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Title :
Made in Italy: Perception and Attitudes of International Consumers in Luxury Fashion

Program: MSc - FDLM M2 - Paris (2023 - 2025)

Academic Year: 2024-2025

Dissertation / Project / Internship Report: Final Dissertation 2024-2025

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Town: …….
Country: ……
Position occupied during internship: ……
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Summary: This research project aims at understanding the Perception and Brand Awareness of Made in Italy and how it influences the Purchase Intention of international luxury fashion consumers.

Keywords: *(cf. Thesaurus du Management):*
CLOTHING ACCESSORY SECTOR

CONSUMER BEHAVIOR

SALES MANAGEMENT

ITALY

PREFACE

This final dissertation has been conducted as part of an academic requirement and is intended solely for education purposes. The findings, interpretations, and conclusions expressed in this document are those of the authors and do not necessarily reflect the views of the institution or any affilatied organizations. All sources have been cited to the best of the authors' knowledge, and any errors or omissions are unintentional.

TABLE OF CONTENTS

Introduction

Luxury Fashion industry has been impacted by specific country of origin designations, deeply: connected to the history of the sector and that conveyed a certain halo of prestige and quality to the products. European ones, especially Made in Italy and Made in France, stood out of the crowd, as symbols of luxury.

As Italians, we observed a certain reliance by national consumers on the label Made in Italy, as a guarantee of quality and representation of the long history of craftmanship that characterizes our country.

Interested by the impact that this label has on purchase intentions beyond the borders of our country, we undertook this study to investigate international consumers' perspectives on this specific country designation, and how it impacts their consumption habits of luxury fashion goods.

The purpose of our study concerns the elaboration of a comparative analysis among Italians and Non-Italians, gaining specific insights about customers perspectives and Made in Italy reputation across different geographic areas.

This study entails a double approach, both quantitative and qualitative, to create a full picture of the image of Made in Italy in international markets.

Grounded on an extensive literature review, our study will report consumers perspectives on the topic, entailing practical implications, to be applied both at state and company level to drive purchase intention of international consumers towards Italian-sourced product.

Literature Review

Values and Connotations of Made in Italy

Coined in the 1980s to designate the Italian product origin, the label Made in Italy is symbol of excellence and know-how (*Treccani*, n.d.). It designates the Italian expertise especially in the so-called 4A, including clothing ("Abbigliamento"), automotive, furniture ("Arredamento") and food ("Agroalimentare") industries (*Treccani*, n.d.).

The origins and connotations of Made in Italy have been object of several academic research and debates, aimed at investigating the values embodied by the label and the effects on consumers behavior.

According to De Nisco & Mainolfi (2016), the Made in Italy is associated with a value of high-quality craftsmanship and tradition. In their review of Made in Italy perception in emerging markets, the authors mentioned the acronym "BBF", meaning "*Bello e Ben Fatto"* (beautiful and well-made), attributed to Italian Architecture, Food, and Fashion (De Nisco & Mainolfi, 2016, p.18). Consumers recognize the excellence in the aesthetics, durability and exclusivity of Italian products. Heritage constitutes the most relevant factor influencing consumer perception and brand positioning. The image of Italy appears to be a competitive advantage, as it represents a combination of history, passion, and refined artistry (Nisco & Mainolfi, 2016). As a result, Italian products evoke a sense of aspiration and prestige, making them desirable status symbols. Furthermore, the association with quality increases consumer trust (Nisco & Mainolfi, 2016).

Giumelli (2016) analyzed the evolution of the Italian label and how the perception changes among Italian and foreign consumers. For non-Italians, Made in Italy is connected to specific sectors, including Food, Design and Fashion (Giumelli, 2016). The label evocates the Italian lifestyle, signifying a phenomenon that goes beyond the simple product origin.

In 1977, Barthes coined the term "Italianicity", to indicate the essence of Italy and the meaning of being Italian, in Food, Architecture and Fashion (Barthes, 1977). This term condenses the set of qualities, cultural elements and aesthetical elements typical of the Italian identity.

Nowadays, Italian brands showcase their view of the Italianicity and what it means for them being Italian. Through advertising campaigns and storytelling, companies depict the uniqueness of

Italian landscapes, communities, and artisanal traditions, representing how craftsmanship is deeply embedded in the Italian everyday life (Dallabona, 2014).

Bisson et al. (2024) identify the Made in Italy as a "powerful collective brand" (p.641), that goes beyond the simple origin designation. The label is connected to Italian culture, values and society, nurtured by a deep relationship with territory. Investigating the perceived value of Made in Italy, the authors recognized "a symbol of superior quality, unparalleled luxury and a rich family heritage" (Bisson et al., 2024, p.642). These characteristics resume adequately the consumer perception of the label.

As a matter of fact, "the brand rarity" (Bisson et al., 2024, p.642) that marks the designation enhances the product reputation. This is in part due to the scarcity of the materials employed and skilled workforce, holders of peculiar know-hows.

While the peculiarity of raw materials characterizes more the food and furniture industries, the exceptional know-how is essential in Made in Italy production of luxury fashion. It is the case of the "Intrecciato" technique developed by Bottega Veneta. The weave is the signature of the brand, and it consists of leather pieces woven by hand by two workers to create the fabric (Caruso, 2021).

According to Bisson et al. (2024), the technical knowledge is then mixed with cultural elements, that enhance the value of the product from merely utilitarian to emblematic. The authors observe that the Italian cultural heritage is evoked by the product, through the so-called Country-of-Origin effect, which will be discussed further below.

The symbolic and evocative effect of Italian products are strictly tied to the territories in which they have been conceived and manufactured. The peculiarities and history of the different territories lead to the development of specific expertise, resulting in the evolution of specific sectors. This is so for the Como district specialization in silk production or the Biella one, well-known for wool fabrication (Batilla, 2023).

At the heart of the territorial development, there is a dense network of family-run businesses, that characterize the Italian production system (Bisson et al., 2024). These firms, usually small-and-medium enterprises, look for the consolidation of the business for their successor and it is through this generational passage that the evolution of companies and, consequently, of territories occur (Bisson et al., 2024).

Festa et al. (2020) highlight the "Territorial Capitalism" as a unique differentiating factor of the small and medium enterprises that characterize the Italian production landscape. The territorial capitalism is represented by a locally developed structure of SMEs that interact together, on the basis of the territorial specificity, reaching a global reputation and international success (Festa et al., 2020). As a matter of fact, Made in Italy is not renowned in sectors requiring the application of economies of scale or technological intensive ones (Festa et al., 2020). These small actors have robust expertise in particular techniques or they possess strong brands (Festa et al., 2020), developed, in several cases, throughout decades. Through the process of knowledge sharing and collaboration, the product is conceived, designed and manufactured locally. The territory becomes a "repository of localized knowledge" (Festa et al., 2020, p.430) and it allows to develop a "territorial imagination" (Festa et al., 2020, p.436). Being so tied to the local environment, the product evokes feelings and emotions, connected to the habits and culture of the place (Festa et al., 2020), that are wisely shared with customers.

As shown, the meaning of Made in Italy is rich and multifaced across different industries. Starting from the values and the cultural heritage evoked by the Italian label, the significance of this phenomenon goes beyond the simple denomination of origin, and it holds an impact on consumers perceptions. The following section will focus on the fashion and luxury sectors, exploring the evolution of the Italian label in this field.

Developments of Made in Italy in Fashion and Luxury

Reinach (2015) investigated the role of Made in Italy in Fashion, highlighting the passage of Italian fashion from a fragmented clothing-industry to a cultural industry. The prêt-a-porter has been essential in the emancipation process from Paris, that until the 1950s culturally dominated fashion taste (Reinach, 2015). The sartorial industry was consequently developed and Italy started distinguishing for its "wearable elegance and industrial capacity" (Reinach, 2015, p.137). The Italian garments were internationally renowned for the quality of textiles, attention to details and wearability, especially during the 1960s when the prêt-a-porter played a relevant role in the economic boom that characterized the country throughout the decade. During the 1980s, Milan became the national center of Fashion and Italy saw the raise of a new generation of designers, that became increasingly influential and relevant, representing the Italian style worldwide (Reinach, 2015). It is the case of Dolce & Gabbana, Giorgio Armani and Miuccia Prada.

Emblematic in this sense was the presence of Giorgio Armani's suitcases in the US production "American Gigolo", released in 1980 (Mandelli, 2024). The affiliation with cinema increased substantially the popularity of the Italian designer and it allowed its clothes to enter in the public collective image of elegance and sophistication, increasing the desirability of the Italian Style.

With the increasing competition that impacted the industry during the 1990s, the Italian fashion system experienced a significant crisis. Lower prices and faster production processes, together with changes in tastes of global consumers shaped a new style, to whom the Italian landscape was not able to rapidly adapt.

Scarso (1996) mentioned how the globalization has called Italian producers to compete with East European countries, that were exploiting lower cost of labor together with the sharing of manufacturing traditions from Italy. The author describes "the relevance loss of Made in Italy" (Scarso, 1996, p. 361) in the new international landscape.

Describing the strategies implemented by the Italian companies during the 1990s crisis, Scarso (1996) referred to a greater attention to the market, rethinking the distribution and engaging in promotional activities. From the other hand, Italian producers focused on reducing costs and eliminating the less profitable lines of production. According to Scarso (1996), the companies kept a flexible structure, strengthening partnerships and alliances to outsource the activities in which the competitive advantage was lacking. Even in times of crisis, we can observe how the Italian production system relied on the strength of its network to maintain competitiveness in a global landscape. Another important element was the brand (Scarso, 1996) connected to all its values and storytelling. This last factor is particularly difficult to imitate, and, for this reason, it played a relevant role in the relaunch strategy.

The strategical plans described by Scarso (1996) were not able to bring Made in Italy back to the success of the 1980s, generally due to higher price sensibility by consumers and difficulties in lowering the costs of production without producing abroad. As a result, several Italian fashion companies focusing on a lower quality product outsourced their production abroad.

On the other hand, Italy remained — and remains — a crucial hub for design and production of luxury fashion, thanks to powerful brands and excellent productive know-how.

Starting from the analysis of the evolution of the Italian fashion system, Reinach (2015) confirms the vision of Made in Italy as phenomenon, entailing historical and human elements, especially in Luxury Fashion. The scholar recognizes an ability of the Italian system to evolve over time, keeping a certain degree of flexibility, but always remaining loyal and coherent to the origins and history (Reinach, 2015).

Pasquinelli (2023) confirmed this vision, identifying two dimensions of Made in Italy in Luxury Fashion, namely history and authenticity. The historical elements are given by the heritage of a recognizable Italian style, as mentioned above, and the patrimony of Italian entrepreneurship. According to the author these two concepts are tied, since the family-owned Italian business are often active in the Luxury Fashion sector (Pasquinelli, 2023). The authenticity refers to the element of creativity that distinguish Italian entrepreneurship and the history of craftmanship, that is inherited and safeguarded by the current industrial districts (Pasquinelli, 2023).

Rovai and De Carlo (2023) recognized a clear role to Made in Italy in the development of Luxury Industry, particularly in the fields of clothing, leather and jewelry. However, the authors acknowledged the need for a change in strategy with a new focus on sustainability and innovation. Nowadays the consumer requires a "Responsible Brand Experience" (Rovai and De Carlo, 2023, p.3) and a new generation of Italian entrepreneurs is called to embrace innovation, in the search for sustainable solutions. At the same time, the sustainable development is intrinsic to the heritage of Made in Italy and, therefore, Italian companies hold a significant competitive advantage compared to foreign ones (Rovai and De Carlo, 2023). In particular; the Italian flexibility, active monitoring and a strong craftmanship heritage appears to be the keys for an innovative sustainable transition.

Nonetheless, various factors attack to the reputation of Made in Italy. Temperini et al. (2019) performed a critical analysis of the label, questioning the relevance of the brand nowadays and the elements that undermine its credibility. Among those, the authors identified counterfeiting, particularly affecting Made in Italy in food and fashion, and the phenomenon of the "Made in Chitaly". The latter is particularly harmful for the credibility of the label in the Fashion industry. As a matter of fact, the expression refers to an "entrepreneurial leap" (Temperini et al., 2019, p.98) exploited by Chinese companies who have established their clothing production district in Prato, Tuscany, where many Italian production facilities had fallen into disuse. This production system

has been producing negative externalities on the surrounding environment, including tax evasion, unreported employment and, more in general, workers exploitation (Temperini et al., 2019). As a consequence, these fashion products carry the “Made in Italy” origin designation, without any association with the values and quality of Italian products, becoming detrimental for the overall image of the label.

Initially circumscribed to low-cost fashion products, this phenomenon is now approaching Luxury Fashion. Recently, circumstances of labor exploitation have become frequent also in Luxury Fashion supply chain in Italy. In 2024, the Italian public prosecutor's offices brought to light the case of Armani and Dior bags manufactured for low prices by Chinese subcontractors in the province of Milan (Ferrarella, 2024) (Il Sole 24 Ore, 2024). These cases signal how these illegal practices are expanding beyond the mere fashion production, involving global luxury players.

The Made in Italy in Fashion has undertaken an evolution throughout the decades, being impacted by changes in consumers habits and tastes, innovations in the production processes and the rise of illegal practices, that threat its credibility. Nonetheless, the label remains relevant in the Luxury Fashion sector. The next section will treat the phenomenon of the Made in Italy in Luxury Fashion, in the light of the Country-of-Origin effect.

Made In Italy and Country of Origin

Bertoli and Resciniti (2013) analyzed the relationship between Made in Italy in Fashion and the Country-of-Origin effect. The authors acknowledged the reputation that Italy has in Fashion and the consequent positive perception that clients have of Italian product. They described the fit between the country and the product category, enhancing the perception of quality and fostering the purchase intentions (Bertoli & Resciniti, 2013). In this way, the so-called Country-of-Origin effect becomes a proxy of quality (Bertoli & Resciniti, 2013).

Khachaturian and Morganosky (1990) performed a study on how the Country-of-Origin influences the quality perception of clothes. The authors described the Country-of-Origin as an anchor in product evaluation. The study compared clothes produced in USA, Italy, South Korea, China and Costa Rica. According to congruity theory, cognitive tensions arise when individuals are presented with pieces of information that are inconsistent with each other (Khachaturian and Morganosky, 1990). In this study, it is the case of clothes produced in a country that is associated with a lower

quality level, sold in stores renowned for their high-quality pieces. The research demonstrated that, facing contradictory pieces of information, the consumers value more the Country-of-Origin, that becomes the reference point for quality evaluation (Khachaturian and Morganosky, 1990).

Cappelli et al. (2016) explored the Country-of-Origin effect provoked by Made in Italy products, and the association of Country Image with goods' perception. The authors studied the effect of Made in Italy on the perceived quality of products and willingness to pay a premium price. The research has been extended and deepened throughout the years. However, its application has been limited to Italian consumers, of the Latium region, and it investigated the effect in various sectors, including foods, clothing and furniture.

The study confirmed that Made in Italy is an established label in the minds of consumers, to which they attribute positive connotations including "quality" and "beautiful" (Cappelli et al., 2016, p.3), followed by "expensive" (Cappelli et al., 2016, p.3). The latter might suggest the consumer perception of Made in Italy label associated to luxury. Concerning the premium price for clothing, most consumers are willing to pay 10-30% more for Made in Italy products (Cappelli et al., 2016, p.3).

Looking at the origin of the concept, the Country-of-Origin effect has been firstly elaborated by Schooler in 1965, when the author analyzed the consumers' evaluation of products according to their country of production. The purpose of the research was to identify "preconceived images on the basis of national origin" (Schooler, 1965, p.394) in the Central American Common Market. The study proved the existence of preconceptions and biases towards products of certain countries of the CAPM, laying down the foundations for further research.

Johansson and Thorelli (1985) followed this research path highlighting the impact of country stereotypes on the product positioning, and they suggested how marketers could move productions across countries to exploit the existence of "country-specific advantages" (Johansson and Thorelli, 1985, p.73).

In their review about the Country-of-Origin effects, Bilkey and Nes (1982) acknowledged the influence of Country-of-Origin on the consumer perceptions of product, however they highlighted that the extent and the determinants of this bias were still unknown.

To this purpose, Obermiller and Spangenberg (1989) evaluated the interactions of the three effects of the Country-of-Origin labels, namely the cognitive, affective and normative components. The cognitive effect occurs when consumers use the country of origin to deduce unknown attributes about the product (Obermiller and Spangenberg, 1989). The affective effect is related to any emotional responses to the "Made-In" label and it can be leveraged through marketing and promotional activities, highlighting the positive characteristics of the country of manufacturing (Obermiller and Spangenberg, 1989). The normative effect is related to "country-relevant norm" (Obermiller and Spangenberg, 1989, p.457). The latter occurs when the purchase behaviour is highly influenced by societal and cultural norms, even though they are not backed by beliefs or attitudes (Obermiller and Spangenberg, 1989). It is the case of consumers buying local products, driven by the social norm of supporting the local economy, even though they believe foreign goods are of superior quality. Obermiller and Spangenberg (1989) filled the gap in the research about the Country-of-Origin effect, attempting to isolate it from other attributes and components that influence purchase behavior. The authors confirmed the effect of Country-of-Origin label on merchandise perceptions and purchase behavior; however, they recognized it varies according to the context and product type (Obermiller and Spangenberg, 1989). In particular the familiarity with the product, the country's characteristics and other indicators will affect the consumers' decisions (Obermiller and Spangenberg, 1989). We can therefore derive that the effect of Country-of-Origin is not uniform, but rather heterogenous across products and contexts of purchase.

Roth and Romeo (1992) introduced a new framework to evaluate the effect of Country-of-Origin on products, connecting the product category with the perceived image of the country of production. The study proved that "the willingness to buy a product from a particular country will be high when the country image is also an important characteristic for the product category" (Roth and Romeo, 1992, p.493). We can derive that the purchase intentions are impacted by the country's strengths in certain productive activities. As proved, the Country Image is closely connected to the Country-of-Origin effect and different definitions have been provided by academics.

Before Roth and Romeo, Nagashima (1970, p.68) had defined the "Made in" image as the "picture, reputation and stereotype" associated by consumers to products manufactured in a specific country.

Conversely, Roth and Romeo (1992, p.480) integrated this definition defining the Country image as "the overall perception consumers form of products from a particular country, based on their

prior perceptions of the country's production and marketing strengths and weaknesses". This last definition highlights the power of marketing and of previous experience with products of the same country in shaping consumers' opinions, rather than the simple stereotypes and reputation.

Martin and Eroglu (1993) recognized the "descriptive, inferential, and informational beliefs" (p. 193) as Country Image and they acknowledge political, economic and technical components (Martin and Eroglu,1993).

Usunier and Cestre (2007) enriched the concept adding the idea of "Product Ethnicity" as the stereotypical association between a product category with a specific Made In, suggesting that this kind of considerations could lead purchases towards a certain "Made In" label. In the case of Made in Italy this could apply to fashion luxury products, including garments, shoes and leathergoods.

As a matter of fact, association of products and "Made In" lead to perceptions and images in the mind of consumers, independently from the fact that those could derive from stereotypes, previous experience with the goods or marketing exposure.

