is representative of the ethnic background presented in the advert ATOM5: The body language is in line with ethnic norms of the presented ethnic background ATOM6: The dress code presented is accurate to the ethnic background in the advert ATOM7: The advert is in line with the social behavioural norms of the ethnic background presented in the advert ATOM8: The advert is an accurate representation of the ethnic culture presented in the advert ATOM9: The advert follows the cultural guidelines of the ethnic background presented
Personal Attributes	4	PA2: There is a sense of attachment when viewing this advert PA3: I recognise myself within this ethnic advert PA4: This is very reflective of my own identity PA5: Feelings of nostalgia appear when seeing this ethnic advert
Symbols	3	SYM1: Visuals used are symbolic of the ethnic background presented in the advert SYM2: The colours used are representative of the ethnicity used in the advert SYM3: The featured advert connected to its ethnic symbolism
Distinctiveness	3	DISS1: The featured ethnic advert presents creativity DISS2: The featured ethnic advert is original DISS3: This advert is unique to the ethnic background presented in the advert
Total number of dimensions	4	
Total number of items	18	

Table 63: The final Authentic ethnic advertising scale (AEA)

6.6 Summary

This chapter started with exploration and preparation of the survey data for research. In the first section, the survey participants profile was analysed to determine and confirm their representativeness of the UK population. This, in turn, has implications for generalizing the research findings. Moreover, this chapter addressed the research question brought up in the methods chapter in several ways. Firstly, this chapter establishes the dimensionality of the authentic ethnic advertising scale (AEA) construct through Exploratory Factor Analysis. The analysis also uncovered that the AEA scale is made up of 4 dimensions: Atmospherics, Personal Attributes, Symbol, and Distinctiveness. Secondly, for a confirmation of this dimensionality and their relationship with the AEA construct a CFA was conducted which provided vigorous results. Thirdly, the validity of the AEA scale, which is comprised of 4 dimensions and 18 items, was established by testing its construct, discriminant and

nomological validity. The following chapter of this thesis discusses these research findings in the perspective of the research questions raised in the methods chapter and the theoretical implications of these research findings.

Chapter 7: Discussion

7.1 Introduction

The domains of ethnic advertising and authentic consumption within marketing have both been popular domains of research; both streams have attracted substantial interest over the past decade. This is not surprising as consumers are connected via technology and online communications platforms and exposed to various cultures, and migration means that people are becoming integrated within other cultures. This has caused a demand for authentic consumption and experiences while retaining notions of accurate ethnicity. Despite this, the notion of authenticity in the context of ethnic advertisements has not yet been explored and addressed in general, and work on the construction and conceptualisation of authentic ethnic advertisements (AEA) is currently missing from the literature. To address this gap, the focus of this research has been on performing a theoretical and empirical investigation of this phenomenon and expanding the existing literature by:

1. Developing a scale to measure authentic ethnic advertisements.
2. Examining the AEA scale's validity and reliability.
3. Investigating the AEA scale's relationships with other theoretically related constructs i.e. purchase intention, attitude towards advertisements and word of mouth.

The AEA scale is composed of four dimensions: Atmospherics, Personal Attributes, Symbol and Distinctiveness. Moreover, the AEA scale also confirms that there is a positive link between AEA and purchase intention, attitude towards the advertisement and word of mouth. More specifically, all four AEA dimensions also have a positive link with purchase intention, attitude towards advertisement and word of mouth. Therefore, this research has implemented a robust methodological approach to produce a valid and reliable scale that aids the measurement of AEA. In particular, both Churchill's (1979) paradigm and DeVellis's (2003) recommendations for scale development, which incorporated a mixed-method approach, were followed to construct the AEA scale.

7.2 Motivations and Objectives

This research explored perceptions of authenticity with regard to ethnic advertisements and it aimed to provide insights into how these perceptions were constructed in the minds of consumers. In other words, this research investigated the factors that constituted authentic ethnic advertisements and it highlighted consumers' perceptions of authentic ethnic advertisements. Exploratory methods and mixed methods were implemented for this study, as currently, we have little knowledge about the notion of authentic ethnic advertisements, how consumers perceive them or behavioural outcomes. Understanding the effects of authenticity in ethnic advertisements is necessary to uncover its effects on consumers' perceptions, attitudes and purchase intentions, as well as identifying the success factors of creating an authentic ethnic advertisement.

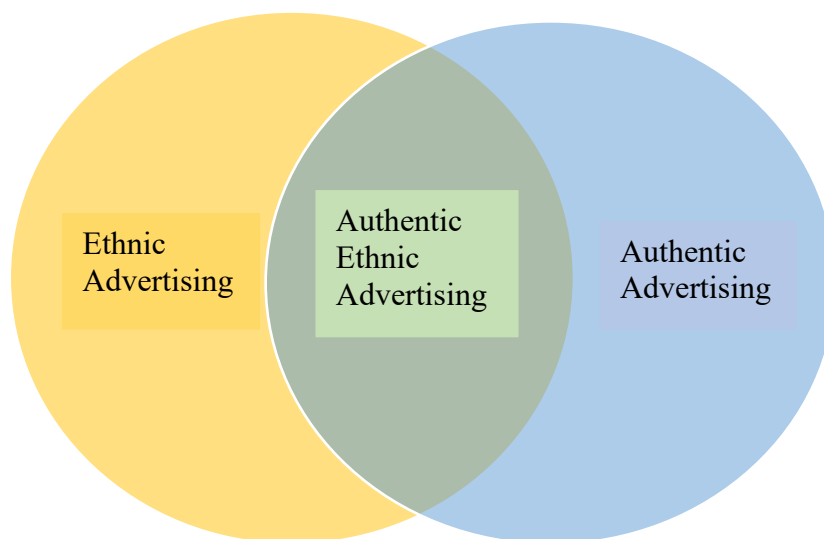


Figure 24: Merging of the two pieces of literature

The literature review chapter, alongside the conceptual framework chapter, provided insights into the current literature on ethnic advertising and authentic advertising, in addition to outlining the gaps that needed to be addressed to provide a holistic understanding of authentic ethnic advertising. Moreover, the past literature on ethnic and authentic advertising has been thoroughly reviewed, which aided this research in understanding what has already been addressed and covered within these domains, how these constructs are defined, and which components make up each of these constructs. This ultimately led to an understanding of the

knowledge gap and crucially which areas needed more research. Guided by this critical review, the research gaps that motivated this research were derived from the ethnic advertising literature and the authentic advertising literature.

Previous studies have explored authenticity within advertisements (Beverland et al., 2008; Tang and Chiu 2015; Freathy and Thomas, 2015) and ethnicity within advertisements (Appiah and Liu, 2009; Zungia, 2016) with regard to consumers' perceptions and attitudes in combination with their ethnic backgrounds. However, many of these studies and their replicas returned contradictory findings (Cui et al., 2009; Zungia, 2016). Authenticity in ethnic advertisements is a topic area that has yet to be explored, which may be the reason for the inconsistent findings. There is therefore a need for a new explanation of what consumers look for in ethnic advertisements. Moreover, Newman and Bloom (2012) have stated that the higher the perception of authenticity within a product/service, the higher the positive attitudes and outcomes towards the product/service. Thus, when advertisements are deemed as authentic, consumers have an overall positive response towards the advertisement itself (Miller, 2015). The objective of this research is also derived from the lack of literature on authenticity within ethnic advertisements and the increasing ethnic immigration, which generates a great added capital (Census, 2011) for marketers to target.

