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EMOTIONAL REACTIONS TO AND PURCHASE INTENTIONS OF GEN Z ON DIGITAL FASHION ADVERTISEMENT

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This research aims to increase the understanding of how digital fashion advertising affects gen Z consumers emotions. More precisely, this research aims to understand what are the reasons behind the emotions that gen Z consumers feel about digital fashion advertising and how emotions influence the gen Z consumers' purchase intentions. This research is based on two theory models, the PAD emotional state model and the AIDA model.

This research is qualitative, and it approaches the subject through content analysis of social media data, semi-systematic interviews, and participant observation. During the semi-systematic interview's, the laddering technique was used. Target group was the generation Z, but only over 18-year-olds were chosen for this research. In this research the collected data includes data from social media. A content analysis has been carried out regarding the data from social media. Abductive reasoning has been used to analyze the empirical data and the data has been divided into suitable categories. This makes the data more understandable and clearer.

The findings of this research show that fashion digital advertising affects gen Z consumers emotions in several ways and that there are certain features in fashion digital advertisements that cause an emotional reaction. The research also found that emotions can influence the gen Z consumers purchase intentions negatively or positively.

Finally, this research presented managerial implications, research limitations, and suggestions for further research regarding the research subject.

Keywords
Generation Z, Digital marketing, Digital advertising, Fashion marketing, Fashion advertising, Consumer behavior, Emotions, Emotional reaction, Purchase intentions
Additional information

CONTENTS

1   INTRODUCTION

Digital advertising has been around us since 1994, and it is now a mainstream activity that funds high amount of media content online (McStay, 2010). Human being acts based on its background experiences, which also determine how the human relates to marketing messages and marketing content (Rope, & Pyykkö, 2003). Recently researchers have drawn attention to the role of emotion in consumer behaviour and consumer responses to advertising (Holbrook, & Batra, 1987, 404). In advertising research, key concerns are related to what kind of reactions advertising messages evoke in individuals (Poels, & Dewitte, 2019).

This thesis focuses on gaining in-depth knowledge on how digital fashion advertisements affect the generation Z (later, Gen Z) consumers emotions and purchase intentions. The title of this thesis is: "Emotional reactions to and purchase intentions of Gen Z on digital fashion advertisements". This chapter introduces the research gap, followed by the purpose of this research and the main research questions. Methodology, ethics of this research and the key concepts are represented, and lastly, the research structure is introduced.

1.1   Research gap

The research gap is important to identify so that it is easier to understand why this research was important to implement. The next paragraphs explain the reasons behind the research gap. Also, the practical reasons for this research are represented in the end.

There exist previous studies and literature about gen Z and their buying behaviour. Nevertheless, there is still a need for a study that concentrates more on the gen Z consumer's emotions and how they feel about certain digital advertisements on Instagram. There is a previous study about how users react to fashion Instagram posts (Yoo, Choi, & Song, 2022). Even though this study includes users reactions and fashion, it does not concentrate to digital advertisements or the generation Z. There is

a need to study the gen Z, since millennials are not the newest consumer group anymore on the consumer scene. For several years brands have focused on Millennials, but the new gen Z has changed to consumer landscape already and it is time to focus on them (Gutfreund, 2016).

Another previous study is about how Instagram makes gen Z individuals to buy impulsively (Djafarova, & Bowes, 2021). Djafarova's and Bowe's (2021) study concentrates mostly on impulse purchasing but also touches on the topics of emotions, advertisements, and fashion. Still, this study has not been implemented in Finland, so there is an actual need for research that is conducted in Finland, and that concentrates on Finnish individuals. There is no existing research about what kind of emotions arise in Finnish gen Z consumers, when they see digital advertisements. Consequently, there is a need for this kind of a study.

A third study that has a connection to this research is about what kind of digital advertising features impact customer's purchase decisions (Tan Yin Yin, & Yan Li, 2021). Even though this study brings out the aspect of purchase decisions, it does not include the examination of emotional reactions. Therefore, there is a need for a study that examine more specifically digital advertising and what kind of emotions they provoke in Gen Z viewers.

There are several practical reasons to study this subject. This subject is important to study so that in practice marketing professionals can make different decisions based on their digital advertisements. Improving digital advertisements in the marketing field is important and companies need to know how to do effective digital advertisements that will catch the eye of the younger generation. When marketing professionals know more about the gen Z, their emotional reactions, and buying behavior, they are able to make more decisions when it comes to featuring their digital advertisements. Based on this study, marketing professionals are able to achieve more effective digital advertising, when they know how their digital advertisements affect the gen Z audience.

1.2   Purpose of the research & research question

At this point of this research, it is important to define the purpose of this research and the research questions, so that transition to the methodology part of this research is fluent. Also, the purpose and research question build a base for the chosen methodology.

This thesis aims to increase understanding of how digital advertising affects gen Z consumers' emotions and purchase intentions. More specifically, the research goal is to define why gen Z consumers feel certain emotions when seeing digital advertisements on Instagram about fashion, and what are the reasons behind these emotions. Furthermore, this research also examines how these certain emotions do or do not affect generation z consumers buying intentions towards the clothing brand. To achieve the research goal, one main research question and 2 sub-questions were formulated:

The main research question: *How digital fashion advertising affects gen Z consumers' emotions?*

Sub question 1: *What are the reasons behind the emotions that gen Z consumers feel about digital fashion advertising?*

Sub question 2*: How do emotions influence the gen Z consumers' purchase intentions?*

The research questions were formulated based on previous research about the topics that come close to this research, such as research about consumer emotions towards digital advertising, and how digital advertising affects consumer behavior or buying behavior. Several research are based on certain social media channels, or they concentrate more on consumer behaviour instead of consumer emotions. Earlier mentioned study about what kind of digital advertising features impact customer's purchase decisions (Tan Yin Yin, & Yan Li, 2021), comes closest to this research,

because it studies how digital advertising features customer purchase intention. But this study does not include emotions, fashion, or gen Z. Consequently, the main research question was formed based on what aspects has not been studied earlier. The main research question needed to include the aspect of digital fashion advertising, gen Z and emotions. The two sub-questions were formed to support the main research question and also to foster the research in the area of digital advertising, fashion, emotions and gen Z.

This research aims to provide more knowledge about gen Z, and their emotions toward digital fashion advertising. This research also aims to give more knowledge on how these certain emotions affect their buying behavior and buying intentions. For the professionals in the marketing field, this thesis is conducted to provide more information concerning the consumer group of gen Z. Future digital marketing professionals can also use this thesis as a part of their digital marketing strategy, if they need to know more about the gen Z and their emotions based on digital marketing and buying behaviour.

To achieve the aforementioned goals, several research methods have been chosen to be used in this thesis. These methods will enable the possibility to answer to the research questions and fulfill the goals of this research. The chosen methods are described in the next chapter "1.4 Methodology".

1.3   Methodology

This research is qualitative research, which provides in-depth and subjective findings to build a theory (Crick, 2021). Qualitative research can be described to be also valid, reliable, and credible. In qualitative research, the researchers concentrate to the collected data, which is collected through participant observation and interviews (Crick, 2021).

In view of the fact that this research aims to look for answers to "how" and "why", the in-depth qualitative methodology is needed. In this research, research methods are

used in the form of semi-structured interviews which also contain the laddering technique. Semi-structured interview gives a chance for the interviewer to ask further questions in response if they are seen as significant replies. In this interview type, the questions are usually more general, and the interviewer can change the sequence of the questions (Bryman & Bell, 2007).

The laddering technique provides an opportunity to investigate an individual's preferences, rather than for example, a group or a third party (Bourne & Jenkins, 2005). Laddering technique gives the opportunity to explore personal values which are integrated into a more pliable interview method (Bourne & Jenkins, 2005.)

The laddering technique is well accepted and used quite often in consumer research. In an interview situation the questions about preferences are asked, e.g., "Why do you prefer this one out of this two? followed by the "why" type of question. The why type of question is repeated until the interviewee cannot provide an answer anymore (Korenini, 2013). In this research the question "why" gives a wide opportunity to examine the emotions behind the gen Z consumer about the digital clothing advertising. In the semi-structured interview, almost every question is followed by the "why" question.

The collected data from the semi-structured interviews can be described as one of the major sources of data in qualitative research. Regardless of the interview form, we can find out aspects related to the interviewee's emotions, memories, and interpretations which cannot be observed in any other way (Carson, 2021).

In this research, participant observation is used during the semi-structured interviews. In Participant observation the interviewee immerses herself in the interview situation for a certain period of time to observe the interviewee's behavior and what are they saying during the interview (Bryman & Bell, 2007). There exist different types of observation methods, but participant observation is used to mix observation and interviewing. In participant observation the person who is observing may talk to the person who they are observing, as well as ask questions about their behavior and

thoughts (Williams, 2005). In participant observation, common data collection methods are notes, video recordings, and photographs. Participant observation is considered to be successful when the observer notices things that otherwise would have been left noticed (Laurier, 2010). Participant observation gives a substantial opportunity to observe interviewees at the same time when carrying out an interview, and because of that, part of this qualitative research, it is chosen to be used in this thesis.

Lastly, content analysis is part of this qualitative research as well. Content analysis is a research method, which can be used to made certain conclusions about the subject. These conclusions can concern, for example, the message itself (Weber, 1990). In this thesis content analysis is used to analyze the digital advertisements. Content analysis can be used describe behavioral responses to communication or to compare media content (Weber, 1990). Consequently, this research method was chosen, so that the digital advertisements' texts, picture, and the message could be analyzed. As well as how the digital advertisements' affect the emotions. Then, the analysis can be compared to the interview results concerning the digital advertisements.

1.4   Ethics of the research

After defining the methodology of this research, it is crucial to define the ethics of this research, since in this research social media material is being used as research material. This material is collected from the brands' own Facebook page, which leads to their advertising library provided by Meta. The advertising library offers the brands' advertisements very transparently and this is where the brands and Meta platform are aiming for. Anyone can scroll through these advertisements, without having a Facebook account, The advertisements that can be seen are implemented on Facebook and Instagram. The usage of social media in research has become more and more common, but the research ethics that are related to social media research material are tricky, because of the lack of experience and complicated ethics questions which are related to internet research. Even though the usage of social media has risen, and the

literature related to social media research ethics is increasing, general public performances are slightly available (Kosonen, 2018).

When it comes to the usage of social media as research material, the recommendations are important. The recommendations are not detailed instructions, but they underline different aspects that the researcher should consider when implementing the research. these aspects are consent and privacy protection. Getting consent or giving notice for the person or brand to be investigated is not usually a problem if a connection with them is possible. Also, these people and brands have given multiple consents to the platform itself, so they are used to giving such information (Kosonen, 2018). This research does not concentrate on one individual but on brands. Because of this, it reduces the chance to be recognized, compared to research where individuals are used. Behind brands, there always stands multiple people.

A lawyer Sini Kauppila also states that a student can use photos in their thesis based on the citation and picture citation regulations in the copyright law. Copyright law 25 § picture citation regulation implicates the next: "Quotations from a work of visual art can be used in the text for a scientific or critical presentation" (Kauppila, 2021). It means that whole pictures can be used in theses, if the conditions for citation are met. The pictures that are going to be used, need to demonstrate text, so that the pictures are not the central items. Pictures can be used in theses without asking permission from the image copyright holder, if the legal requirements for citation are met (Kauppila, 2021).

Kosonen (2018) also states that when collecting data from social media, which is transparent and public, there is not usually a demand for asking consent. A researcher should still consider notifying the brands, or people related to the material about the usage in research. Making this decision is important and the researcher should always consider the parties' rights and what kind of benefit they could get from the research (Kosonen, 2018). The material collected for this research is transparent and public, so it is unneeded to ask for consent, but it is still polite to inform the brands about the

research. Each brand has reserved an email concerning this research and they have been notified about the usage of their social media material in this research.

In this research, the author has followed all the advice, recommendations, and instructions mentioned above. The author has taken into notice that in this thesis, the analyzed digital advertisements are implemented by brands and not by a single person. Consequently, it reduces an individual, who has implemented the advertisements, to be recognized through this research. The author has also followed the copyright law regarding the picture citation regulation. The pictures that are used in this thesis do not appear alone and they have only been used to support the text. Finally, all the brands have been notified via email that their digital advertisements are being used in this research.