Papadopoulos and Hespol (2002) made a relevant contribution to the discussion about Country Images. Analyzing the contributions to consumer behavior, the article confirmed the influence of country images on purchase decisions, especially in situations in which consumers are exposed to complex information. They also recognized the application of a positive "halo" from the country to the product when knowledge about the item is little (Papadopoulos and Heslop, 2002, p.300). More importantly, the authors introduced the concept of Country Equity, as "the value that may be embedded in perceptions by various target markets about the country, and the ways in which these perceptions may be used to advance its interests" (Papadopoulos and Heslop, 2002, p. 295). This definition highlights the strategic role that Country Images and perceptions have, and how they are connected to the application of concepts of branding to countries (Papadopoulos and Heslop, 2002). Comparing countries to companies, the authors defined the multi-dimensional strategy of country branding, aimed at developing relationships with consumers, tourists and, ultimately, firms to foster foreign direct investments (Papadopoulos and Heslop, 2002).

If Brand Equity can be recognized in countries, such as Italy, and principles of branding can be applied, it is worth to mention that different dimensions have been recognized by the literature.

Pappu and Quester (2010) developed the concept of Country Equity as "the value endowed by a source country onto products originating from that country" (Pappu and Quester, 2010, p. 276). They derived five components of the country equity, including country awareness, macro country image, micro country image, perceived quality and country loyalty (Pappu and Quester, 2010).

In line with the definition of Brand Awareness applied to brands owned by companies, Country Awareness was defined as "consumer's ability to recognize or recall that the country is a producer of certain product category" (Pappu and Quester, 2010, p. 280).

On the other hand, Keller (1993) defined Brand Awareness as "the likelihood that a brand name will come to mind and the ease with which it does so" (p. 3). Keller then identified two dimensions of Brand awareness, namely Brand Recognition and Brand Recall, respectively as "ability to confirm prior exposure to the brand when given the brand as a cue" (Keller, 1993, p.3) and "ability to retrieve the brand when given the product category, the needs fulfilled by the category, or some other type of probe as a cue (Keller, 1993, p.3).

Pappu and Quester (2010) identified two different dimensions of country-of-origin associations, as the Macro Country Image and the Micro Country Image. The first one is related to the association about the country itself, whereas the second one is specific to products. Both levels were defined as "descriptive, inferential and informational beliefs one holds in memory" (Pappu and Quester, 2010, p. 280), whether on country or product level.

Perceived Quality was derived as the perception of product quality from the country, starting from the definition of this element proposed by Aaker (Pappu and Quester, 2010). Similarly, the idea of Country Loyalty originated from the Brand Loyalty concept, and it was recognized as the intention to buy products from a certain country as a primary choice (Pappu and Quester, 2010).

Pappu and Quester (2010) identified Country Awareness as the primary element of Country Equity, since consumers, without being aware of the country, cannot start any product evaluation. Therefore, it would be interesting to study the Country Awareness of Italy, as a starting point in shaping purchase intentions. As mentioned in previous paragraphs, Bisson et al. (2024) spoke about Made in Italy as "powerful collective brand" (2024, p.641), whose Brand Awareness study would provide relevant marketing insights.

Furthermore, another important element is represented by the perception of Made in Italy, that includes the Perceived Quality described by Pappu and Quester (2010), but it does not limit to that. Made in Italy, especially in Luxury Fashion, entails perception of Quality, Craftmanship, Authenticity and Prestige. Craftsmanship has been extensively recalled above as one of the main characteristics of Made in Italy, whereas Authenticity refers to the heritage of the label, that is preserved and shared through the production processes (Pasquinelli, 2023). Finally, Prestige is a relevant element of Luxury in general and, as demonstrated above, is conveyed not only by the luxury houses brands, but also through recognized country-of-origin labels.

Following the research path explained above, this study aims at investigating the perception and Brand Awareness of Made in Italy and how these two influence the purchase intentions of international Luxury Fashion consumers. The study focuses on the Luxury Fashion product category, in which, as demonstrated above, the Made in Italy is still a reference point all over the world. The research is a comparative study on Italian and non-Italian consumers to investigate how the clients' perspective changes across countries.

It will provide relevant insights to the current discussion about Made in Italy label. As a matter of fact, previous studies have limitations concerning the industries analyzed, and the sample chosen. As in the case of Cappelli et al. (2016), the sample was drawn exclusively from Italian consumers and the Made in Italy perception analyzed concerned multiple industries, other than Luxury Fashion.

Furthermore, previous studies have not focused on Brand Awareness of the Made in Italy label. Starting from the notions provided by Papadopoulos and Heslop (2002) and Pappu and Quester, (2010), this study will go beyond the mere definition of the Made in Italy label, analyzing the awareness, together with perception, and their effect on purchase intentions.

Methodology

Our study focused on Perception and Brand Awareness of Made in Italy among international consumers, comparing Italian and non-Italian luxury fashion clients.

The study addressed the following research question:

"What are the Perception and Brand Awareness of Made in Italy and how they influence the Purchase Intention of international luxury fashion consumers"

where the independent variables are the Perception and Brand Awareness of Made in Italy and the dependent one is represented by Purchase Intention. The relationship is moderated by Nationality, as the effect of independent variables on the dependent factor might differ among Italians and non-Italians.

We proposed two alternative hypotheses, aimed at investigating the relationship between the variables and the effect of the moderator, as follows:

H1: Perception and Brand Awareness of Made in Italy positively influence on the purchase intentions of international luxury fashion consumers.

H2: Nationality moderates the relationship between Perception and Purchase Intentions and between Brand Awareness and Purchase Intension, in a way that these relationships result stronger in Italians than in non-Italians consumers.

The second alternative hypothesis included three sub-hypothesis, functional to the comparative nature of our study. As a matter of fact, we compared Italians with the three major quotas, namely Asians, Europeans and North Americans, as follows:

H2a: Nationality moderates the relationship between Perception and Purchase Intentions and between Brand Awareness and Purchase Intention, in a way that these relationships result stronger in Italians than Asians consumers.

H2b: Nationality moderates the relationship between Perception and Purchase Intentions and between Brand Awareness and Purchase Intention, in a way that these relationships result stronger in Italians than in Europeans consumers.

H2c: : Nationality moderates the relationship between Perception and Purchase Intentions and between Brand Awareness and Purchase Intention, in a way that these relationships result stronger in Italians than in North Americans consumers.

The corresponding null hypothesis were formulated accordingly:

H01: Perceptions and Brand Awareness of 'Made in Italy' do not influence the Purchase Intentions of international luxury fashion consumers.

H02: Nationality does not moderate the relationship between Perception and Purchase Intentions and between Brand Awareness and Purchase Intention, such that these relationships are consistent across Italian and non-Italian consumers.

H02a: Nationality does not moderate the relationship between Perception and Purchase Intentions and between Brand Awareness and Purchase Intention, such that these relationships are consistent across Italian and Asians consumers.

H02b: Nationality does not moderate the relationship between Perception and Purchase Intentions and between Brand Awareness and Purchase Intention, such that these relationships are consistent across Italian and European consumers.

H02c: Nationality does not moderate the relationship between Perception and Purchase Intentions and between Brand Awareness and Purchase Intention, such that these relationships are consistent across Italian and North Americans consumers.

Details about the chosen sampling strategy will be explained below in the same methodology section.

Among the above-mentioned variables, the only manifested variable is Nationality, whereas all the others are latent variables, that were observed through proxies. Four proxies were chosen for Perception of Made in Italy, namely Quality, Craftsmanship, Authenticity and Prestige. These four factors were essential characteristics of Luxury Fashion products, and they were recognized by the literature as distinctive traits of Made in Italy goods. Brand Awareness was investigated through three proxies, namely the two components recognized by Keller (1993), Brand Recognition and Brand Recall, followed by Familiarity. As a matter of fact, Keller (1993) recognized familiarity as connected to brand awareness, in a way that “greater familiarity, through repeated exposure to a

brand should lead to increased consumer ability to recognize and recall the brand" (p.10). It was relevant to add this dimension as a proxy of Brand Awareness as it stands for the repeated direct and indirect experiences that the consumer has with the brand, catching the cumulative effect of exposure to a brand. Finally, the proxy used for Purchase Intention was the willingness to purchase.

Both content and construct validity were ensured aligning the proxies chosen for Perception and Brand Awareness with the literature. Quality, craftmanship, prestige and authenticity are the characteristics that emerged from previous researches performed on consumers and sometimes as identifiers of the same Made in Italy label, whereas for Brand Awareness the three proxies reflect what was identified by Keller (1993) in his conceptual model about Brand Equity and Brand Awareness components.

To improve the model's accuracy and reduce the effect on unaccounted factors that could impact the relationship among Perception, Brand Awareness and Purchase Intentions; we added three control variables. Fashion Luxury Consumption Frequency might influence the purchase intentions of consumers, as those that are more frequent buyers are more involved in the field and could have a stronger Perception and Brand Awareness of Made in Italy, and consequently, a higher intent to buy. Previous experience with Made in Italy Luxury Fashion products has also a relevant impact on the relationship and the intention to purchase. In addition, strength of association of Made in Italy with luxury fashion could influence the perception of the label as a well-established denomination, having effects on purchase intentions. As a matter of fact, Made in Italy is a country-of-origin denomination recognized in several industry artistry (*Treccani*, n.d.) (Nisco & Mainolfi, 2016), and consumers might associate it with other sectors (e.g. food or architecture), rather than with Luxury Fashion, resulting in a negative impact on purchase intentions of Made in Italy luxury fashion products. Adding control variables, together with isolating and studying the moderation effect of nationality, helped in reducing unexplained variability of our research model, increasing internal validity. As a matter of fact, nationality could be considered a confounding factor, influencing both independent and dependent variables. International consumers could have a different perception and awareness of Made in Italy compared to Italians and purchase intentions could vary across nationalities without showing the same patterns. As a result, inserting nationality as a moderator of the relationship between Perception and Purchase Intention, and between Brand Awareness and Purchase Intention allowed

to isolate its effect, from the one hand, increasing the validity of the study and, from the other, increasing the relevance of the research, giving insights about how perception consumption patterns change across nationalities.

The study was carried out by means of a mixed methodology, starting from a quantitative approach, whose results were then deepened by means of a qualitative approach. A mixed methodology allowed to quantify the Perception of the label, Brand Awareness and Purchase Intention, verifying how they changed among Italians and non-Italians. The findings were then integrated by qualitative research to gain more insights into differences across the various consumers' groups. The combination of these two methodologies gave a comprehensive understanding of consumer perceptions of the label.

The Methodology entailed a sequential explanatory research design (Saunder et al., 2023) where the quantitative approach was followed by the qualitative one, to explore more in depth the reasons behind consumers beliefs and behaviors.

The quantitative part was performed by means of a survey that was distributed to a sample of three hundred luxury fashion consumers. The target population of our survey was international consumers who purchase luxury fashion products, from the different key markets, to perform a comparison between Italians and foreigners' attitude towards Made in Italy. The key markets addressed were be Italy, Europe (excluding Italy), Asia, North America and South America.

Due to practical constraints, we could not implement a random sampling strategy for our quantitative method, and we therefore implemented a quota sampling strategy, that mirrored the comparative nature of our study. This strategy allowed us to divide the population into different quotas, to represent all the above-mentioned markets. The first quota was represented by Italian consumers. To have a considerable sample of Italian consumers to address the comparative nature of our study, we recruited one hundred respondents.

The remaining two hundred respondents were picked from other quotas, computed according to the different markets size. The reference study for the market size was a comprehensive assessment of 2024 Revenues for Luxury Fashion market performed by Statista (n.d.). According to Statista (n.d.), the revenues totaled by the regions correspond to:

Europe	50.19 billion USD
Asia	45.37 billion USD
North America	41.06 billion USD
South America	2.72 billion USD
Africa	1.64 billion USD

Source: Statista. (n.d.). Luxury fashion worldwide. Consumer Market Outlook. Retrieved March 08, 2025, from https://www.statista.com/outlook/cmo/luxury-goods/luxury-fashion/

To compute the European market size excluding the Italian market, we subtracted the revenue of the Italian market, amounting to 5.76 billion euros.

Consequently, the adjusted market sizes in decrescent order were the following:

Asia	45.37 billion USD
Europe	44.43 billion USD
North America	41.06 billion USD
South America	2.72 billion USD
Africa	1.64 billion USD

In proportion to the market sizes, the quotas respectively represented

Asia	34%	67 respondents
Europe	33%	66 respondents
North America	30%	61 respondents
South America	2%	4 respondents
Africa	1%	2 respondents

of the remaining two hundred respondents.

In the survey, respondents indicated their country of origin. After data collection, their responses were grouped into geographic regions based on their country of origin, using the country classification system from Statista (n.d.).

The survey did not require any personal or contact information, besides the country of origin, ensuring anonymity and addressing privacy concerns for all participants.

For practical reasons, participants were chosen from acquaintances, however ensuring the representation of the quotas.

The respondents were recruited through academic, personal and professional acquaintances that ensured to target luxury fashion consumers. This convenience sampling practice within our quota sampling prioritized availability and ease.

The survey was administered via Google Survey, to ensure standardization in responses. The questions were written in two languages, English for international consumers and Italian, in order to ensure clarity. The link was distributed to respondents via direct messaging on social media platforms, including WhatsApp and LinkedIn, as well as through email. Sharing the survey individually with respondents ensured clarity and enabled precise tracking of responses within each quota, facilitating effective management of the sampling process.

The survey included fifteen questions, starting from the country of origin of the respondents, then investigating their consumption habits and perceptions of Made in Italy. A general question was addressed about meaning of Made in Italy, to investigate which proxy among quality, craftsmanship, authenticity and prestige better represents the label in the mind of the respondents. Two open questions were presented asking to name products and brands that are Made in Italy and luxury fashion marketing campaigns using Made in Italy, to gain insights about Brand Recall.

Most of the answers were structured through Likert Scales, that allowed to quantify frequency of purchases, intentions to buy Made in Italy products, and the various subjective constructs of consumers related to Perception and Brand Awareness of the label.

Among the questions structured with Likert Scales answers, the first concerned the frequency of purchases, evaluated on a scale from one to five, where one stands for very rare purchases (one time per year) and five stands for very frequent purchases (more than ten times per year).

The subsequent questions evaluated the perception of: quality (i.e. “I believe that luxury fashion products labeled as "Made in Italy" are of superior quality”); craftmanship (i.e. “Italian luxury fashion items are produced with high levels of traditional craftmanship”); prestige (i.e. “I associate 'Made in Italy' luxury fashion with prestige”) and authenticity (i.e. “Made in Italy is a sign of authenticity”), through a scale measuring level of agreement from one (strongly disagree) to five (strongly agree).

Afterwards, questions evaluated Brand Recognition (i.e. “I can tell if a product is made in Italy just by looking at it”), Brand Recall (i.e. “I recall 'Made in Italy' being used in marketing campaigns

for luxury fashion"), Familiarity (i.e. "The label Made in Italy is familiar to me"), with the same scale.

Similarly, the association of Made in Italy with Luxury Fashion (i.e. How strong do you associate Made in Italy to Luxury Fashion) was assessed by means of a scale from one (i.e. not at all associated) to five (i.e. very strongly associated). Finally, the Satisfaction with past purchases (i.e. "How satisfied were you with your past Made in Italy purchases") and Willingness to purchase (i.e. "I will buy a luxury fashion item labeled 'Made in Italy' in the next 6 months") were assessed through a scale of one to five.

After collecting the data, we performed internal consistency checks with the results we got. We employed Cronbach's alpha to measure consistency among the proxies of Perception and Brand Awareness (Saunders et al. 2023).

Alpha's value for Perception proxies was 0.79, resulting in an acceptable level of consistency among the items.

On the other hand, value for Brand Awareness was 0.53 resulting in a poor level of consistency. Even though aware of the low reliability of proxies of Brand Awareness given the low alpha, we decided to keep them in our regression analysis, given the theoretical relevance of those. The definition elaborated by Pappu and Quester (2010) about Country Awareness reflects the Brand Recognition and Brand Recall elements designated in our research, in line with the field of literature about corporate branding. As mentioned above, Keller (1993) explanation of components of Brand Awareness included Brand Recognition and Brand Recall, to whom we added the Familiarity item to catch the cumulative effect of direct and indirect exposure of consumer to the label.

The survey results were analyzed by means of different statistical methods. The research question was broken into two parts. The first part is "What are Perception and Brand Awareness of Made in Italy". Descriptive statistics including mean and standard deviation was used for the Likert Scale questions, to evaluate the answers across the quotas, and graphs to depict the meaning of Made in Italy across consumers and the answers to open-end questions. The second part of the research question, related to how Perception and Brand Awareness influence Purchase Intention was addressed by means on two-tail and one-tail t-test and a multiple regression model. The t-test step will be a first explorative step to verify whether means for Italians and non-Italians would be different and if the mean of non-Italians is higher than for non-Italians. The same tests were run

comparing Italians with each subgroup. For both Perception and Brand Awareness an index was created combining each of the proxies. The index is the average of each proxy, and it was then employed in t-test and multiple linear regression. After t-tests, we tested our H1, to explore the relationship between Perception, Brand Awareness and Purchase Intentions, including the three control variables. The same was applied to non-Italians and to single quotas, to spot differences across regions. To test our H2, we performed regression analysis with interaction terms, assuming Nationality as a moderator of the influence on Purchase Intention for both Perception and Brand Awareness.

All our statistical analysis was performed assuming normal distribution for our data sets, looking at the descriptive statistics of each item. As a matter of fact, prior to performing any test, we verified the skewness and kurtosis of each distribution (see Appendix A). Skewness was between -1 and +1, considered "excellent" to assume normality of distribution (Hair et al., 2022, p.66) (SmartPLS GmbH, n.d.). Kurtosis values were also between -1 and +1, also considered "excellent" for normality assumption (Hair et al., 2022, p.66) (SmartPLS GmbH, n.d.). When looking at the distribution of non-Italians and single major quotas, both kurtosis and skewness were between +2 and -2, considered "acceptable" to assume a normal distribution (Hair et al., 2022, p.66) (SmartPLS GmbH, n.d.). Furthermore, both at general and quota level, mean and median were almost coinciding, with major difference of 0.31 for Frequency of Purchases and 0.39 for Willingness to buy, suggesting normal distribution.

Concerning the methodologies for the qualitative part of our study, the sample included individuals chosen from the available audience of the survey. As for the survey sampling strategy, for practical reasons, the interviewed consumers were picked according to their availability and willingness to participate in the second stage of the research, resulting in a convenience sampling approach. However, to ensure fair representation of nationalities in the interviews and validity of the results for consumers with different cultural backgrounds, the interviewed people were picked from the different markets. The respondents were interviewed individually with the purpose of digging into their purchase behavior, to explore more in depth the insights gained from the survey. The interviews took place virtually, and they were not recorded but immediately transcribed, to ensure privacy and anonymity. The questions addressed were drafted according to the results of the survey.

No specific sampling size has been settled for the qualitative methodologies and interviews were conducted across the quotas until no new themes emerged from conversations with consumers.

Thematic analysis was then performed to identify themes and patterns connected to the research question (Saunders et al., 2023). The process involved data coding, followed by theme generation, development and review (Saunders et al., 2023), to summarize the results of the interviews, analyze them across the quotas and, finally, integrate them with the survey findings in the discussion section.

Survey Results

As discussed above, the survey distributed among luxury fashion consumers of five different geographical areas aimed at investigating what are the Perception and Brand Awareness of Made in Italy and how they influence Purchase Intention. The results will be discussed below highlighting the differences across the quotas, starting with descriptive statistics and graphical representations. Most of the questions asked to the audience were addressed through Likert Scales, from one to five.