There has been a plethora of research on the notion of authenticity in the advertising literature, mainly focusing on tourism, television and food (Botterill, 2007; Beeverland et al., 2008; Gaytán, 2008; Kolar et al., 2010; Tsia et al., 2012; Freathy and Thomas, 2015; Miller 2015, Moran, 2015). Studies conducted in the past two decades have proven that consumers are seeking authentic experiences for a richer and meaningful outcome in a variety of forms, such as ethnic food and beverages (Lu and Fine, 1995; Salamone, 1997; Beverland, 2005; Sukalakamala and Boyce, 2007; Beverland, Lindgreen and Vink, 2008; Jang, Ha and Park, 2012), tourism (Cohen, 1988; Penaloza, 2001; Grayson and Martinec, 2004; Behllassen and Caton, 2006; Kolar and Zabkar, 2010), brands (Tang and Chiu, 2015) and television (Rose and Wood, 2005; Moran, 2015). Despite the attention paid to the notion of authenticity, very little research has been conducted on the notion of what constitutes an authentic ethnic advertisement and the degree to which an ethnic advertising message can be perceived as authentic. By addressing these research questions, the study will contribute to the advertising literature in several ways. Firstly, a new 'definition' and formula have been generated to define the characteristics of what constitutes an authentic ethnic advertisement, and secondly, a new

measurement scale has been generated to measure the AEA phenomenon and test the scale on consumer attitudes.

Figure 25 displays a research map that highlights where this study lies between the two domains of ethnic and authentic advertising; moreover, it highlights how this research bridges the two constructs. This research map highlights what already exists within the literature of both domains, as well as what is lacking from these domains. The centre box displays how this research fits with these two domains and highlights the novel contributions to both literature streams. Thus, we can conclude that this study bridges these two streams of literature by identifying what is lacking within ethnic advertising, and the authenticity desired by consumers, which increases positive attitudes towards advertisements. Thus, this research, as shown in Figure 24 overlaps these two types of advertising literature.

With the above motivations in mind, this research adopted a rigorous, detailed and theoretically informed approach intended to tackle the limitations shown in Figure 25 below. There are two main research objectives within this study:

1. To develop a scale measuring authenticity in ethnic advertisements.
2. To apply and examine an authentic ethnic advertisement scale on consumer perceptions and outcomes.

Research objective 1: To develop a scale measuring authenticity in ethnic advertisements.

Within this research objective, there are sub-objectives that this research will aim to address, as follows:

- What constitutes authentic ethnic advertisements?
 - To identify and understand the key dimensions that make up AEA.
- What cues are considered authentic or inauthentic ethnic advertisements?

Research Objective 2: To apply and examine an authentic ethnic advertisement scale on consumer perceptions and outcomes.

Within this research objective there are sub-objectives that this research will aim to address, as follows:

- Identifying how audiences interpret authentic ethnic advertisements.

- Understanding the impact of AEA on purchase intention, attitude towards advertisement and word of mouth

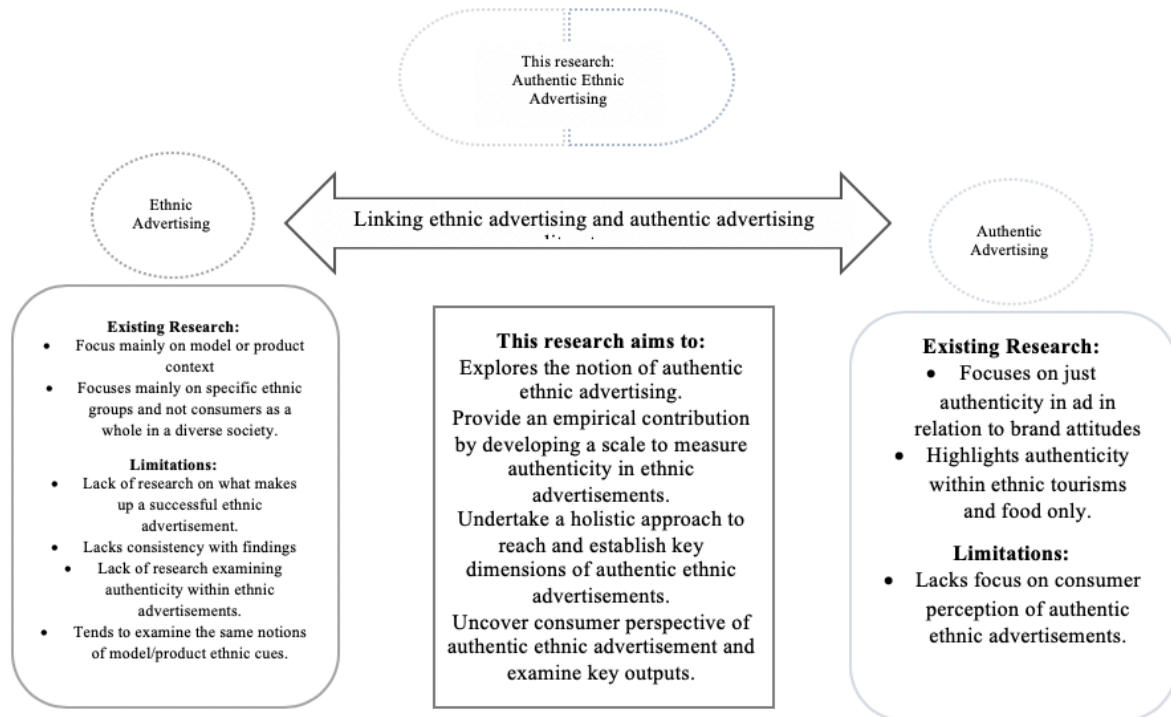


Figure 25: Research Map

7.3 Methods

To address the objectives of this thesis, the methods implemented are rigorous. This enabled the construction of a vigorous and reliable authentic ethnic advertising scale. A mixed-method approach was implemented, as both qualitative and quantitative methods were used across the various stages of the scale development process to construct the final scale. For instance, qualitative methods were used to explore consumers' perceptions and understanding of ethnic advertising, authentic advertising and what comprises authentic ethnic advertising, as well as to conduct an expert panel review, which revised the scale items generated during the qualitative interviews. On the other hand, quantitative methods were implemented to develop the final scale using wider UK-based consumers. Mixed methods were chosen due to the nature of scale development, where both qualitative and quantitative methods are needed to generate and analyze data to develop the final measurement scale (Creswell & Plano-Clark, 2007). A sequential mixed research design was implemented, with unequal weightings given to the qualitative and quantitative methods within this thesis. Within this research, the qualitative

phase helped to develop and set the parameters for the AEA scale, followed by the quantitative phase, which empirically validated the AEA scale (covered in the quantitative results and analysis chapter). To sum up, this research followed an in-depth and inclusive scale development process which included both qualitative (semi-structured in-depth interviews and expert panel review) and quantitative methods (online surveys, FA). This has resulted in a valid and reliable scale that meets all the standard requirements of content, convergent, discriminate and nomological validity.

