NHH

Luxury Brands

A study of consumers' motivation to purchase luxury brands

Siri Merethe Knag

Advisor: Sigurd Villads Troye

Master thesis in Marketing and Brand Management

NORGES HANDELSHØYSKOLE

Abstract

The purpose of this study was to examine consumers' motives for buying luxury brands. The underlying motivation for why consumers buy luxury branded products is a field that is still lacking former research. The main objective of my research in this thesis was thus to provide new, interesting discoveries to the phenomenon luxury and purchasing motives. The assigned problem was to identify the associations that consumers have with a luxury fashion, brand and compare them with their associations with a non-luxury fashion brand, to better understand their preferences towards luxury. I have looked into different factors that can influence the consumers' behaviour, such as their explicit and implicit self-esteem, as well as the relationship between themselves and the brands.

To present an overall understanding of the luxury phenomenon, I have provided literature review of definitions, and typologies for characteristics, categories, and dimensions used for luxury. Additionally, I have included theories regarding consumers' self-esteem; (Gebauer et al., 2008, Park and John, 2011, Leonard et al., 1995, Truong and McColl, 2011, Bosson et al., 2000), as well as consumption practices (Holt, 1995). To further extend the theoretical basis for the task, I have been inspired to use well-established luxury theories, "Brand Luxury Index" (Vigneron and Johnson, 2004) and "Luxury Value Model" (Wiedmann et al., 2007).

I have done a qualitative study, by conducting a survey to reveal the associations, attitudes, and relationships that the consumers have with luxury brands (and non-luxury brands), as well as the respondents' level of self-esteem. The survey was conducted among students at the Norwegian School of Economics (NHH).

The results reveal that consumers have stronger − and a larger number of − associations with luxury brands, than with non-luxury brands. Their attitudes towards the luxury brands are furthermore more positive than towards non-luxury brands. The respondents feel a stronger relationship with the non-luxury brands, however, than they do with luxury brands. Moreover, the results indicate that men and women possess some different types and amounts of associations with luxury brands. The respondents also show little discrepancies between their level of implicit and explicit self-esteem. The results of this study can be helpful to better understand the consumers' motives for purchasing luxury.

Preface

This thesis is written as part of my master degree at the Norwegian School of Economics (NHH), and marks the end my education within economy and business administration, with a major in Marketing and Brand Management. The research was conducted during the fall of 2012, and constitutes 30 points.

The personal motivation behind the topic of this thesis stems from my experience with, and passion for fashion, as well as my interest in marketing and consumer behaviour. Luxury is a mysterious and elusive concept, which I personally wanted to learn more about. Consumer behaviour consists of a range of sub-topics, and I found it interesting to investigate the attitudes and intentions toward the consumers' motives for buying luxury brands.

Working with this thesis has been an interesting journey, and I have gained valuable knowledge. Choosing a topic that is highly interesting to me, made it easier to motivate myself in the many hours of work that lies behind writing this master thesis.

I wish to show my sincere appreciation to everyone who has contributed to this thesis. First, I would like to thank my supervisor, Sigurd Villads Troye, for his advices, feedback, and valuable input through the process of writing the thesis. I would also like to give a great thank to Burak Tunca, who is a PHD-student at UIA, for his collaboration, guidance, and advise related to the surveys. Furthermore, a special thank you to all the students at NHH who answered my surveys, and to my friend Julie Liisberg, who has helped and supported me along the way.

Bergen, December 2012

Siri Merethe Knag

_____

Contents

Figures:

Tables:

1. Introduction

The global market for luxury brands has grown rapidly over the last two decades, and the luxury goods market is predicted to grow six to seven percent in 2012, and to exceed US$ 302 billion, defying global turmoil and the spread into new markets (www.bain.com). This increase, in turn, can be explained by the steady increase in household income and consumer credit, added to the fact that the number of women working has also gone up (Christodoulides et al., 2009). Consumers nowadays have more capital, a greater desire to examine their emotional side, a broader variety of choices in goods and services, and less guilt about spending money (Silverstein and Fiske, 2003)

Today, the market for luxury goods and services is booming. While luxury is nothing new, the understanding for what luxury is, however, has certainly changed. It has evolved from rare pearls and spices from the Caribbean in the seventeenth century, to the products of great craftsmen and fashion designers like Christian Dior and Louis Vuitton during the nineteenth and early twentieth centuries (Berthon et al., 2009). More recently, in the industrialized world, luxury has increasingly become the brands, which go beyond the material, and beyond the craftsmen, to invoke a world of dreams, images, signs, and motifs (Berthon et al., 2009). Research on luxury brands presents somewhat of a paradox, where they for some are considered as a betrayal of community values; and to others, the antidote to the mundane (Berthon et al., 2009). Luxury brands is one of the most profitable and fastest-growing brand segments, yet at the same time they are poorly understood and under-investigated (Berry, 1994).

Based on these observations, it is easy to see that luxury is a very relevant topic in today's society, and that luxury is a phenomenon that tends to arouse people's interest. For instance, when reading different newspapers and journals, one often finds various papers dealing with luxury and other things associated with it. There are multitude ways to describe luxury, and luxury has always been an interesting and exciting subject with many connotations, both within social science and economics, as well as in marketing (Vigneron and Johnson, 1999).