The first question concerned the Frequency of Purchase, where one stands for very rarely purchases (one time per year), two for rarely (2–3 times per year), three for occasionally (four-six times per year), four for frequently (seven-ten times per year), five for very frequently (more than ten times per year). The average Frequency of purchases is 2.69, suggesting a moderate purchase frequency, just below the four-six times per year. A standard deviation of 1.23 indicated a variety in purchase habits across the audience and spread results but not polarized. Looking at the quotas, those with the higher average are the North Americans, with 3.08 mean and 1.20 standard deviation, indicating higher frequency but same variability with respect to the whole sample results. Both Africans respondents declared to occasionally purchase luxury fashion products. North Americans and Africans are followed by Europeans with a mean of 2.89, Asians with a mean of 2.76, Italians with 2.28 and South Americans with 2.25. The standard deviation is similar for Europeans, Asians and Italians, respectively at 1.26, 1.19 and 1.18.

The second question explored the meaning of Made in Italy for the respondents, introducing the four proxies of perception, namely quality, craftmanship, authenticity and prestige. As represented below, almost half of respondents associated Made in Italy with Quality (43%), followed by Craftmanship (26%) and Prestige (20%). Only 11% identified Authenticity as the meaning of the label. This explorative question gives first hints about how the label is recognized.

The third question addressed the quality perception of Made in Italy, evaluating agreement with the statement “I believe that luxury fashion products labeled as "Made in Italy" are of superior quality”, on a scale from one to five, where one stands for strongly disagree, two for disagree, three for neither agree nor disagree, four for agree and five for strongly agree. An average of 3.97 and a standard deviation of 0.79 implies agreement with the statement and low variability across the quotas. Looking at the regional results, South Americans have higher quality perception with an average of 4.25, followed by Europeans with 4.08, Asians with 3.97, Italians with 3.95 and

North Americans with 3.89. The results show agreement with the idea of Made in Italy as a superior quality guarantee, with a low variability also at regional level, as standard deviation is in line with the overall one.

Perception of craftsmanship appears slightly higher than quality, with a mean of 4.06, and an even lower standard deviation of 0.66. South Americans show higher mean of 4.25, followed by North Americans at 4.18, Europeans at 4.15, Asian at 4.01, Italians at 3.97 and Africans at 3. Standard deviation for the regional quotas goes from 0.50 (South Americans) to 0.73 (Italians) suggesting low variability in the quotas, except for Africans at 1.41.

Prestige is also higher than quality, with an average of 4.05 and standard deviation of 0.79, suggesting that most responses fall between 3.26 and 4.84. As a result, association with prestige and craftsmanship appears higher than superior quality for the whole sample. Africans and Italians present higher means for prestige, respectively at 4.5 and 4.14, followed by Europeans at 4.11, North Americans at 4.03, Asians at 3.90 and South Americans at 3.75. Standard deviation for the quotas falls between 0.71 and 0.86, implying low variability also at regional level.

Authenticity perception has an average of 4.00, but lower standard deviation, at 0.84. Africans have higher authenticity perception at 4.5, whereas North Americans and Italians present averages of 4.05 and 4.04, followed by Europeans at 3.95, Asians at 3.87 and South Americans at 3.25.

As shown, the four proxies of perceptions have high averages around 4 on a scale of 5 across the different quotas, suggesting consumers agree with the association of these four characteristics to the Made in Italy label.

The following question investigated the Brand Recognition of Made in Italy, as the first proxy of Brand Awareness. Consumers were asked to rate their level of agreement with the statement “I can tell if a product is made in Italy just by looking at it”, always on a scale from one to five. The mean for Brand Recognition (2.92) is lower than previous variables ones, with a standard deviation of 1.13. The average is below the neutral point of 3 with a high variability, suggesting that most of the responses fall between 1.79 and 4.05. At regional level, Africans are the most confident in recognizing a Made in Italy product with an average of 3.5, followed Italians and South Americans (mean = 3), North Americans (mean = 2.97), Europeans (mean = 2.88) and Asians (mean = 2.78).

Afterwards, Brand Recall was tested through an open question that asked to name products or brands that are Made in Italy. Most of the replies concerned luxury fashion brands rather than

products, with Prada as the most named one with 53 mentions. The graph in Appendix A shows the results for the first seven positions that totaled 212 mentions out of the 300.

With the exception of luxury shoes, Made in Italy brand recall is driven by famous Italians brands rather than specific product attributes.

Brand Recall was furtherly tested assessing the agreement with the statement “I recall 'Made in Italy' being used in marketing campaigns for luxury fashion”. The average reply suggested neutrality with the statement, as the mean is 3.31, and moderate variability, with a standard deviation of 1.16. North Americans had a higher average than the other quotas, at 3.39, suggesting a higher level of Brand Recall of Made in Italy in the region. They were followed by Asians with an average of 3.34, Italians and Europeans at 3.27, South Americans and Africans at 3. The standard deviations for the different quotas fall among 1.09 (for Asians) and 1.41 (for South Americans), implying a moderate variability. Subsequently, consumers were asked to name one marketing campaign for luxury fashion from which they recall Made in Italy. In line with the neutrality shown in the previous question, 182 respondents replied that they could not recall any (Appendix A). The remaining results were fragmented. Several consumers named a brand (e.g. Dolce & Gabbana), or marketing campaigns shot in Italy such as Dolce & Gabbana advertisement shot in Sicily (Appendix A). If from the one hand, these results reinforce the idea of Made in Italy recall connected to brands, on the other hand, highlights how the popularity of the label is connected to renowned Italian places (e.g. Rome, Capri, Sicily). Only Bottega for Bottegas and Fendi Hand in Hand are marketing initiatives aimed at celebrating Made in Italy and therefore recalling it. Bottega for Bottegas is a project started in December 2021 by the Italian luxury house Bottega Veneta to give visibility and support to small artisans' workshops, that create products inspired by the Italian culture (Bottega Veneta, n.d.). The first edition of this project featured only Italians enterprises (Bedussi, 2021) and it could therefore be a good example of marketing initiative recalling Made in Italy.

Similarly, Fendi Hand in Hand is a project carried out by the Roman Maison, with the aim of transmitting and celebrating the artisanal savoir-faire of each of the twenty regions of Italy (Fendi, n.d.). In partnership with Fendi, twenty artisans’ workshops, one from each region of the country, are called every year to reproduce the iconic Baguette bag with their typical materials and techniques.

After Brand Recall, Familiarity and Trust of consumers towards the label was assessed, through the following statement “The label Made in Italy is familiar to me”. An average of 3.95 on a scale of five implied agreement with the statement, with a low variability, as standard deviation is 0.76. Italians had the highest average (4.18), followed by North Americans (4.02), Europeans (3.95), Asians (3.90), South Americans (3.75) and Africans (3.00). The standard deviations between 0.53 (Italians) and 0.96 (South Americans) indicated a low variability, except for Africa (1.41).

The last three questions concerned Association of Made in Italy with luxury fashion, Satisfaction with past Made in Italy purchases and Willingness to buy.

Association of Made in Italy with luxury fashion showed a high average of 4.04, with a low variability, as standard deviation was 0.81. The mean was high and homogenous across all quotas, with Asians at 4.12, Europeans at 4.08, followed by North Americans at 4.18, South Americans and Africans at 4. Italians were slightly below with a mean of 3.88, suggesting a lower association of the label with luxury fashion sector among Italian consumers. The variability was low in all quotas, with a standard deviation between 0.65 (North Americans) and 0.88 (Italians).

Evaluating satisfaction with past purchases, the average was 4.11, with a low variability (s=0.72). Satisfaction was higher in North Americans, with an average of 4.18 and low variability (s=0.70) and Europeans, with an average of 4.17 (s=0.74). Italians and Asians followed with a mean of 4.06 (s for Italians =0.75) (s for Asians =0.72), whereas Africans and South Americans present an average of 4.

Finally, Purchase Intention was assessed through the willingness to buy, asking to indicate the level of agreement with the following statement “I will buy a luxury fashion item labeled 'Made in Italy' in the next 6 months”. The mean of 3.61 and a standard deviation of 1.08 indicated a lower and moderate distribution of purchase intention compared to Quality, Craftsmanship, Prestige, Authenticity, Familiarity and Trust. Europe and North Americans have a higher mean respectively at 3.85 and 3.80, followed by Asians at 3.74, Italians at 3.26, Africans at 3.5 and South Americans at 2.75. The standard deviation for each quota fell between 0.71 (Africans) and 1.50 (South Americans).

After gathering and organizing the results, we started our analysis, to test H1 by means of a multiple linear regression model. We report below our H1 with the corresponding H01.

H1: Perception and Brand Awareness of Made in Italy positively influence Purchase Intention of international luxury fashion consumers.

H01: Perceptions and Brand Awareness of 'Made in Italy' do not influence Purchase Intention of international luxury fashion consumers.

This model was built to test the positive relationship between Perception, Brand Awareness and Purchase Intention, with the insertion of the three control variables, as follows:

Purchase Intentions = β_0+$\beta_{perception}$ (Perception) + $\beta_{brand\ awareness}$ (Brand Awareness) + $\beta_{Frequency}$ (Frequency) + $\beta_{Satisfaction}$ (Satisfaction) +$\beta_{Association}$ (Association) + ε

It was run using indices for Perception and Brand Awareness, calculated as the averages of the proxies for each of the two variables, to efficiently condense all dimensions. It was statistically significant, as the p-value of the F-test, conducted at a confidence value of 95% is 4,47023E-39, which is lower than α=0.05. The Adjusted R2 or coefficient of determination was 0.46, indicating that it explained the 46% variation of purchase intentions. Observing the p-values of the independent variables, we assessed that Perception, Frequency of Purchases and Satisfaction with Past Purchases are significant factors explaining the changes in Purchase Intention, as their p-values are lower than α=0.05. On the other hand, Brand Awareness and Association do not result as statistically significant variables.

We ran the model again, without Association, statistically irrelevant control variable.

Analyzing the model with four independent variables, the Adjusted R square did not change, still explaining 46% variation in purchase intentions. P-value for Brand Awareness is higher than α=0.05, meaning that the variable is not statistically significant. The coefficient for Frequency is the higher among the predictors ($\beta_{frequency}$= 0.40), suggesting that the variable has a strong positive effect. Therefore, we can assume that respondents who are frequent buyers of luxury fashion products are more likely to purchase Made in Italy items. Similarly, Satisfaction has the second highest slope ($\beta_{satisfaction}$= 0.32). This means that a higher satisfaction with past purchases of Made in Italy increases purchase intentions.

Perception coefficient is positive ($\beta_{perception}$= 0.29). The coefficient proves the existence of a positive relationship between Perception and Purchase Intention, in a way that consumers who have a more positive perception of Made in Italy are more likely to buy Made in Italy products.

H1 was partially supported by our model, since we proved the existence of a positive relationship between Perception and Purchase Intention. On the other hand, even though the coefficient is positive for Brand Awareness, the variable is not statistically relevant, and we therefore rejected the positive relationship with Purchase Intention.

To assess whether and how the relationship changes across quotas, we run the same multiple regression model with the three independent variables for the major ones (i.e. Italians, Non-Italians, Europeans, North Americans, Asians).

The model explained 42% of the variation of purchase intention of Italian consumers, and it was statistically significant. Satisfaction with past purchases and Association resulted irrelevant variables for Italians, with large p-values of 0.95 and 0.44.

We run the model twice to remove one by one the irrelevant control variables, starting from the one with the highest p-value. Below we report the final regression model for Italians, with Frequency, Brand Awareness and Perception.

The model maintained almost the same explanatory power (Adjusted R Square = 0.44). Frequency of purchases was the higher predictor for Italians, ($\beta_{frequency}$= 0.47), followed by Brand Awareness ($\beta_{\text{ brand awareness}}$ = 0.40), explaining the variation in Purchase Intention. Perception was statistically irrelevant.

Therefore, we could derive that Italian consumers who are more frequent buyers, with a higher brand awareness of Made in Italy, will have a higher intent to purchase. This partially divert from previous applications, establishing Brand Awareness as a relevant variable for Italians.

Evaluating the whole sample of non-Italian consumers, the model was more explanatory, as the Adjusted R square was equal to 0.50. In line with the general model, Brand Awareness and Association are not statistically relevant. Satisfaction was the most relevant predictor ($\beta_{satisfaction}$ = 0.50), followed by Perception and Frequency ($\beta_{perception}$= 0.32, $\beta_{frequency}$= 0.30) for non-Italians.

Applying the model to Asians, it explained the 57% of the variations in the dependent variable, although Brand Awareness and Perception resulted statistically irrelevant in explaining Purchase Intention. We run the model without the Association, control variable still irrelevant in our model. Satisfaction with past purchases was very influential for Asians ($\beta_{satisfaction}$ = 0.66), followed by Frequency of Purchases, much less relevant ($\beta_{frequency}$ = 0.20). For Asians, we failed to reject our H0, suggesting that, for this quota, there is no relationship between Perception, Brand Awareness and Purchase Intention.

Analyzing Europeans, the model has a low explanatory power of 31%, still with Brand Awareness and Association not relevant. Running the model without Association, the Adjusted R square slightly increased, leading to the following results.

Perception was the most relevant factor for European consumers ($\beta_{perception}$ = 0.49), followed by Satisfaction ($\beta_{satisfaction}$= 0.39) and Frequency ($\beta_{frequency}$= 0.25). Europeans' results partially support H1, suggesting a strong positive relationship between Perception and Purchase Intention. On the other hand, the negative coefficient of Brand Awareness would lead to assume a negative influence on the dependent variable. However, this is not supported, as the p-value is greater than α=0.05. Nonetheless, the model resulted less explanatory for Europeans than for Asians and Italians, suggesting that other factors influence purchase intentions of European consumers.

When evaluating North American consumers' behavior, the explanatory power was high, predicting 65% of changes in the dependent variable.

Also, for North Americans, Association was not relevant, so we removed it from the model.

Perception and Brand Awareness were not statistically relevant with high p-values equal to 0.42 and 0.97. As for Asians, Satisfaction with Past Purchases is the most important factor ($\beta_{satisfaction}$= 0.48), followed by Frequency of Purchase ($\beta_{frequency}$ = 0.41).

In conclusion, the multiple regression model partially supports H1, showing evidence for a positive relationship between Perception and Purchase Intentions at a general level. This consideration is valid for Non-Italians and Europeans, but not for North Americans and Asians. Italians are the only quota in which Purchase Intention is impacted by Brand Awareness too, keeping in mind the poor consistency of the variable (Cronbach alpha=0.53).

Before testing our second hypothesis about Nationality moderation, we performed two-tails and one-tail t-test to compare the means of Italians with non-Italians, Asians, Europeans and North Americans with a confidence level of 95% (alpha=0.05).

The first tests concerned the comparison of Perception means, starting from Italians and non-Italians, analyzing whether Italians have different Perceptions compared to non-Italians (alternative hypothesis), with two-tail t-test. We failed to reject our null hypothesis since the p-value for two-tails corresponds to 0.88. Similarly, when performing one-tail t-test for Perception mean being higher in Italians than in non-Italians (alternative hypothesis), p-value was 0.44, failing to reject our H0. Comparing Italians and Asians, the two-tails t-test gave the same result, failing to reject our null hypothesis of Italians and Asians having equal perception, since p-value equaled 0.54. Performing the one-tail t-test, for Italians having higher Perception than Asians (alternative hypothesis), p-value equaled 0.27, still failing to reject our null hypothesis. We failed to reject our null hypothesis, also when testing for Italians and Europeans having different Perceptions

(alternative hypothesis), since p-value for two tail t-test was 0.38. As for other quotas, also the one-tail t-test showed p-value higher than 0.05. Finally for North Americans, both t-tests failed in rejecting the null hypothesis when testing for Italians and North Americans having different perception (alternative hypothesis for two-tails t-test) and Italians having higher perceptions (alternative hypothesis for one-tail t-test), since the p-values respectively equaled 0.72 (p-value two tails) and 0.36 (p-value one tail).

Performing the same exercise for Brand Awareness, starting from Italians and non-Italians, we failed to reject the null hypothesis about Brand Awareness being equal across the two groups. Similarly, we failed to reject the null hypothesis when testing Italians having higher brand awareness than non-Italians. Comparing the quotas, t-tests about Italians and Asians failed to reject the null hypothesis about Italians and Asias having equal Brand Awareness. Testing for Italians having higher Brand Awareness than Asians (alternative hypothesis), we failed to reject our null hypothesis. As a matter of fact, the p-values equaled 0.53 (two tails) and 0.27 (one-tail). Italians and Europeans gave similar results, since both p-values were higher than alpha (equal 0.05), respectively at 0.67 for two-tail and 0.34 for one-tail, concluding that there is no evidence to affirm that Europeans and Italians have different brand awareness and Italians have higher brand awareness. Similarly analyzing Italians and North Americans, we failed to reject our null hypothesis, leading to conclude that there is no difference in Brand Awareness among the two quotas and Italians do not have higher Brand Awareness.

Purchase Intention gave interesting results when testing for Italians and non-Italians. P-value for two-tail equaled 0.02, concluding that there is evidence for Italians and non-Italians having different purchase intention (alternative hypothesis). Similarly, when testing for Italians having higher purchase intention than non-Italians (alternative hypothesis), p-value for one-tail equaled 0.01, therefore showing evidence for Italians having higher mean than non-Italians. When performing tests for Italians and Asians having different purchase intentions, we reject our null hypothesis, since p-value two-tail was 0.00. We also reject the null hypothesis for the test about Italians having higher purchase intention than Asians (alternative hypothesis), since p-value corresponded to 0.00. Analyzing Europeans and Italians, we reject our null hypothesis about two groups having the same purchase intention, since the p-value for two-tail was 0.00, leading to confirm that there are evidence for purchase intention being different across the two quotas. Similarly, performing the one tail t-test, the p-value was 0.00, concluding that there is evidence

for Italians having higher Purchase Intention that Europeans. Finally, tests for Italians and North Americans presented a p-value for two-tail of 0.01, rejecting the null hypothesis stating that the two quotas have equal purchase intention. P-value for one tail equaled 0.00, leading to conclude that there is evidence for Italians having higher purchase intention than North Americans.

This explorative step was relevant to get evidence on how the mean changes across the quotas for the main variables of our study, showing how the independent variables appear unvaried in the different groups, contrary to the dependent variable that seems higher in Italians than in other nationalities.

Subsequently, we built a multiple regression with interaction terms to test our H2.

We report below the H2 and corresponding H0:

H2: Nationality moderates the relationship between Perception and Purchase Intentions and between Brand Awareness and Purchase Intension, in a way that these relationships result stronger in Italians than in non-Italians consumers.

H02: Nationality does not moderate the relationship between Perception and Purchase Intentions and between Brand Awareness and Purchase Intention, such that these relationships are consistent across Italian and non-Italian consumers.

H2a: Nationality moderates the relationship between Perception and Purchase Intentions and between Brand Awareness and Purchase Intention, in a way that these relationships result stronger in Italians than Asians consumers.

H02a: Nationality does not moderate the relationship between Perception and Purchase Intentions and between Brand Awareness and Purchase Intention, such that these relationships are consistent across Italian and Asians consumers.

H2b: Nationality moderates the relationship between Perception and Purchase Intentions and between Brand Awareness and Purchase Intention, in a way that these relationships result stronger in Italians than in Europeans consumers.

H02b: Nationality does not moderate the relationship between Perception and Purchase Intentions and between Brand Awareness and Purchase Intention, such that these relationships are consistent across Italian and European consumers.

H2c: Nationality moderates the relationship between Perception and Purchase Intentions and between Brand Awareness and Purchase Intention, in a way that these relationships result stronger in Italians than in North Americans consumers.