7.4 Key Findings

7.4.1 AEA definition

As mentioned in the literature review chapter, researchers of marketing and advertising have defined ‘authenticity’ in various ways. In earlier research, authenticity was known as a consumer’s perception of a genuine article (Cohen, 1988), a message that translates the impression of reality itself (Stern, 1994). On the other hand, recent literature has defined authenticity as a perception a consumer forms while evaluating a set of elements of a product or message (Olsen, 2002; Grayson and Martinec, 2004; Peterson, 2005; Steiner and Reisinger, 2006; Leigh, Peters and Shelton, 2006). These definitions of authenticity were carefully examined to contribute to the definition of authentic ethnic advertising. In doing so, a thorough examination of the term ‘ethnicity’ was conducted (discussed in the literature review chapter). Within the marketing and advertising literature, the concept of ethnicity was defined as individualistic characteristics that are created by cultural differences (Barth, 1969). On the other hand, psychology studies have defined ethnicity as a mode of transmitting notions of culture to individuals who associate and identify themselves as similar due to ethnic qualities (Betancourt and Lopes, 1993). However, within the marketing literature, ethnicity is defined as ‘a psychological construct derived from the individual’s ethnic identity and cultural values’ (Villarreale and Peterson, 2008). In addition to this, within marketing research, the notion of ethnicity is depicted by consumers’ apparent ethnic features and how consumers behave with regard to their sense of belonging (Jamal, 2003; Burton, 2000; Sierra et al., 2009; Rossiter and Chan, 1998).

The construct definition is derived from the knowledge presented within the literature as well as the interview process, and, this research defines Authentic Ethnic Advertisements as;

An advertisement that communicates accurately and genuinely its message across to consumers using embedded ethnic cues.

Through this definition, this study has focused on the core meaning of authenticity and the ethnic cues needed from a consumer's perspective.

7.4.2 AEA conceptualisation

This thesis has implemented a vigorous process to generate an authentic ethnic advertising scale using a mixed-method approach of sequentially implemented qualitative and quantitative methods (Chapter 3 highlights the rationale and justification for a mixed-method approach). The results presented within this thesis are reliable and robust as they achieve the standard requirement of content, convergent, discriminate and nomological validity. The final scale is composed of four dimensions and 18 items (see Table 64 below). These 4 dimensions are discussed below;

1. *Atmospherics* – This first dimension is made up of characteristics related to the 'appearance' of the advertisement itself. For example, this dimension focuses on the apparent ethnic cues within the advertisement, which include: 1) the model used within the advertisement (his/her facial features, skin colour and any ethnic symbolism the model may have); 2) the textual language used within the advertisement (does it resemble the portrayed ethnic language, are the wording and phrases used in line with the targeted ethnic background?); 3) the product advertised (is the product considered an ethnic product or not and how is this product portrayed within the advertisement?); The next characteristics within this dimension focus on the subtle ethnic cues within the advertisement that transmit notions of authenticity, as per the qualitative findings, which are: 5) the use of body language within the advertisement (interactions between the models, how the model carries his/herself); 6) dress code used within the advertisement (is the dress code in line with the ethnicity portrayed in the advertisement?); 7) the social behaviour depicted within the advertisement is a reflection of the ethnicity portrayed within the advertisement; 8) the advertisement is an accurate representation of the ethnic background portrayed; and 9) the advertisement follows the cultural and ethnic guidelines of the ethnicity depicted within the advertisement.

It has already been acknowledged within the literature that the ethnic cues presented within an advertisement are key to creating consumers' perceptions of ethnic advertising (Forehand et al., 2002; Martin et al., 2004; Torres and Briggs, 2007; Sierra et al., 2009; Appiah and Liu, 2009; Behm-Morawitz, 2014; Apaolaza et al., 2014; Ting et al., 2015; Flower and Carlson, 2015; Zuniga, 2016). This is also in line with various studies on ethnic advertising and positive consumer perceptions towards ethnic advertisements; ethnic advertisements have been found to create favourable behavioural responses, such as increased purchase intention (Behm-Morawitz, 2014; Apaolaza et al., 2014; Ting et al., 2015; Flower and Carlson, 2015; Zuniga, 2016; Strebinger et al., 2018). Moreover, this study also highlights that authentic ethnic advertisements are successful if these cues are presented accurately and in line with the ethnicity portrayed within the advertisement. This in turn creates favourable responses such as heightened purchase intention, positive word of mouth and a positive attitude towards advertisements. These different items and characteristics are intertwined with each other; thus, the collective is needed to create an authentic ethnic advertisement with the atmospheric dimension.

Based on these findings, this study suggests that it is important for advertisers to take into consideration the overall atmospherics and construction of an ethnic advertisement (whether it is an ethnic brand or a global brand producing the ethnic advertisement). Advertisers can therefore educate themselves and understand the different atmospheric cues that are needed to authentically portray an ethnic advertisement. By doing so they grab the attention of consumers who identify with the ethnic background and consumers who have obtained this ethnic knowledge due to shared experiences, leading to a positive perception of this 'authentic ethnic advertisement'.

2. *Personal Attributes* – This dimension has obtained empirical support as one of the dimensions of AEA. This dimension is composed of four items that help to construct authentic ethnic advertising. These four items are all related to individual self and identity; moreover, the items themselves are interrelated with each other to produce the overall 'personal attributes' dimension. The items are: 1) there is a sense of attachment when viewing the advert; 2) I recognise myself within the advert; 3) this is very reflective of my own identity; 4) feelings of nostalgia occur when viewing this advertisement. This indicates that in order to develop a successful AEA, individuals need to see a reflection of their own personal attributes when viewing the advertisement. This study finding demonstrates that

notions of ethnic identity and nostalgia should/may appear and that they heighten consumers' perceptions of authentic ethnic advertisements, as they can relate to the advertisement. Thus, they increase positive behavioural attitudes such as purchase intention, attitude towards the advertisement and word of mouth. Existing research has touched on the importance of heightening consumer ethnic identity when viewing an advert; this has proven to have a positive favourable behavioural outcome (Khan et al., 2015; Zungia, 2016; Fowler and Carlson, 2015; Mogaji, 2015; Serria et al., 2009). This dimension is important as findings from the qualitative interviews suggest that these items 'bridge' the advertisement to the consumers, and determine how consumers self-identify within the advertisement, i.e. do they see themselves within the advertisement – are the correct ethnic cues portrayed, i.e. features?

3. *Symbol* – This dimension encompasses items that are related to the symbolic aspect of the authentic ethnic advertisement. This includes the visuals, colours and ethnic symbolism used within the advertisement to create an authentic ethnic advertisement. Visuals used can range from logos, distinctive landmarks and markings to flags and religious visuals. In line with the qualitative findings, colours are used to translate and transmit notions of authenticity within the displayed ethnicity portrayed within the advertisement, as colours convey symbolic and cultural meaning (e.g. wearing green during Pakistan day). Ethnic symbolism is related to the location, traditions, roots and heritage or the displayed product, model and the overall advertisement. This research highlights that this dimension is key to conveying authenticity within ethnic advertisements as these symbolic cues heighten consumers' perceptions of authentic ethnic advertisements. This in turn creates more favourable behavioural responses such as purchase intention, positive attitude towards the advertisement and positive word of mouth. Moreover, the current literature supports the notion that including symbolic cues such as location, traditions and heritage heightens authenticity and thus increases positive behavioural responses (Grayson and Martinec, 2004; Beverland and Farrelly, 2010; Becker, Wiegand, and Reinartz, 2019). This contributes to the finding that this dimension is required when creating authentic ethnic advertising, not only by incorporating apparent visual elements, i.e. landmarks but also by incorporating cues that are deemed less apparent but drastically heighten notions of authenticity, i.e. colour representation.