There is no agreement on what the term luxury means, and people have different understandings of the concept of luxury (Kapferer and Bastien, 2012). What is considered as luxury usually depends on the context which a consumer is situated in (Vigneron and Johnson, 2004). The involved parties are also involved in determining whether something is

luxury or not (Vigneron and Johnson, 2004). When one person uses the term luxurious to describe a product, or a service, another person may perceive such a thing only as normal, or even inferior. In today's market for luxury, it is no longer only the ultra-rich that consume luxury brands; in fact, the real growth in the luxury market comes from the middle and upper-middle classes, who are reaching up to buy luxury goods (Danziger, 2004)

Luxury is thus a complex phenomenon that can vary depending on the person, product, situation, and over time.

1.1 Purpose

Research on luxury in a consumer's perspective is extensive. Some studies focus on the consumption of luxury goods and brands across borders and cultures (Dubois and Duquesne, 1993). Various studies examine attitudes toward luxury, brand value, and brand preference among consumers (Bearden and Etzel, 1982; Dubois and Laurent, 1994). Part of the research has been directed toward providing typologies of luxury products, services and brands. This has emphasized the study of factors that shape luxury, including the product's features and functionality (Sheth et al., 1991), consumers' individual differences, and their motives (Hirschman and Holbrook, 1982) and social expectations (Vigneron and Johnson, 1999; Bearden and Etzel, 1982).

My intention is to investigate what the consumers' motives for buying luxury brands are, and find out more about how consumers perceive luxury brands. In order to provide a broader understanding of the consumers, I will look at this in a contextual relationship, by collecting measures about how their attitudes and associations are different towards luxury brands compared to non-luxury brands. This thesis thus seeks to answer the following research question:

RQ: *What are the consumers' motives for buying luxury brands?*

I wish to map the factors that are important to consumers when they are in the situation of buying luxury branded products, by first conducting a theoretical review, to reveal generic motivators for buying luxury brands. I would like to contribute to the study on consumers' motivations, as it relates to luxury brand consumption, and I have therefore further conducted a survey to unveil more information about this topic, in addition to what already exist in the literature. A quantitative analysis is carried out to test what consumers associate

with luxury brands and non-luxury brands, and their attitudes to the brands. I will also study how central the luxury brand is for the respondents' self-concept, by measuring levels of implicit and explicit self-esteem. Results will show which values the consumers mostly associate with the brands, and if this has any connection to their self-esteem measures. Furthermore, the results will reveal whether differences exist between luxury and non-luxury brands, as well as differences between men and women as to what values they emphasize most.

1.2 Outline

In Chapter 2, I will clarify the theoretical background for this thesis, and hence go through different definitions and classifications of the luxury phenomenon, and clarify the differences between luxury products and luxury brands, in addition to the distinction between functional and symbolic brands.

Chapter 3 will provide a description of the characteristics that are used to explain luxury, in addition to different dimensions of luxury brands.

In chapter 4, I will start by reviewing the literature with respect to different researchers' typology for luxury. The chapter provide a presentation of which product categories that belong to the market of luxury. This chapter will also clarify the differences between luxury, needs, and necessities. Further on, the chapter will provide typologies of luxury brands, as classification of luxury consumers, and theories regarding consumption practices. Further will the chapter define implicit and explicit self-esteem and discuss how discrepancies between these are related to materialism. The final section in chapter four contains different theoretical approaches that describe luxury and different motives for why consumers buy luxurious products, namely "Prestige-Seeking Consumer Behaviour", the "Brand Luxury Index " and the "Luxury Value Model".

Chapter 5 will give a discussion on whether the different luxury theories have categories that are mutually exclusive, and differentiations within the concept of luxury.

In chapter 6, I will provide additional theories on associations, and introduce the Brand Concept Map Method,

Chapter 7 will provide information on my methodology choices. In this chapter, I will justify my choice of data collection and data analysis. I will also assess the strengths and weaknesses of the methodology, as well as ethics. The chapter will start by outlining the research design used in the survey, followed up by data collection method, data analysis, and results.

Chapter 8 discusses results and the theoretical implications, as well as limitations and future research.

At the end of the paper I will provide the list of references and the appendix.

2. Classification of the luxury phenomenom

This chapter explores how the phenomenon luxury is classified, on the basis of available literature on the subject. I will first look into different researchers' definitions of the luxury term, and later specify the differences between a luxury product versus a luxury brand.

2.1 Luxury

"Luxury is a necessity that begins where necessity ends"

Coco Chanel, 1920

According to the American Heritage Dictionary of the English Language, luxury is defined as (1) ''something inessential but conducive to pleasure and comfort'' or (2) ''something expensive or hard to obtain'' (Houghton Mifflin Company, 2000). Hansen and Wänke (2011) argue that the first definition relates luxury to pleasure and desirability, whereas the second definition emphasizes the exclusivity of luxury. Luxury is highly desirable, but affordable only to a few. Luxury is often described as something being of excellent quality, which means that the ingredients or components of a luxury product are exceptional and superior to what is found in ordinary products (Hansen and Wänke, 2011).

Some authors use consumers' attitudes as a basis to define luxury goods. Danziger (2005), for instance, argues that; "Luxuries are the extras in life that make it more fulfilling, more rewarding, more comfortable, more enjoyable". She further suggests a definition for the concept, which states that luxury is "that which nobody needs but desires".

An interesting finding is that both consumers and advertisers describe luxury products in a more abstract language than they use with ordinary products, and that abstract product descriptions are perceived as more luxurious than concrete product descriptions (Hansen and Wänke, 2011). Further on, it has been remarked that luxury goods are higher in the psychological, social, and symbolic dimension, while non-luxury goods score higher in the functional value (Vickers, 2003).