H02c: Nationality does not moderate the relationship between Perception and Purchase Intentions and between Brand Awareness and Purchase Intention, such that these relationships are consistent across Italian and North Americans consumers.

The equation of our regression model follows, inserting nationality as a variable and two interaction terms moderating the effect of Perception and Brand Awareness on Purchase Intentions.

$$\textbf{Purchase Intentions} = \beta 0 + \beta_{\text{Perception}}\ \textbf{(Perception)} + \beta_{\text{Brand Awareness}}\ \textbf{(Brand Awareness)} + \beta_{\text{Nationality}}\ \textbf{(Nationality)} + \beta_{\text{Perception x Nationality}}\ \textbf{(Perception} \times \textbf{Nationality)} + \beta_{\text{Brand Awareness x Nationality}}\ \textbf{(Brand Awareness} \times \textbf{Nationality)} + \beta_{\text{Frequency}}\ \textbf{(Frequency)} + \beta_{\text{Satisfaction}}\ \textbf{(Satisfaction)} + \beta_{\text{Association}}\ \textbf{(Association)} + \varepsilon$$

The regression model was applied to Italians and non-Italians, converting Nationality in a dummy variable where one was used to indicate Italians and zero non-Italians.

The model reached an explanatory power of 0.48, however Association was not statistically relevant to explain the changes in Purchase Intention, so we therefore removed it to gain accuracy. The explanatory power remained unchanged, explaining 48% of changes in Purchase Intention. In line with the results of the first model, Brand Awareness per se did not have a direct effect on purchase intention, as the p-value is greater than $\alpha = 0.05$, suggesting that just having some knowledge about the Made in Italy level does not influence Purchase Intention. Perception was still a significant predictor ($\beta_{\text{Perception}} = 0.38$), followed by the two control variables ($\beta_{\text{Frequency}} = 0.37$, $\beta_{\text{Satisfaction}} = 0.30$). Nationality alone was not statistically significant, suggesting Italians do not have higher Purchase Intention than non-Italians. Interaction between Nationality and Perception was also not significant, meaning that higher perception does not mean higher buying intentions for Italians. On the contrary, Interaction between Nationality and Brand Awareness was relevant with a coefficient equal to 0.39. This interaction indicates that Nationality moderates the relationship between Brand Awareness and Purchase Intention, in a way that higher brand awareness entails higher purchase intention exclusively for Italians.

We could therefore derive that Perception is a strong driver for Purchase Intention, for both Italians and non-Italians, without any moderation by Nationality. Brand Awareness influences Purchase

Intention only of Italians, while for non-Italians it does not have any impact. The two control variables Frequency of Buying and Satisfaction with Past Purchases positively impact Purchase Intentions, contrary to Association that resulted not relevant.

H2 is partially supported by the model, as the relationship between Brand Awareness and Purchase Intention appeared moderated by Nationality, being higher for Italians than for non-Italians. However, this did not hold for Perception.

We performed the same model comparing Italians with other major quotas, starting from Asians. The model maintained almost the same explanatory power comparing Italians and Asians, even though Association and Satisfaction were irrelevant and we therefore remove them one by one. We report below the final regression model.

All variables are statistically irrelevant, with p-values higher than $\alpha = 0.05$, except for Frequency and Perception that influence Purchase Intention positively. Considering only Italians and Asians, we failed to reject H02a. As a matter of fact, a relationship can be detected between Perception, Frequency and Purchase Intention, but no moderation is found among the variables.

Comparing Italians and Europeans, the model predicts 41% of the variation. Both Satisfaction and Association had p-values higher than $\alpha = 0.05$. The final model for comparison between Italians and Europeans, without irrelevant control variables, reached the same level of Adjusted R Square, the model presented Perception as the higher predictor of Purchase Intention ($\beta_{Perception} = 0.70$). On the other hand, Brand Awareness did not predict any changes in the dependent variable. However, confirming the results of the first model, the Interaction between Nationality and Brand Awareness is relevant, with a coefficient of 0.67 that determines a high influence of Brand Awareness on Purchase Intention in Italian clients. In line with the first results, Nationality and Interaction between Nationality and Perception are not relevant, whereas Frequency of Purchases plays an important impact on buying behavior ($\beta_{Frequency} = 0.39$).

Looking at the model applied on Italians and North Americans, the Adjusted R square reached 0.51. with all variables irrelevant except Frequency. Performing the model without the two statistically irrelevant control variables, the explanatory power remained unvaried. As in case of comparison between Asians and Italians, Frequency remained the only relevant variable impacting Purchase Intention, leading us to conclude that comparing North Americans and Italians, Purchase

Intention is not impacted by Perception and Brand Awareness and no moderation can be recognized, therefore failing to reject both H01 and H02c.

Interviews Results

The results of the survey we conducted with a sample of 300 consumers yielded interesting and insightful results. Nonetheless, our regression models resulted being not highly explanatory of what factors influences Purchase Intentions of Made in Italy luxury fashion products and how. As a matter of fact, the Adjusted R square of the regression model explaining the relationship among Perception, Brand Awareness and Purchase Intention, considering the whole sample of 300 consumers, is 0.46, suggesting that other factors not considered could impact the dependent variable. Similarly, when investigating the moderation of nationality between Italians and non-Italians, our model reached an explanatory power of only 48% (Adjusted R square = 0.48).

We therefore decided to continue our investigation, performing interviews with sixteen survey respondents, from different countries, to complement our quantitative findings with qualitative methodology. The interviews were one-to-one to get direct and more sincere responses, creating a familiar environment for conversation.

Based on the research findings from the survey we proceed with one specific question, that was: "What factors make you more or less likely to purchase a 'Made in Italy' luxury fashion item soon?", with the purpose of investigating the elements that influence the consumers behavior. Once we gathered data, we analyzed the results using thematic analysis.

Braun and Clarke (2006) and Saunders et al. (2023) described six steps, including familiarizing with data, generating initial codes, identifying themes, reviewing them and, finally, defining and naming them, to summarize the results.

Following this methodology, we initially transcribed the interviews to familiarize with the replies of the audience. Following that, we focus on an accurate reading of the transcriptions, identifying common points and differences.

We report below takeaways that emerged from the first steps of our analysis.

1. Craftsmanship is a synonym to Italian luxury fashion. This perception increases trust, even at a higher price point.
2. The importance of storytelling in Italian tradition and artisanal roots appears relevant to enhance value perception.
3. Pure origin designation cannot replace emotional engagement: "Made in Italy" adds value but is not always decisive, unless consumer has a bond with the country
4. Consumers are pragmatic: they expect Made in Italy quality to justify high price point

5. Made in Italy is not immune to scrutiny: transparency and ethics need to be clearly communicated.

The reading was followed by the coding that "involves labelling each unit of data, within a data item (such as a transcript or a document) with a code that symbolizes or summarizes that extract's meaning" (Saunder et al., 2023, p.666). We used two coding approaches, namely the inductive and deductive one, to ensure a richer analysis. The inductive approach entails exploring all meanings of the data pieces, focusing on information that is relevant for the research question (Saunder et al., 2023). On the hand, the deductive approach starts from the topic analyzed to develop codes, to be then applied to data (Saunder et al., 2023). The reiteration of data coding process using the two approaches allowed us to get a more complete and structured understanding of consumers' behavior.

As part of the inductive approach, we identified in the transcripts key concepts that helped discovering the reason why or not people are inclined to buy Made in Italy products, highlighting repeated patterns in answers. The process entailed highlighting relevant words and sentences, using different colors to group them, to then come up with the second order themes and the aggregate dimensions. The aggregate dimensions were essential to summarize the concepts expressed by the audience. Subsequently, a data structure diagram was created.

The first aggregate dimension that emerged was Brand Identity Priority, representing the relevance of brand values, positioning and storytelling as a key driver in purchase intentions.

As a matter of facts, respondents declared they have desire to buy Made in Italy products because of their resonance with DNA of the brand, that design and commercialize them, whereas origin comes after in consumers' minds (Russian consumers).

For the second group of concepts we came up with Price Sensitivity aggregate dimension, enclosing both barriers and justifications for buying Made in Italy. On the one hand, some declared themselves as "repelled by the price tag" (French consumer) of fashion luxury goods produced in Italy. On the other hand, others would not justify a high price point for a non-Italian product (Italian consumer).

Quality and trust were our third aggregate dimension and the most redundant one across interviewed consumers. Everybody praised Made in Italy for quality, craftsmanship and durability.

The fourth dimension is craftmanship, related to Made in Italy history of excellence, worldwide renowned. Respondents mentioned: importance of families of artisans handing down production

techniques from father to son; attention to detail; uniqueness and prestige (Chinese and Nigerian consumers). We therefore highlighted authenticity, artisanal heritage and unique craft that characterize Italian products.

Then, we focused on a crucial dimension, mentioned by many: Ethical and Sustainable production. Nowadays, it is relevant to talk about transparency and sustainability in production. Audience declared the need to know where items are produced, materials that have been used and where they were sourced (Peruvian consumer).

The final aggregate dimension identified is Italian identity, which emerged mainly from Italians, who expressed a strong attachment to their country and a desire to support Italian-made products and local production.

Afterwards, we proceeded with the deductive approach, creating new codes, then organized them on a thematic map. To come up with the codes, we started from the overarching theme, namely purchase intentions, and evident patterns, connecting those that are related to each other.

At the core of understanding purchase intention of Italy luxury products, we identified barriers and motivators as the themes, regrouping different sub-themes and related codes in the two categories. The codes were created merging the initials of the overarching theme, of themes and sub-themes, to summarize in a single designation the thematic connection.

The first two sub-themes are coherent with the results obtained from the inductive approach. The only difference is related to Price Sensibility, in this case exclusively intended in its negative connotation. As a matter of fact, in the deductive approach, this sub-theme identified the price repellency experienced by consumers with Made in Italy luxury goods. The third sub-themes concerning design brought an element of novelty to our analysis. In some cases, design of Made in Italy products does not resonate with the consumer (Russian consumer).

More than one consumer reported the fact that most of the time they do not buy luxury Made in Italy products, because they are seen as too classic or old fashion (Japanese consumer). This was mentioned for bags.

We also collected some strong motivators; the first one is Brand DNA and storytelling. Storytelling appears to play a key role in creating a connection through legacy and craftsmanship. This theme is supported by declarations about the artisanal heritage, already emerged from the inductive methodology. In line with that, the Nigerian respondent was particularly fascinated by Italian history and how tradition comes together to create beautiful pieces realized with ancient techniques.

The second motivator recognized was Heritage & Reputation of Made in Italy. Wearing Italian-made products was perceived as owning a piece of cultural significance, giving the sensation to be part of a heritage (Nigerian consumer).

Lastly, Quality Perceived is highly recognized by most respondents, as emerged in the inductive analysis.

Discussion

This study aimed at investigating the Perception and Brand Awareness of Made in Italy luxury fashion products and how these two influence purchase intentions, holding a comparative approach among Italians and non-Italians consumers.

Exploring the meaning of Made in Italy, the findings indicated the association of the label with quality for 43% of the respondents, in line with results held by previous studies. De Nisco & Mainolfi (2016) highlighted how the quality of Italian products increases trust of consumers, in different sectors, including fashion. Our findings confirmed Bisson (2024) view of Made in Italy as an emblem of quality and rich heritage. The peculiar know-how mentioned by Bisson (2024) as a pillar of Made in Italy production processes is recognized by our audience, as the 26% declared craftsmanship as the meaning of Made in Italy. The Territorial Capitalism identified by Festa (2020) as the expertise and knowledge locally developed by artisans is recalled by our audience associating Made in Italy with Craftmanship. Prestige is also identified by 20% of the audience, that, according to De Nisco & Mainolfi (2016), increases the desirability of the product. Only 11% remarked Authenticity as the primary characteristic of Made in Italy, slightly in contrast with the vision proposed by Pasquinelli (2023), who identified it as one of the two primary dimensions of the label, together with history.

Analyzing the Likert Scales outcomes of the four proxies of Perception, Craftmanship and Prestige had slightly higher means than Authenticity and Quality for the whole sample size, suggesting a stronger positive opinion about the two dimensions. For Italians, Prestige resulted narrowly more relevant, possibly due to the aspirational characteristics identified by De Nisco & Mainolfi (2016). The authors recalled the history, art and passion evoked by Made in Italy, to whom Italians may be more sensitive. For the other quotas, Quality and Craftmanship are the most relevant dimension, with the exceptions of Africans who valued more Authenticity and Prestige. This could suggest that foreign clients are more impacted by objective and visible features of luxury products, such as quality and artisanship, rather than authenticity and prestige, more abstract and connected to storytelling. These attitudes are partially supported by the interviews. Almost all consumers mentioned quality as a distinctive trait that makes them buy Made in Italy. Italians stressed the importance of quality and durability, also justifying the price, with no mention about prestige. Asian consumers were aligned about Made in Italy being a warranty of quality and craftmanship. Europeans felt confident about purchasing Made in Italy goods due to the artisanal features of the

products. North Americans shown varied attitudes towards the label: while the Canadian consumer focused on quality and artisanal peculiarities, the US consumer stressed the relevance of authenticity in choosing a Made in Italy product. The prestige recognized by the consumer has been seen as potentially detrimental to the credibility of the label, as "more and more brands […] attempt to use it as a marketing ploy" (US consumer). Consumers proved to be aware of unfair and harmful practices undertaken in the luxury fashion industry, such as those quoted by Temperini et al (2019) and reported recently by the news (Ferrarella, 2024) (Il Sole 24 Ore, 2024). Similarly, the Peruvian consumer referred to the sustainable and ethical practices as relevant factors to be taken into consideration when purchasing Made in Italy products. The interviews highlighted an increasing concern of consumers for originality of products, but also sustainability and integrity along supply chain and production processes. As shown, the concept of "Responsible Brand Experience" introduced by Rovai & De Carlo (2023) came to light also from consumers' discussion.

Compared to the results that emerged about Perception, insights about Brand Awareness were more fragmented and unexpected. Applying concepts of Branding to Country-of-Origin designation appeared complex and partially ineffective. Brand Recognition, defined as the ability to recognize the brand after previous exposure to it (Keller, 1993), presented a lower mean than Perception proxies. When evaluating the quotas' results, Italians had slightly higher results suggesting that they are more inclined to recognize their local products than international clients. North Americans rated their ability to recognize Italian products similarly, whereas Africans had an even higher mean. This could be connected to willingness for authentic Italian products emerged from the interview with the US consumers, such that consumers from North Americans could be more attentive in observing the product to spot their origin and authenticity.

Brand Recall, described as the ability to remember the brand when given cues about it (Keller, 1993), was extensively investigated. Starting from naming products or brands that are Made in Italy, an association of the label with specific luxury brands emerged. Among the most popular, Prada, Gucci and Versace played a relevant role in evoking the Italian luxury fashion production. Luxury shoes, named by only five consumers over three hundred, was the only product category emerged from the investigation, suggesting how strictly the Made in Italy brand is connected to private labels. This contradicts the view of Bisson et al. (2024) defining the label as a "powerful

collective brand". Even though the Made in Italy attribute is more than a simple origin designation, as we will demonstrate below, the label does not appear as a standalone brand, but subjected to the popularity and reputation of Italian companies active in the industry. Evaluating the result of the Likert Scale question about Brand Recall, a mean of 3.3 emerged, higher exclusively in North Americans. Consumers therefore declared to be neutral when asked whether they recall Made in Italy being used in marketing campaigns. For what concerns the interviews, only one Chinese consumer mentioned marketing as influential in their purchase decisions. The client stressed the double role of campaigns and media. From the one hand, showcasing artisans reinforces the association with craftmanship and the willingness to choose Italy over other product designations. On the other hand, the presence of Italian brands in media reinforce the cultural relevance of those marks and of Italian fashion in general. Some consumers appear therefore still sensitive to affiliation of fashion with media, as occurred in the 1980s with the release of American Gigolo movie, that brought Giorgio Armani and the Italian style to worldwide popularity (Mandelli, 2024). However, when asked to name campaigns where Made in Italy was used, 61% of consumers declared they could not recall any. Others named brands or advertisements shot in specific Italian popular locations. Only ten replies mentioned real Made in Italy - related marketing activations, namely Bottega for Bottegas and Fendi Hand in Hand. This suggests that, on the one side, luxury fashion consumers cannot remember Made in Italy from marketing activations, that if reinforced could potentially drive purchase intention of some clients, as suggested by the Chinese consumer during the interview. At the same time, this confirms, for a limited share of clients, Giumelli (2016)'s vision of Made in Italy as a label that evokes a certain lifestyle, fostered by the representation of Italian landscapes and traditions, depicted by each brand (Dallabona, 2014). As such, certain campaigns such as those by Dolce & Gabbana in Sicily or Bulgari in Rome remained imprinted in consumers' minds. Similarly, when asked about the factors that influence purchase intention of Italian products, the Russian client declared that their desire for certain Italian products (e.g. Dolce & Gabbana) is driven by the "brand values, like Dolce Vita, family values, tasty life", clearly associated with the Italian lifestyle.

Familiarity is the proxy of Brand Awareness with the highest mean, closer to the values of Perception' proxies. Doubtlessly higher for Italians than for other quotas, this dimension is also connected to the credibility of the label to the eyes of luxury fashion clients. The repeated exposure to a brand in a way that the consumer becomes familiar with it, could shape opinions about the

label, its credibility and reputation. In this sense, the interviews gave interesting insights. The Peruvian consumer identified the Made in Italy label as a determinant that ensures fair labor and sourcing of products, confirming the idea of Made in Italy as a reliable country denomination. Similarly, one Italian consumer saw Made in Italy products as safe and high qualitative ones. In line with Papadopoulos and Hespol (2002)'s idea of Made in as a creator of a positive halo effect when other information are unknown, certain consumers declared to rely on the Italian country denomination. Also, the idea of a Country Equity, as the value that is represented by perceptions of consumers of different target markets by Papadopoulos and Hespol (2002) find application in Made in Italy. As we will discuss below, Made in Italy positive Perception proved to be valuable, as they are a driver of Purchase Intention. Similarly, we agree with the application of Pappu & Quester (2010) definition of Country Equity on Made in Italy, as it proved that this origin designation provides a certain value to luxury fashion products.

Nonetheless, we could not attest Brand Awareness as relevant as it was in the previous studies. Taking into consideration the definition of Country Awareness elaborated by Pappu & Quester (2010) as the ability to identify and remember a country as a producer of a certain product category, our results do not appear completely aligned. While Familiarity is high, suggesting a certain understanding and reliance on the label, Brand Recognition could be improved, and Brand Recall appears too connected to brands rather than products. We can therefore derive that, contrary to Perception, Brand Awareness of Made in Italy did not reach the expected results. Furthermore, a poor consistency among the items of Brand Awareness suggests that those dimensions are not coherently measuring the variable, although sourced from literature.

Looking at the Country-of-Origin literature, our results confirmed Bertoli & Resciniti (2018) argument about a certain fit between Italy and the fashion luxury industry, in a way that the country of origin denomination becomes a proxy of quality. This emerged from both interviews and survey's question about the meaning of Made in Italy. Cappelli et al. (2016) reported a willingness to pay a premium price for clothing that are Made in Italy. Our interviews confirmed these findings as one Italian consumer reported that Made in Italy is a justification for the price range typical of luxury fashion products. Furthermore, two international consumer, French and Peruvian, even though repulsed by high prices, agreed with the idea that Made in Italy deserves an higher expense.