The collected social media material are shown during the interviews to each participant. Consequently, ethics related to interviews needed to be taken into consideration as well. During an interview, there are several aspects which needs to be remembered when carrying out an interview. Aspects such as, interviewee's privacy and interviewee's consent (Abbyan 2018). These two aspects have been taken into account during the interviews. The author collects the interviewers answers anonymously and no private data will be collected. Data management plan was implemented for this thesis, which included information on how ethical and other issues are taken into account when collecting material from the interviewees. The collected material from the interviewees did not contain any personal information or confidential and sensitive information. The data management plan was introduced to each interviewee in the beginning of the interviews. At this point, all the interviewees had the option to refuse the interview, if they wished.

1.5   Key concepts

Next, the central key concepts of this research are defined, which are *Gen Z, Digital Marketing, Fashion Marketing, Consumer behavior, and emotion*. It is important to define these concepts since all of these concepts come up several times in this research.

Gen Z, meaning the Generation Z has no agreed age gap in the literature generally, but we can consider that they are born after millennials, starting from the year 1997 and ending somewhere around the early 2000s. *Gen Z* is also called "digital natives" because during critical years they have been part of digitalization. Meaning the time when smartphones came, and when social media started to spread (Arar, & Yuksel, 2015).

Digital marketing is a targeted and measurable way of communication, which helps to build a deeper connection and a relationship with consumers. In *digital marketing*, digital technologies such as email, mobile, TV, and, the internet, are used to achieve these goals (Wymbs, 2011).

Fashion marketing includes a range of different techniques, which aim for the long-term goals of an organization. Furthermore, consumer demand and design are at the center of all of this. In *fashion marketing* diversity is the key feature since it is one of the global business areas (Easey, 2009). When marketing is applied to fashion, it must appreciate the role of design, since design and marketing together can lead to acknowledging consumer needs and desires (Easey, 2009).

It can be said that *consumer behaviour* is a process. It is a decision-making process related to buying and using products and services. The process starts before buying the product since individuals start the process when they are looking for alternatives (Khan, 2006). *Consumer behaviour* also includes the process of disposing of, meaning when the consumer gets rid of a product that they have previously bought (Hoyer, MacInnis, & Pieters, 2012).

In literature, *emotion* does not have a one-and-only definition, but often it is defined as a list of emotions: joy, sadness, fear, disgust, and so on. People take the definition of *emotion* for granted in itself. Earlier, emotion has been defined as sudden trouble caused by a sudden experience or an event (Cabanac, 2002).

1.6   Structure of the thesis

Before continuing to the theoretical framework of this whole research, the structure of this research will be defined in the next paragraphs. This research has been categorized into four different parts: 1. theoretical framework: including chapters two, three, and four, 2. data and research methods: chapter five, 3. analysis of the empirical data: chapter six, and 4. conclusions: chapter seven.

Chapters two, three, and four, focuses on the theoretical framework. These chapters discuss about generation Z, digital fashion and marketing, and consumer behaviour and emotions. Also, the theoretical models of this research are included in the theoretical framework. The aim of chapters two, three, and four is to understand gen Z characteristics and their purchase behaviour, as well as what is fashion marketing and fashion advertising. The theoretical framework also includes consumer behavior and emotions, which builds together with the other chapters a foundation for the research. In chapters five and six, data and research methods as well as an analysis of the empirical data will be presented. Chapter five includes the presentation of research methods and implementation, semi-systematic interviews and participant observations, data collection, and advertisement analysis. The sixth chapter focuses on the analysis of the empirical data. The chapter also includes a representation of the empirical data and the empirical results in the end.

the last part, conclusions, is chapter seven which includes findings and answers to the research questions, managerial implications, research limitations and future research. The findings and answers to the research question chapter gathers together all the results and answers to the research questions that emerged in this research. Managerial implications chapter show the connection to the action and how field experts could benefit from this research. The research limitations chapter represents all the limitations that rose in this research and then, the future research chapter continues to refer to limitations and gives other new options to conquer these limitations in the future. Also, new suggestions for future research are proposed.

2 GENERATION Z

This is the first part of the theoretical framework, and this first chapter discusses generation Z. At this stage it is critical to discuss the topic generation Z, because it is at the center of this research, and it is the consumer group to be studied.

In this chapter gen Z will be discussed thoroughly: their characteristics, features as consumers and purchase behaviour will be discussed in detail. More importantly, their views on advertising and opinions about brands are processed. This chapter will give an overview of what kind of consumers this research is investigating. The next paragraphs that are included under the title "2. Generation Z" will explain the characteristics of gen Z, and what kind of purchasing behavior the gen Z has. These paragraphs summarize gen Z, so that the reader can have an overview of the whole generation, which is highly connected to this thesis. After this chapter, this study moves on to the next theoretical part of this research: digital and fashion marketing.

2.1 Generation Z characteristics

Gen Z, also known as the Digital generation, are the children of the internet. They own characteristics that involve engagement in multiple things at the same time: socializing online, practicality, intelligence, speed, and efficiency are the most important traits of a generation Z member. Because they are the "Digital generation" they are aiming for higher living standards and earning more money compared to earlier generations (Manolicá, Ceban, Rozolyo-Ben-Hamozeg, & Hopsa, 2022). Because generation Z has grown up among technology, it has affected their behaviours, clothing, style, appearance, education, and so on. They are still intelligent enough to understand that they can let technology affect their life in a positive way and not only a negative way. Gen Z members are always seeking for something that is good for themselves so that they can feel even better today compared to yesterday's generations (Manolicá et al., 2022).

In Gutfreund's article back in 2016 the oldest gen Z members are involved in higher education and the youngest are in middle school (Gutfreund, 2016). Now that this research is conducted between the years 2022 and 2023, the oldest gen Z members are already entered the working life, but still the youngest are in middle school. Because the gen Z members have grown up with mobile phones in their hand and Netflix in front of their faces, they have become intelligent and very conscious of social media. Gen Z prefers real advertising, which means real people to which they can relate to. Generally, they do not trust brands so easily, so brands need to change their marketing strategies in order to reach the gen Z consumer group (Gutfreund, 2016).

2.2 Generation Z purchase behaviour

Gen Z members prefer people over money since they actually care for brands' employees and how they are treated. Gen Z members do not buy products from companies where they can see that employees are treated poorly. Supply offering in stores and online is massive, so they have an opportunity to choose the brands that actually seem good and treat their employees well. Compared to Millennials, gen Z has a long-term mindset, and they are always looking for quality over quantity. Usually, quality and prices are the main factors that influence Gen Z member's purchase decisions (Gutfreund, 2016).

Because gen Z grew up in the middle of technology, they know how to take an advantage of it. They will look for more information about products and services online before purchasing. Gen Z expects to get what they want when they want it. They look for efficiency and superior customer service. They rather skip the brands that do not offer both of these and look for brands that do. If brands are targeting gen Z, they should start with social media, since that is the place where they are (Gutfreund, 2016).

The purchase intentions of gen Z is bound to reflect by their value system, but it also includes various motives that affect their purchase intentions (Fahim, Hassan, & Uddin, 2021). Gen Z seeks for personalization, and they are willing to be a part of creating a product that would meet their expectation. It has been shown that gen Z still

prefers to go to an actual store to experience the shopping journey (Fahim et al., 2021). Still, advertising plays a big part when gen Z is looking for a product. In advertising, Gen Z wants to find a connection. They assume that the brands will know them and understand them as individuals (Gutfreund, 2016).

Table 2. below represents the main findings of this whole chapter and gives a brief description of what was covered in this chapter. By now, the introduction of gen Z has been presented and details of what kind of characteristics gen Z individuals have. Also, this chapter explained what kind of consumers gen Z individuals are, how they buy products and services as well as how gen Z individuals take advantage of technology in this research context. From here, the theoretical framework will continue to discuss digital and fashion marketing in the next chapter.

The main findings of chapter 2

Generation Z	The generation Z is the consumer group to be studied. Generation Z is the digital generation. They are aiming for higher living standards.
Generation Z purchase behavior	Generation Z consumers dont buy from companies that treat their employees poorly. They are always looking for quality over quantity. They need more information before buying a product immediately.
Generation Z characteristics	Generation Z consumers are always looking something that is good for themselves. They are conciuous of social media and technology.

Table 1. The main findings of chapter 2.

3 DIGITAL & FASHION MARKETING

This is the second part of the theoretical framework, and this chapter discusses digital and fashion marketing. Digital and fashion marketing theory information plays a part in this research since the content analysis includes fashion digital advertisements.

First, in this chapter, the concepts of digital marketing, digital advertising, Instagram advertising, and display advertising are described. Secondly, fashion, fashion marketing, and fashion advertising topics are covered. These concepts are in the center of this research because the collected research data is about digital advertisements, and these certain advertisements are fashion advertisements. It is crucial to discuss these topics so that the research can be understood deeply. After this chapter, the research continues to discuss emotions in advertising.

3.1 What is digital marketing?

Chaffey and Ellis-Chadwick (2012) describe digital marketing as digital technologies which are used in order to achieve marketing objectives. Digital technologies can include any of the following: mobile, desktop, and other digital platforms. In practise, digital marketing techniques can be online advertising, e-mail marketing, partnerships, and social media marketing. These techniques support and help to achieve the marketing objectives (Chaffey, & Ellis-Chadwick, 2012). There are 6 key types of digital media channels: Search engine marketing, online PR, online partnership, display advertising, Opt-in-email marketing, and social media marketing (Chaffey, & Ellis-Chadwick, 2012). In this thesis we are concentrating on display advertising, which are online ads, such as banner ads. These ads usually try to achieve high click-through rates and brand visibility (Chaffey, & Ellis-Chadwick, 2012).

3.1.1 The form of digital marketing: digital advertising

Digital advertising has been around us since 1994, and it has its place in the media mix. Digital advertising consists of several platforms and content in the online

environment (McStay, 2010). The definition of digital advertising is a bit complex since there is no universal definition of it yet. The definition has been mixed up with online and internet advertising, which are not up to date anymore, since they lack conceptualization about advertising utilizing digital media. A genuine way to understand digital marketing is to first understand the main characteristics of digital media and the most important characteristic is interactivity (Heejun, & Chang-Hoan, 2019).

Taylor (2015) has argued that digital advertising has six principles that have been formed throughout the years in the field and which can be applied to other media as well. These six principles are: 1. sensitivity, be aware of consumer concerns regarding spam and their privacy, 2. Trust, consumers embrace digital advertisements finer, if they trust the brand, 3. Relevancy, consumers respond to ads that are relevant to themselves, 4. Interactivity, digital advertising which contains interactivity is more effective, 5. Entertainment, if the advertising message has an entertaining aspect, it has a higher chance of success, and 6. New media messages, in the long run, new messages are needed in order brand to be effective (Taylor, 2015).

Even though digital advertising consists of several forms, such as email, digital videos, in-game advertising, and mobile advertising (McStay, 2010). This thesis focuses on display advertising. Display advertisements are one of the most popular formats of advertising on the internet that companies use in their advertising. The ultimate meter to measure the effectiveness of a display advertisement is clicks because it represents the committed action of the viewer (McStay, 2010). Display advertising usually consists of ad serving, meaning that there is another website for creating the advertising content and another for publishing it. Display advertising gives huge advantages for companies, such as brand awareness, getting leads, and delivering content that leads the viewer to the right destination (Chaffey, & Ellis-Chadwick, 2012).

3.1.2   Instagram & Instagram advertising

Instagram has become a very popular channel among the younger generation and it's not less popular than other popular social media platforms (Wulandari, & Darna, 2020). In 2021, Instagram reached 43% of over 15 years old Finnish individuals on a weekly basis (Statistics Finland, 2021). In the first place, Instagram was not built for commercial purposes, but it has changed over the years tremendously. First, Instagram was built for sharing pictures among friends and family. Now Instagram is a marketplace where influencers and companies can implement promoted content (Leaver, Highfield, Abidin, 2020). Companies are taking an advantage of the channel since Instagram can be used as a channel to promote the companies' products and services (Wulandari, & Darna, 2020). Companies can use sponsored advertisements which are less intrusive compared to traditional advertising. Sponsored advertisements are seamless, and they are used to boost sales directly (Hussain, Ting, Abbasi, & Rehman, 2022).