Luxury brands refer to benefits stemming from refinement, aesthetics, and a sumptuous lifestyle (Dubois and Czellar, 2002). Marketers often use the concepts of luxury and prestige interchangeably (Dubois and Czellar, 2002). Various adjectives are used for describing

luxury brands, as for instance "status", "hedonic", "top of the range" or "signature" (Dubois and Czellar, 2002). However, Dubois and Czellar (2002) note that "luxury" and "prestige" are by far the most widely used words to describe brands that possess substantial intangible value. To highlight the difference between luxury and prestige, these two authors write that prestige is difficult and takes a long time to build up, while luxury is one of the symbols of prestige. In Dubois and Czellar' s interviews, one informant said that "luxury means everything that is more than what one needs" (Dubois and Czellar, 2002). This statement is consistent with Berry's theory of luxury, where he defines the concept in opposition to necessity (Berry, 1994). Berry (1994) even writes that luxury is often, erroneously, perceived as all that is superfluous.

Dubois and Czellar's (2002) research shows that "prestige" and "luxury" cover different conceptual domains in the customers eyes, so this leads to substantial consequences in terms of both research and practice concerning the word luxury brands. In their research, Dubois and Czellar (2003) found that brand prestige is a positive evaluative judgement that consumers form towards brands. Luxury, on the other hand, was found to be linked to perceptions of comfort, beauty, and a sumptuous lifestyle (Dubois and Czellar, 2002).

Although there are many definitions of luxury, they usually have in common to associate luxury with terms like exclusivity, high quality, prestige, and high prices. In a purely economic sense, luxury goods is the kind of goods for which demand increases as income rises, and goods that have a high income elasticity of demand (Dijk, 2009). It is hence very difficult to get a precise description of what luxury means. The most aptly definition I have read, which summarizes and reflects much of the literature on luxury, would in my opinion be de definition to Heine and Phan (2011): *"Luxury products have more than necessary and ordinary characteristics compared to other products of their category, which include their relatively high level of price, quality, aesthetics, rarity, extraordinarity, and symbolic meaning".*

2.2 Luxury products "versus" luxury brands

Luxury is used for services, products, and brands. Later on in my thesis, and research, I will focus mainly on luxury *brands*. And since I have still not made a clear distinction between luxury products and luxury brands, I find it appropriate to explain the connection between these two "terms", before continuing the paper.

There are numerous established definitions of what a brand is, but no corresponding appraisal of what constitutes a luxury brand. Kotler et al. (2009) describes that a brand is a product or a service whose dimensions differentiate in some way from other products, and services designed to satisfy the same need. A brand can play a functional, rational, or tangible role, in relation to the performance of the product or service (Kotler et al., 2009). The understanding of a brand is hence consumer and identity oriented, and the brands are designed by companies to identify their products (Kotler et al., 2009). So, my next question is what constitutes a luxury brand, and how does luxurious brands differ from ordinary brands?

Luxury brands are often distinguished from the non-luxury brands by product-related associations (Heine, 2009). A brand can also be defined as a luxurious brand, when it is perceived as such (Kapferer and Bastien, 2012). As all major brands, luxury brands are highly related with their core products, in charge of conveying the brand's meaning (Kapferer, 2008). According to Heine (2011), the constitutive characteristics of luxury products will therefore correspond largely with those of luxury brands, which leads to his definition: *"Luxury brands are regarded as images in the minds of consumers that comprise associations about a high level of price, quality, aesthetics, rarity, extraordinariness and a high degree of non-functional associations"*.

Luxury brands need to offer luxury products (Heine and Phan, 2011). Without having a product portfolio that contains luxury products, it is impossible to achieve a luxury brand image (Heine and Phan, 2011). However, this is debatable, since the product range of a luxury brand does not necessarily always consist only of luxurious and high priced products. Almost all luxury brands now have added items to their collections that start at low price levels; these are a development on the luxury market that Dijk (2009) describes as the "new luxury". Examples of such items could be a pair of socks from Ralph Lauren (Dijk, 2009), a watch from Armani, or a keychain from See by Chloé. The new luxury is a trend of producing goods of better quality, design, etc., making them available to people from all classes who have sufficient funds to gain access to these products (Dijk, 2009)

2.2.3 Functional versus symbolic brands

Concerning brands, I find it appropriate to explain the differences between functional and symbolic brands, since these are the two general diversification of a brand concept.

Functional brands are brands that satisfy the consumers' immediate and practical needs (Bhat and Reddy, 1998). The symbolic brands, on the other hand, satisfy the symbolic needs, for instance those for self-expression and prestige, meaning that the practical use of the brand is only incidental (Bhat and Reddy, 1998). As an example of this distinction, we can look at the category of cars, and how the brand Toyota would be considered as a functional brand, since its usefulness primarily lies in its ability for transportation. The brand Ferrari, on the other hand, would be considered as a symbolic brand, since it (in most cases) is used primarily for its status appeal, and its ability for transportation is only an incidental reason for usage. The table in the next page, which is based on Bath and Reddy's (1998) article, exemplifies symbolic and functional brands in five different product categories.