4. *Distinctiveness* – This is the final dimension that makes up the authentic ethnic advertising scale. This dimension is related to how distinct this advertisement is, and it comprises three items: 1) the ethnic advertisement presents creativity; 2) the ethnic advertisement is original, and 3) the advertisement is unique to the ethnic background presented in the advertisement. Creativity, uniqueness and originality were all attributes highlighted within the qualitative findings as heightening notions of authentic ethnic advertisements. This is because consumers perceive every ethnic background as different and unique, thus advertisements that feature ethnicity have to be distinctive, original and unique with regards to the ethnic background presented. Past literature has also supported this notion that distinctive and unique advertisements heighten positive behavioural responses (Kolar and Zabkar, 2010; Tsai and Lu, 2012; Moran, 2015; Miller, 2015). Overall, this dimension is vital for the construction of AEA as consumers perceive distinctiveness, uniqueness and creativity as features of authentic advertisements. Moreover, each ethnic background is considered distinct and unique, which also supports this notion.

7.4.3 AEA final scale items

After multiple rounds of purifying the scale items and various statistical analyses, the final scale items were obtained. A 4-factor solution with 18 items was generated, which indicates that authentic ethnic advertisements are composed of four dimensions, as demonstrated in Table 64.

Dimension	Item Description
Atmospherics	ATOM1: Model used is representative of the ethnic background presented in the advert ATOM2: Language used is accurate to the ethnic background presented in the advert ATOM3: Product used is representative of the ethnic background presented in the advert ATOM5: The body language is in line with ethnic norms of the presented ethnic background ATOM6: The dress code presented is accurate to the ethnic background in the advert ATOM7: The advert is in line with the social behavioural norms of the ethnic background presented in the advert ATOM8: The advert is an accurate representation of the ethnic culture presented in the advert ATOM9: The advert follows the cultural guidelines of the ethnic background presented
Personal Attributes	PA2: There is a sense of attachment when viewing this advert PA3: I recognise myself within this ethnic advert PA4: This is very reflective of my own identity PA5: Feelings of nostalgia appear when seeing this ethnic advert
Symbols	SYM1: Visuals used are symbolic of the ethnic background presented in the advert SYM2: The colours used are representative of the ethnicity used in the advert SYM3: The featured advert is connected to its ethnic symbolism
Distinctiveness	DISS1: The featured ethnic advert presents creativity DISS2: The featured ethnic advert is original DISS3: This advert is unique to the ethnic background presented in the advert

Table 64: Final AEA scale items

These 18 scale items encapsulate the AEA construct and its four dimensions. The use of this scale will help with the design of authentic ethnic advertisements as well as with examining behavioural outcomes related to the featured advertisement, as shown within this research with regards to PI, WOM and ATTA. The following chapter will cover the scale's further applications in terms of theoretical, managerial and practical implications.

Chapter 8: Conclusion

8.1 Introduction

This chapter summarises the key findings and concludes this thesis. It starts by highlighting the key findings in relation to the study objectives, which are developing a scale measuring AEA and applying this scale to consumer perceptions and outcomes. This study also explored the dimensions that makeup AEA, which cues are considered authentic and inauthentic and also the impact of AEA on PI, ATTA and WOM. This section explores the research contributions for the theoretical/methodological/empirical, managerial and practical aspects. Limitations and further research are also addressed.

8.2 Research Contributions

8.2.1 Theoretical/empirical/methodological

This thesis achieves theoretical, empirical and practical contributions that benefit authenticity and ethnicity research in several ways. Firstly, this research contributed to the marketing and advertising literature by developing a multi-dimensional scale for measuring authentic ethnic advertisements. This scale has been established as a construct with four dimensions. The development of this scale adds to the advertising literature by merging the two vital notions of ethnicity and authenticity, which is much needed and called for. Moreover, the AEA scale is the foundation for creating an ethnic advertisement that successfully portrays authentic and ethnic cues to audiences. Thus, inconsistencies within the ethnic advertising literature can be addressed using this scale when creating an ethnic advertisement. The key contribution of this study is the development of a psychometrically valid and reliable scale. Multiple studies have suggested that the measurement of marketing constructs must be valid and reliable in order to add to the growth of any field; there is a need for a tool that precisely measures a construct that is deemed to be vital in improving present knowledge (Slavec & Drnovsek, 2012; Reynolds, 2010).

Secondly, this research extends the literature on ethnic advertising by identifying dimensions of authenticity that need to be included in order to successfully convey authentic ethnic advertising, and thus increase positive consumer perceptions and attitudes towards the advertisement. Moreover, it highlights the ‘constructing’ of ethnic advertisements that transmit notions of authenticity, thus creating a consistent finding when using ethnic advertisements

within the research. The existing literature has only focused on examining ‘ethnic’ advertising from consumers' perspective using a product, or a model (Khan et al., 2015, Zungia, 2016; Fowler and Carlson, 2015; Mogaji, 2015; Serria et al., 2009). However, we lack the fundamental knowledge of what contributes to and makes up these ethnic advertisements, or the fundamental cues beyond the model and the product. Moreover, to understand the transmission of notions of authenticity through ethnic advertisements where consumers perceive these authentic ethnic cues positively and successfully to which this research has achieved. The research also extends the ethnic advertising literature by incorporating the authentic domain of advertising, which has not yet received much attention in terms of authentic ethnic advertising. Existing literature has only focused on authentic ethnic food, brands and travel; however, all these three domains are advertisements that entice consumers. This research has tackled these shortcomings by confirming that notions of authenticity are important for ethnic advertisements that positively improve consumers’ perceptions of ethnic advertisements. These findings also suggest a deeper understanding of the key dimensions of authentic ethnic advertising and they led to the proposal of four newly formulated dimensions to ‘make up’ an AEA. These dimensions are a combination of items from the existing literature and the qualitative findings, which were supported and validated by the quantitative findings. These proposed dimensions add to the ethnic advertising literature greatly, by providing a deeper understanding of the necessary ‘cues’ and dimensions needed to project authenticity within ethnic advertisements, and thus providing an ‘authentic’ point of view of ethnic advertisements.

Thirdly, this study contributes to the domain of integrating authenticity within advertising, adding to consumers’ perceptions of marketing domains (travel, food, television) (Lu and Fine 1995; Freedman and Jurafky 2011; Jang, Ha and Park, 2012; Tasi and Lu, 2012; Moran, 2015). This thesis also highlights the importance of consumer perceptions when constructing advertisements, specifically authentic ethnic advertisements, as consumers are the target audience of the advertisement and the advertised product/service. Moreover, the study highlights which authentic cues are deemed to be important by consumers in terms of transmitting positive attitudes towards the AEA.

Finally, the vital theoretical contribution of this thesis is the nomological testing of authentic ethnic advertising against purchase intentions, attitudes towards advertisements and word of mouth. The results highlight that authentic ethnic advertisements and all four

dimensions are positively linked with purchase intentions, attitudes towards advertisements and word of mouth. These findings are highlighted in the quantitative findings section.