Obermiller & Spangenberg (1989)'s effects of Country of Origin were also identifiable in our findings, starting from the cognitive effect. Consumers proved to deduce unknown information about ethical and sustainability concerns through the Italian country denomination. Similarly, an affective effect emerged from certain foreigner consumers, from the Russian consumer purchase behavior driven by the values of Italian lifestyle to the African client stating that buying a Made in Italy product means acquiring a piece of cultural heritage. Finally, some Italians could be driven by normative effects: one Italian consumer stated that they buy national products to support local producers and preserve manufacturing traditions.

Evaluating the effect on Purchase Intentions, our findings provided different insights at macro and quota levels. The first regression model testing our H1, proved a positive influence of Perception on Purchase Intention, but not of Brand Awareness. This suggests that, from the one hand, Perceptions drives purchase behavior, in line with the literature. On the other hand, the knowledge about Made in Italy is not relevant to push to buy, especially for foreign consumers. This is confirmed by the idea emerged from the interview with the Russian consumer, stating that without a proper storytelling there is no perceived added value for a foreign consumer. As mentioned above, the values of Made in Italy (i.e. Dolce Vita and Italian lifestyle) drive the purchase intentions of some consumers towards brands that are able to exploit them (e.g. Dolce & Gabbana), but not to the Made in Italy as a whole. We are therefore far from the definition of a "powerful collective brand" described by Bisson (2024). Perception is positively established, and it influences buying. Nonetheless a proper storytelling has not been deployed yet at country level in a way that this could foster the emotional attachment, emerged in the interviews by just two consumers (Russian and Nigerian). Another relevant insight emerged from the first regression model concerning the control variable Association of Made in Italy with luxury fashion. Roth and Romeo (1992) enriched the framework of Country of Origin, establishing a positive relationship between Country Image and Purchase Intention, as such that association of a certain country with the product category influence buying behavior. Similarly, the concept of Product Ethnicity by Usunier and Cestre (2007) would lead consumers to buy a certain country label if stereotypically associated with the product. Even though not central to our research objectives, it is worth mentioning that these theories were not confirmed by our results, as Association was statistically irrelevant.

The first regression model (multiple linear regressions) highlighted relevance of Perception, Frequency and Satisfaction with past purchase for the whole sample. Applying the first regression model to Italians, the results reported an influence of Brand Awareness, but not of Perception (p-value Perception was higher than 0.05). We could therefore derive that, evaluating exclusively Italian consumers, cultural proximity and familiarity with the brand Made in Italy impacts, contrary to any tangible perception of the product (i.e. quality, craftmanship, authenticity). It goes without saying that, for Italians, the proxy of perception with the highest mean was prestige, that is the most intangible and aspirational dimension among the four. Therefore, we can derive that the results highlights Made in Italy's cultural resonance for Italians.

Findings about Europeans were coherent with the overall results, suggesting that they are influenced by Perception. The geographical closeness of Europe to the Italian market might be an influential factor in purchase behavior, so that consumers from the continent could easily reach the country or be in contact with Italian products in their own local market and have a stronger perception compared to other markets. On the other hand, North American and Asian consumers proved to be impacted exclusively by control variables, namely Frequency of Purchases and Satisfaction. This could lead to the hypothesis that Made in Italy label does not stand out sufficiently to influence perception or create an awareness about the label in Asia and North America. As a result, what appears to drive the intent is their previous experience with the label, maybe in the absence of compelling storytelling. This might suggest a potential loss of relevance of Made in Italy in these markets in the future, if confronted with other country of origin designations with more robust and emotionally built narratives.

The regression model with interaction terms aimed at investigating the moderation effect of Nationality, comparing Italians and non-Italians, followed by the different quotas. The multiple regression model with interaction terms gave insightful results about buying behavior differences between Italians and foreigners. Perception appeared to be a driver of Purchase Intention, with no differences in nationality across the whole sample (interaction term between Nationality and Perception was not statistically relevant), whereas Brand Awareness influences exclusively Italians' behavior (Brand Awareness was not relevant but the interaction term with nationality was relevant), confirming previous model's results. We can therefore derive that Brand Awareness acts as a driver for Italians, who have a strong attachment to Made in Italy label, otherwise it is

irrelevant for purchase intention. Control variables were relevant with the exception of Association, reinforcing the importance of prior experience with the product and frequency of consumption for both groups.

Comparing Italians and Asians the model diverted previous results as Perception, together with Frequency of Purchases, resulted in being relevant variables. Probably due to sample size limitation, as the sample for Asians was composed of just sixty-seven individuals, the previous model did not capture Perception as a predictor. Following the results of the model with interaction terms, we can argue that Perception and Frequency of Purchases influence Italians and Asians, similarly, confirming the acknowledgement and impact of Quality and Craftmanship that the Asians demonstrated during the interviews.

The application of the model to Europeans and Italians confirms the first results with Perception and Frequency of Purchase influencing behavior of Europeans and Brand Awareness being influential only for Italians. The outcome observed on Europeans could be, again, due to cultural and geographical proximity of the markets. Conversely, Italians and North Americans proved to be influenced exclusively by Frequency. This suggests that, taking into consideration Italians and North Americans, consumption could imply habitual buying, such that those that consume Italian luxury fashion goods do so because they got used to it. At the same time, the irrelevance of Perception and Brand Awareness for Italians and North Americans in the model implies that these dimensions should not be taken into consideration to drive consumption. Another hypothesis could be related to the search for Authenticity that emerged from the interviews with the US consumer: consumers are not driven by any perception or brand awareness of Made in Italy label in their purchases, as, in their market, they deal with brands who use improperly this country denomination. We could derive that they do not trust labels, fearing possible marketing deceits, relying on their own knowledge of the product, shaped by habitual consumption.

This study filled a relevant gap in the literature, as it was conducted with an international sample of consumers and focused exclusively on the luxury fashion industry. Having a diversified sample of clients from different areas of the world allowed us to differentiate results and conclusions according to the geographic areas, in order to get practical implications and recommendations targeting different markets.

Perception proved to be a relevant variable for the overall sample and for some quotas. Italians capture more abstract dimensions: they value prestige of their national label and, when analyzing the quota alone, they are not influenced by perception. On the contrary, Europeans are impacted by perceptions, probably being focused on tangible aspects of the product, such as quality and craftmanship. Asians appears influenced by Perception only when compared to Italians (as per regression with interaction terms model). North Americans appears skeptical, as shown by the two regression models: they are not influenced by perception (confirmed by both models), they are careful in detecting marketing cheating about country denomination and they seem to rely on habitual buying patterns.

Brand Awareness is a more critical variable, that proved to be influential in consumer behavior just for Italians. However, this result should be taken with caution, given poor consistency among Brand Awareness proxies. Looking at the single proxies and results of the interviews, Brand Recognition appeared low in foreign consumers and tied to big names operating in the industry, rather than products. Similarly, Brand Recall could be higher, maybe focusing on the craftmanship tradition of the country. At the same time, consumers recall campaigns sharing the Italians lifestyle, confirming the idea that a certain image of Italy as the country of Dolce Vita exists. However, this image is not leveraged at the national level, but only by those brands who are interested in it. Familiarity had high rates, also showing, from interviews, that the label can potentially become a proxy of quality when other information about the product is unknown.

Embracing the definition elaborated by Roth and Romeo (1992, p.480) about Country image as "the overall perception consumers form of products from a particular country, based on their prior perceptions of the country's production and marketing strengths and weaknesses", we attest from our findings that Perception drive purchases for the overall sample, in the European market and potentially in the Asian market (confirmed only from regression with interaction terms). On the other hand, even though we acknowledge the existence of a "Country Equity" (Pappu & Quester, 2010, p.276), as the value endowed by the country on the products, we do not have an impact of Brand Awareness on foreign consumers purchase habits.

Validity and Reliability

Although showing insightful results about consumer's perception of Made in Italy label at international level, our study presented practical limitations.

Our total sample size of three-hundred consumers was composed of consumers belonging to different quotas, in the attempt to get insights of consumers behavior from all over the world. The size of the quotas was decided according to the market size of the geographical areas, with the exception of Italians who represented one third of the sample. The sample of 100 Italians was functional to get a proper picture of consumers' perception of Made in Italy already on the national territory and to perform the comparison among Italians and non-Italians. The size of the other quotas was in line with the consumption of luxury fashion products in each market, taking bigger shares for markets who consume more. Nonetheless, if one hundred consumers are a fair representation of a country like Italy, and sixty-one would be acceptable for North America (including United States and Canada), some may argue that sixty-seven individuals do not properly represent a continent with a relevant cultural and consumption heterogeneity such as Asia. Similarly, if the European sample of sixty-six consumers could acceptably represent a geographical area with cultural proximity across countries, the samples of four South Americans and two Africans are not sufficient to get a proper picture of consumers behavior in those areas. As a result, we can conclude that for certain geographical areas, namely Asia, Africa and South America, the results could not be considered generalizable to the population, and the external validity of the findings is limited for these populations.

Similarly, due to practical constraints, we did not implement a random sampling strategy, but we chose our sampling according to accessibility and convenience, implying limitations in terms of generalizability of our results. The people were carefully selected among luxury consumers, students and professionals of the industry, aware of trends and specificity of luxury fashion products. However, since the sampling is non-probabilistic, findings could not be considered totally representative of the real population of luxury fashion consumers.

Furthermore, Cronbach's alpha computed across the proxies of Brand Awareness resulted in a poor consistency among the items, suggesting that the dimensions identified by the literature were not the most efficient to measure Brand Awareness of Made in Italy label. As a result, the variable resulted statistically irrelevant for the whole sample and almost all quotas, except for Italians.

Given the low reliability of the variable and low cohesivity among the proxies, the results about Italians in the survey should be taken with caution, therefore representing a limitation of the study.

Concerning the qualitative part of our study, the sample was also limited due to availability constraints. As explained above, the interviewed consumers were purposively chosen from the available pool of the survey and, if from the one hand, this ensured to select actual luxury fashion consumers, from the other hand, few were available for interviews within the three hundred survey respondents. Nonetheless, the qualitative process was undertaken smoothly, until data saturation was met across the available sample.

The interviews' data was then analyzed, substantiating it with the results of the survey, in order to get a clear understanding of consumers' behaviors. This increased the trustworthiness of the interviews' findings, and it represented the purpose of our mixed methodology. As described in the methodology section, a sequential explanatory research design (Saunder et al., 2023) was implemented, in which the quantitative approach is followed by the qualitative one, to explore more in depth the reasons behind consumers beliefs and behaviors. Furthermore, to ensure transparency the data were written down during the interviews with the help of the dictate function of Microsoft Word, ensuring to report all thoughts expressed by consumers. Finally, coding was performed with two different techniques, following the inductive and deductive approach, to ensure consistency and validity of the interpretation.

Conclusion

This comparative study aimed at studying the existence of a positive relationship between Perception, Brand Awareness and Purchase Intention of Made in Italy luxury fashion products, moderated by nationality, with a sample of three hundred consumers, composed of six quotas, namely Italians, Asians, Europeans, North Americans, South Americans and Africans. The results highlighted an influence of Perception on the overall sample, on European consumers and, potentially, on Asians, even though not confirmed by both regression models. Brand awareness resulted relevant just in Italians consumers. However, this result should be considered with caution, given the poor consistency across the proxies of the variable.

As a consequence, we highlight how Perception could be leveraged, in the European market and, maybe, in Asia. Similarly, Brand Awareness might be improved at national level, creating proper storytelling that could foster buying intentions within the national borders.

We propose some measures, at national and company level, also in the light of what emerged from the interviews.

During interviews, consumers shown to be aware of the authentic artisanal characteristics of Made in Italy, but some (US and Peruvian) also highlighted the threats of unfair marketing practices and a need for sustainability commitment. To this purpose, various public policy measures could be implemented by Italian Institution worldwide, starting from initiatives that promote knowledge of Made in Italy, exploiting the network of Italian cultural institutes, embassies and the Italian Trade Agency, governmental agency supporting enterprises' development abroad (Italian Trade Agency, n.d.). Events could be hosted in the major cities of the globe to showcase the Italian craftsmanship in every shape: live demonstrations where artisans would work as if they were in their labs would highlight the cultural relevance of the Made in. This would enhance the sustainability commitment of the label. Furthermore, for clients who were not able to distinguish Italian products from non-Italians, this would help to get to production processes and aesthetics of Made in Italy. These events would also enhance Brand Recognition and Recall, ensuring higher visibility in major cities and creating memorable experiences for consumers.

Still linked to results of interviews, especially to tackle with issues related to Authenticity of the label in North America, the Made in Italy Certification should be strengthened. Currently released

by the Italian institute for the safeguard of Italian producers (ITPI), the certification is a guarantee of traceability and transparency of Italian products (ITPI, n.d.). It is granted exclusively to producers who commercialize goods entirely sourced and manufactured in Italy, to value and promote quality and distinctive traits of Made in Italy and protect consumers from misleading and detrimental marketing communication (ITPI, n.d.). However, the warrant is still unknown and not yet widely spread in the luxury fashion industry. Institutions should engage in the promotion of this tool, making it a market standard to ensure legitimacy of Italian products and consumer trusts. The Italian Ministry of Enterprises and Made in Italy (MIMIT) engaged in the support of Italian enterprises, for the safeguard of quality and innovation (Ministero delle Imprese e del Made in Italy, n.d.), should have a central role in the support to the certification.

On the side of all marketing initiatives undertaken to promote their brands, Italian companies acting in luxury fashion domain should align with the narrative proposed by institutions, leveraging on the characteristics of the label. Themes such as sustainability, craftmanship and traditions should be emphasized also in communication globally performed by private labels, to create a coherent idea of Made in Italy.

Immersive experiences in boutiques could also be performed, reflecting the promotional events implemented by public institutions. Interactive experiences in which customers can observe artisans producing or personalizing their favorite luxury item from the brand would create memorable moments associated with the Italian know-how and the brand. Similar initiatives are already undertaken by some Italian industry players such as Tod's, that, in occasion of Milan Design Week in 2023, organized the Art of Craftmanship exhibition, to promote the Italian tradition of craftmanship and knowhow (Di Giamberardino, 2023). The exhibition retraced the production processes of Tod's product, starting from the tools used, the raw materials and finally showcasing artisans shaping the leather to manufacture the shoe by hand (Di Giamberardino, 2023). These immersive experiences consolidate the image of the brand as an authentic artisanal one and could enhance authenticity of Made in Italy as a whole.

At the core of Made in Italy development, Bisson et al. (2024) identified family-run business, that evolve through this generational passage. This peculiarity of Italian industrial and economic network could be leveraged by private companies to create a compelling storytelling about the label in the national market. Campaigns and projects aimed at creating an emotional connection

with consumers should be implemented to get Italian clients acquainted with traditions, passed through family members. This could increase Brand Awareness by leveraging the concept of family, creating an emotional bond with the consumer, and compelling storytelling.

Finally, cross-industry collaborations in luxury could reinforce Brand Awareness of Made in Italy in the national market, exposing fashion brands to a new audience. Work with luxury labels from automotive, furniture or food industries to co-market products would increase Brand Recognition of labels beyond the usual sector audience and enhance Brand Recall of Made in Italy as a whole, creating a bond with the industries in which the Italian industrial network excels. These initiatives have been already undertaken by Italian luxury fashion players such as Dolce & Gabbana, Etro and Zegna (Appendix C). Dolce & Gabbana partnered with Smeg and Bialetti to produce lines of design home appliances, including fridges and coffee machines with the patterns of "Carretto Siciliano", connected to the Sicilian origins of the fashion brand. Similarly, they celebrated Italian cuisine tradition partnering with the pasta producer Di Martino. Etro entered the food industry creating a "Panettone", a Milanese cake typical of the Christmas season, in collaboration with Aimo e Nadia, a one-Michelin-star restaurant located in Milan. Zegna marketed the Ferrari made-to-measure wine in collaboration with Ferrari Trento wine producers. These partnerships increased awareness of consumers from both industries involved, in a transversal celebration of Italian know-how.

In light of the results and limitations of our study, we identify some gaps, improvements, and topics for further research in the field. Future studies could expand on the topic implementing different measures to assess Brand Awareness, other than those suggested by literature about corporate branding, resulting in a more coherent analysis of these variables. Furthermore, a larger sample of consumers should be taken into consideration to achieve generalizability for Asia, South America, and Africa. Similarly, to get findings that are representative of the real population of luxury fashion consumers, a probabilistic sampling strategy should be implemented.

Further research should expand in the consumer perception of Made in Italy concerning sustainability, a topic that emerged in conversations with the audience. Furthermore, next studies concerning this field should address how price sensitivity of consumers affect their purchase intention of Made in Italy label in luxury fashion, as came out from interviews. Finally, it would

be interesting to investigate generational differences across consumers, to investigate how young generations shifted their perceptions of the Made in Italy label compared to elder consumers.