	Product category	Symbolic brand	Functional brand
1	Watches	Patek Philippe	Casio
2	Cosmetics	Chanel	Maybelline
3	Hand bags	Louis Vuitton	Friis & Company
4	Cars	Porche	Ford
5	Shoes	Christian Louboutin	Ecco

Table 1 – Symbolic and functional brands

A brand can give the consumers more than just the benefits of the functionality of the product. This also applies to luxury products, according to Heine's (2011) definition in section 2.2: … *extraordinariness and a high degree of non-functional associations.* A luxury brand can further provide an emotional benefit, which relates to the ability of the brand to make the consumer buying or using the brand feel something during the process of purchasing and/or consumption of the product (Aaker, 2009).

There also interesting examples in todays' market, where some brands once were functional brands, are now considered symbolic brands. Take for instance Mercedes' Geländewagen; in 1979, this car with its military heritage, had a price at $75,000 (Ulrich, 2012). By 1990, it

got stronger engines and more luxury refinement, and consumers are now paying well over $100,000 for used models (Ulrich, 2012).

When describing a luxury product, Mortelmans (2005) stresses that scarcity is an important characteristic, meaning that luxury brands limit their production and distribute selectively. When products are sold on a large scale, this causes prices to drop, and will also affect the exclusive status of the brand (Mortelmans, 2005). As an example, Mortelmans (2005) explains this by saying that as soon as refrigerators or washing machines were produced on a large scale, they lost their scarcity, status, and consequently their appearance of luxury. In our modern Western society, we have seen that happen to many other products, such as cars, TV, and other electronics. However, it is not sufficient that a product is not massively produced for it to be perceived as luxurious (Mortelmans, 2005). Mortelmans (2005) further argue that a luxury product also needs to be subjectively rare, in order to make the target group believe that they belong to a quite selective group of people able to buy these products.

3. Characteristics of luxury brands

There are many reasons why there is a high demand for luxury, and why luxurious items continue to be the desire of many people. So what makes luxury brands so attractive? I think that the characteristics of these products can provide explanations for a lot of buying motivation for these brands. In this chapter, I will therefore move on to discuss different theories for characteristics of luxury, and present the different dimensions of the phenomenon.

Experts argue that rather than defining a luxury brand in terms of its attributes, and conceptualizing it in terms of what it does, its role must be examined in the three spheres: the material, the social, and the individual (Berthon et al., 2009). Berthon et al. (2009) further explores this by claiming that luxury brands consist of the three dimensions; (1) the functional, (2) the experiential, and (3) the symbolic. I think this a proper distinction, and will now go through these components, with added material from other researchers whom I consider appropriate to include for providing a complete understanding.

3.1 The functional dimension

The functional dimension is defined by Berthon et al. (2009) as where the luxury brand has its material embodiment. I will now elaborate on the characteristics that are connected to this dimension.

3.1.1 Quality

One essential characteristic of luxury, as mentioned by Mortelmans (2005), is a high standard of quality, so severe quality control is essential in the production of luxury products. The materials used in the products of the luxury brands should not only present an aesthetic role, but also give the consumer practical value (De Barnier et al., 2006).

Consumers expect that when they buy expensive products made from excellent materials, these products should be useable for long periods (Mortelmans, 2005). Ought the superior quality and longevity, luxury product can also provide older generation the pleasure to pass it to their descendants (De Barnier et al., 2006). Take the well-known watch brand Patek Philippe's slogan as an example for this expectation; "You never actually own a Patek Philippe. You merely look after it for the next generation." With this anchor point,

consumers can consider Patek Philippe a mark of high quality and selling durable products that will also delight future generations.

Superior quality depends on the raw materials, as well as the workmanship (Mortelmans, 2005). With the high quality of a luxury brand, these brands offers durable top-of-the-line products, which will not end up in the garbage, even after many years of use or defections (Heine and Phan, 2011). These brands will rather get repaired, and also will gain even greater value over time (Heine and Phan, 2011). For example, I have friends who have bought used Louis Vuitton purses online, because they think the purses look better after several years of use. In addition to raw materials and detailed workmanship, design is also reflecting the quality of the luxury brand.

3.1.2 Unique design

Another characteristic of the luxury concept is the extra value added to the product, as for instance the luxury products' unique design (Mortelmans, 2005). The extra value will often be a kind of added esthetical value, as with high fashion (Mortelmans, 2005). Designers often sacrifice the wearability of the clothes for esthetical values (Mortelmans, 2005). The differentiation within the luxury brands is also very important according to Okonkwo (2007). For example, when a consumer sees tweed and pearls on a product, this will likely evoke Chanel imagery, caused by the brand's unique and recognizable design, which are associated with this particular brand.

3.1.3 Aesthetics

The aesthetics dimension is composed of design, colour, and style that create beauty (De Barnier et al., 2006). When consumers get their eyes on a luxury product, they are firstly attracted by the aesthetics (De Barnier et al., 2006). According to De Barnier et al. (2006), a product's colour and its materials are considered the most important facets of design and style. Heine (2011) further on describes the aesthetics of a luxury brand by saying that it behaves like a chic and vain dandy, who would never leave the house in less than perfect style, and that the brand always is embodied in a world of beauty and elegance.

The aesthetic value of a product pertains to the pleasure derived from seeing the product, without consideration to whatever utilitarian function it might perform (Hoolbrook, 1980). Consumers will often value the ''look'' of a product purely because they appreciate to be looking at something beautiful (Creusen and Schoormans, 2004). When the product

alternatives are similar in functioning and price, Creusen and Schoormans (2004) argue that consumers will prefer the one that appeals most to them aesthetically.