Sponsored advertisements are a great option for businesses to reach out to their audience. Even though sponsored ads need to be paid for, they will make the advertisements pop up to any target audience according to preference. Sponsored ads are usually used to build the brand image as well as grow sales numbers (Holmes, 2015). Instagram offers three kinds of advertisement options: photo, video, and carousel. Instagram ads are targeted so audiences can be defined according to demographics and psychographic information. Instagram ads are also interactive since a call-to-action button can be included. These call-to-action buttons can include a link to a preferred page (Robertson, 2018).

3.2   What is Fashion?

In this research concept, we will concentrate on fashion as a garment-related product. Fashion can be thought of as a clothing that everyone puts on every morning, and this

has been going on for hundreds of years. In academic discussion, fashion can be also thought of as a statement or "saying something" with clothes (Barnard, M. 2020).

Fashion can be used in several contexts, but usually, it refers to clothing and accessories. Fashion can be an object, which contains certain kind of features (Taylor, & Costello, 2017). But almost any human activity can be considered as fashion. The definition of Fashion is broad, but fashion can be defined as short-term trends (Easey, 2009). Fashion is creative, but it also needs the ability to identify customer needs, so that the industry is able to make products that are essential both to the customer and to the company. (Easey, 2009).

3.2.1 Fashion marketing

Throughout the years' fashion as a business field has grown drastically and the application of marketing plays a huge role in managing the whole growth. Fashion marketing consists of different marketing activities where the consumer and a possible consumer of clothing are at the center of everything (Easey, 2009). In fashion marketing, the designer needs to be dominated, so that they will design clothing that will meet the customer requirements that have been investigated through marketing.

Fashion marketing can also be seen as a process. A central of the whole Fashion marketing process is the customer. In the process, the marketing mix represents the variables, the 4 P's, that are used by the marketer so that the specific customer needs are fulfilled. An organization must take into account every variable in the marketing mix, in order to implement effective fashion marketing (Easey, 2009).

3.2.2 Fashion Advertising

Brands implement fashion advertising to gain a better brand image, create desire towards the brand and its products, and communicate their position on the market. Bransd want to show that by buying their products, individuals can gain things such as sexiness, beauty, desirability, and coolness. For men, the brands try to message

powerfulness, sexiness, and attractiveness. Usually, brands hire a celebrity to be a "face" for the brand, to gain more visibility. In advertising, brands use high-quality visual imagery to attract possible buyers (Posner, 2011).

Usually, fashion advertising tries to gain a powerful and emotional reaction by using appeals that deliver the attractiveness that consumers are searching for. Clothing is a high-involvement product that has a relation with personality and social status. In fashion advertising visual imagery to present products is used, so that consumers can see that by wearing the certain clothing they can also achieve the desired outcome (Cartwright et al., 2016). In fashion advertising, large images are used because fashion is largely visual. Advertisements usually consist of a model in a picture and minimal text (Taylor, & Costello, 2017). These images can even replace the texts completely, so that in advertisements the only thing that the viewer sees, is the picture. It can be said that these kinds of advertisements try to reach the saying "image is worth a thousand words" (Santaella, Summers, & Belleau, 2012).

Table 2. below gives a summary of the main findings and what was covered in this chapter. Under the main headline, the whole chapter was defined, and it explained what will be discussed under the next subtitles. This chapter discussed the concepts of digital marketing, fashion marketing and Instagram advertising. These are part of the theoretical framework which builds a whole foundation for this research. The next chapter, "consumer behavior and emotions" is the last chapter which is part of this theoretical framework.

The main findings of chapter 3

Digital marketing	Digital technologies which are used in order to achieve marketing objectives. Things such as online marketing, e-mail marketing and social media marketing.
Fashion marketing	Fashion marketing can be considered as a process, where the consumer is in the center of it all.
Instagram advertising	Instagram mostly offers sponsored advertising, which is pleasing to the younger generation. The form of advertisements are usually photos or videos.

Table 2. Summary of chapter 3.

4   CONSUMER BEHAVIOR AND EMOTIONS

In this chapter, we will discuss the topics of consumer behaviour and emotions. Consumer behaviour is in the center of this research since gen Z consumers are under examination. Consumer behaviour is all about how consumers buy and use products and services. It also discusses how consumers react to advertising and store interiors (East, Singh, Wright, & Vanhuele, 2017). Consumer behaviour concept will review also subjects such as consumer motivation and personality, as well as the model of buyer behaviour and how digital advertising affects consumer buying behaviour. The last part of consumer behaviour will discuss the role of emotions in consumer behaviour. After this chapter, this research moves on to discuss the data and research methods.

Consequently, this chapter moves more into emotions and discusses the role of emotions. The subject of emotions will be discussed because the research concentrates on how gen Z consumers react to advertising. First, the definition of an emotion is defined. Chapter 4.1 emotions will also discuss what kind of a role emotions have in advertising. After this, emotional response and emotional paths are specified. At the end of this whole chapter, we will represent the central and main theories, the PAD model, and the AIDA model.

4.1   Consumer motivation and personality

Consumers' motivation is the driving force that makes individuals act in a certain way. If a consumer's needs are unfilled, motivational desires will push them towards purchasing a product or a service. Personality on the other hand represents the inner psychological features, which determine how an individual thinks and acts. Consumers buy products and services based on their personalities, since usually companies market their products and services based on different personality traits (Schiffman, & Wisenblit, 2019). Because personality differs from individual to individual, everyone is unique. Still, several individuals can possess the same personality characteristics, which can be targeted through marketing (Schiffman, & Wisenblit, 2019).

4.2 Consumer buying behaviour

Consumer buying behaviour can be identified as emotional, mental, and physical activities that individuals engage with when they are purchasing a product or a service according to their needs, wants, and desires (Chukwu, Kanu, Ezeabogu, 2019). It can be also defined as final consumers. These individuals buy products and services for personal use. Consumers vary in age, income, education, and personal preferences (Amstrong, & Kotler, 2009). The model of buyer behaviour by Amstrong and Kotler represents three boxes, which represent factors that affect consumers buying behaviour (Amstrong, & Kotler, 2009). The Model of buyer behaviour can be seen in figure 1. below.
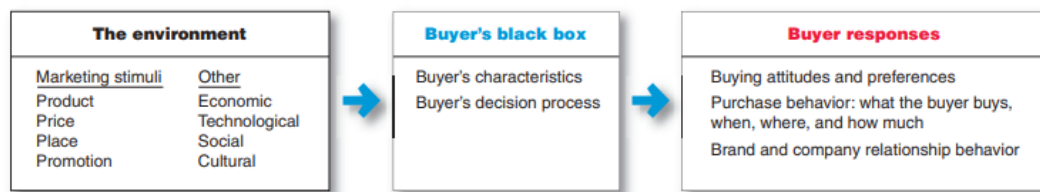

Figure 1. Amstrong, & Kotler. (2012). Model of Buyer Behavior.

In the Model of buyer behavior, the main question mark is the "buyer's black box", which refers to how marketing and other stimuli affect consumers and how consumers respond to different marketing efforts (Amstrong, & Kotler, 2009). In this research, we are investigating generation Z consumers and what they feel about certain digital advertisements. Investigating this matter will give an answer to how these advertisements affect the generation Z consumers and what kind of emotions they feel, and why. Technically, the answer to the Amstrong, & Kotler's black box, will be introduced.

4.2.1 How advertising affects buying behaviour

The main goal of advertising is to reach the consumers and affect their awareness of the product or service, attitude, and buying behavior. Advertisements create an

emotional bond with consumers, and positive emotional response to advertising appeals as a positive aspect towards the brand as well. Advertising is one of the main tools that is set between the brand and the consumer. Consequently, brands have to make sure that they can affect their consumers buying behavior through advertising in a positive manner (Chukwu et al., 2019).

Based on Sama's (2019) research, internet advertisements had several impacts on individuals. Individuals tend to look at the products that they see in advertisements, they get more information from the advertisements, and advertisements can even change how they see a certain product (Sama, 2019).

4.2.2   Role of emotions in buying behaviour

In psychology, the priority of behaviour is behaviorism, but the opposite of this concept is cognitivism. Cognitivism represents how thought and feeling can change consumers' actions directly. Support for cognitivism can be found in advertising, e.g., anti-advertising, which aims to change behaviour (East et al., 2017).

If effective advertising is performed, it does not only affect consumers' knowledge and attitudes, but it changes their behaviour. Effectiveness of an advertisement depends on the decision, meaning what kind of advertising is chosen to be implemented e.g., informative, or emotional ads (East et al., 2017).

4.3   Emotions

Emotion's definition can be a complex phenomenon, but it is described as psychological responses to stimuli. It can be thought that emotions have 3 different dimensions: 1. activation or Arousal, 2. pleasantness, and 3. Dominance and submission. The first dimension, activation or arousal is connected to intensity, and the second one, pleasantness connects also to unpleasant. The third dimension, dominance, and submission are connected to having control or not having control. All

of these dimensions can be used in advertising, but usually marketers seek to use only the positive dimensions (Tellis, & Ambler, 2007).

Emotions play a substantial role in advertising and effective advertisement texts touches people's heart. The reactions that advertisements cause are the key concerns in advertising research (Poels, & Dewitte, 2019). But not to forget, emotions that can be examined in advertising do not only contain negative or positive emotions, but they also contain the emotions of love, hate, anger, sadness, and so on (Holbrook, & Batra, 1987). There exist two main emotion categories, when studying emotions in advertising: Integral emotions and incidental emotions. Integral emotions are emotions that are caused by seeing an advertisement which is strategically chosen by the advertiser. Incidental emotions are caused in a situation where circumstances are not related to a certain decision, usually these emotions happen "all of a sudden" in different situations e.g., real-life situations (Poels, & Dewitte, 2019).

4.3.1 Emotional reaction

An emotional reaction can be defined as a reaction to events that can be predictable, or surprising. An emotional reaction reveals future behaviour and decision-making. Emotional reactions push individuals towards events where the decision is needed. They represent the emotions related to desirability and base for the future actions (Anastasiei, & Chiosa, 2014). Several brands can benefit from advertisements that cause positive emotional reactions in individuals. These kinds of advertisements shape brand perceptions and generate engagement. Advertisements that cause positive emotional reactions are also more memorable compared to advertisements that do not concentrate on causing emotions (Brown, 2009).

An effective advertisement can be defined by a positive emotional reaction. Effective advertisements can emotionally motivate consumers to buy products, and also generate positive attitudes toward the brand and buying intentions. If a consumer is able to remember a brand's advertisement, it is a sign of an effective advertisement, since the advertisement has caused an emotional reaction (Chukwu et al., 2019). Chukwu,

Kanu, and Ezebogu implemented a study back in 2019, which stated that emotional reaction has a positive effect on consumer buying behavior (Chukwu et al., 2019).

4.3.2   Emotional paths in advertising

Generally, advertising aims to provoke a wanted appearance, which is done using different emotional paths so that the consumer will accept it. Mainly advertising aims to produce a positive emotion path and not negative one because positivity is connected to desirability. Naturally, consumers only want something positive to their lives and want to reduce anything that is negative. The most effective path and the most used path is located between love and joy, (Rope, & Pyykkö, 2003), see Figure 2.