8.2.2 Managerial

This research provides some valuable managerial implications. Not only is the scale developed within this research valid and reliable, but it can also save brands and managers money on advertising campaigns. From a managerial perspective, this scale aids with selecting the cues to be included within an advertisement to convey notions of authentic ethnicity, regardless of whether it is an ethnic brand or a global brand trying to target a niche consumer sub-section. For example; the use of this scale could assist a global brand (e.g. Dior) with producing an authentic ethnic advertisement if the brand wanted to incorporate ethnic cues within its advertisements. This could be due to a unique advertising campaign, or the launch of a range of ethnic clothing/make-up/fragrances to target specific consumers or transmit notions of ethnic authenticity, which ultimately increases favourability as the projection of authentic ethnic features is desirable. This will in turn create favourable consumer responses towards authentic ethnic advertisements and using the scale will allow managers to work more effectively and efficiently, thus saving on overall advertising expenses. By implementing the scale composite score and using the different dimensions that the AEA scale offers, managers can understand how the individual dimensions can be combined to achieve an overall picture of what is deemed to be authentically ethnic from the consumers' point of view. This aids managers to understand how these dimensions work individually and together in the creation of an AEA.

8.2.3 Practical contributions – scale applications

This thesis also contributes in additional ways such as permitting the application of the AEA in future studies. This research has proven that the AEA scale can uncover relationships between ethnic cues and levels of authenticity portrayed. Moreover, it uncovers the construction of ethnic advertisements; this will ultimately unify the standards of ethnic authenticity portrayal and address several inconsistencies within the ethnic advertising literature. This study has also shown that the AEA scale can be used to examine the relationship between AEA and other types of marketing, advertising and consumer constructs that have been theoretically established but not empirically examined. For example, this research implemented AEA scale to establish the relationship between purchase intention, attitude towards advertisements and word of mouth.

In addition, the scale demonstrated a positive link between authentic ethnic advertisement and purchase intention, attitude towards advertisements and word of mouth, meaning that the stronger the portrayal of authentic ethnic cues within the advertisement, the greater the levels of purchase intention, positive attitude towards the advertisement and positive word of mouth. The AEA scale developed in this study demonstrated good validity and reliability. The AEA scale is concise, containing only 18 items and four factors that enable researchers and marketers to use and implement the scale in many ways. For instance, the scale can be used within the ethnic advertising literature to re-examine previous studies regarding consumers' perceptions of ethnic advertising to formulate consistent results. Moreover, new areas of research can use the scale within various contents, incorporating different cues, and examining them concerning different brands to highlight any differences and to gain a richer understanding of consumers' perceptions of AEA. The scale can also be used for any organisation/brand that would like to launch an ethnic product campaign and requires an advertising campaign launch. Moreover, the AEA scale can be used as a benchmark when creating an ethnic advertisement and notions of authenticity need to be transmitted to consumers. Most importantly, the AEA scale can be used by marketing researchers to carry out empirical studies that add to the conceptually positioned ethnic advertising literature. As suggested in the literature review of this study, the ethnic advertising literature lacks consistency and empirical studies that highlight the construction of a successful ethnic advertisement.

8.3 Limitations and Future Research

Just like any research, this research is not without its flaws and limitations. The following section will describe some of the limitations of this study and the scope for future research.

1. Location – This study has been grounded on data collected from participants and respondents within the UK population. This research has not tested, examined or established whether the study's findings can be replicated or generalised to other countries, for instance developing and multi-cultural countries such as Kuwait, India, North Korea etc. Moreover, the results may also vary from those that would be obtained from a US-based sample. These differences may be due to cultural, social and economic differences between countries. Future research should focus on replicating this research across different countries to confirm the external validity and reliability of the scale. This replication will

generate a deeper and richer understanding of what constitutes ‘authenticity’ within different countries and how their identities and understanding can shape their perception of AEA.

2. Survey Collection Platform – The survey in this research was conducted via an online platform. This excluded all consumers who did not have access to the internet and/or an electronic device. However, as discussed within the method chapter, the use of online surveys was deemed to be the most suitable for the purpose of this research. Future studies can nevertheless consider using surveys in offline environments or incorporating online and offline environments to include all consumers within the population.
3. Generation Perspective – This study has only considered consumers between the ages of 18 and 45. While this is a wide age range of consumers that captured a wide range of opinions and perceptions, and these consumers are considered to have the strongest purchasing power, it would still be of interest to examine multiple generations (i.e. boomers I, II; millennials; generation X; and generation Y). Understanding different generations of consumers, and the evolving perception of what is deemed to be authentically ethnic can be of interest and may provide valuable insights into the progression of authenticity within ethnic domains.
4. Moderations– This study has provided some interesting findings in terms of effects of ethnic identity, self-referencing and cultural knowledge (within the qualitative findings), but it would have been valuable to examine these notions as moderating effects. Future researchers could conduct studies where these notions are examined to understand their effects on outputs. This will lead to interesting research.

The topic of authenticity within the ethnic advertisement is vital, as discussed within this thesis, which calls for additional research within this field. This research has hopes that it has provided a vital and valuable research study on the notion of authenticity within ethnic advertisements and has created a platform for future research to expand on.

8.4 Summary

To conclude, notions of authenticity are key to creating and distinguishing successful ethnic advertisements, which emit notions of authenticity by incorporating the most effective authentic ethnic cues within the advertisement. AEA provides meaning and value to the advertisements itself and is a key concept in generating successful consumer perceptions and outcomes. This research conceptualises AEA as a sum of numerous factors that define ethnic advertising and authentic advertising. These provide distinguishing features and make such advertisements identifiable while taking into consideration the perspective of the consumer. The conceptualisation of AEA includes inputs from an extensive review of the literature and in-depth consumer interviews. The findings from the interviews are interesting because previous studies have often failed to take into account the importance of authentic factors when creating ethnic advertisements. Moreover, this could finally address the inconsistencies in the findings of studies on ethnic advertising. In addition, the ethnic advertising literature failed to address which dimensions need to be included in order to create a successful ethnic advertisement and what dimensions/cues to include to strengthen the perception of AEA.

This research proposed a scale for measuring AEA and it provided factors to include within advertisements to make them authentically ethnic. Through the process of interviews and the empirical analysis of the literature, support has been achieved for the dimensions of AEA. This research has built an AEA scale that is composed of four factors and 18 items. It proposed the four key dimensions of AEA as Atmospheric, Personal attributes, Symbols and Distinctiveness. This scale achieved internal consistency across all samples, and it performed well in various reliability and validity tests. Moreover, the scale achieves discriminate and nomological validity. This research also achieves a deeper understanding of what makes ethnic advertisements authentic and how consumers from various backgrounds and knowledge perceive them. Furthermore, this research suggests and advises the incorporation of the four dimensions of AEA to achieve a successful ethnic advertisement that will achieve positive consumer perception outputs. Throughout this research, the focus has been on consumers' perceptions and their importance in building AEA; all four dimensions of the scale focus on this aspect.

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Appendix

A – Question Guide Qualitative interviews

Before presenting the Print Advertisements

1. How do you feel about your ethnic group?
2. How do you feel about your culture?
3. Do you feel proud to belong in your ethnic group?
4. Tell me about your sense of belonging in your ethnic group? (High/low)
5. Do you attend any cultural events ?
6. What type of print advertisements are you drawn to?
7. Are there any specific features within the advertisements you feel drawn to when looking at advertisements?
8. Can you tell me how you would define authentic ethnic advertisement?
9. How would you describe an advert that is authentic to your ethnic background? & non ethnic background?
10. Does this ad include specific features? If so why?
11. Do any of these features represent you as an individual?
12. Do you see yourself within the ‘authentic’ ethnic advert?
13. What other features within advertisements that you would feel are not a representation of your ethnic background? Why?
14. Can you list factors in an advertisement that you would typically expect in an ethnic advertisement?
15. Can you list factors in an advertisement that you would not typical expect in an ethnic advertisement?
16. Does knowing about an ethnic culture influences your perception of an ethnic ad, if so, how?