Venkatesh and Meamber (2008) refer to aesthetics as "a visual forms of objects and sensory experiences associated with, texture, harmony, order and beauty". (Venkatesh et al., 2010). The jacket pictured below is produced by the French luxury label Balenciaga's. This garment is an example of a luxury fashion product, with its sleek aesthetic design and well-defined proportions. The biker jacket is comprised of a cotton canvas and real leather, and still expressing a sophisticated simplicity.

3.1.4 Scarcity/ rarity

Rarity is highly connected to luxury, and the prestige of a luxury brand can get eroded if too many people own it (Dubois and Paternault, 1995). According to Heine (2011), the luxury brand, in contrast to mass-market brands, needs to limit its production. Hence the luxury brand plays hard to get, and is not available everywhere at every time (Heine, 2011). This

implies that the day everyone can afford a luxury product, the product is by definition not luxurious anymore. Carcano et al. (2011) point out that rarity is central for the concept of luxury; as do Dubois and Paternault (1995),

Historically, the rarity, that partly defines luxury, has stemmed from the use of valuable materials, can also be naturally scarce, as for instance gold, silver, and diamonds (Catry, 2003). Originally, scarcity was a result of limited availability of raw ingredients, components, or the capacity of the production, as for instance lack of rain or sunshine for the wine industry (Catry, 2003). Today, the dimensions of rarity is more a result of the luxury brand producer's trials to generate a sense of rarity through artificial shortages, limited series, and selective distribution or selling environment (Catry, 2003). I think Catry (2003) explains this in a subtle way, by saying that "like a magician, the luxury incumbents seek to perform an illusion where actual scarcity is replaced by a perceived rarity" Luxury firms have now started to shift from actual to more virtual supply constraints, which refers to limited edition or special series policies (Catry, 2003). As an example of this, Louis Vuitton launched a "graffiti" line of bags as a reinterpretation of their tradition since the 19th century, and even though this was a huge success, and the customers requested more of these bags, Vuitton stopped the production after less than a year (Catry, 2003). The notion of limited editions has also been extended to special orders and series for the upper part luxury market, meaning that the luxury brands offer a unique product for each customer (Catry, 2003). The place of distribution of a luxury brand, might also serve to stimulate a brand imagery or rarity without actually limiting the sales, as Chanel did with their No5 perfume, in its early years, making it available only in the company store at 31 rue Cambon in Paris (Catry, 2003). By doing like Chanel, brands might be perceived as rare, just because they are not available on every corner (Catry, 2003). Luxury brands can also have motives to provide selling environments that spread an elitist atmosphere (Catry, 2003).

Another interesting notion, regarding limited editions, is that these products face a great increase in price. An example of this is the watch company Swatch's limited edition models (for instance the 2,000 numbered Jelly Fish model), which are usually the most rare and valuable models sold (Taylor, 2012). These limited edition watches are hard to find and are sold at outrageous prices at auctions (Taylor, 2012)

3.1.5 Price

Many authors emphasize pricing as a significant characteristic to explain luxury brands. Heine (2011) reviews a potential luxury brand by saying that this is a brand that offers products that belong to the most expensive items in their category. As Mortelmans (2005) puts it, if someone buys something expensive, they know they are not going to get off cheap.

However, if a product is nothing more than a mass-produced object with a high price, there is no real luxury (Mortelmans, 2005). Nonetheless, all products in the luxury niche are, without exception, expensive (Mortelmans, 2005). However, the high price can be said to be a consequence of the other characteristics (Mortelmans, 2005). A high quality product requires high quality raw materials, and those materials are more expensive than the normal ones, and as a consequence, the product gets more expensive (Mortelmans, 2005). An extra value of any kind gives the product an extra touch of prestige, and subsequently a higher price, hence will high-end pricing be an essential feature of a luxury product (Mortelmans, 2005).

Luxury brands use a premium pricing strategy to strengthen the brand, to emphasize high quality and exclusivity, and to differentiate themselves from the mass-market brands (Okonkwo, 2007). Luxury is an expensive investment, and the high price has to be justified by outstanding quality and aesthetics that mass-produced goods cannot guarantee in a similar way (De Barnier et al., 2006) .

3.1.6 History and Country of Origin

The uniqueness characteristic of a luxury brand, can also be evoked by stories about the origins of the brands (Catry, 2003). Family businesses, for instance, can build their sense of exclusivity around the founder's myth and long family traditions (Catry, 2003). This is something that for instance the watch-making company Tag Heuer took advantage of, when they in 2001 appointed Jack Heuer, the former CEO and owner, as company honorary chairman, serving as a personification of the watch company (Catry, 2003).

Excellent quality	Exceptional ingredients, components refinement and expertise, craftsmanship
Very high price	Expensive, high-end premium pricing
Scarcity and Uniqueness	Restricted distribution, limited number, tailor-made
Aesthetics	Piece of art, beauty, dream
Ancestral heritage and personal history	Long history, tradition, pass-on to generations

Table 2 – The functional dimension of a luxury brand

3.2 The experiential dimension

This next dimension of interest is what Berthon et al. (2009) call the experiential dimension, which is the realm of individual subjective value, where the personal, hedonic value is found in a brand. The brand experience can be conceptualized as feelings, cognitions, and the behavioural responses inspired by the design and identity of the brand, packaging, and communication, as well as environment (Schmitt et al., 2009).

There are more than the functional and financial characteristics that make luxury products superior to non-luxury products, and as Mortelmans (2005) clams; rare, high value products with a specific added value are not exhaustive characteristics to describe luxury. Berthon et al. (2009), argue that the problem with a one-dimensional definition is that luxury is more than one characteristic or set of attributes, and that luxury is more than the material of the product.