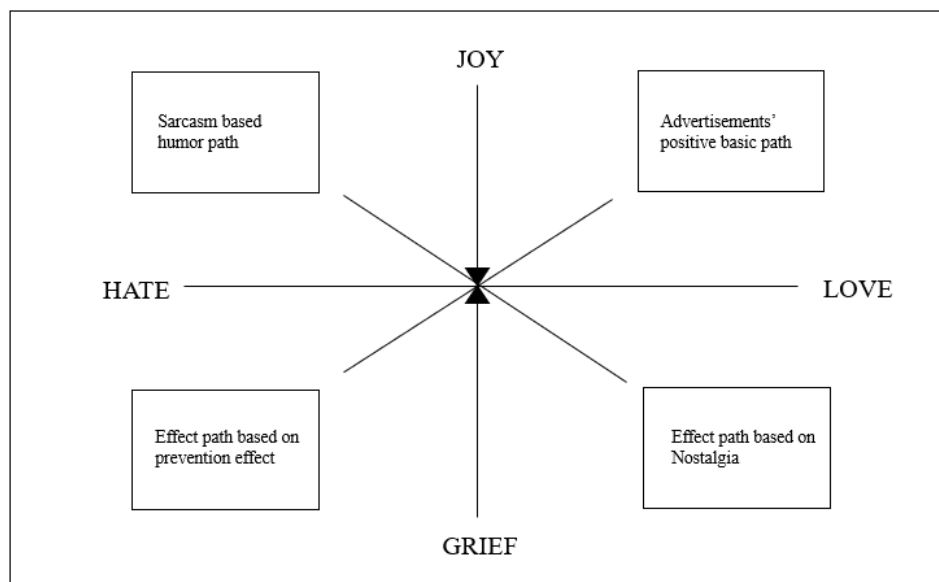Figure 2: Advertisement's emotional paths basic feelings

The left side areas are not usually used in advertising, because they are difficult to use. Usually, these require boisterous contrast in order to be effective. If the content of an advertisement is negative, the outcome of the advertisement should always still be humorous, so that the viewer can laugh at someone or something, but never to

themselves. In advertising it is important to give the opportunity to be aware of and invent something, to create more permanent memory (Rope & Pyykkö, 2003).

4.4 Theoretical models

This research has a base in two theoretical models: the PAD emotional state model and the AIDA model. The PAD model has been used to describe Perceptions of physical environments (Hall, Elliot, & Meng, 2017), and the AIDA model measures the effectiveness of an advertisement (Wilujeng, 2018).

These two theoretical models are part of this research since the PAD emotional state model can be used to explore and categorize the interviewees' emotions as well as define if an advertisement is effective based on what kind of emotional reactions it causes in the interviewees. The AIDA model is used to measure the effectiveness of an advertisement, and to define which steps of the AIDA model the interviewees go through when they view the advertisements. In the next paragraphs, the theory behind these two theoretical models is explained.

4.4.1 PAD emotional state model

The PAD emotional state model, see Figure 3., stands for three dimensions: 1. pleasure and displeasure, 2. arousal and non-arousal, and 3. dominance and submissiveness. The PAD model's dimensions include all emotional states which are moods, feelings, and other feeling-related concepts (Huang, 2001). the first dimension 1. pleasure explains if an individual perceives the environment (e.g., an advertisement) as enjoyable or not. The second dimension 2. Arousal explains if the individual sees the environment as enjoyable or not. The third dimension, 3. Dominance, explains if an individual feels that they have control or not (Hall et al., 2017).

The PAD dimensions also indicate that if pleasure exists, displeasure is excluded from this equation. The PAD model has been used widely when examining emotions in retail environments and even Holbrook and Batra have reported positive evidence

when it comes to examining advertising emotions (Huang, 2001). Because PAD includes three-dimensional approaches and contains widely different emotions (Morris, & Boone, 1998), it is used in this research, so that the emotions that the interviewees feel when viewing advertisements, can be investigated, and identified.
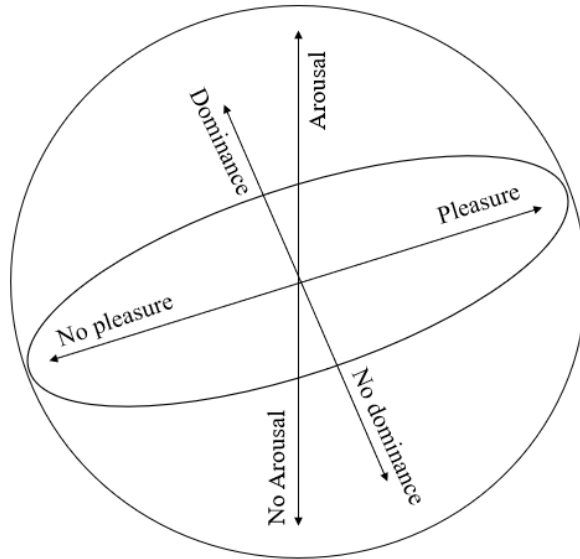

Figure 3: Dimensional emotion model. Pleasure-Arousal-Dominance (PAD) model.

4.4.2   AIDA model

One of the most famous advertising models: The AIDA model, as known as the behavioral model theory is widely usen to measure advertising effectiveness. The model was developed by Elmo Lewis back in 1925 when all four steps of the model were generated (Wilujeng, 2018). The four steps are Attention, Interest, Desire, and Action, which are represented in figure 4 below. The model concentrates on advertising and how it confirms that advertising raises awareness, arouses interest and desire, and finally, initiates the customers to take action toward purchasing (Wilujeng, 2018). The AIDA model explains if an advertisement is effective. It considers that the advertisements must attract the viewers' attention, lead to interest, and desire and finally lead to action, e.g. purchasing the product (Wilujeng, 2018).
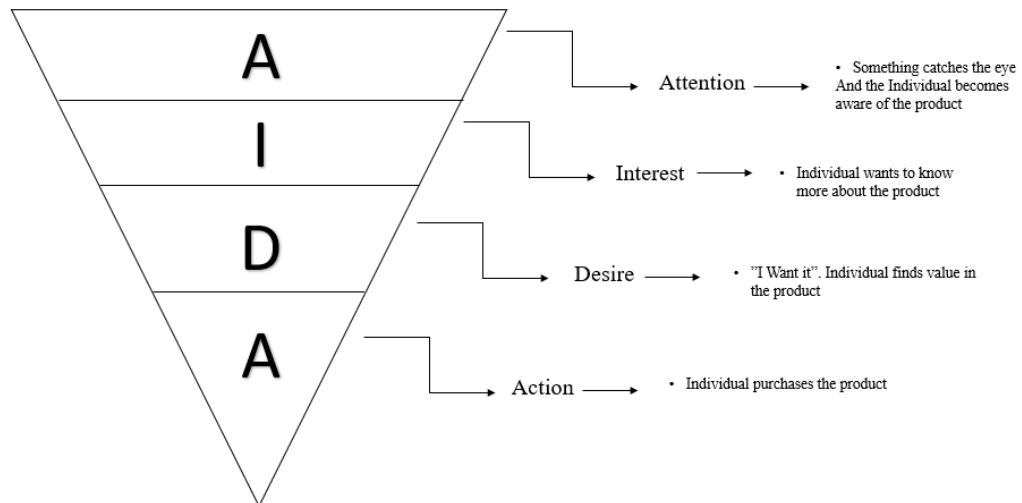
Figure 4. The AIDA model.

Since the AIDA model is used widely when analyzing the effectiveness of digital marketing, it will be used in this research. In this research, the focus will be on all the steps of the AIDA model: attention, desire, interest, and action. Since the purpose of this research is to examine how digital fashion advertising affects gen Z consumers' emotions, what are the reasons behind the emotions that gen z consumers feel, and how the emotions influence buying intentions, it is important to study the desire and interest aspects in the AIDA model. This is an adequate base for this since we are looking for answers on why the advertisement catches the eye of the viewer, what is interesting about the advertisement, what kind of emotions they have when they are viewing the advertisement, and what kind of emotions push the viewer towards desiring the product(s). Finally, the action towards purchasing a product based on the advertisement is also investigated, which refers to the final step of the AIDA model.

Table 3. below covers all the chapters that were discussed in this chapter. The first chapter "consumer motivation and personality" explained how consumer motivation and personality are part of consumer behaviour. The "Consumer buying behavior" chapter explained the concept of consumer buying behavior and the model of buyer behavior. It also focused to tell how advertising affects buying behavior and what kind of a role emotions have in buying behaviour. Emotions chapter concentrated to discuss the emotional reaction concept and emotional paths in advertising. Finally, the

theoretical models explained two main theoretical models in this research: PAD and AIDA models.

Title	Contents
Consumer behavior and emotions	Introduction of what this chapter icludes
Consumer motivation and personality	Explains how consumer motivation and personality are connected to consumer behaviour
Consumer buying behavior	Explains the concept of consumer buying behavior and what is the model of buyer behavior
Emotions	Explains the concept of emotions, emotional reaction and emotional paths in advertising
Theoretical models	Explains PAD and AIDA models

Table 3. Summary of chapter 4. Consumer behavior and emotions.

5   DATA & RESEARCH METHODS

This chapter concentrates on explaining how the chosen qualitative research methods were used in this research and how the collected data was analysed. In addition, the author's content analysis concerning the chosen digital advertisements are included in this chapter. After this, analysis of the empirical data will be gone through in this research.

5.1   Research methods and implementation

This chapter provides more information about the chosen research methods, which were a semi-systematic interview with a laddering technique, participant observation, and content analysis. This chapter explains how the research was implemented and what kind of stages were included in the research implementation. First, the chapter explains how the semi-systematic interview method was used in this research, and how participant observation was used during the semi-systematic interviews. Then, this chapter explains how digital advertisements were collected from the internet. Finally, the collected data is analyzed by the author by using content analysis.

5.2   Data collection from the internet

In the beginning of this research, in chapter "1.5 Ethics of the research", ethics concerning how the data is being collected for this research was discussed. During the data collection, these research ethics were followed. It was decided that the research material was collected from certain brands' own Facebook page, where the advertising library could be found. The advertisements that are placed in the advertising library, can be found by anyone. The brands were chosen based on the company size so that the anonymity of individuals could be protected. Meaning that only considerably big brands were chosen, which were: Zara, Adidas & H&M.

All three brands can be found on Facebook and all brands have included advertising libraries on their Facebook page. The advertising libraries were investigated, and one

advertisement from each brand was chosen randomly. After this, all three brands were informed through an email, about the usage of their advertisements used in this research so that the ethics of this research would be followed.

5.3   Advertisement analysis

This advertisement analysis is based on the content analysis method, which the author of this research has implemented. The author analyzes the content, meaning the digital advertisements, and takes into account different features such as texts, pictures, and message of the certain advertisement. In addition, the author also describes her personal experiences on what kind of emotions arise in her, how the advertisements affect her emotions and does the advertisement affect her purchase intentions. In the next paragraphs, all three advertisements are represented and analyzed by the author.

Zara advertisement

The first advertisement is from the brand Zara, see appendix 1. The advertisement itself, is a pretty typical fashion advertisement, since the picture of the model seems to be the center of the advertisement, and it drags the attention of the viewer. The advertisement also has a "call to action" -button, which is the "shop now" -button in the lower right corner of the advertisement. The text of the advertisement is short and simple and suggests the reader to shop and find out more about Zara's products. In fashion advertisements, large images consisting of a model and minimal text are usually included (Taylor, & Costello, 2017). The advertisement is clearly targeted at women, since it says, "New women's collection". Colours of the advertisement are pleasant, and the model has interesting clothing pieces on. In this certain advertisement, the brand itself is not that noticeable, because in the picture the brand name "Zara" is written in white.

The emotions that arise from the advertisement are calmness and pleasantness, because of the colours. The chosen colours are mainly black, blue, and grey which communicates calmness to the author. The text is short enough and it does not have

any strange characters or emojis, which makes it even calmer. But, when the author notices the brand which has implemented the advertisement, it creates a contradiction. Zara is known as a fast fashion brand, and that does not arise the same emotions that the advertisement is trying to communicate. Personally, the author is interested in the clothing that can be seen in the advertisement, but because of the brand, the author would not buy them. Consequently, this advertisement would affect the authors buying intentions in a negative way.