Appendix A - Statistics

	Mean	Median	Skewness	Kurtosis
Perception	4,02	4,00	-0,38	0,35
Brand Awareness	3,39	3,33	-0,08	-0,46
Frequency of Purchases	2,69	3,00	0,23	-0,97
Satisfaction with Past Purchases	4,11	4,00	-0,43	0,18
Association	4,04	4,00	-0,53	-0,03
Willigness to buy	3,61	4,00	-0,58	-0,08

Normality assumption for the whole sample (300 individuals)

Non Italians	Mean	Median	Skewness	Kurtosis
Perception	4,02	4,00	-0,43	0,39
Brand Awareness	3,38	3,33	-0,17	-0,40
Frequency of Purchases	2,89	3,00	-0,04	-1,04
Satisfaction with Past Purchases	4,13	4,00	-0,28	-0,65
Association	4,12	4,00	-0,55	-0,09
Willigness to buy	3,78	4,00	-0,66	0,26

Normality assumption for Non Italians (200 individuals)

Italians	Mean	Median	Skewness	Kurtosis
Perception	4,01	4,00	-0,30	0,35
Brand Awareness	3,42	3,33	0,05	-0,57
Frequency of Purchases	2,28	2,00	0,86	0,07
Satisfaction with Past Purchases	4,06	4,00	-0,69	1,44
Association	4,14	4,00	-0,73	0,95
Willigness to buy	3,26	3,00	-0,33	-0,50

Normality assumption for Italians (100 individuals)

Asians	Mean	Median	Skewness	Kurtosis
Perception	3,95	4,00	-0,43	0,18
Brand Awareness	3,34	3,33	0,02	-0,61
Frequency of Purchases	2,76	3,00	0,10	-1,06
Satisfaction with Past Purchases	4,06	4,00	-0,34	-0,15
Association	4,12	4,00	-0,67	-0,29
Willigness to buy	3,74	4,00	-0,51	-0,09

Normality assumption for Italians (67 individuals)

Europeans	Mean	Median	Skewness	Kurtosis
Perception	4,10	4,00	-0,20	-0,48
Brand Awareness	3,37	3,33	0,05	-0,66
Frequency of Purchases	2,88	3,00	-0,10	-1,18
Satisfaction with Past Purchases	4,17	4,00	-0,27	-1,09
Association	4,11	4,00	-0,95	0,59
Willigness to buy	3,85	4,00	-0,58	0,27

Normality assumption for Europeans (66 individuals)

North Americans	Mean	Median	Skewness	Kurtosis
Perception	4,05	4,00	-0,55	0,96
Brand Awareness	3,46	3,67	-0,86	0,55
Frequency of Purchases	3,08	3,00	-0,16	-0,88
Satisfaction with Past Purchases	4,18	4,00	-0,26	-0,88
Association	4,18	4,00	-0,19	-0,60
Willigness to buy	3,80	3,00	-0,86	0,91

Normality assumption for North Americans (61 individuals)

	Whole sample (300 consumers)		Italians (100 consumers)		Asians (67 consumers)		Europeans (66 consumers)		North Americans (61 consumers)		South Americans (4 consumers)		Africans (2 consumers)	
	$\bar{x}$	s	$\bar{x}$	s	$\bar{x}$	s	$\bar{x}$	s	$\bar{x}$	s	$\bar{x}$	s	$\bar{x}$	s
Quality	3,97	0,79	3,95	0,86	3,97	0,82	4,08	0,73	3,89	0,73	4,25	0,50	3,50	0,71
Craftmanship	4,06	0,66	3,97	0,73	4,01	0,66	4,15	0,59	4,18	0,53	4,25	0,50	3,00	1,41
Prestige	4,05	0,79	4,14	0,71	3,90	0,84	4,11	0,86	4,03	0,77	3,75	0,50	4,50	0,71
Authenticity	4,00	0,84	4,04	0,79	3,87	0,89	3,95	0,87	4,05	0,83	3,25	0,96	4,50	0,71

Means and standard deviations of Perception's proxies

	Whole sample (300 consumers)		Italians (100 consumers)		Asians (67 consumers)		Europeans (66 consumers)		North Americans (61 consumers)		South Americans (4 consumers)		Africans (2 consumers)	
	$\bar{x}$	s	$\bar{x}$	s	$\bar{x}$	s	$\bar{x}$	s	$\bar{x}$	s	$\bar{x}$	s	$\bar{x}$	s
Brand Recognition	2,92	1,13	3,00	1,04	2,78	1,22	2,88	1,25	2,97	1,08	3,00	0,82	3,50	0,71
Brand Recall	3,31	1,16	3,27	1,21	3,34	1,09	3,27	1,18	3,39	1,14	3,00	1,41	3,00	0,00
Familiarity	3,95	0,76	4,18	0,53	3,90	0,82	3,95	0,67	4,02	0,59	3,75	0,96	3,00	1,41

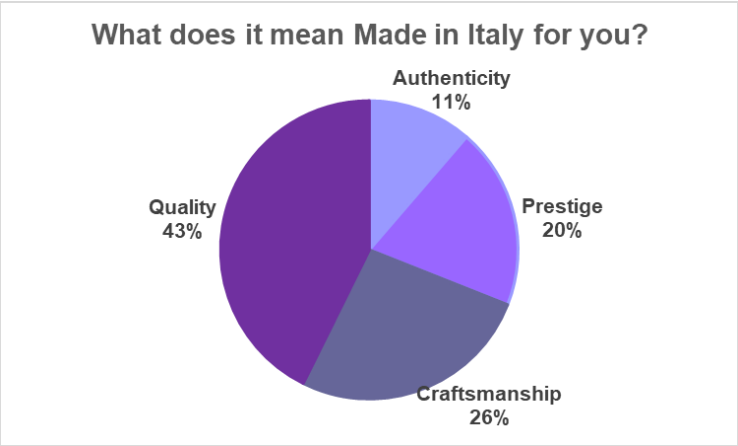
Means and standard deviations of Brand Awareness' proxies

	Whole sample (300 consumers)		Italians (100 consumers)		Asians (67 consumers)		Europeans (66 consumers)		North Americans (61 consumers)		South Americans (4 consumers)		Africans (2 consumers)	
	$\bar{x}$	s	$\bar{x}$	s	$\bar{x}$	s	$\bar{x}$	s	$\bar{x}$	s	$\bar{x}$	s	$\bar{x}$	s
Frequency of Purchases	2,69	1,23	2,28	1,18	2,76	1,19	2,88	1,26	3,08	1,20	2,25	0,96	3,00	0,00
Satisfaction with Past Purchases	4,11	0,72	4,06	0,75	4,06	0,72	4,17	0,74	4,18	0,70	4,00	0,00	4,00	0,00
Association	4,04	0,81	3,88	0,88	4,12	0,86	4,08	0,79	4,18	0,65	4,00	0,00	4,00	0,00

Means and standard deviations of control variables

	Whole sample (300 consumers)		Italians (100 consumers)		Asians (67 consumers)		Europeans (66 consumers)		North Americans (61 consumers)		South Americans (4 consumers)		Africans (2 consumers)	
	$\bar{x}$	s	$\bar{x}$	s	$\bar{x}$	s	$\bar{x}$	s	$\bar{x}$	s	$\bar{x}$	s	$\bar{x}$	s
Willigness to buy	3,61	1,08	3,26	1,16	3,74	1,03	3,85	0,99	3,80	0,96	2,75	1,50	3,50	0,71

Means and standard deviations of Purchase Intention's proxy



Replies to the question "What does it mean Made in Italy for you?"

Replies to the question "Can you name any products or brands that are Made in Italy?"

NO	182
Dolce & Gabbana	12
Bottega for Bottegas	6
Prada	5
Dolce & Gabbana in Sicily	4
Fendi Hand in Hand	4
Gucci	4
Bulgari in Rome	3
Gucci Ancora	3
Dolce & Gabbana in Capri	2
Loro Piana	2
Ferragamo in Florence	2
Other	71

Replies to the question about naming marketing campaigns using Made in Italy

Regression Statistics	
Multiple R	0,69
R Square	0,47
Adjusted R Square	0,46
Standard Error	0,79
Observations	300

ANOVA

	df	*SS*	*MS*	*F*	*Significance F*
Regression	5	166,6109793	33,32219586	52,96223369	4,47023E-39
Residual	294	184,9756874	0,629169005		
Total	299	351,5866667			

	Coefficients	*Standard Error*	*t Stat*	*P-value*	*Lower 95%*	*Upper 95%*	*Lower 95,0%*	*Upper 95,0%*
Intercept	-0,308216467	0,339649879	-0,907453485	0,364910222	-0,976669741	0,360236807	-0,976669741	0,360236807
Perception	0,245579766	0,099209025	2,475377282	0,013873063	0,050329688	0,440829644	0,050329688	0,440829644
Brand Awareness	0,088501193	0,074800614	1,183161322	0,237701067	-0,058711328	0,235713714	-0,058711328	0,235713714
Frequency	0,392980167	0,041230976	9,531187543	6,11712E-19	0,311834897	0,474125436	0,311834897	0,474125436
Satisfaction with Past Pu	0,283567331	0,080230573	3,534404926	0,000474527	0,125668294	0,441466368	0,125668294	0,441466368
Association	0,100765964	0,069582544	1,448150036	0,14864068	-0,036177054	0,237708981	-0,036177054	0,237708981

Multiple linear regression model with whole sample of 300 consumers

SUMMARY OUTPUT

Regression Statistics	
Multiple R	0,69
R Square	0,47
Adjusted R Square	0,46
Standard Error	0,79
Observations	300

ANOVA

	df	*SS*	*MS*	*F*	*Significance F*
Regression	4	165,2915247	41,32288118	65,43514673	1,4527E-39
Residual	295	186,2951419	0,631508956		
Total	299	351,5866667			

	Coefficients	*Standard Error*	*t Stat*	*P-value*	*Lower 95%*	*Upper 95%*	*Lower 95,0%*	*Upper 95,0%*
Intercept	-0,233925841	0,336377125	-0,695427316	0,487334988	-0,895928843	0,428077161	-0,895928843	0,428077161
Perception	0,28666187	0,095243166	3,009789391	0,002840088	0,09921969	0,474104051	0,09921969	0,474104051
Brand Awareness	0,095418813	0,074786612	1,275880937	0,203001286	-0,051764091	0,242601717	-0,051764091	0,242601717
Frequency	0,397266807	0,041200985	9,642167594	2,64944E-19	0,316181697	0,478351917	0,316181697	0,478351917
Satisfaction with Past Purchases	0,31587172	0,077210206	4,091061744	5,54571E-05	0,163919092	0,467824349	0,163919092	0,467824349

Multiple linear regression model with whole sample of 300 consumers, without statistically irrelevant variable Association

SUMMARY OUTPUT

Regression Statistics	
Multiple R	0,67
R Square	0,45
Adjusted R Square	0,42
Standard Error	0,88
Observations	100

ANOVA

	df	SS	MS	F	Significance F
Regression	5	60,41552911	12,08310582	19,70311351	2,21386E-13
Residual	95	72,82447089	0,766573378		
Total	100	133,24			

	Coefficients	Standard Error	t Stat	P-value	Lower 95%	Upper 95%	Lower 95,0%	Upper 95,0%
Intercept	-0,374876145	0,630987672	-0,594110094	0,553850639	-1,627545055	0,877792764	-1,627545055	0,877792764
Perception	0,290257857	0,1657032	1,751673213	0,083057203	-0,038704587	0,619220302	-0,038704587	0,619220302
Frequency	0,466285819	0,078581673	5,933773115	4,79615E-08	0,310281474	0,622290165	0,310281474	0,622290165
Satisfaction with Past Purchases	0,008856746	0,137257274	0,064526605	0,948686509	-0,263633395	0,281346886	-0,263633395	0,281346886
Brand Awareness	0,401109635	0,139685578	2,871517893	0,005037296	0,123798702	0,678420568	0,123798702	0,678420568
Association	0,106747759	0,137882607	0,77419307	0,440719122	-0,166947053	0,38044257	-0,166947053	0,38044257

Multiple linear regression model with sample of Italians

SUMMARY OUTPUT

Regression Statistics	
Multiple R	0,67
R Square	0,45
Adjusted R Square	0,44
Standard Error	0,87
Observations	100

ANOVA

	df	SS	MS	F	Significance F
Regression	3	60,41233734	20,13744578	26,54478703	1,3731E-12
Residual	96	72,82766266	0,758621486		
Total	99	133,24			

	Coefficients	Standard Error	t Stat	P-value	Lower 95%	Upper 95%	Lower 95,0%	Upper 95,0%
Intercept	-0,360512751	0,587350121	-0,613795313	0,540802332	-1,526393526	0,805368024	-1,526393526	0,805368024
Perception	0,293281806	0,158111701	1,854902601	0,066679231	-0,020567441	0,607131053	-0,020567441	0,607131053
Frequency	0,467079216	0,077210158	6,049452899	2,7916E-08	0,313818263	0,620340169	0,313818263	0,620340169
Brand Awareness	0,403348286	0,134605001	2,996532684	0,003475213	0,13615947	0,670537102	0,13615947	0,670537102

Multiple linear regression model with sample of Italians, without statistically irrelevant variables Satisfaction with Past Purchases and Association

SUMMARY OUTPUT

Regression Statistics	
Multiple R	0,72
R Square	0,52
Adjusted R Square	0,50
Standard Error	0,71
Observations	200

ANOVA

	df	SS	MS	F	Significance F
Regression	5	103,1768549	20,63537098	41,20992753	8,92505E-29
Residual	194	97,14314511	0,500737861		
Total	199	200,32			

	Coefficients	Standard Error	t Stat	P-value	Lower 95%	Upper 95%	Lower 95,0%	Upper 95,0%
Intercept	-0,353532761	0,377381928	-0,936803631	0,35002431	-1,097830885	0,390765363	-1,097830885	0,390765363
Perception	0,269185469	0,121829329	2,209529269	0,028307889	0,028905438	0,5094655	0,028905438	0,5094655
Frequency	0,301271663	0,048052577	6,269625489	2,29844E-09	0,206499125	0,3960442	0,206499125	0,3960442
Satisfaction with Past Purch	0,470138206	0,092169559	5,100796965	8,01991E-07	0,288355178	0,651921234	0,288355178	0,651921234
Brand Awareness	-0,032182042	0,083524743	-0,385299506	0,700437649	-0,196915181	0,132551097	-0,196915181	0,132551097
Association	0,084167139	0,084935328	0,9909556	0,322941617	-0,083348051	0,251682329	-0,083348051	0,251682329

Multiple linear regression model with sample of non-Italians

SUMMARY OUTPUT

Regression Statistics	
Multiple R	0,715964734
R Square	0,5126055
Adjusted R Square	0,502607664
Standard Error	0,707595662
Observations	200

ANOVA

	df	SS	MS	F	Significance F
Regression	4	102,6851338	25,67128345	51,27164577	1,88692E-29
Residual	195	97,63486618	0,500691621		
Total	199	200,32			

	Coefficients	Standard Error	t Stat	P-value	Lower 95%	Upper 95%	Lower 95,0%	Upper 95,0%
Intercept	-0,29760378	0,373120425	-0,797607849	0,426068275	-1,033473395	0,438265835	-1,033473395	0,438265835
Perception	0,318432158	0,1112274	2,862893112	0,004656861	0,099069029	0,537795287	0,099069029	0,537795287
Frequency	0,299056964	0,04799836	6,230566274	2,80705E-09	0,204394404	0,393719524	0,204394404	0,393719524
Satisfaction with Past Purch	0,496179587	0,088339787	5,616717071	6,63901E-08	0,321955502	0,670403672	0,321955502	0,670403672
Brand Awareness	-0,034691951	0,083482477	-0,41555968	0,678189156	-0,19933643	0,129952527	-0,19933643	0,129952527

Multiple linear regression model with sample of non-Italians, without Association

SUMMARY OUTPUT

Regression Statistics	
Multiple R	0,78
R Square	0,60
Adjusted R Square	0,57
Standard Error	0,68
Observations	67

ANOVA

	df	*SS*	*MS*	*F*	*Significance F*
Regression	5	42,2879698	8,45759396	18,49739129	3,88958E-11
Residual	61	27,89113468	0,457231716		
Total	66	70,17910448			

	Coefficients	*Standard Error*	*t Stat*	*P-value*	*Lower 95%*	*Upper 95%*	*Lower 95,0%*	*Upper 95,0%*
Intercept	-0,695721274	0,555998998	-1,251299512	0,21560288	-1,807509983	0,416067435	-1,807509983	0,416067435
Perception	0,02457137	0,23171901	0,106039508	0,915898956	-0,438779428	0,487922168	-0,438779428	0,487922168
Frequency	0,185118223	0,089958924	2,057808312	0,043888934	0,005234235	0,36500221	0,005234235	0,36500221
Satisfaction with Past F	0,642119997	0,164929234	3,893306117	0,000247695	0,31232361	0,971916384	0,31232361	0,971916384
Brand Awareness	0,116414762	0,153971044	0,756082172	0,452509971	-0,19146937	0,424298894	-0,19146937	0,424298894
Association	0,207147051	0,137012108	1,511888647	0,135725894	-0,066825592	0,481119694	-0,066825592	0,481119694

Multiple linear regression model with sample of Asians

SUMMARY OUTPUT

Regression Statistics	
Multiple R	0,77
R Square	0,59
Adjusted R Square	0,56
Standard Error	0,68
Observations	67

ANOVA

	df	*SS*	*MS*	*F*	*Significance F*
Regression	4	41,24282622	10,31070655	22,09212258	2,26981E-11
Residual	62	28,93627826	0,466714166		
Total	66	70,17910448			

	Coefficients	*Standard Error*	*t Stat*	*P-value*	*Lower 95%*	*Upper 95%*	*Lower 95,0%*	*Upper 95,0%*
Intercept	-0,550256969	0,553260278	-0,994571615	0,323810532	-1,656208507	0,555694569	-1,656208507	0,555694569
Perception	0,210353394	0,19848026	1,059820228	0,293337795	-0,186402992	0,60710978	-0,186402992	0,60710978
Frequency	0,204442369	0,089964913	2,272467824	0,026536537	0,024605071	0,384279667	0,024605071	0,384279667
Satisfaction with Past F	0,660865498	0,166159159	3,977304069	0,000184911	0,328718072	0,993012923	0,328718072	0,993012923
Brand Awareness	0,069976857	0,152432782	0,459066981	0,647791502	-0,234731932	0,374685646	-0,234731932	0,374685646

Multiple linear regression model with sample of Asians, without statistically irrelevant variable of Association

SUMMARY OUTPUT

Regression Statistics	
Multiple R	0,61
R Square	0,37
Adjusted R Square	0,31
Standard Error	0,81
Observations	66

ANOVA

	df	*SS*	*MS*	*F*	*Significance F*
Regression	5	22,95869365	4,591738729	6,970177718	3,42992E-05
Residual	60	39,52615484	0,658769247		
Total	65	62,48484848			

	Coefficients	*Standard Error*	*t Stat*	*P-value*	*Lower 95%*	*Upper 95%*	*Lower 95,0%*	*Upper 95,0%*
Intercept	0,128266002	0,809888113	0,158374965	0,874693187	-1,491751427	1,748283431	-1,491751427	1,748283431
Perception	0,514080675	0,226461578	2,270056936	0,0268096	0,061090074	0,967071275	0,061090074	0,967071275
Frequency	0,247586482	0,086915494	2,848588557	0,006006975	0,073729608	0,421443356	0,073729608	0,421443356
Satisfaction with F	0,398029051	0,15732065	2,530049624	0,014047646	0,083340898	0,712717204	0,083340898	0,712717204
Brand Awareness	-0,182727019	0,155205927	-1,17731985	0,243717001	-0,493185097	0,127731059	-0,493185097	0,127731059
Association	-0,034616402	0,164383692	-0,210582943	0,833926255	-0,363432744	0,29419994	-0,363432744	0,29419994

Multiple linear regression model with sample of Europeans

SUMMARY OUTPUT

Regression Statistics	
Multiple R	0,61
R Square	0,37
Adjusted R Square	0,33
Standard Error	0,81
Observations	66

ANOVA

	df	*SS*	*MS*	*F*	*Significance F*
Regression	4	22,92948041	5,732370102	8,840129499	1,07083E-05
Residual	61	39,55536808	0,648448657		
Total	65	62,48484848			

	Coefficients	*Standard Error*	*t Stat*	*P-value*	*Lower 95%*	*Upper 95%*	*Lower 95,0%*	*Upper 95,0%*
Intercept	0,114357874	0,800842749	0,142796915	0,886921211	-1,487026174	1,715741922	-1,487026174	1,715741922
Perception	0,493248274	0,202109143	2,440504502	0,01758627	0,089106064	0,897390484	0,089106064	0,897390484
Frequency	0,252458477	0,083120855	3,0372459	0,003510244	0,086248054	0,418668899	0,086248054	0,418668899
Satisfaction with F	0,387117644	0,147374648	2,626758741	0,010885664	0,092423823	0,681811465	0,092423823	0,681811465
Brand Awareness	-0,185817987	0,153295203	-1,212157873	0,23012613	-0,49235069	0,120714716	-0,49235069	0,120714716

Multiple linear regression model with sample of Europeans, without statistically irrelevant variable of Association

SUMMARY OUTPUT

Regression Statistics	
Multiple R	0,83
R Square	0,68
Adjusted R Square	0,65
Standard Error	0,57
Observations	61

ANOVA

	df	*SS*	*MS*	*F*	*Significance F*
Regression	5	37,91685193	7,583370385	23,53423905	1,4505E-12
Residual	55	17,72249234	0,322227133		
Total	60	55,63934426			

	Coefficients	*Standard Error*	*t Stat*	*P-value*	*Lower 95%*	*Upper 95%*	*Lower 95,0%*	*Upper 95,0%*
Intercept	-0,236149923	0,683758698	-0,345370265	0,731133476	-1,606432975	1,134133129	-1,606432975	1,134133129
Perception	0,124727901	0,185376811	0,672834428	0,503869902	-0,246775531	0,496231332	-0,246775531	0,496231332
Frequency	0,403362825	0,081490845	4,949793122	7,40405E-06	0,240051522	0,566674128	0,240051522	0,566674128
Satisfaction with Past Purc	0,426134932	0,169033737	2,521005208	0,014630857	0,087383753	0,764886112	0,087383753	0,764886112
Brand Awareness	0,019235657	0,13587706	0,141566625	0,887939604	-0,253068057	0,29153937	-0,253068057	0,29153937
Association	0,106169386	0,151276181	0,701824867	0,485747789	-0,196994856	0,409333628	-0,196994856	0,409333628