Okonkwo (2010) argues that luxury items have innate characteristics and are compromised by elements that speak more to passion than to reason. These innate characteristics include originality and creativity, and help determine what a luxurious brand is (Okonkwo, 2010).

In addition to originality and creativity, Okonkwo (2010) maintains that the innate elements include craftsmanship and precision, emotional appeal, exclusivity, high quality, and premium pricing, all made for a niche clientele.

3.3 The symbolic dimension

The last dimension accounts for the symbolic nature of luxury brands (Berthon et al., 2009). Here, Berthon et al. (2009) divide the dimension into two aspects, namely the value which a luxury brand signals to others, and the value of that signalling to the signaller. As an example, Dolce & Gabbana clothing might signal wealth of the owners, as well as their taste, to others. When Heine (2011) includes symbolism as a characteristic of luxury brands, he says that the luxury brands stand for "the best from the best for the best", and that it is swollen with pride. The luxury tag is often affixed to any good or service with some degree of symbolic value, signalling a value for the consumers that goes beyond functionality (Carcano et al., 2011).

Status is a word I have already used, and which will appear many more times in this thesis. I think it is appropriate to mention status under the symbolic dimension to Berthon et al. (2009), since they refer to signalling, and status is something many people signal. Wealthy people often use conspicuous goods and services to show off their wealth, thus luxury brands are purchased by consumers who seek to signal high levels of wealth (Bagwell and Bernheim, 1996). A consumer may seek to purchase and consume goods and services for the status these things represent, regardless of the income or social class level of the consumer (Eastman et al., 1999).

According to Eastman et al. (1999), can status be acquired through assignment (e.g. nobility), achievement (e.g. outstanding sporting performance), or through consumption. My focus will be on the final type of social status, the status acquired through the possession of products of luxury brands. Eastman et al. (1999) define status consumption as *the motivational process by which individuals strive to improve their social standing through the conspicuous consumption of consumer products that confer and symbolize status both for the individual and surrounding significant others.*

The three luxury dimensions from Berthon et al. (2009), is summarized in the table on the next page.

Value dimension	What?
Functional value	- What physical attributes does the brand possess? - What does the brand do?
Experiential value	- What does the brand mean to the individual?
Symbolic value	- What does the brand mean to others?

Table 3– Constituent value dimensions of luxury brands (Berthon et al., 2009)

Even though these three dimensions can help us to better understand what luxury brands constitute, it is important to note that they are contextual (Berthon et al., 2009). The symbolic and functional value of the luxury brands will change with the context, just as the experiential value for an individual might also change if, for instance that the consumer's taste evolves or adjust over time (Berthon et al., 2009). These are concerns that I will revisit in chapter 5.

Since this thesis is about purchasing and consumption of luxury products, I think it is appropriate to mention the postmodernist view of consumption. This is a view that is not related to the individual self-interest and the goods material characteristics, but rather to the consumer's quest for meaning, identity, and importance of social relationships (Blindheim et al., 2000). Salomon et al. (20120) also emphasize that people do not necessarily buy products for what they do, but rather for the reason of what they mean, beyond their actual function. This is in accordance with Bagozzi's (1986) view that division of the product concept into two levels, namely the material and immaterial level (Troye, 1999). The material, or the physical product, constitutes the features that can be measured in the physical sense, such as size and colour, while the intangible product, on the other hand, is constructed by the properties that we ascribe the product, such as image, prestige, and emotions (Troye, 1999).

4 Typologies of luxury brands

In this chapter, I will start by reviewing the literature with respect to different researchers' typology for luxury. The typologies help shed light on why consumers demand luxury brands. Categories of luxury will be the first discussed topic, before I will proceed to describe who the luxury consumers are, and their motives for buying luxury brands.

4.1 Categories

Due to the fact that luxury goods exist in a very wide range of product markets, it can be a challenge not only to define them, but also to get a good overview of which product categories belong to the market of luxury. However, Dijk (2009) describes three main categories of luxury goods that can be used: (1) the home luxury goods, (2) personal luxury goods, and (3) experiential luxury goods. Home luxury goods refer to art, antiques, electronics, and furniture (Dijk, 2009). The personal luxuries include goods like clothing, cosmetics, and fashion accessories, including handbags, shoes, or automobiles, but also wine and spirits (Dijk, 2009). The third category, the experiential luxury goods, consists mostly of services like dining, entertainment, spa treatments, and travel (Dijk, 2009).

In Berry's book *The Idea of Luxury* (1994), he writes that luxury falls into four distinct categories: (1) food and drink, (2) clothing and accessories, (3) shelter, and (4) leisure. Mark Tungate (2009) adds transport to this listing, with the argument that while these are areas where the basics are available to most people, luxurious substitutes are only available to a few consumers (Tungate, 2009). Fionda and Moore (2009) use four principal categories of luxury goods, which are (1) fashion, which including couture, ready-to-wear and accessories, (2) perfumes and cosmetics, (3) wines and spirits, and (4) watches and jewellery (Fionda and Moore, 2009). As one can see, it is varying what kind of categories the different researchers include in the offer of luxury, although they share similarities, and often they just have different wordings for a category. I have made a table on the basis of Dijk's (2009) categories, and incorporated the other mentioned researchers' categories. I'll than end up with the following categories that are presented in the table on the next page.