Adidas advertisement

The second advertisement is from the brand Adidas, see appendix 2. In this advertisement, the attention draws first to the text "DRIP ALERT!" because it is written in capital letters. Compared to Zara's advertisement, this one has more text in the picture itself. The text: "Latest Adidas originals apparel collection available now" is also written in capital letters. Consequently, it draws the attention even more towards the advertisement. Colors in the advertisement are pleasant, and the logo of the brand is very visible in the right-up corner. Adidas has chosen to use several models in this advertisement, which is effective since it shows more of the new clothing, that are possibly part of the new apparel collection. The advertisement also has a call-to-action button, which suggests the viewer to learn more about the products.

First, the advertisement rises enthusiasm in author's emotions because of the text "DRIP ALERT", which gives the idea of "what is coming up and when?". Usually, fashion advertising tries to gain a powerful and emotional reaction (Cartwright, et al., 2016), and Adidas has succeeded in this. Since the colour of the background of the photo and the colours in the clothing are pleasant and calm, they lower the emotions of enthusiasm. The author sees the brand name very visibly and has positive emotions toward it. Personally, the author does not feel any negative feelings about this certain advertisement and would definitely look for more information about the clothing. Therefore, the author believes that this certain advertisement would have a positive effect on her buying intentions.

H&M

The third, and final advertisement is from the brand H&M, see appendix 3. This advertisement is in Finnish, and the text of the advertisement: "Päivitä vaatekaappisi mieleisilläsi tyyleillä" can be translated into "Update your wardrobe with the styles you like". And the text in the picture "Virittäydy talveen" can be translated into "Get ready for winter" or "Tune in for winter". The text "Get ready for winter" is in the middle of the picture, which is good in a way that it catches the eye, but it is still a bit misleading. This is because the model does not have very wintery clothes on. But, if we consider the clothing of the model, the model has interesting and colourful clothing pieces on her, which draw the attention. The advertisement also has a call-to-action button which is "Osta nyt" meaning "Buy now", which drags the author to find out more.

The emotions that arise from this advertisement are excitement and coolness. The clothing is the first thing that catches the eye and rise these emotions. The author can relate to this advertisement because she believes that the model in the picture might be close to her age. The author believes that if the model can wear these clothes, so can she. Because the text of the advertisement is short and simple, it draws the author to see the advertisement as accessible. The brand, H&M seems neutral to the author, and it does not fluctuate the emotions. The advertisement could affect the buying intentions of the author because she would look for more information about the products seen in the advertisement.

5.4 Semi-systematic interviews and participant observations

In this research semi-systematic interviews are one of the main sources where data was collected. These semi-systematic interviews were organized, so that information from a real-life situation would be possible to collect. The aim was to interview 3 to 5 people from gen Z who are Finnish, who are living in Finland, and who identify themselves as women. The author ended up Interviewing 4 people for this research. All the interviewees were Finnish and living in Finland when the interviews were carried out.

All the interviewees also identified themselves as women. It was also identified that these interviewees were using the Instagram platform and were exposed to advertisements before. The purpose is to keep these interviews anonymous, so no personal data which could be used for identification was not collected. Below, table 4 indicates the information about the interviewees.

Interviewee	Age	Sex	Interview time
A	21	Female	21.12.2022
B	19	Female	13.12.2022
C	21	Female	7.12.2022
D	21	Female	8.12.2022

Table 4. Information about the interviewees.

The interviews were organized as face-to-face interviews one at a time. All interviews were video recorded, and notes were made during the interviews. During the interview, the aim was to ask questions about digital advertisements, by showing a different kinds of Instagram fashion advertisements to the interviewees during the interviews. These advertisements were represented in the previous chapter. The interviews concentrated on questions about the interviewee's emotions, and opinions about the advertisements, as well as how they think that the advertisements would affect their purchase intentions. Appendix 1 represents the interview form, which contains all the interview questions which were asked during the interviews.

At the beginning of the first few interviews, the author noticed that there were too many questions and some of the questions were irrelevant to the research. Consequently, the interview form was modified, and questions were narrowed down. This was an important step since it was important to identify the most important

questions related to the research. The Semi-structured interview allows the interviewer to acquire information from interviewees, when the focus of the study is still under consideration (Mashuri, Ruslin, Sarib, Alhabsyi, Syam, 2022). Consequently, the interview form was modified, so that the focus of the study would become clearer. In the end, the interview form included 8 questions. Since the use of the laddering technique, the final number of questions was higher, because almost every question was followed by a question "why".

The Participant observations were executed during the interviews because participant observation is a mix of observation and interviewing. During the semi-systematic interviews, the author caught attention to the facial expressions of the interviewee as well as how they behaved during the interview. This was important so that it could be seen if the interviewees' answers about their emotions would correlate with their own facial expressions. In view of the fact that it is impossible to remember all the facial expressions afterward, the interview situations were recorded, so that the author could revise the videos and facial expressions of the interviewees. Also, notes were made during the interview about the facial expressions and behavior, so that nothing would have been left unnoticed.

6   EMPIRICAL DATA ANALYSIS

In this chapter, the collected data through the semi-structured interviews and participant observation will be analyzed. This chapter will give an overview of all the data gathered and analyzed.

The data is categorized into two main themes: emotions and purchase intentions. Each interviewee answered questions related to these two themes regarding each digital advertisement. The categorization will help to show the overall analysis in a more comprehensive way. At the end of this chapter, the overall empirical results are discussed.

6.1   Emotional reactions and purchase intentions

To analyze how digital fashion advertising affects gen Z consumers' emotions, questions about their emotions were asked during the interviews. See appendix 4, to see the interview questions. In order to get an answer to the research questions, questions about the interviewees purchase intentions were asked during the interviews. It was important to ask questions related to purchase intentions, in order to find out how emotions affect gen Z consumers' purchase intentions. In the next three sections, the three digital advertisements and the interviewees' comments about them are analyzed separately.

6.1.1   Analysis of the 1st advertisement

Emotions

The interviewees' answers regarding their emotions about Zara's digital advertisement, have been compiled below.

"The advertisement arises interest in me, because now I'm interested in new products. The model and the text caught my eye in the advertisement, and it raises positive

emotions in me. Positive emotions such as curiosity, because I want to know what new I can find from the brand. The brand is also familiar to me, which builds trust." Person A.

"The black color and the sparkles in the model's shirt caught my eye. I really like the colors. I have positive emotions, such as joy towards this advertisement because the model is beautiful, and the overall colors of the advertisement are neutral." Person B.

"The model and their position caught my eye first and I feel emotions of femininity and equality. In my opinion, this advertisement takes a stand, and it makes me feel positive emotions, such as confidence." Person C.

"The advertisement feels powerful and neutral at the same time, because of the position of the model. I have positive feelings, such as confidence because of the model. My feelings are still quite neutral" Person D.

The figure 5. below summarizes all the emotions that the interviewees felt when they viewed the 1st advertisement.

Figure 5. Summary of emotions considering 1st advertisement.
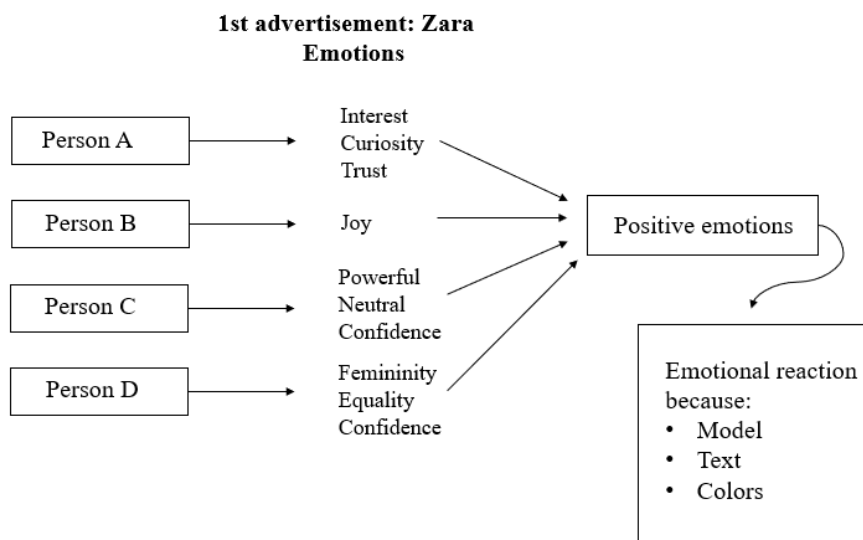
Based on all of the interviewee's comments, the first digital advertisement caused an emotional reaction in the interviewees. From the interviewee's comments, we can pick up emotions such as Interest, curiosity, trust, joy, powerful, neutral, confidence, femininity, and equality. which can be seen in the table 4. above. These emotions can be considered to be positive emotions. These certain emotions were provoked by certain features in the advertisement. Features such as the model and its position, the texts, and the colors cause the emotional reaction of the interviewees. In the theoretical part of this study, it has been said that fashion advertising tries to provoke emotional reactions by using a visual picture that consists of a model and minimal text. This theoretical angle shows that these were objects that caused an emotional reaction in the interviewees.

Purchase intentions

The interviewees' answers regarding their purchase intentions about Zara's digital advertisement, have been compiled below.

"I'm interested and curious about what kind of new clothing pieces Zara has to offer, but I'm not interested in the certain clothing pieces that the model has on in the advertisement. I would say that this advertisement affects my intentions when it comes to purchasing, but in a negative way because I have a feeling that Zara sells expensive clothing, which I would not buy" Person A.

"I feel like I would buy products from Zara based on this advertisement, because I really like the clothing which can be seen on the model. I would buy products from this brand because the brand is familiar, and the pricing is not that bad. I would still need more information about the products though. I feel that this advertisement has a positive impact on if I would buy from Zara" Person B.
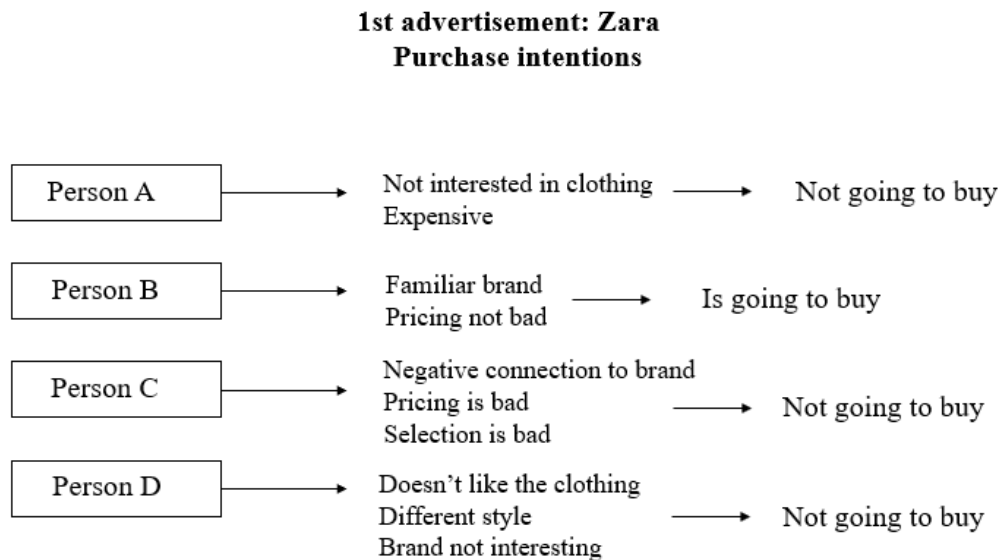
"I would not buy products from this brand because I'm not interested in the clothing that the model has on. Also, I do not want to buy anything from Zara, because I have a negative connection to the brand. I don't like the clothing selection and pricing that

Zara has. I feel like this advertisement is not giving me enough information that I could buy a product from Zara" Person C.

"I would not buy anything from Zara, because the brand does not interest me, and the clothing has a very different style than I have. I don't even like the clothes that the model has on" Person D.

The figure 6. below summarizes all the purchase intentions that the interviewees had when they viewed the 1st advertisement.

Figure 6. Summary of purchase intentions considering 1st advertisement.