After presenting ethnic print ads (Participants have got themselves, and, some that the researched have gathered)

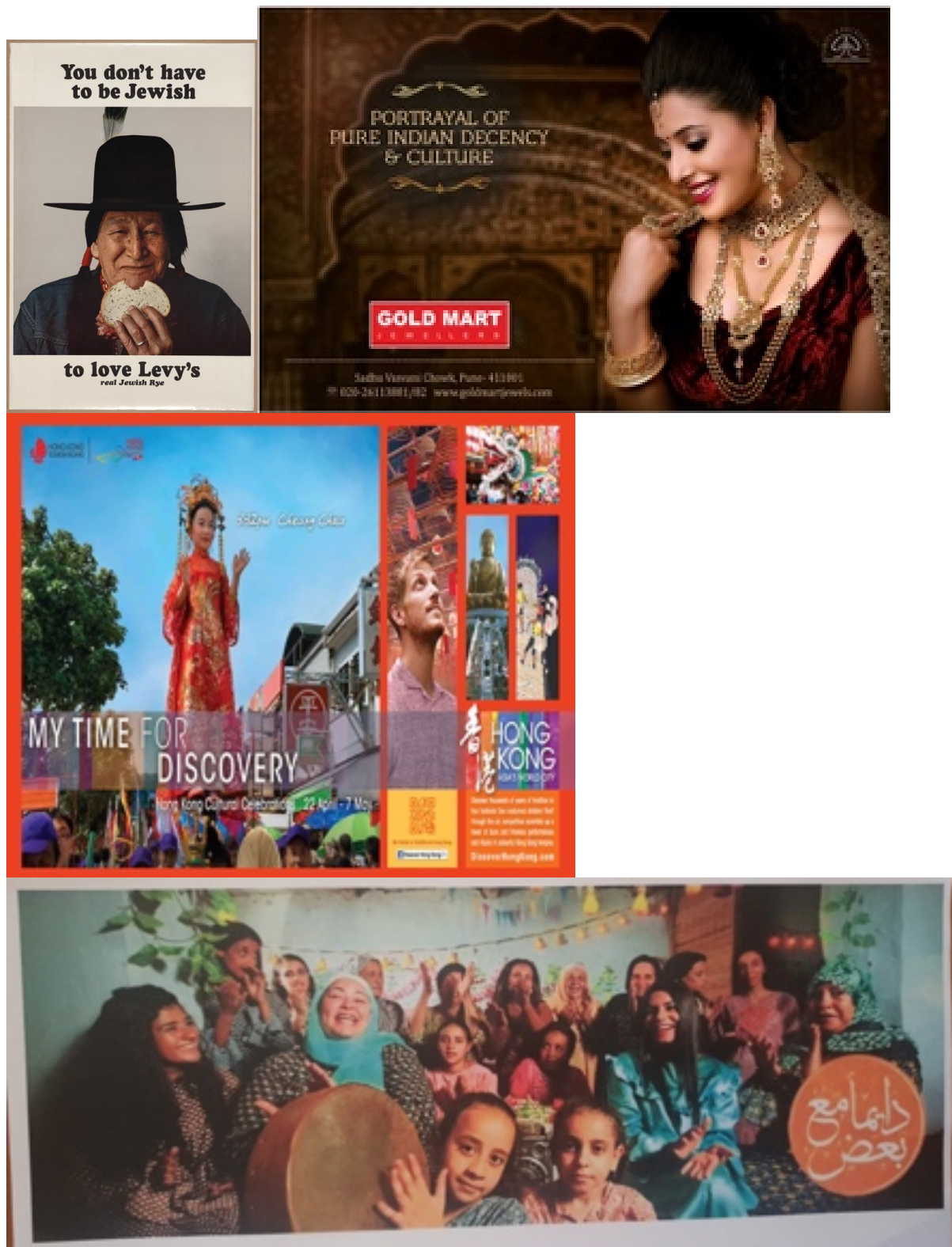
1. Do you find the ad appealing? Why?
2. Which is most appealing? Why?
3. Which one is least appealing? Why?
4. Which factors of this advertisement is most authentic to you? Why?
5. Which factors of this ad is least authentic to you? Why?

6. Are there any factors/cues in the advertisements that you feel are more important to be presented for an authentic ethnic ad? Why?
7. Would you be drawn/attracted to this advertisement? Why?
8. Which one of these advertisements if you're favourite? Why?
9. Do you find these advertisements Typical of your culture/ethnicity? Why?
10. Would you purchase the advertised good/services based on the ethnic ad? Why?
11. Which ad do you find most successful in portraying authentic ethnicity? Why?
12. Which ad do you find least successful in portraying authentic ethnicity? Why?
13. Would you mention any of these advertisements to family/friends? Which one (if any)? Why?

Final Questions:

1. What you add/remove to make these advertisements ethnically authentic? Why?
2. What cues would you add/remove from any of these advertisements to make them seem authentic? Why?

B – Samples of Ads Participants brought with them to the Qualitative Interview





C – Initial List of Item Generation

<u>Initial Item List</u>
1. accepting
2. an accurate and fair portrayal
3. accurate content
4. Ad behaviour
5. Ad Setting
6. ad specification
7. aesthetics
8. align with cultural norms
9. anger
10. appealing
11. appearances
12. applicable to the majority
13. artificial
14. ashamed
15. association with the brand
16. association towards product
17. Attachment
18. attention-grabbing
19. attractions
20. attractive colours
21. attractiveness
22. awareness
23. background of ad
24. be authentic to what your advertising
25. behaviour in ad
26. behavioural elements
27. behavioural patterns
28. believable
29. belonging
30. body language
31. body language norms
32. brand perception
33. catchphrases
34. characterises
35. cheesy
36. clear
37. Cliché

38. Clutter
39. collectivistic culture
40. Colour representation
41. colourful
42. colours in ad
43. comfort
44. commonality
45. community
46. complementary
47. complexation
48. confusion
49. conservativeness
50. Contributions
51. context
52. COO
53. correct use of a model
54. Creativity
55. critical analysis of culture
56. critiques
57. criticism
58. cultural belonging
59. cultural habits
60. Cultural Knowledge
1. cultural norms, habits and interests
2. culture appropriation
3. culture appropriation values
4. culture signs
5. deep
6. define who we are
7. definciation
8. degrading roles
9. degree to which humour turns into offence
10. develop a filter system
11. defensive
12. dialect
13. diaspora
14. different
15. disappointment
16. disassociating religion

17. distance from home country heightens sensitivity
18. distractions
19. diversity
20. Dress Code
21. ease of communications
22. ease of understanding
23. easily identifiable
24. easy to remember
25. effectivity
26. Ethnic Projection
27. ethnic values
28. elaborating
29. Emotional connection
30. emotional relation
31. Emotionally touched
32. emotions and feelings
33. empowerment
34. environment
35. ethics
36. ethnic celebrations
37. ethnic culture, actions and behaviours
38. ethnic de-sensitized
39. ethnic food
40. ethnic habits
41. ethnic identification
42. Ethnic Identity
43. ethnic identity levels
44. ethnic jargon
45. Ethnic Landmarks
46. ethnic music
47. ethnic norms
48. Ethnic portrayal
49. Ethnic product
50. Ethnic Representation
51. ethnic roots
52. ethnic stereotyping
53. ethnic symbolism
54. ethnic understanding
55. ethnic values
56. ethnic visuals