Categories	What the category contains
1) Home luxury goods	- art [1] - antiques[1] - electronics[1] - furniture[1]
2) Personal luxuries	- clothing [1,2,3,4] - accessories [1,2,3,4] - cosmetics [1,2] - wines and spirits [1,2] - perfumes[2] - food and drink[3] - transport [4]
3) Experiential luxury goods	- dining[1] - entertainment[1] - spa treatments[1] - travel[1] - leisure[3,4]
[1]. Dijk (2009) [2.] Fionda and Moore (2009) [3.] Berry (1994) [4.] Mark Tungate, 2009)	

Table 4 – Categories of Luxury

It is also important to remember that luxury brands can be distinguished in terms of their degree of luxuriousness. Below follows Heine's (2011) division of four different types of luxury based on their grade of luxury:

1) *Entry-level luxury brands:* This is the type of brands that rank just above the premium segment on the lowest luxury level, and hence they are not even generally recognized as part of the luxury segment. Heine (2011) includes brands like Hugo Boss and Mercedes in this type of luxury brands.

2) *Medium-level luxury brands:* These are the brands that are widely recognized as members of the luxury segment, but they are still a step behind of the forefront of luxury. Examples include by Heine (2011) for these types of brands are Dolce & Gabbana, Escada, and Moschino.

3) *Top-level luxury brands:* This is the category of the brands that are established beyond hesitation as the leading luxury brands. Heine (2011) includes brands like Armani, Cartier, and Louis Vuitton as examples of top-level luxury brands.

4) *Elite-level luxury brands:* These brands are the ones who determine the benchmark of the best quality and highest exclusivity within their category, and are hence the niche brands in the top of the top segment. Cartier, for instance, is an elite-level luxury brand, within the jewellery segment.

4.2 Luxury, needs and necessities

Bearden and Etzel (1982) argue that a necessity is something that almost all consumers possess, while luxury, on the other hand, is more exclusive and not owned by everyone. A need can be defined as following; "the measurable discrepancy existing between a present state of affairs and a desired state of affairs as asserted either by an 'owner' of need or ail 'authority' on need," (Beatty, 1981).

Berry (1994) argues that luxuries are refinements of basic human needs, such as those for food, shelter, and health care. Berry (1994) further claims that one essential characteristic of luxury is that that the luxurious products please people rather than simply alleviate a state of discomfort. I think it is worth mentioning that the perception of what is necessity, and thus what is luxury varies from society to society (Kemp, 1998). Kemp (1998) further reviews that it is possible for different people to disagree about whether particular commodities are luxuries or necessities.

Bourne (1957) made a framework where he proposed that reference group influence on product ownership and brand decisions with the dimensions of (1) luxury-necessity and (2) public-private (Bearden and Etzel, 1982). Bearden and Etzel (1982) define a reference group as someone, being a single person or group of people, which significantly influences an individual's attitude and behaviour. The second dimension of Bourne's (1957) framework concerns the consumption of goods, and he distinguishes between public and private consumption (Bearden and Etzel, 1982). A public product is a product that other people see that you possess and use, whereas a private product is one usually consumed at home, or in other private locations (Bearden and Etzel, 1982). With the two dimensions in Bourne's (1957) framework, one ends up with four different conditions: publicly consumed luxury,

publicly consumed necessities, private consumed luxury, and privately consumed necessities. This is shown in figure 1 below:

Luxury good

Public Luxury

Private Luxury

Publicly consumed

Privately consumed

Public Necessity

Private Necessity

Necessity good
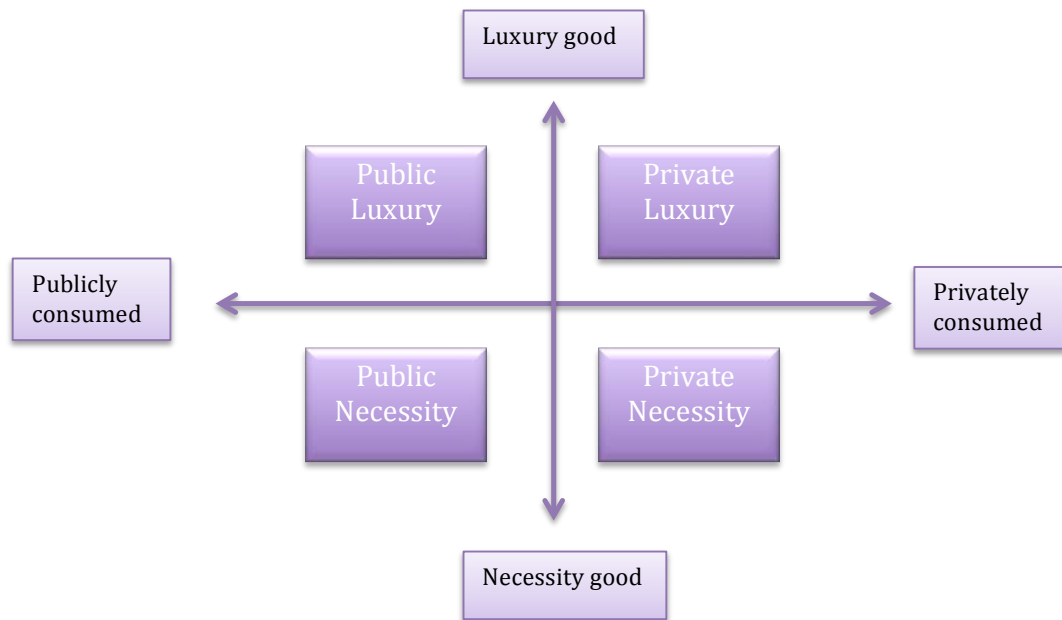
Figure 1 - Matrix of luxury items vs. necessities and public vs. private consumption (Bearden and Etzel 1982)

Bearden and Etzel (1982) find that reference group influence is more important when the product is consumed in public, than when it is done privately, and the influence is also stronger for luxury items than for necessities. The two scholars further concluded that publicly consumed luxury products are more conspicuous than privately consumed luxury products. Conspicuous luxury products can communicate wealth and social status, separating the consumer from other social groups. This symbolic value is stronger for public consumption than private (Bearden and Etzel, 1982).