1st advertisement: Zara
Purchase intentions

Person A	→	Not interested in clothing Expensive	→	Not going to buy
Person B	→	Familiar brand Pricing not bad	→	Is going to buy
Person C	→	Negative connection to brand Pricing is bad Selection is bad	→	Not going to buy
Person D	→	Doesn't like the clothing Different style Brand not interesting	→	Not going to buy

Even though all the interviewees' first impressions and emotions about Zara's advertisement were positive, it is clear that their emotions have changed when it comes to buying intentions. Only one interviewee, person B had a positive reaction when they were thinking about buying the products and person B was only one that said that they would buy products from Zara. The comments from persons A, C and D, have a clear connection, which is about pricing and the brand itself. Based on their comments, they would not buy the products seen in the advertisement because of the brand and pricing.

This can be considered to be a negative outcome. The brand and pricing aspects are also seen in person B's answer, but in a positive way.

6.1.2   Analysis of the 2nd advertisement

Emotions

The interviewees' answers regarding their emotions about Adidas's digital advertisement, have been compiled below.

"I have very mixed emotions about this advertisement. It is because the phrase in the advertisement is cringe and I feel embarrassed and angry because of it. Still, the advertisement has interesting clothing in it and I see a clothing piece that I could wear. Not all my emotions are negative at the moment because of this" Person A
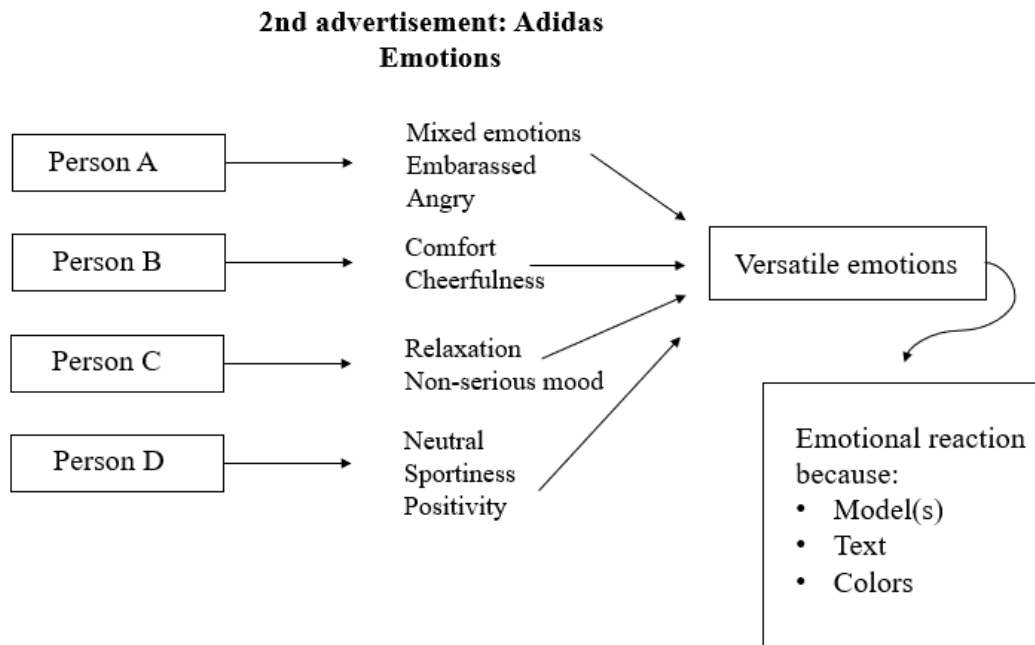
"The emotions that this advertisement causes in me are comfort and cheerfulness because I feel like every gender and every size can find clothing from this brand. I really like the pastel colors and the simplicity of the texts in this advertisement." Person B

"I connect this advertisement to a Finnish rap artist named Ville Galle, which raises positive emotions in me immediately. When viewing this advertisement, I have emotions of relaxation and a non-serious mood. I also like the dress that one of the models has on. I like everything about the advertisement, the texts, the models and colors." Person C

"I feel like this advertisement is really neutral for me, it does not provoke any feelings in me. I can only think about the sportiness of the clothing. I would still say that my feelings are positive than negative because of the neutral colors of this advertisement." Person D

The figure 7. below summarizes all the emotions that the interviewees felt when they viewed the 2nd advertisement.

Figure 7. Summary of emotions considering 2nd advertisement.

2nd advertisement: Adidas Emotions

Person A	→	Mixed emotions Embarassed Angry
Person B	→	Comfort Cheerfulness
Person C	→	Relaxation Non-serious mood
Person D	→	Neutral Sportiness Positivity

→ Versatile emotions →

Emotional reaction because:
- Model(s)
- Text
- Colors

Based on the answers, all the interviewees had an emotional reaction to this certain digital advertisement. The answers concerning emotions were quite divided since person A felt mixed emotions, anger, and embarrassment, but was also interested in the advertisement. Person B felt Comfort and cheerfulness. person C felt Relaxation and non-serious mood. Person D felt neutral emotions, sportiness, and positivity. Person B, C and D felt mostly positive emotions, which were associated with gender neutrality and features of the advertisement such as text and color. Also, a celebrity was associated with this certain advertisement which caused positive emotions in person C. Person D had mixed feelings of positivity and neutrality. Person D also mentioned the sportiness of the clothing, which no one else mentioned. Compared to the first advertisement from Zara, the interviewees comments regarding their emotions were quite different. We can still outline that certain features in the digital advertisement caused the interviewees to experience emotions. These features were texts, colors, and models.

Purchase intentions

The interviewees' answers regarding their purchase intentions about Zara's digital advertisement, have been compiled below.

"I'm not interested in the products, because they are too simple. I don't want to buy products just because they are branded. Adidas products are also quite expensive. I have negative feelings such as sadness, because I appreciate sustainability, and I feel like Adidas is not fully following sustainable rules" Person A

"I'm not interested in buying products for myself, but I could by product from Adidas for my spouse. I would like to get more information about the products, in order to buy a product. The brand is familiar to me and it's not a scam firm or anything. This advertisement causes trustworthiness in me." Person B

"I'm not interested in buying because I do not need colorful clothing or the three stripes in my clothing. Also, the text in the advertisement gives a cheap atmosphere. I would maybe get clothing from this brand from clearance sale." Person C

"I'm not interested in the clothing that the models have on, but I would check out more from the website. I like the colors of the advertisement and the text: "new collection" is appealing to me. But truthfully, I don't know if I would by a product. Maybe if it is exactly my style." Person D

The figure 8. below summarizes all the emotions that the interviewees felt when they viewed the 1st advertisement.

Figure 8. Summary of purchase intentions considering 2ⁿᵈ advertisement.

2nd advertisement: Adidas
Purchase intentions

Person A	→	Too simple clothing / Expensive / Worried about sustainability	→	Not going to buy
Person B	→	Familiar brand / Trustworthy / Would buy for a spouse	→	Is going to buy
Person C	→	Not their style / Cheap atmosphere	→	Not going to buy
Person D	→	Doesn't know / Not exactly their style	→	Not going to buy

To summarize, all the interviewees would not buy products for themselves based on this advertisement. Only person B would consider buying a product to their spouse from this brand and person D said that they could buy if the product would be exactly their style. First, interviewees had positive, neutral, and mixed emotions about the advertisement and when they started to think about their purchase intentions, their emotions changed to a negative direction. There are several reasons behind why this happened and to outline a few of them: pricing, knowledge of the brand, and personal preferences. Person A considered that the clothing is too pricy and does not fully trust the sustainability aspect of the brand. Persons C and D would not buy products based on this advertisement because of personal preferences. Meaning that they just don't see a match between them and the certain products that Adidas offers. Only person B felt trustworthiness and said that they could buy a product for a spouse, which indicates a positive outcome in purchase intentions.

6.1.3   Analysis of the 3rd advertisement

Emotions

The interviewees' answers regarding their emotions about H&M's digital advertisement, have been compiled below.

"I like the bright colors and the clothing that the model has on in this advertisement. I have negative emotions towards the brand itself because I don't feel like they are following sustainability and they have some ethical problems. These negative emotions are sadness and angriness. I still feel positive emotions, such as interest, because I really like the clothing that I see." Person A.
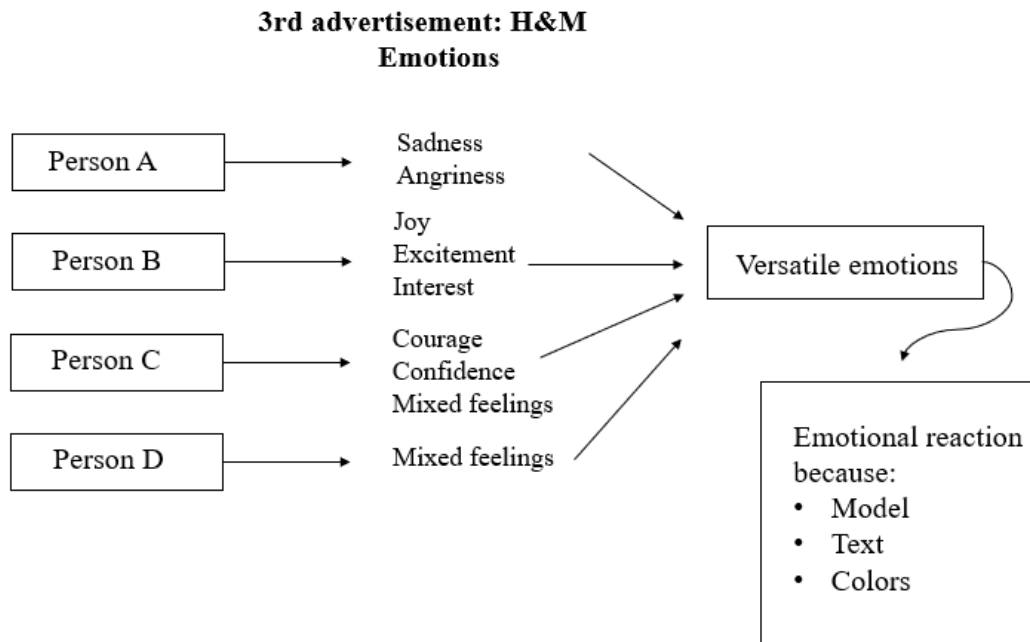
"This advertisement brings me joy and excitement. I like the T shirt that the model has on. I also feel interested because I would immediately buy the T shirt. I don't prefer the texts in the advertisement, because they are irrelevant, but I still like the advertisement" Person B

"I have positive emotions about this advertisement, and I feel courage and confidence. I think this ad is trying to break the norms and bring out the confidence in women. I still have a bit mixed feelings because the texts and the model does not correlate between each other." Person C

"The model catches my eye first and I have negative emotions at first because the model is looking a bit intimidating. I have really mixed feelings, because the text does not belong together with the clothing that the model has on. You cannot survive winter with that kind of a shirt on. I don't really like the colors or the texts in this advertisement" Person D

The figure 9. below summarizes all the emotions that the interviewees felt when they viewed the 3rd advertisement.

Figure 9. Summary of emotions considering 3rd advertisement.

3rd advertisement: H&M
Emotions

Person A → Sadness / Angriness

Person B → Joy / Excitement / Interest → Versatile emotions

Person C → Courage / Confidence / Mixed feelings

Person D → Mixed feelings

Emotional reaction because:
- Model
- Text
- Colors

Earlier mentioned features such as texts, colors, and the model(s) of the advertisement were the aspects that caused an emotional reaction in the interviewees when it comes to advertisement number 3. This certain advertisement caused very different emotions in every person interviewed. Person A highlights the sustainability and ethical aspect which are connected to their emotions, sadness, and angriness. which are negative emotions. Person B feels interested, Joy and excitement, because they like the products that they see. Even though person A had negative feelings, they also had positivity towards the products, since they liked the products in the advertisement. Person C had positive and mixed emotions such as courage, confidence and mixed feelings, because of the text in the advertisement. In their opinion, the text was too irrelevant. Person D has also the same emotions about the text and the model. Persons C and D felt that the text and the picture do not belong together and that is a reason why they had mixed feelings. Again, the model, the clothing, the text, and the colors in the advertisement raised a different kind of emotions in the interviewees.

Purchase intentions

The interviewees' answers regarding their purchase intentions about H&M's digital advertisement, have been compiled below.