Multiple linear regression model with sample of North Americans

SUMMARY OUTPUT

Regression Statistics	
Multiple R	0,82
R Square	0,68
Adjusted R Square	0,66
Standard Error	0,57
Observations	61

ANOVA

	df	*SS*	*MS*	*F*	*Significance F*
Regression	4	37,75813633	9,439534082	29,56253909	3,14396E-13
Residual	56	17,88120794	0,319307285		
Total	60	55,63934426			

	Coefficients	*Standard Error*	*t Stat*	*P-value*	*Lower 95%*	*Upper 95%*	*Lower 95,0%*	*Upper 95,0%*
Intercept	-0,069841777	0,638471421	-0,109389042	0,913284976	-1,348853725	1,209170172	-1,348853725	1,209170172
Perception	0,146456455	0,1819432	0,804957013	0,424248997	-0,218019572	0,510932482	-0,218019572	0,510932482
Frequency	0,408235564	0,080825831	5,050805635	4,99188E-06	0,246321968	0,570149161	0,246321968	0,570149161
Satisfaction with Past Purc	0,479255337	0,150454602	3,18538171	0,00236328	0,177858552	0,780652122	0,177858552	0,780652122
Brand Awareness	0,00551574	0,133852831	0,041207494	0,967277049	-0,262623701	0,27365518	-0,262623701	0,27365518

Multiple linear regression model with sample of North Americans, without statistically irrelevant variable of Association

t-Test: Two-Sample Assuming Unequal Variances

	Non-Italians	*Italians*
Mean	4	4,01
Variance	0,366805556	0,394412879
Observations	200	100
Hypothesized Mean Difference	0	
df	192	
t Stat	0,153480122	
P(T<=t) one-tail	0,439090427	
t Critical one-tail	1,652828589	
P(T<=t) two-tail	0,878180855	
t Critical two-tail	1,972396491	

T-tests assuming unequal variances for Perception between Italians and Non-Italians with α=0.05

t-Test: Two-Sample Assuming Unequal Variances

	Italians	*Asians*
Mean	4,0125	3,947761194
Variance	0,394412879	0,495335821
Observations	100	67
Hypothesized Mean Difference	0	
df	130	
t Stat	0,608011462	
P(T<=t) one-tail	0,272120313	
t Critical one-tail	1,656659413	
P(T<=t) two-tail	0,544240625	
t Critical two-tail	1,978380405	

T-tests assuming unequal variances for Perception between Italians and Asians with α=0.05

t-Test: Two-Sample Assuming Unequal Variances

	Italians	*Europeans*
Mean	4,0125	4,095959596
Variance	0,394412879	0,342359492
Observations	100	66
Hypothesized Mean Difference	0	
df	146	
t Stat	-0,873389047	
P(T<=t) one-tail	0,191942654	
t Critical one-tail	1,655357345	
P(T<=t) two-tail	0,383885308	
t Critical two-tail	1,976345655	

T-tests assuming unequal variances for Perception between Italians and Europeans with α=0.05

t-Test: Two-Sample Assuming Unequal Variances

	Italians	*North Americans*
Mean	4,0125	4,045081967
Variance	0,394412879	0,282308743
Observations	100	61
Hypothesized Mean Difference	0	
df	143	
t Stat	-0,351910844	
P(T<=t) one-tail	0,362711586	
t Critical one-tail	1,655579143	
P(T<=t) two-tail	0,725423171	
t Critical two-tail	1,976692198	

T-tests assuming unequal variances for Perception between Italians and North Americans with α=0.05

t-Test: Two-Sample Assuming Unequal Variances

	Italians	*Non Italians*
Mean	3,42	3,38
Variance	0,578280022	0,533107203
Observations	100	200
Hypothesized Mean Difference	0	
df	191	
t Stat	0,398920023	
P(T<=t) one-tail	0,345198888	
t Critical one-tail	1,652870547	
P(T<=t) two-tail	0,690397777	
t Critical two-tail	1,97246199	

T-tests assuming unequal variances for Brand Awareness between Italians and non-Italians with α=0.05

t-Test: Two-Sample Assuming Unequal Variances

	Italians	*Asians*
Mean	3,418333333	3,338308458
Variance	0,578280022	0,698628072
Observations	100	67
Hypothesized Mean Difference	0	
df	132	
t Stat	0,628539193	
P(T<=t) one-tail	0,265368433	
t Critical one-tail	1,65647927	
P(T<=t) two-tail	0,530736866	
t Critical two-tail	1,978098842	

T-tests assuming unequal variances for Brand Awareness between Italians and Asians with α=0.05

t-Test: Two-Sample Assuming Unequal Variances

	Italians	*Europeans*
Mean	3,418333333	3,368686869
Variance	0,578280022	0,537192437
Observations	100	66
Hypothesized Mean Difference	0	
df	143	
t Stat	0,420761768	
P(T<=t) one-tail	0,337280357	
t Critical one-tail	1,655579143	
P(T<=t) two-tail	0,674560714	
t Critical two-tail	1,976692198	

T-tests assuming unequal variances for Brand Awareness between Italians and Europeans with α=0.05

t-Test: Two-Sample Assuming Unequal Variances

	Italians	*North Americans*
Mean	3,418333333	3,459016393
Variance	0,578280022	0,389496053
Observations	100	61
Hypothesized Mean Difference	0	
df	146	
t Stat	-0,368811406	
P(T<=t) one-tail	0,356401288	
t Critical one-tail	1,655357345	
P(T<=t) two-tail	0,712802576	
t Critical two-tail	1,976345655	

T-tests assuming unequal variances for Brand Awareness between Italians and North Americans with α=0.05

t-Test: Two-Sample Assuming Unequal Variances

	italians	*non-Italians*
Mean	3,26	3,78
Variance	1,345858586	1,006633166
Observations	100	200
Hypothesized Mean Difference	0	
df	175	
t Stat	-3,823968597	
P(T<=t) one-tail	9,1209E-05	
t Critical one-tail	1,653607437	
P(T<=t) two-tail	0,000182418	
t Critical two-tail	1,973612462	

T-tests assuming unequal variances for Purchase Intention between Italians and non-Italians with α=0.05

t-Test: Two-Sample Assuming Unequal Variances

	Italians	*Asians*
Mean	3,26	3,76119403
Variance	1,345858586	1,063319765
Observations	100	67
Hypothesized Mean Difference	0	
df	152	
t Stat	-2,926557345	
P(T<=t) one-tail	0,001976914	
t Critical one-tail	1,654940175	
P(T<=t) two-tail	0,003953828	
t Critical two-tail	1,975693928	

T-tests assuming unequal variances for Purchase Intention between Italians and Asians with α=0.05

t-Test: Two-Sample Assuming Unequal Variances

	Italians	*Europeans*
Mean	3,26	3,848484848
Variance	1,345858586	0,961305361
Observations	100	66
Hypothesized Mean Difference	0	
df	154	
t Stat	-3,515374751	
P(T<=t) one-tail	0,000288497	
t Critical one-tail	1,654808385	
P(T<=t) two-tail	0,000576995	
t Critical two-tail	1,975488058	

T-tests assuming unequal variances for Purchase Intention between Italians and Europeans with α=0.05

t-Test: Two-Sample Assuming Unequal Variances

	North Americans	*Italians*
Mean	3,803278689	3,26
Variance	0,927322404	1,345858586
Observations	61	100
Hypothesized Mean Dif	0	
df	145	
t Stat	3,209076624	
P(T<=t) one-tail	0,000819745	
t Critical one-tail	1,655430251	
P(T<=t) two-tail	0,001639491	
t Critical two-tail	1,976459563	

T-tests assuming unequal variances for Purchase Intention between Italians and North Americans with α=0.05

SUMMARY OUTPUT

Regression Statistics	
Multiple R	0,70
R Square	0,50
Adjusted R Square	0,48
Standard Error	0,78
Observations	300

ANOVA

	df	*SS*	*MS*	*F*	*Significance F*
Regression	8	174,5391575	21,81739468	35,85965079	2,97984E-39
Residual	291	177,0475092	0,608410685		
Total	299	351,5866667			

	Coefficients	*Standard Error*	*t Stat*	*P-value*	*Lower 95%*	*Upper 95%*	*Lower 95,0%*	*Upper 95,0%*
Intercept	0,013249456	0,400890395	0,033050072	0,973657315	-0,775762797	0,802261709	-0,775762797	0,802261709
Nationality	-0,854991658	0,647692672	-1,320057637	0,1878532	-2,129747701	0,419764385	-2,129747701	0,419764385
Interactions Nationality x Perception	-0,168826656	0,182709643	-0,924016124	0,356243476	-0,528426558	0,190773246	-0,528426558	0,190773246
Perception	0,349995771	0,124497784	2,811261055	0,005269882	0,104965513	0,595026029	0,104965513	0,595026029
Frequency	0,367035501	0,042126315	8,712736866	2,28532E-16	0,284124612	0,44994639	0,284124612	0,44994639
Satisfaction with Past Purchases	0,285082724	0,079066724	3,605596742	0,000366331	0,129467585	0,440697862	0,129467585	0,440697862
Interactions nationality x brand awareness	0,372747618	0,150308246	2,479888023	0,013708248	0,076918512	0,668576725	0,076918512	0,668576725
Brand Awareness	-0,029253127	0,091678586	-0,319083525	0,749892099	-0,209690296	0,151184042	-0,209690296	0,151184042
Association	0,05318187	0,069970288	0,760063607	0,447831903	-0,084530122	0,190893862	-0,084530122	0,190893862

Regression model with interaction terms between Italians and non-Italians

SUMMARY OUTPUT

Regression Statistics	
Multiple R	0,70
R Square	0,50
Adjusted R Square	0,48
Standard Error	0,78
Observations	300

ANOVA

	df	*SS*	*MS*	*F*	*Significance F*
Regression	7	174,1876806	24,88395438	40,95916691	5,93423E-40
Residual	292	177,398986	0,607530774		
Total	299	351,5866667			

	Coefficients	*Standard Error*	*t Stat*	*P-value*	*Lower 95%*	*Upper 95%*	*Lower 95,0%*	*Upper 95,0%*
Intercept	0,050020413	0,397672675	0,125782877	0,899990355	-0,732647692	0,832688518	-0,732647692	0,832688518
Nationality	-0,848305127	0,647164437	-1,310803065	0,190954277	-2,122003309	0,425393055	-2,122003309	0,425393055
Interactions Nationality x Perception	-0,187158701	0,18097968	-1,034142069	0,301925457	-0,543348683	0,169031282	-0,543348683	0,169031282
Perception	0,37970095	0,118118795	3,214568425	0,001452841	0,14722882	0,61217308	0,14722882	0,61217308
Frequency	0,367787782	0,042084221	8,739327231	1,87266E-16	0,284960925	0,450614639	0,284960925	0,450614639
Satisfaction with Past Purchases	0,301508746	0,076000851	3,967175909	9,15768E-05	0,151929844	0,451087649	0,151929844	0,451087649
Interactions Nationality x Brand Awareness	0,389171014	0,148639387	2,618222684	0,009299985	0,096630655	0,681711373	0,096630655	0,681711373
Brand Awareness	-0,031386338	0,091569328	-0,342760384	0,732025343	-0,211605893	0,148833217	-0,211605893	0,148833217

Regression model with interaction terms between Italians and non-Italians, without statistically irrelevant variable of Association

SUMMARY OUTPUT

Regression Statistics	
Multiple R	0,70
R Square	0,50
Adjusted R Square	0,47
Standard Error	0,83
Observations	167

ANOVA

	df	SS	MS	F	Significance F
Regression	8	105,8281567	13,22851959	19,41235659	3,6534E-20
Residual	158	107,6688493	0,681448413		
Total	166	213,497006			

	Coefficients	Standard Error	t Stat	P-value	Lower 95%	Upper 95%	Lower 95,0%	Upper 95,0%
Intercept	0,262793908	0,606791554	0,433087617	0,665541758	-0,935675279	1,461263095	-0,935675279	1,461263095
Nationality	-0,926701352	0,806374956	-1,149218916	0,252202411	-2,519366135	0,66596343	-2,519366135	0,66596343
Interactions Nationality x Perception	-0,112127725	0,269918534	-0,415413211	0,678403036	-0,645241681	0,420986232	-0,645241681	0,420986232
Perception	0,333381132	0,236358764	1,410487712	0,160361451	-0,133449189	0,800211453	-0,133449189	0,800211453
Frequency	0,395672384	0,061280286	6,456764647	1,25353E-09	0,274638177	0,51670659	0,274638177	0,51670659
Satisfaction with Past Purchases	0,176275181	0,110699766	1,592371758	0,113299865	-0,042367049	0,394917412	-0,042367049	0,394917412
Association	0,042232178	0,09298976	0,454159451	0,650337331	-0,14143116	0,225895517	-0,14143116	0,225895517
Brand Awareness	0,059960554	0,183502899	0,326755348	0,74428539	-0,302474567	0,422395674	-0,302474567	0,422395674
Awareness x Nationalitty	0,307018586	0,224945589	1,364857104	0,174238436	-0,137269665	0,751306836	-0,137269665	0,751306836

Regression model with interaction terms between Italians and Asians

SUMMARY OUTPUT

Regression Statistics	
Multiple R	0,70
R Square	0,49
Adjusted R Square	0,47
Standard Error	0,83
Observations	167

ANOVA

	df	SS	MS	F	Significance F
Regression	6	103,6543622	17,27572703	25,16432807	6,53666E-21
Residual	160	109,8426438	0,686516524		
Total	166	213,497006			

	Coefficients	Standard Error	t Stat	P-value	Lower 95%	Upper 95%	Lower 95,0%	Upper 95,0%
Intercept	0,578889579	0,582554624	0,993708668	0,321865154	-0,571598457	1,729377615	-0,571598457	1,729377615
Nationality	-0,908555566	0,808448365	-1,123826339	0,262770018	-2,505161502	0,68805037	-2,505161502	0,68805037
Interactions Italians x Perception	-0,164807932	0,264939902	-0,622057797	0,534789288	-0,688038157	0,358422294	-0,688038157	0,358422294
Perception	0,459417774	0,218388451	2,103672477	0,03697088	0,028122081	0,890713467	0,028122081	0,890713467
Frequency	0,423529985	0,059359044	7,135054048	3,17531E-11	0,306301717	0,540758253	0,306301717	0,540758253
Brand Awareness	0,059666243	0,182777485	0,326441976	0,744516593	-0,301301296	0,420633783	-0,301301296	0,420633783
Interaction Brand Awareness x Nationality	0,362146227	0,220152594	1,644978245	0,101937514	-0,072633474	0,796925928	-0,072633474	0,796925928

Regression model with interaction terms between Italians and Asians, without statistically irrelevant variables of Association and Satisfaction with Past Purchases

SUMMARY OUTPUT

Regression Statistics	
Multiple R	0,67
R Square	0,44
Adjusted R Square	0,41
Standard Error	0,86
Observations	166

ANOVA

	df	SS	MS	F	Significance F
Regression	8	92,82290116	11,60286264	15,61354808	8,79051E-17
Residual	157	116,6710747	0,743127865		
Total	165	209,4939759			

	Coefficients	Standard Error	t Stat	P-value	Lower 95%	Upper 95%	Lower 95,0%	Upper 95,0%
Intercept	0,52930138	0,813436882	0,650697543	0,516192896	-1,077390333	2,135993094	-1,077390333	2,135993094
Nationality	-1,125096935	0,973772152	-1,155400606	0,24968178	-3,048481136	0,798287267	-3,048481136	0,798287267
Interactions Nationality x Perception	-0,31812685	0,258680817	-1,229804566	0,220609997	-0,829070397	0,192816697	-0,829070397	0,192816697
Perception	0,551908336	0,215114563	2,565648409	0,011234354	0,127016383	0,97680029	0,127016383	0,97680029
Frequency	0,373023517	0,058388111	6,388689553	1,81045E-09	0,257695952	0,488351082	0,257695952	0,488351082
Satisfaction with Past Purchases	0,166597449	0,107183419	1,554321093	0,122121357	-0,045110079	0,378304976	-0,045110079	0,378304976
Association	0,015697165	0,095787206	0,163875377	0,870040025	-0,173500687	0,204895016	-0,173500687	0,204895016
Brand Awareness	-0,229585076	0,162717233	-1,410945059	0,160239265	-0,550982392	0,091812239	-0,550982392	0,091812239
Interaction Nationality x Brand Awareness	0,618652774	0,210423132	2,940041658	0,003777791	0,203027284	1,034278264	0,203027284	1,034278264

Regression model with interaction terms between Italians and Europeans

SUMMARY OUTPUT

Regression Statistics	
Multiple R	0,66
R Square	0,43
Adjusted R Square	0,41
Standard Error	0,86
Observations	166

ANOVA

	df	*SS*	*MS*	*F*	*Significance F*
Regression	6	90,72339556	15,12056593	20,24213383	1,61941E-17
Residual	159	118,7705803	0,746984782		
Total	165	209,4939759			

	Coefficients	*Standard Error*	*t Stat*	*P-value*	*Lower 95%*	*Upper 95%*	*Lower 95,0%*	*Upper 95,0%*
Intercept	0,917984642	0,781867785	1,17409191	0,242113775	-0,626201273	2,462170556	-0,626201273	2,462170556
Nationality	-1,221655566	0,973075611	-1,255458006	0,211154449	-3,143476211	0,70016508	-3,143476211	0,70016508
Interactions Natioality x Perception	-0,342822742	0,25690646	-1,334426321	0,183972072	-0,850212027	0,164566543	-0,850212027	0,164566543
Perception	0,638551741	0,203586958	3,136506134	0,002037424	0,236468271	1,040635212	0,236468271	1,040635212
Frequency	0,38683035	0,057929126	6,677648625	3,85423E-10	0,272420545	0,501240155	0,272420545	0,501240155
Brand Awareness	-0,237061051	0,1629991	-1,454370305	0,14781486	-0,558983657	0,084861555	-0,558983657	0,084861555
Interaction Brand Awareness x Nationality	0,674433586	0,207492717	3,250396421	0,00140674	0,264636255	1,084230917	0,264636255	1,084230917

Regression model with interaction terms between Italians and Europeans, without statistically irrelevant variables of Association and Satisfaction with Past Purchases

SUMMARY OUTPUT

Regression Statistics	
Multiple R	0,73
R Square	0,54
Adjusted R Square	0,51
Standard Error	0,78
Observations	161

ANOVA

	df	*SS*	*MS*	*F*	*Significance F*
Regression	8	107,0726994	13,38408743	21,87755829	6,46833E-22
Residual	152	92,98941236	0,61177245		
Total	160	200,0621118			

	Coefficients	*Standard Error*	*t Stat*	*P-value*	*Lower 95%*	*Upper 95%*	*Lower 95,0%*	*Upper 95,0%*
Intercept	0,18537417	0,858424144	0,215947059	0,829318535	-1,510609199	1,881357538	-1,510609199	1,881357538
Nationality	-0,79037782	1,003199786	-0,787856847	0,432007343	-2,772393545	1,191637905	-2,772393545	1,191637905
Interactions Nationality x Perception	-0,045033707	0,259148855	-0,173775442	0,862273162	-0,557032525	0,466965112	-0,557032525	0,466965112
Perception	0,286353988	0,223562669	1,280866745	0,20219136	-0,15533742	0,728045397	-0,15533742	0,728045397
Frequency	0,462266959	0,05944151	7,776837488	1,04809E-12	0,34482873	0,579705189	0,34482873	0,579705189
Experience	0,120994218	0,110593552	1,094044052	0,27566637	-0,097504792	0,339493228	-0,097504792	0,339493228
Association	0,032649217	0,094735082	0,344637027	0,730843646	-0,154518309	0,219816743	-0,154518309	0,219816743
Brand Awareness	0,113502676	0,177455318	0,639612706	0,523387252	-0,237094718	0,464100069	-0,237094718	0,464100069
Interaction Brand Awareness x Nationality	0,244806987	0,213378547	1,147289598	0,253064591	-0,176763712	0,666377686	-0,176763712	0,666377686

Regression model with interaction terms between Italians and North Americans

SUMMARY OUTPUT

Regression Statistics	
Multiple R	0,73
R Square	0,53
Adjusted R Square	0,51
Standard Error	0,78
Observations	161

ANOVA

	df	*SS*	*MS*	*F*	*Significance F*
Regression	6	106,0177982	17,66963303	28,93448187	5,05717E-23
Residual	154	94,04431361	0,610677361		
Total	160	200,0621118			

	Coefficients	*Standard Error*	*t Stat*	*P-value*	*Lower 95%*	*Upper 95%*	*Lower 95,0%*	*Upper 95,0%*
Intercept	0,351967631	0,837631948	0,420193656	0,674929686	-1,302764279	2,006699541	-1,302764279	2,006699541
Nationality	-0,723415922	0,994229157	-0,727614873	0,467954147	-2,68750375	1,240671905	-2,68750375	1,240671905
Interactions Nationality x Perception	-0,063534012	0,25853039	-0,245750652	0,806202476	-0,57425771	0,447189686	-0,57425771	0,447189686
Perception	0,356345014	0,216714177	1,644308729	0,102152299	-0,071771256	0,784461283	-0,071771256	0,784461283
Frequency	0,48251793	0,057230552	8,431124888	2,29352E-14	0,369459659	0,595576202	0,369459659	0,595576202
Brand Awareness	0,151130197	0,174182466	0,867654477	0,386933519	-0,192965185	0,495225579	-0,192965185	0,495225579
Interaction Brand Awareness x Nationality	0,245672319	0,210992832	1,164363342	0,246077417	-0,171141501	0,662486138	-0,171141501	0,662486138

Regression model with interaction terms between Italians and North Americans, without statistically irrelevant variables of Association and Satisfaction with Past Purchases

Appendix B – Interviews and Coding

Question: “What factors make you more or less likely to purchase a 'Made in Italy' luxury fashion item in the near future?”