57. exaggerations
58. excitement
59. exclusion
60. exposure to cultures
61. eye catching
62. facial expressions
63. fake
64. false representations
65. familiarity
66. favouritism
67. feel of authenticity
68. feeling sad if misrepresented
69. filiarlity
70. forced
71. fun factors
72. funny
73. gender identification
74. global understanding
75. Good communication
76. grabs attention
77. habits
78. happy
79. Heritage
80. heritage identity reflection
81. heritage in ad
82. high values
83. highlights the heritage
84. heightened attachment and support from individuals on area if in away country
85. historical aspects
86. historical cues
87. Histortical roots
88. huminazation of the ad and brand
89. humorous
90. iconic people
91. identity
92. ill use of language
93. inauthetnic visuals
94. inclusive
95. individual connection

96.	individual identity
97.	individual perceptoon
98.	individual representation
99.	individual values
100.	indiviualisim
101.	ineffective
102.	informality
103.	inline with peoples behaviour
104.	inline with peoples body language
105.	inline with peoples culture
106.	innovative
107.	insensitive
108.	internalised within
109.	judgemental
110.	key terminology that identidies towards an ethnic group
111.	key words used
112.	landmarks
113.	landscapes
114.	language
115.	level of ehnic identity
116.	location of ad
117.	location showed in ad
118.	locations
119.	logical thinking
120.	longing
121.	love
122.	low/high participation
123.	lucky
124.	make it feel real
125.	misplaced identity
126.	Miss-represenation
127.	model or celb from the same ethnic background
128.	model potrayel
129.	models

130.	models apparent feature
131.	modesty
132.	multi-culture
133.	negative potrayel
134.	negative stigma
135.	nice
136.	non-exsisting
137.	non-identification
138.	non-misleading msgs
139.	norms
140.	nostaligia
141.	not insulting
142.	not sterotyping
143.	not to powerful
144.	objectifying
145.	occasions
146.	offensive
147.	open minded
148.	openness
149.	Originality
150.	outfits/jewls
151.	overall apearnace
152.	overdoing
153.	part of culutre
154.	part of sub culure
155.	placement of the ad
156.	platform of ad, trustworthy, highend
157.	poor taste and judgement
158.	positive representaiton
159.	posture
160.	potrayel of genders in relation to cultural sterotypes
161.	potraying truth
162.	Prideful
163.	product accuracy
164.	product featured
165.	professionalisim

166.	progressive
167.	Projection of Self
168.	propositive memories
169.	Proundness
170.	quick to the point
171.	Real depth
172.	real representation
173.	realistic
174.	realization of becoming a minority
175.	recogdnition
176.	recognize themselves in ad
177.	refelctive to reality
178.	reflection emotion and behaviour
179.	reflection of personality
180.	Reflection of self/ ethnic
181.	reflective
182.	reflective to culture
183.	rejection
184.	relatable
185.	relevency
186.	religious
187.	Remade
188.	Remake
189.	remiding consumers of heritage
190.	representaion of colour
191.	representation
192.	representitive
193.	respectful
194.	rich history
195.	rooted heritage
196.	rooted in history
197.	self relation
198.	self-identification with a product
199.	Self-Identity
200.	self-recognition
201.	self-representation

202.	sence of beloning
203.	sense of community
204.	seperation of culture when in a different country
205.	sexulising
206.	Shamefullness
207.	sharing
208.	showing a fuller picture
209.	showing diversity of the same ehtni group and subcultures
210.	showing enough of the culure so people can identifiy with them
211.	simplesty
212.	skin colour
213.	slogan
214.	small group
215.	social behaviours
216.	social cues - gatherings- collectivistic
217.	social cues that are deemed acceptable
218.	social habits
219.	Social Norms
220.	Social Settings
221.	spesific terminology
222.	spesific to the culture
223.	spesifity
224.	spiritual
225.	sports as ethnic background
226.	Sterotyping
227.	sterotyping negitively
228.	sticking to cultural guidelines
229.	stigma
230.	strong
231.	style of text

232.	sub-culture representation
233.	sub-culture understanding
234.	subtle cues
235.	suitable targeting
236.	superficial analogy
237.	symbolic features
238.	Symbolism
239.	taking action if negative portrayal
240.	Terminology for the ethnic group/ slang
241.	terminology used for the ethnic group
242.	though provoking
243.	tolerance to offensive
244.	traditional approach of use of stereotypes
245.	traditional dance
246.	Traditions
247.	truthfulness
248.	trying to be too authentic that they spoil it
249.	unrelatable
250.	unhappy to belong
251.	unique to the country
252.	uniqueness
253.	unrecognised
254.	unusual
255.	use of props
256.	use of history
257.	use of slang
258.	use of symbolic cues
259.	use of text
260.	use of traditional architecture
261.	use of words
262.	value
263.	visual and apparent ethnic identification

264.	visual desings that are ethnic
265.	visual identification with self
266.	visual representation
267.	visual triggers
268.	voices and accents
269.	way consumers behave/talk/act transmitted into ad
270.	which background your portraying, is it oppressed, sensitive, history
271.	Word of mouth
272.	wording of ad

D- Feedback from Pilot data 1

69 respondents.

<input type="checkbox"/>	Feb 18, 2019 10:20 AM	If possible for the advert to be shown on every page, it would make things easier. But all in all, the questions made me think deeply of an advert, which is quite interesting and new to me.	25 - 34	4 year degree	Male	<input type="button" value="v"/>
<input type="checkbox"/>	Feb 19, 2019 7:26 AM	Why not have the ad at the top of every page so that we don't need to go back...	45 - 54	4 year degree	Male	<input type="button" value="v"/>
<input type="checkbox"/>	Feb 19, 2019 3:15 AM	is better if you can display the picture with questions not before the questions	35 - 44	Doctorate	Female	<input type="button" value="v"/>
<input type="checkbox"/>	Feb 19, 2019 4:46 AM	If the ad was visible along with survey questionnaire, i could have looked at the ad to answer.	25 - 34	Professional degree	Female	<input type="button" value="v"/>

E – Example of attention filters used in online survey

Attention Filter 1:

Recent research on decision making shows that choices are affected by context. Differences in how people feel, their previous knowledge and expertise, and their environment can affect choices. To help this research understand how people make decisions, this research is interested in information about you. Specifically, this research is interested in whether you actually take the time to read the directions; if not, some results may not tell us very much about decision making in the real world. To show this research that you have read the instructions, please ignore the question below about how you are feeling and instead check only the 'none of the above' option as your answer.

Please check all the words that describe how you are currently feeling.

- ☐ Interested (1)
- ☐ Distressed (2)
- ☐ Excited (3)
- ☐ Upset (4)
- ☐ Strong (5)
- ☐ Guilty (6)
- ☐ Scared (7)
- ☐ Proud (8)
- ☐ Irritable (9)
- ☐ Alert (10)
- ☐ Ashamed (11)
- ☐ Inspired (12)
- ☐ Nervous (13)
- ☐ Determined (14)
- ☐ Attentive (15)
- ☐ Active (16)
- ☐ Afraid (17)
- ☐ None of the above (18)

F - Example of CMV/CMB used within the online survey.