"I want to have products that last longer. I do not want to buy from fast fashion brands. I do not like the phrase "update your closed" because I get the feeling that I need to get rid of half of my current clothing, which is not sustainable. I feel irritated, because I feel like the brand does not care" Person A
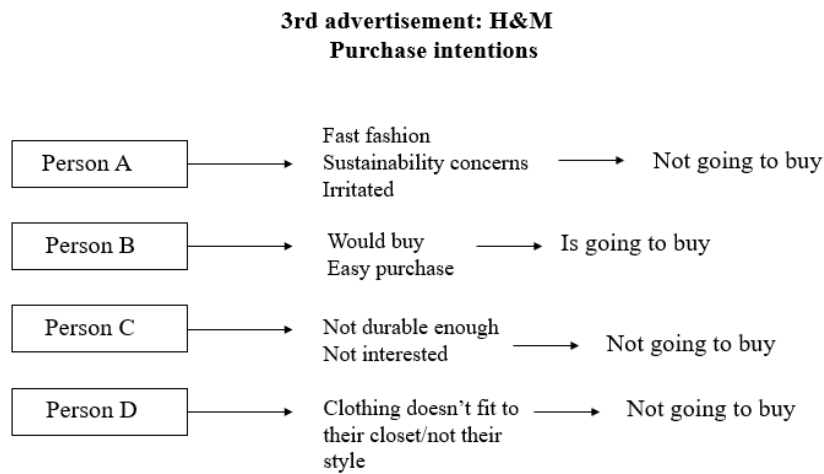
"The brand is familiar to me, and I like the shirt so I would buy it immediately. It would be an easy purchase. This advertisement would definitely make me buy this product" Person B

"I'm interested in the shoes that the model is wearing, but not the clothing. But I know that the brand does not make really durable products, so that raises disinterest in me. I think I would end up not buying these products that I see" Person C

"I'm not interested buying any of these products, the advertising is too confusing. The clothes are not my style and would not fit my closet." Person D

The figure 10. below summarizes all the purchase intentions that the interviewees had when they viewed the 1st advertisement.

Figure 10. Summary of purchase intentions considering 3rd advertisement.

3rd advertisement: H&M
Purchase intentions

Person A	→	Fast fashion Sustainability concerns → Not going to buy Irritated
Person B	→	Would buy → Is going to buy Easy purchase
Person C	→	Not durable enough Not interested → Not going to buy
Person D	→	Clothing doesn't fit to → Not going to buy their closet/not their style

When analyzing the interviewees' answers about their purchase intentions, only person B would purchase products from this brand based on this advertisement. Person B personally preferred the shirt that they saw in the advertisement and the brand familiarity also played a role. Persons A, C and D did not show any positive intentions towards purchasing a product from this brand based on the advertisement features, sustainability concerns, and personal preferences.

6.1.4   Reference to Theoretical models

The PAD model

The PAD model is one of the theoretical models of this research, and it focuses not not only identifying certain emotions, but to analyze them deeply. The PAD model is used to analyze the emotions that the interviewees felt when viewing the digital advertisements. The PAD model also categorizes emotions into three main themes.

Several different emotions came up during the interview, and interviewees expressed their emotions in words when they needed to name their feelings. The named emotions were joy, hate, curiosity, trust, equality, femininity, confidence, angriness, relaxation,

trustworthiness, interest, neutral, comfort, cheerfulness, excitement, courage, non-serious, and mixed feelings. The PAD model's first dimension is pleasure-displeasure, which divides emotions into enjoyable and unenjoyable categories. One of the emotions that one of the interviewees felt do not fit either one of these boxes, the mixed feeling -emotion. It can be considered to fit both boxes, since the interviewee had both, enjoyable and non-enjoyable emotions. In table 5 below, all the mentioned emotions are categorized into enjoyable and unenjoyable categories.

Enjoyable	Unenjoyable
Nonserious	Angriness
Feminity	Hate
Relaxation	
Trustworthiness	
Equality	
Neutral	
Comfort	
Trust	
Courage	
Excitement	
Cheerfulness	
Interest	
Curiosity	
Joy	
Confidence	
Mixed feelings	Mixed feelings

Table 5. Enjoyable and unenjoyable emotions.

The unenjoyable emotions were hate and angriness which person A felt when viewing the third fashion digital advertisement (H&M). Person D experienced mixed feelings regarding the third advertisement as well. If we consider that mixed feelings is part of the unenjoyable emotions, it can be interpreted that only the third fashion digital advertisement (H&M) caused unenjoyable emotions. The majority of the appointed emotions were categorized as enjoyable, which indicates that all the persons interviewed perceive and see the first (Zara) and second (Adidas) advertisements as

enjoyable. Also, persons B and C did not have any unenjoyable emotions about the third advertisement (H&M), so it can be said that the third advertisement was perceived as enjoyable from their point of view.

The second dimension of the PAD model, Arousal, measures how an individual feels about something and if emotion is an arousal or non-arousal. Table 6. presents the emotions that interviewees felt, and which are divided into arousal and non-arousal emotions.

Non-arousal	Arousal
Nonserious	Angriness
Feminity	Hate
Relaxation	Joy
Trustworthiness	Curiosity
Mixed feelings	Confidence
Neutral	Interest
Comfort	Equality
Trust	Cheerfulness
	Excitement
	Courage

Table 6. Non-arousal and arousal emotions.

The unenjoyable emotions, hate and angriness, have a quite high arousal state. Even though the third advertisement can be seen as unenjoyable by persons A and D, it does not exclude the fact that the emotions of angriness and hate are quite intense as well. From the enjoyable emotions, it can be considered that joy, curiosity, confidence, interest, equality, cheerfulness, excitement, and courage are highly arousal emotions. The non-arousal emotions include emotions such as nonserious, relaxation, neutral, comfort, and so on. These are emotions that do not arouse energy, so they are not considered arousal. Both, the non-arousal emotions, and arousal emotions rose when interviewees were viewing each advertisement. This demonstrates that each advertisement was able to cause an emotional reaction in the interviewees that caused

either non-arousal or arousal emotions. Also, some of the interviewees felt both, non-arousal and arousal emotions at the same time when viewing an advertisement.

The third dimension of the PAD model is dominance, which indicates if emotion is dominant or submissive. The dominant and submissive emotions represent if an individual feels in control or not. Table 7. presents which emotions are dominant, and which are submissive.

Submissive	Dominant
Nonserious	Angriness
Feminity	Hate
Relaxation	Joy
Trustworthiness	Curiosity
Mixed feelings	Confidence
Neutral	Interest
Comfort	Trust
	Equality
	Cheerfulness
	Excitement
	Courage

Table 7. Submissive and dominant emotions.

Both, dominant emotions and submissive emotions were felt for each advertisement by different persons. It can be determined that interviewees felt mostly in control when viewing the fashion digital advertisements since the emotions that they experienced were more dominant than submissive.

The usage of the PAD model explains a lot about the emotions that the interviewees experienced when they were viewing the fashion digital advertisements. The PAD model helps understand which advertisements rose certain emotions and what kind of emotions they were. It can be argued what kind of emotion is the preferred reaction: enjoyable versus unenjoyable, arousal versus non-arousal, or submissive versus

dominant. This depends on what the creator of the advertisement wanted to evoke in the viewer and what kind of emotional reaction they wanted to cause.

The PAD model analysis shows us that gen Z individuals have mostly enjoyable emotions towards fashion digital advertisements instead of unenjoyable emotions. The PAD model also indicates that if an enjoyable emotional reaction has been achieved, an unenjoyable emotional reaction is excluded from this equation. This shows that the creators of the advertisements have created advertisements that caused both, enjoyable and unenjoyable emotions.

The AIDA model

The AIDA model is also one of the theoretical models of this research, and it was also represented in the theoretical part of this research. To refer to the AIDA model's first step, attention, we can say that different features in the advertisements caused the first emotional reactions that the interviewees had. The theoretical part explains that large visual imagery, short and concise texts, the model(s) and colors are the features that try to catch the viewers' eye and cause an emotional reaction. In the analysis of empirical data, the same features were mentioned by the interviewees. The interviewees felt a different kinds of emotions when one of these features caught their eye for the first time. Emotions that they felt were joy, hate, curiosity, trust, equality, femininity, confidence, angriness, relaxation, trustworthiness, interest, non-serious, and mixed feelings.

The experienced emotions caused interviewees to think more about the content of the advertisement, what is interesting about it, and if they would buy the products that they see in the advertisement. After this, they would move on to think about their own purchase intentions. This refers to the desire and interest steps in the AIDA model. This is also the part where the emotions change and shift from the beginning. Although interviewees had mainly positive emotions in the beginning when they saw the advertisements, the emotions could switch completely when the interviewees started

to think about more of the advertisement, its features, what kind of products they see in it and what do they feel when they are thinking about their own buying intentions.

When the interviewees had more time to view the advertisement, they noticed more aspects that would affect their opinion about the advertisement itself and if it had an impact on their purchase intentions. Also, the brand and how it affects emotions also rose up in this equation. The brand and feelings that were associated with the brand were a substantial aspect of how the interviewee ended up feeling about the advertisement. It can be said that previous experiences and emotions towards a certain brand had an impact on purchase intentions.

The clothing that was shown in the advertisement also played a huge part when interviewees were thinking about their purchase intentions. When the interviewees had more time to view the details of the clothing, they mentioned several aspects that affected their buying intentions. These details were: the colors of the clothing, the sustainability of the clothing, the durability of the clothing, and personal preferences. The sustainability and durability aspects were connected to the fact that interviewees had previous experiences of certain brands of clothing. The interviewees also had personal preferences when it came to the style and color of the clothing. Others might like the clothing that they see in the digital advertisements and others don't. It should be underlined that personal preferences affects gen Z consumers buying intentions.

During the interviews, it was noticed that the emotions that the interviewees felt when they first saw the advertisements were based on the first minute. The interviewees mostly had positive emotions towards the digital advertisements when their focus was more on the visual aspects of the digital advertisement. When the interviewees had more time to view the advertisement, they began to think more deeply about the advertisement. This is where the shift in emotions happened in many cases and some of the emotions moved aside. Some of the emotions that the interviewees felt, in the beginning, remained until the end. Still, the interviewees did not give too much power to their own emotions when they started to think about purchasing. At this point, other aspects, such as pricing, sustainability, and personal preferences stepped in to affect

their purchase intentions. It can be said that none of the interviewees proceeded to purchase, based on the digital advertisements. Therefore, the last step of the AIDA model, action, was not realized.

It can be specified that digital fashion advertising affects gen Z consumers' emotions in several ways, not only positively or negatively. The emotions that Gen Z consumers felt when seeing the fashion digital advertisements were joy, hate, curiosity, trust, equality, femininity, confidence, angriness, relaxation, trustworthiness, interest, neutral, comfort, cheerfulness, excitement, courage, non-serious, and mixed feelings. These emotions cannot be only pointed out as positive or negative. This is the reason why it was important to use the PAD model to analyze these emotions deeper. Also, it is clear that the interviewees followed the process of the AIDA model, and the AIDA model identified the stages that the interviewees went through during the interview.

6.2   Empirical results

This study focuses on understanding how digital fashion advertising affects gen Z consumers' emotions and what are the reasons behind the emotions that gen Z consumers feel about digital fashion advertising. Also, this study focuses on understanding how emotions influence gen Z consumers buying intentions. The theoretical part of this study and empirical findings show together that digital advertising affects gen Z consumers' emotions on several levels and that gen Z consumers have certain characteristics that affect their emotions.

In the theoretical part of this research, it is said that gen Z consumers are looking for quality and prices are also the main factors that influence their purchase decisions (Gutfreund, 2016). This is true and it can be seen in the interviewees' answers as well. Some of the interviewees did not want to buy because they felt that the clothing might be expensive, or they don't like the pricing that the certain brand implements. The quality aspect of the clothing also rose up in the interviewee's comments. Gen Z consumers do not want to necessarily buy from fast fashion brands because they favor sustainability and want their products to last.