Consumer 1 (Russia)

Compared to Made in France, in my perception, "Made in Italy" is more about quality, while "Made in France" is more about style. But if we compare these two tags, I honestly don't care if it's France or Italy. But if Malaysia and Italy are on the tags, of course I will choose Italy.

Made in Italy implies prestige, authenticity associated to a lesser extent, since I personally associate it primarily with quality. For example, in my hometown, there is my mother's favorite store, where they sell small Italian brands that no one knows about, but the prices there, like in the famous luxury boutiques, maybe cheaper in 10-20%. And this store is on demand, as people are willing to buy high-quality items for a high price and prestige. Even if the models are classic or sometimes old-fashioned.

The first “made in Italy” brand that I buy is Dolce Gabbana and I get a desire to buy a brand when I start thinking about the brand's values, like Dolce vita, family values, “tasty” life. For me it's all about enjoying life in every moment and the importance of making it bright. And for example, Prada, I know that they have really high-quality bags, but the designs they have been offering today doesn't resonate with me at all, as if they are trying to copy all the latest trends and authenticity is lost. In this case, there is no desire to buy. So for me the most important is brand positioning and DNA, and only then its origin. If the brand's values and models resonate with me, then I will buy them. I think it’s cool when brands do not to follow trends, but they keep their DNA, refreshing it from time to time. For example, Dior plays with his model Miss Dior, updating it, sometimes it is unsuccessful, but sometimes it is successful, and the bag continues to live and remains relevant. It is the same in the case of Chanel 11.12.

Consumer 2 (France)

For me the factor that makes me purchase a « Made in Italy product » is definitely the price first. Indeed, while I love Made in Italy as I am sure it will be a product of excellent quality, I do often feel repelled by the price tag. Yet, I do need to mention that design also plays a huge role in my

will to purchase a made in Italy object. If I very much like the design, I will 100% be more inclined to pay a steeper price than usually.

For me, « Made in Italy » is a bonus on top of design. Like I first look at design, and if it's Made in Italy, I will be less repelled by the price since I will be like: «ok it's expensive, but it's Made in Italy, so I guess it kind of justifies the price »

Consumer 3 (China)

I see Made in Italy as a guarantee of exceptional quality and craftsmanship, particularly in leather goods, which I believe are among Italy's finest representations of luxury manufacturing. My most recent purchase was a leather item, precisely because I associate Italian craftsmanship with heritage, precision, and the expertise of artisanal families who have honed their skills for generations. This reputation for superior craftsmanship strongly influences my buying decisions, as I prioritize products that reflect authenticity, durability, and meticulous attention to detail.

I associate Made in Italy with both prestige and authenticity, but more importantly, with an assurance of high-quality materials and expert craftsmanship. My perception has been shaped by the way Italian leather ateliers and fashion houses are portrayed in films and media, where traditional workshops and family-run businesses are often highlighted. This exposure reinforces my trust in Made in Italy products, as I believe they uphold long- standing traditions and superior artistry, making them worthy of luxury status.

Seeing Made in Italy brands in marketing campaigns or media influences my perception and, to some extent, my decision-making. Many luxury brands emphasize their Italian heritage in advertising, showcasing artisans at work or highlighting their historical roots. Such campaigns reinforce the idea that Made in Italy stands for quality, making me more inclined to choose Italian-made products over others. Additionally, seeing these brands in films and media reinforces their cultural significance, further shaping my perception of their authenticity and prestige.

Several factors make me more likely to purchase Made in Italy luxury items, including their reputation for quality materials, expert craftsmanship, and timeless design. However, in recent years, I have noticed some concerns regarding counterfeiting and lower-quality items being produced under the Made in Italy label, which has slightly impacted its prestige. While I still trust the authenticity of established brands, I am more cautious about verifying the product's origin and

craftsmanship. Ultimately, my decision to purchase will depend on the specific brand's reputation, transparency in production, and whether the item aligns with my expectations of luxury and craftsmanship.

Consumer 4 (Peru)

There are several factors that I take in consideration when I want to buy a luxury item in general, but especially with Made in Italy. So the first one for sure will be the price. The price is a key factor for me. I would like to know if the price of the item is within my budget in order to know if it can be feasible for to buy it. The price for sure has also to be aligned with the quality, the design and exclusivity of this item.

The second one is the impact on the environment including on the planet and labor force. I think it's really important to take into consideration sustainability and ethical practices. It's important to know where the raw material comes from and if the people who are working in the factory producing this item have the rights and they work no more than eight hours per day. We need to know the traceability and where they get the raw materials. It's really important the environmental consciousness. I mean it's not just to say that is Made in Italy and we can assume that it's something with quality and a good traceability. So, the third factors that makes me more or less likely to buy Made in Italy is related to the brand heritage. Since Italy is one of the most important countries for fashion, it means I can trust when I see a product coming from Italy. It makes me think that behind Made in Italy, we can find quality over quantity, we can find sustainable practices. This is also to mention that we can also find prices that are aligned with the item that they are offering. So, basically I think these three factors, I mean there's many other factors, but for me the most important ones are basically the price, sustainability and heritage.

Consumer 5 (Nigeria)

When I see made in Italy, I think of luxury, craftsmanship, quality, heritage, authenticity, tradition and timeless. I believe the country of origin carries a huge weight particularly in the fashion production industry. For two years, I worked as a model with a Polish client who sells leather bags and when I once asked her where the leathers are sourced from, she mentioned that they are sourced and manufactured in Italy because of the quality of leather Italy produces. I am highly likely to

purchase a Made in Italy luxury fashion item in the near future due to different factors that align with my values and expectations:

Italy is well known for its quality craftsmanship and attention to detail in fashion and leather goods. The country has centuries-old artisanal techniques that ensure durability, superior finishing, and a luxury feel factors that resonate deeply with my preference for high-quality products. Luxury Italian brands have deeply-rooted histories. Their dedication to preserve traditional techniques matters to me, as I value brands with strong heritage. Authenticity is also important for me, and Italian luxury brands are known for that. Wearing an Italian-made product is not just about style but about owning a piece of cultural and historical significance. Italian fashion evokes to me an emotional connection when it comes to the confidence, elegance, and timeless appeal of the pieces. I can say my purchase decision is driven by appreciation for heritage, craftsmanship, and prestige of Made in Italy.

Consumer 6 (Thailand):

I don't specifically seek out 'Made in Italy' when purchasing a luxury bag, but if I see it, I associate it with high-quality craftsmanship. It's not necessarily a deciding factor for me, but it does add a level of reassurance about the product's quality.

Consumer 7 (Bhutan)

When I buy a luxury bag, I don't specifically look for a 'Made in Italy' label, but if it's there, it definitely adds a guarantee. It's not the main reason I choose a bag, but it does make me feel more confident about the quality. There's just something about knowing it was crafted in a place with such a strong reputation for luxury and craftsmanship, it makes the bag a little more special

Consumer 8 (Switzerland)

I prefer to buy Made in Italy as I can see that the quality of the item is good or better than items produced in another country. Also if the item maybe has a history and the producer has a long history as, for example, leather manufacturers, I am drawn to buy it.

Consumer 9 (United States)

For me, I think authenticity would be the biggest factor. Because of the prestige of the "Made in Italy" label, there seem to be more and more brands who attempt to use it as a marketing ploy

while not actually engaging in luxurious and sustainable practices. For example it is the case of many companies having the majority of the product manufactured in China then having one small part added in Italy in order to attach the “Made in Italy” label. Another lesser but still important element would be the type of product. I feel that the French, for example, may make certain items better than Italians do and vice versa.

Consumer 10 (Canada)

When I think of Made in Italy luxury items, I consider the item to be made in high quality with a lot of craftsmanship. As a result, I consider things like quality, craftsmanship and heritage. On the other hand, due to the history of Italian luxury goods being made at an elevated level, I also take into consideration the high prices.

Consumer 11 (Japan)

I’m more likely to purchase a ‘Made in Italy’ luxury fashion item because of the exceptional craftsmanship, timeless elegance, and especially the high-quality leather and heritage behind it. However, I would be less likely to buy if the designs feel too classic or it doesn’t bring anything new, as sometimes it can come across as a bit old-fashioned. Also, if prêt-à-porter says ‘Made in Italy,’ it doesn’t speak to me. I’d mainly consider leather goods like bags or shoes, or jewelry.

Consumer 12 (Italy)

What makes me more inclined to purchase a luxury fashion item 'Made in Italy' is, first and foremost, the safety and quality of the materials used by Italian companies. I trust the high standards of raw materials, the rigorous quality controls, and the attention to detail that define our craftsmanship. Moreover, there is a strong sense of local pride that drives me to support Italian-made products. I like the idea of contributing to the national economy by valuing the talent and expertise of our businesses. Buying an Italian product is not just a style choice but also a way to preserve a unique manufacturing tradition.

Consumer 13 (Germany)

I am particularly inclined to purchase a Made in Italy luxury fashion item because of the exceptional quality that Italian brands are known for. The craftsmanship, the choice of premium materials, and the meticulous attention to detail make a significant difference compared to mass-

produced goods. Italian fashion houses have a long-standing tradition of excellence, where every piece is designed and made with passion and expertise. Knowing that I am buying something durable, well-crafted, and unique makes me feel confident in my purchase. For me, quality of Made in Italy is not just a preference, but it's a guarantee that makes the investment worthwhile.

Consumer 14 (Spain)

What makes me more inclined to purchase a luxury fashion item 'Made in Italy' is the first-hand experience I had visiting factories. When I visited Fendi's headquarters in Tuscany, I was able to witness the leatherworking process up close and see how deeply passionate the artisans were about their craft. It was inspiring to observe their dedication, but also eye-opening to hear their concerns about younger generations being less inclined to pursue these professions. This made me realize how important it is to preserve and value Italian craftsmanship. Moreover, I noticed that it's not just Italian brands that manufacture in Italy, many French fashion houses do it as well. This proves that Italy is internationally recognized for its exceptional artisanal skills and outstanding manual expertise.

Consumer 15 (Italy)

I follow trends a lot, if it's a lot on social media, if I see it a lot on influencers and if it fits well into my style I buy it. I think I'm a Prada, Miu Miu girl for example so for this reason I would never buy a YSL bag for example. In general, these are the reasons that make me buy a luxury item. It also depends on the price and if I am buying a statement piece, I look at the Made in. If I want to buy shoes for an important work event or something that will last for long time I go for Made in Italy because it entails better quality.

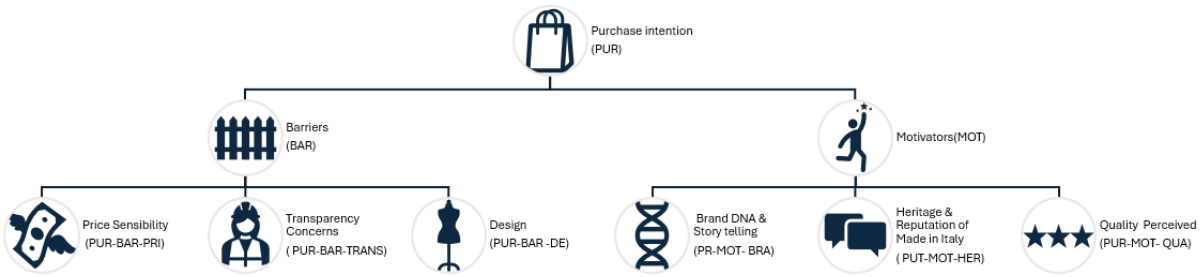
Consumer 16 (Italy)

The factor that mostly influence my purchases is my personal taste, usually I don't look at a luxury item just because it's Made in Italy, but because of the design. I assume almost all luxury items I own are manufactured in Italy and turns out to be like this when I look at the labels. It's certainly a guarantee of quality, but it's something that I take for granted when buying items that cost more than a thousand euros. I would be surprised if buying a luxury item I would discover it is not Made in Italy or Made in France because it would not justify the price I am paying.

Data Structure Diagram

1st Order Concepts	2nd Order Themes	Aggregate Dimensions
"Brand positioning first, origin second" “I get a desire to buy a brand when I start thinking about the brand's values” “Storytelling”	Origin as secondary to identity	**Brand Identity Priority**
"High prices" "Repelled by the price tag" “I would be surprised if buying a luxury item I would discover it is not Made in Italy […] because it would not justify the price I am paying”	Value for Price	**Price Sensitivity**
"Excellent quality" "Durable and well-crafted" "Something that will last" “Durability” “Quality of leather from Italy" “if I am buying a statement piece, I look at the Made in”	High Quality Perception and Product Longevity	**Quality & Trust**
"Artisanal families" "Authenticity, attention to detail" "Superior artistry" "Uniqueness" Showcasing artisans at work" "Cultural and historical significance" “I associate Made in Italy with both prestige and authenticity”	Artisanal Heritage Authenticity Unique Craft	**Craftmanship**
"Transparency in production" "Sustainability and ethical practices" "Traceability" "Raw materials origin"	Transparency & Ethics Supply Chain Awareness Ethical Sourcing	**Ethical & Sustainable Production**
"Local pride" "Support Italian-made products"	Italian Excellence Buy Local Attitude	**Italian Identity**

Thematic Map



Appendix C – Images

Dolce & Gabbana and Bialetti coffee machine – source: Dolce & Gabbana. (n.d.). Collection Bialetti × Dolce & Gabbana® : L'excellence du café italien. Dolce & Gabbana. Retrieved June 10, 2025, from https://www.dolcegabbana.com/fr-fr/casa/dg-et-bialetti/

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Declaration of Academic Integrity and Resources Used

We, **Camilla Lombardi** and **Enrica Rosati**, declare that this document, titled **Made in Italy: Perception and Attitudes of International Consumers in Luxury Fashion**, is the result of our original research and scholarly work conducted during our enrollment at Grenoble Ecole de Management. We affirm that we have adhered to the principles of academic integrity and honesty, ensuring the appropriate use of external resources and the acknowledgment of contributions made by others.

1. **Originality of Work:**
   a. The content presented in this document is the product of our independent thinking, insights, and critical analysis.
   b. We have not plagiarized or misrepresented the work of others, and we have provided proper citations and references for all sources consulted.

2. Use of External Resources:

a. We have utilized a wide range of scholarly resources, including books, research articles, conference papers, and online publications, to inform and support the research conducted in this thesis.
b. The references and citations provided throughout this thesis accurately reflect the sources consulted, allowing readers to access the original works and explore the supporting evidence.
c. We have critically evaluated the quality, reliability, and relevance of all external resources.

3. Use of Generative AI Tools:

a. We have listed all Generative AI tools employed in this research in the "Use of Generative AI Tools" table provided below.
b. We have exercised critical judgment in selecting and presenting the outputs of the generative AI tools, ensuring their relevance, validity, and coherence with the broader research objectives.
c. We have adhered to ethical guidelines and legal considerations related to the use of generative AI tools, respecting intellectual property rights, and ensuring compliance with applicable laws, regulations, and licensing agreements.

4. Ethical and Legal Considerations:

a. We have adhered to ethical guidelines and legal obligations throughout this research, ensuring the privacy and confidentiality of participants (if applicable) and conforming to relevant legal and ethical standards.
b. The research methodologies employed in this thesis have been designed to minimize harm, protect participants' rights, and ensure the integrity of the research outcomes.

We acknowledge that any breach of academic integrity, including plagiarism or misrepresentation of sources, is a serious offense and can have severe consequences and can justify referral to a disciplinary board. Therefore, we affirm the authenticity and originality of this thesis and declare that it is a true representation of my academic efforts.

10/06/2025

Camilla Lombardi

Enrica Rosati

Table: Use of Generative AI tools

Domain	Generative AI tool(s) used	Purpose/Function	Methodology/ Approach	Sections in the document
Idea generation	**NO**			
Text generation	**NO**			
Text revision, translation, and summarization	**Chat GPT**	**Brainstorm and revision about survey questions in a way that could ensure clarity for respondents in English and Italian**	**Prompt used in both languages "can you reformulate this question for a survey about Perception and Brand Awareness of Made in Italy in a clear way?"**	**Survey**
Data generation	**NO**			
Data analysis	**NO**			
Image synthesis	**NO**			
Other	**Chat GPT**	**Generation of APA style references for images in Appendix C, some magazine articles and some websites' links in the Bibliography**	**Prompt used "can you cite this in APA style"**	**Bibliography Appendix C**

Domain: Indicates the specific aspect of the project for which the generative AI tool was utilized.

Generative AI tool(s) used: Include the names of the generative AI tools utilized.

Purpose/Function: Briefly explain the role of the generative AI tool with respect to the domain.

Methodology/Approach: Provide a summary of the approach or methodology employed while using the generative AI tool.

Sections in the document: Identify for each domain the sections in the final document that have been produced with the help of the generative AI tool(s) identified.