CMB/CMV 2:

Which sport is the most physical challenging?

- ☐ Football (1)
- ☐ Swimming (2) |
- ☐ Running (3)
- ☐ Cycling (4)
- ☐ Mountain Climbing (5)

G - Census 2011 UK data

Table 1a

2011 Census: Usual resident population by five-year age group and sex, United Kingdom

United Kingdom			
All usual residents ¹			
Age ²	Persons	Males	Females
All ages	63,182,000	31,028,000	32,154,000
0 – 4	3,914,000	2,002,000	1,912,000
5 – 9	3,517,000	1,800,000	1,717,000
10 – 14	3,670,000	1,879,000	1,790,000
15 – 19	3,997,000	2,041,000	1,956,000
20 – 24	4,297,000	2,164,000	2,133,000
25 – 29	4,307,000	2,145,000	2,162,000
30 – 34	4,126,000	2,060,000	2,066,000
35 – 39	4,194,000	2,082,000	2,112,000
40 – 44	4,626,000	2,283,000	2,341,000
45 – 49	4,643,000	2,293,000	2,350,000
50 – 54	4,095,000	2,029,000	2,066,000
55 – 59	3,614,000	1,785,000	1,829,000
60 – 64	3,807,000	1,869,000	1,939,000
65 – 69	3,017,000	1,464,000	1,555,000
70 – 74	2,463,000	1,163,000	1,300,000
75 – 79	2,006,000	904,000	1,102,000
80 – 84	1,496,000	615,000	883,000
85 – 89	918,000	324,000	594,000
90 and over	476,000	127,000	349,000

1. For the 2011 Census, a usual resident of the UK is anyone who, on census day 2011, was in the UK and had stayed or intended to stay in the UK for a period of 12 months or more, or had a permanent UK address and was outside the UK and intended to be outside the UK for less than 12 months. For more information see <http://www.ons.gov.uk/census>

2. The age of a person is derived from their date of birth. It is their age in years on their last birthday up to and including census day 2011. Dates of birth that imply an age over 115 are treated as invalid and the person's age is imputed.

3. Figures in this table may not add exactly because they have been rounded to the nearest 1,000

H- Correlation Matrox Calibration data n₁

		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26
1	AES																										
1	1																										
2	AES	.51																									
2	2	**																									
3	AES	.61	.51																								
3	3	**	**																								
4	AES	.70	.46	.70																							
4	4	**	**	**																							
5	SOS	.46	.41	.44	.48																						
5	1	**	**	**	**																						
6	SOS	.55	.32	.45	.58	.53																					
6	2	**	**	**	**	**																					
7	SOS	.50	.41	.49	.49	.71	.62																				
7	3	**	**	**	**	**	**																				
8	SOS	.57	.39	.50	.57	.59	.61	.65																			
8	4	**	**	**	**	**	**	**																			
9	SOS	.57	.46	.48	.59	.67	.64	.67	.74																		
9	5	**	**	**	**	**	**	**	**																		
10	1	.07	.16	.13	.14	.21	.14	.22	.24	.25																	
10	PA1	**	*	*	*	**	*	**	**	**																	
11	1	.22	.17	.24	.32	.30	.23	.32	.36	.39	.38																
11	PA2	**	**	**	**	**	**	**	**	**	**																
12	1	.15	.12	.21	.17	.25	.08	.29	.29	.24	.38	.60															
12	PA3	*	*	**	**	**	*	**	**	**	**	**															
13	1	.17	.16	.20	.18	.31	.13	.33	.34	.31	.40	.56	.83														
13	PA4	**	*	**	**	**	*	**	**	**	**	**	**														
14	1	.08	.15	.17	.17	.31	.08	.23	.29	.33	.39	.52	.65	.69													
14	PA5	**	*	**	*	**	*	**	**	**	**	**	**	**													
15	1	.42	.28	.40	.51	.46	.43	.45	.45	.47	.26	.45	.25	.27	.34												
15	SY	**	**	**	**	**	**	**	**	**	**	**	**	**	**												
16	1	.45	.30	.42	.54	.48	.49	.44	.42	.48	.22	.41	.22	.23	.23	.70											
16	SY	**	**	**	**	**	**	**	**	**	**	**	**	**	**	**											
17	6	M2	**	**	**	**	**	**	**	**	**	**	**	**	**	**											
17	1	.47	.38	.51	.59	.49	.51	.51	.54	.60	.29	.45	.27	.31	.36	.76	.68										
17	SY	**	**	**	**	**	**	**	**	**	**	**	**	**	**	**	**										
18	7	M3	**	**	**	**	**	**	**	**	**	**	**	**	**	**	**										
18	1	.21	.15	.29	.27	.22	.20	.29	.33	.30	.18	.36	.39	.36	.38	.34	.25	.35									
18	DIS	**	*	**	**	**	**	**	**	**	**	**	**	**	**	**	**	**									
19	8	S1	**	*	**	**	**	**	**	**	**	**	**	**	**	**	**	**									
19	1	.16	.15	.24	.26	.28	.21	.31	.34	.33	.21	.37	.39	.41	.39	.33	.23	.40	.72								
19	DIS	**	**	**	**	**	**	**	**	**	**	**	**	**	**	**	**	**	**								
20	9	S2	*	*	**	**	**	**	**	**	**	**	**	**	**	**	**	**	**	**							

[illegible]

I - Anti-Correlation Matrix on Calibration Sample n₁

		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26
1	AES 1	.94 7 ^a																									
2	AES 2	- 0.2 2	.93 0 ^a																								
3	AES 3	- 0.1 3	- 0.1 9	.92 8 ^a																							
4	AES 4	-0.3 1	- 0.0 1	- 0.4 1	.93 9 ^a																						
5	SOS 1	0.0 06	- 0.0 9	- 0.0 4	- 0.0 2	.92 0 ^a																					
6	SOS 2	- 0.0 4	0.0 82	0.0 01	- 0.1 3	- 0.0 2	.95 1 ^a																				
7	SOS 3	0.0 15	- 0.0 5	-0.1 13	0.1 13	- 0.4 3	-0.2 7 ^a	.93 7 ^a																			
8	SOS 4	- 0.1 1	0.0 43	- 0.0 1	- 0.0 6	- 0.0 7	- 0.0 9	- 0.1 1	.96 1 ^a																		
9	SOS 5	-0.1 1	- 0.1 1	0.0 99	- 0.0 5	- 0.2 2	- 0.2 2	- 0.1 2	- 0.3 3	.93 9 ^a																	
10	PA1	0.1 28	-0.1 15	0.0 15	0.0 22	0.0 27	- 0.0 1	0.0 05	- 0.0 4	- 0.0 4	.91 5 ^a																
11	PA2	0.0 63	0.0 3	0.0 56	- 0.0 7	0.0 68	0.0 3	0.0 01	- 0.0 1	- 0.0 9	- 0.1 4	.94 7 ^a															
12	PA3	- 0.0 5	0.0 74	- 0.0 7	0.0 3	- 0.0 1	0.0 45	- 0.0 7	- 0.0 4	0.1 34	- 0.0 7	- 0.2 4	.84 5 ^a														
13	PA4	- 0.0 6	- 0.0 3	0.0 71	0.0 31	- 0.0 2	-0 4	0.0 4	-0 4	- 0.0 2	- 0.0 4	- 0.0 8	- 0.6 1	.85 5 ^a													