Gen Z consumers need more information about the products, before purchasing (Gutfreund, 2016) and this also comes up in a few interviewees' answers. Gen Z consumers definitely need more information about the products before making a decision only based on an advertisement. Some interviewees felt that the advertisements did not give enough information about the products and that they would need to look for more information.

When Gen Z consumers see advertisements, they assume that certain brands understand them as individuals (Gutfreund, 2016). Gen Z consumers assume that the brands know their personal preferences, and this can be also seen in the interviewee's answers. Some interviewees would not buy the products, because the clothing that they see does not fit their personal preferences. On the other hand, some interviewees like the products that they see, and they fit their personal preferences. It is hard to please everyone, and not every advertisement is meant for every individual.

All of the previously mentioned aspects: quality, price, information about the products, and personal preferences play a part in what kind of emotions the gen Z consumers have and how these emotions affect their purchase intentions.

in the theoretical part of this research it is underlined that fashion advertising tries to gain an emotional reaction by using features that deliver attractiveness (Cartwright et al., 2016). It can be thought that this was achieved, and this was the case with every advertisement that was included in this research. Each advertisement managed to evoke emotions in the interviewers, negative or positive. But an effective advertisement is defined by a positive emotional reaction (Chukwu et al., 2019), and not all interviewees felt positive emotions after spending more time looking at the advertisements. Therefore, it can be thought that not all advertisements were effective and not all advertisements were able to cause positive emotions that would lead on to purchase intentions.

7   CONCLUSIONS

In this chapter, the conclusions are presented. first, the final findings and answers to the research questions are provided. In this research, the subject was approached by one main research question and supported by two sub-questions. Answers to these questions aim to build a comprehensive picture of how digital fashion advertising affects gen Z consumers' emotions. After this, managerial implications are discussed. Managerial implications give a wider perspective on how this research affects the field experts and how they can take an advantage of this study.

After managerial implications, the research limitations are explained and finally, the recommendations for future research are proposed. The research limitations present all the areas for development when it comes to this research. The recommendation for future research takes into account the research limits as well as gives a broad picture of what kind of research is needed in the future.

7.1   Findings and answers to the research questions

To fully understand the answer to the main research question, it is important to answer the two sub-questions first. The next paragraphs include answers to the two sub-questions of this research. After this, an answer to the main research questions is provided.

The sub question 1 - *What are the reasons behind the emotions that gen Z consumers feel about digital fashion advertising?* The answer lies in the several kinds of features in fashion digital advertisements such as visual aspects of the advertisements. The conducted semi-systematic interviews included questions that concerned the field of emotions and specific questions regarding the reasons why they feel certain emotions. These questions helped to understand the reasons behind the emotions that gen Z consumers felt about digital fashion advertisements. The visual aspects that were the reason behind the emotions were objects such as text, picture, model, and colours. Also, personal preferences and previous knowledge of the brand played a huge role in

the emotions that gen Z consumers felt when they were viewing the digital fashion advertisements. The analysis of the empirical data showed that the emotions that the interviewees felt, were caused because of the different features in the fashion digital advertisements. These features are the most central things in advertisements, and they are used to arouse the viewer's interest.

The sub question 2 is - *How do emotions influence the gen Z consumers' purchase intentions?* Based on the empirical analysis and theoretical background, it can be said that emotions can have a positive or negative impact on the gen Z consumers' purchase intentions. Gen Z consumers can let technology affect their life in a positive and negative way (Manolicá et al., 2022). In this case, they have let the fashion digital advertisements affect their life in both ways. Based on empirical analysis, both positive and negative results were observed in relation to purchase intentions.

The gen Z has a long-term mindset, so quality and prices influence their purchase decisions (Gutfreund, 2016). This was also reflected in the empirical analysis. Gen Z consumers have certain emotions toward certain brands, and they do not want to buy products from them because of issues related to quality and pricing. Also, sustainability aspect was also mentioned in this connection. Some gen Z consumers might think differently about brands and have different opinions about them. During the semi-systematic interview, some of the interviewees had positive emotions toward a certain brand while another had negative emotions toward the same brand. It can be concluded that gen Z consumers have previous experiences of certain brands that affect their emotions when they see advertisements. These emotions also affect their purchase intentions in a positive or negative way.

Gen Z consumers have personal preferences when it comes to clothing, and they won't buy products that do not fit their preferences. In advertising, Gen Z assumes that the brands will know them and understand them as individuals (Gutfreund, 2016), but clearly, the empirical analysis tells us that the chosen advertisements do not know each gen Z individual since they failed to offer something suitable for everyone. Also, gen Z wants to find more information about products before purchasing (Gutfreund, 2016).

This phenomenon is seen in the empirical data, where many gen Z consumers respond that they would or look for more information about the product(s) in order to buy them. The final answer to the sub-question 2: H*ow emotions influence the gen Z consumers' buying intentions* – Is that emotions influence the gen Z consumers' buying intentions in several ways, but the buying intentions are influenced by previously experienced feelings towards the brand as well as the feelings that arise when looking at the advertisement.

The main research question - *How digital fashion advertising affects gen Z consumers' emotions?* Focuses on understanding how digital fashion advertisements affect gen Z consumer emotions. The empirical findings of this research show that digital fashion advertising affects gen Z consumers' emotions in many ways, not only positively, or negatively. When the emotions are investigated deeper, many levels of emotions are found, and the PAD model explains how the emotions that gen Z consumers are experiencing can be categorized. The PAD model explains which kind of advertisement roses certain emotions and what kind of emotions they are. As said earlier in the reference to the PAD theoretical model, it can be argued what kind of emotion is the preferred reaction. Sometimes the creator of the advertisement tries to provoke emotions that just cause an emotional reaction in order to cause communication between the consumer and the brand itself (Zeitlin, D., & Westwood, R. 1986). Therefore, the effectiveness of the advertisement depends entirely on what the creator of the advertisement wants the viewer to do based on it.

Referring to the theoretical part of this research, a positive emotional reaction still tells us if an advertisement is effective or not. A positive emotional reaction usually drives consumers toward their buying intentions (Chukwu et al., 2019). An interesting finding was that based on the interviews, gen Z consumers had mostly positive emotions when viewing the advertisements in the beginning, but some of the emotions changed when they had more time to view the advertisement and think about it more deeply. Positive emotions became stronger, or they turned in a negative direction. If the emotions stayed on the positive side, the gen Z consumers had more eager

intentions towards purchasing. On the other hand, if the emotions turned in a negative direction, their intentions toward purchasing decreased.

When gen Z consumers have more time to view an advertisement, other aspects also affect their purchase intentions. These aspects are things such as earlier experiences about the brand and personal preferences. These are things that can change emotions in the midst of everything. Previously experienced emotions about the advertisement can fluctuate in one direction or another when gen Z consumers have more time to view the advertisement and think about it more deeply. This is because they have more time to take a closer look at the brand itself and its message. Therefore, how digital fashion advertising affects gen Z consumers' emotions? – Digital fashion advertising can affect gen Z consumers emotions negatively or positively. The digital fashion advertising cause an emotional reaction, which then affects whether a gen Z consumer likes a certain advertisement. The positive output is that digital fashion advertising affects gen Z emotions in a positive way and causes emotions such as interest. Therefore, gen Z individuals want to know more about the clothing products that they see in the advertisement. The negative output is that digital fashion advertising affects gen Z emotions in a negative way and causes emotions such as anger, and sadness. Consequently, gen Z individuals end up not liking the advertisement and are not even going to consider purchasing.

7.2   Managerial implications

This research shows that different features in fashion digital advertisements make gen Z consumers react emotionally and that these emotions play a role in their purchase intentions as well. This research offers important insights into how gen Z reacts to certain kinds of fashion digital advertisements and why. This knowledge is useful for digital marketers, marketing professionals or individuals who implement digital advertisements, especially fashion digital advertisements. Based on this research, at least fashion digital advertising industry professionals can make conclusions about how gen Z consumers might emotionally react to their advertisements, which contain

certain features. They can also think if these are the emotional reactions that they want to arouse in gen Z consumers.

Field professionals should also pay attention to the aspect of how gen Z sees a brand and does the brand actually know who their gen Z customers are. Because these are aspects that rose up in this research and which also had an impact on gen Z consumers' purchase intentions. Field professionals should aim to implement effective advertisements which cause a positive emotional reaction, but also take care of creating a good overall image of the brand and get to know gen Z consumers more personally so that the gen Z consumers' emotions would not swing at least into a negative direction when they view advertisements for a longer time.

7.3   Research limitations

During this research, few limitations were noticed. First, this research limited the research group to gen Z consumers but did not include individuals who were underage at the time when this research was implemented. Therefore, this is a limitation, since examining minors would have required special permits, which would have taken more time to obtain. Due to time constraints, it was decided to focus on adults who were over 18-year-olds. Still, it would have been important to also study minors belonging to gen Z. Secondly, the fashion digital advertisements were analyzed by the author, which can be thought to be reliable, but maybe it would have been convenient to include a professional opinion about the chosen advertisements from someone who has been in the field of advertising for a long time.

Third, the empirical data was gathered through semi-systematic interviews, and it can be argued that there would have been another way to gather this information, which would have been more efficient. The gen Z consumer group has lived in the era of technology, so it would have been also useful to collect data through technology. For example by using an interview form online or social media platforms. But in this case, the answers would not have been necessarily truthful and real emotions would not have been seen through a screen.

Finally, the research was limited to certain types of digital advertising, to fashion advertisements. Because of time limits, the research had to be limited to a more specific topic. This is the reason why fashion digital advertisements were chosen, and not all kinds of digital advertisements were part of this research. But it would have been useful to include different digital advertisement types in this research.

To avoid the mentioned limitations, this research offers suggestions for future researchers. In the next chapter, the suggestions for future researchers and the need for further research are emphasized.

7.4   Future research

Further research into gen Z's emotional reactions to digital advertising is indeed needed. This research only focused on fashion digital advertisements, so there is a need for investigating other forms of digital advertisements as well. This research included only interviewees that identified themselves as women, and gen Z does not only include women. It would be important to investigate other genders as well and which are part of gen Z. Also, underage individuals use social media platforms and can be exposed to digital advertisements. They also buy products, either in-store or online. Researchers should definitely include underage individuals who belong to gen Z, to further research.

There are several different ways to collect reliable data and in order to make the research even more reliable, researchers should also consider other forms, not only semi-systematic interviews, which were used in this research. To advise future researchers: Use technology because that is the "language" that gen Z is speaking. This would also allow the research to be extended to a larger group of individuals. Since this research was qualitative, the research could be extended to the quantitative side as well. Implementing qualitative research would give new depths and dimensions for research like this.

the research scene needs more research about gen Z, their emotions related to digital advertisements, and purchase intentions. Gen Zs are a growing consumer group that thinks differently than, for example, their predecessors, the millennials. Furthermore, this research calls for further research into how digital advertising affects gen Z consumers' emotions and also how these emotions affect their behaviour.

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Appendix 1

Appendix 1. Zara. (2022). Sponsored advertisement on Instagram. Zara Advertisement library provided by Meta.

Appendix 2

Appendix 2. Adidas. (2022). Sponsored advertisement on Instagram. Adidas Advertisement library provided by Meta.

Appendix 3

Appendix 3. H&M. (2022). Sponsored advertisement on Instagram. H&M Advertisement library provided by Meta.

Appendix 4

INTERVIEW QUSTIONS

Background info:

1. How old are you?
2. To which gender do you identify yourself?
3. Do you live in Finland?
4. Do you use Instagram?
5. Have you been exposed to Instagram advertising before?

Interview questions

1. What catches your eye in this advertisement? Why?

2. What kind of emotions does this advertisement raise? Why?

3. Are the emotions positive or negative? Why?

4. What kind of positive and negative emotions? Why?

5. Which features in the advertisement raise these feelings in you? Why?

6. Are you interested in the products you see in the advertisement? Why?

7. Why do you think that you want to buy the product? *Or do not want to?

8. What kind of emotions you have when thinking about buying a product based on this advertisement?

9. Would you buy products from this brand based on this advertisement?

10. Does this advertisement affect your purchase intentions?