4.3 Who is the luxury consumer?

According to new luxury market research from Euromonitor International, the global luxury market is set to grow by more than seven percent, and to exceed US$ 302 billion in 2012 (www.euromonitor.com). To understand luxury, we need to know what kind of people buy

luxury, and how these consumers are classified. So, my next question of interest is, who are these consumers?

A luxury consumer is not only a trendy female whose wallet is filled with unlimited credit cards; men and children are also perceived as consumers in the luxury sector (Okonkwo, 2007). According to Bagwell and Bernheim (1996), luxury brands are purchased by consumers who seek to signal high levels of wealth. This represents a change from the past, when the luxury consumers were exclusively wealthy. Today's consumers are much more difficult to segment (Okonkwo, 2007). In her book, Okonkwo suggests that the current luxury consumers are smart and intelligent, powerful and individualistic. Further on, she points out that the luxury consumers are, generally speaking, sophisticated, brand literate, fashionable, and also well aware of their own tastes (Okonkwo, 2007). Luxury consumers, identified by Dijk (2009,) are loyal to their brands, and belong to a group of people that has a strong buying power.

Luxury is by definition something that few can afford, but many desire (Wiedmann et al., 2007), and I think this is one of the most interesting things about the luxury concept. Some consumers purchase luxury products even though they cannot really afford them (Gil et al., 2012). Their motivations for the purchase are reasoned with the providing of control over others, or the desire to identify with likeminded (Gil et al., 2012). The influence created from one's peers, commonly known as "peer pressure", is especially crucial among teenagers, due to the fact that they often desire the attention and status that luxury brands can provide them (Wooten, 2006). Gil et al.'s (2012) study on teen attitudes toward luxury brands suggests that the desire for wealth and material ownership is positively associated with social incentives to consume, also known as social consumption motivation.

In today's market, it is no longer only the ultra-rich that consume luxury brands; in fact, we see that the real growth in the luxury market comes from the middle and upper-middle classes (Danziger, 2004). Consumers today have the ability to choose their luxury items, and they can decide on which aspects of their lives to indulge in luxury – for example by buying luxurious cookware brands, and then choose more everyday brands for bathroom articles and clothing (Danziger, 2004).

There has been a change in the ways luxury brands target their consumer groups, from traditionally only targeting the wealthiest consumer, to now also launching new product

lines, brands, or product extensions marketed towards middle-class consumers (Vigneron and Johnson, 2004). This trend is identified as the "democratisation of luxury", which has dramatically changed luxury consumption patterns, making luxury more accessible (Roper et al., 2012).

As mentioned earlier in the thesis, when discussing the definition of the term luxury, I emphasize that for a product or brand to be perceived as luxury, it should consist of rare materials, have unique design and knowledge. Ideally, there should be few who can afford the luxury products, which leads to high expensive prices. This has, regarding the democratisation of luxury, changed in some way. Veblen's (1899) theory of conspicuous consumption stresses that demand increases with price (Bagwell and Bernheim, 1996). As the trends in the luxury market are now, Veblen's theory does not necessarily concern all luxury brands and products. More and more brands are sold at a lower price, and brands are increasingly exposed to "everyone and their mother." In chapter 4.6.3, I will make a further discussion of the concept of conspicuous consumption.

An interesting trend in the luxury market, is that more and more luxury fashion houses are now offering less expensive, secondary lines, resulting in an expansion of the group of luxury consumers. Examples of fashion luxury brands that have done this include Marc Jacobs with their secondary line called Marc by Marc Jacobs; Balmain with their Pierre Balmain line, and Alexander McQueen with their McQ line.

Another way to extend the offering from the luxury brands is that luxury retailers are collaborating with more affordable stores, thereby offering a taste of their brand to a wider consumer segment. This is something many luxury brands do, for instance done with making their own collaboration with "H&M". Examples of brands that have collaborated with H&M are Versace, Karl Lagerfeld, Stella McCartney, Comme des Garçons, Jimmy Choo, and Lanvin (www.hm.com).

4.4 The four Ps of luxury consumers

My next point of interest is how to perceive luxury consumers, and differences within this consumer group. For gaining insight on this, I find Han et al.'s (2010) theory to be useful, by their focus on four distinct groupings of consumers. I will therefore go through this research in the following paragraphs.

Han et al. (2010) assign each consumer into one of four groups (see figure 3), according to their wealth and need for status. These scholars demonstrates how each of the respectively group's preference for conspicuously or inconspicuously branded luxury goods corresponds with their desire to associate or dissociate with members within, or outside, their own group (Han et al., 2010).

The research of Han et al. (2010) identifies the types of consumers who prefer "loud" (conspicuous branding) versus "quiet" (discreet branding) products. An important term here is "brand prominence", which refers to the extent to which a product has visible marks and logos that help observers recognize the brand (Han et al., 2010). Shortly explained; different consumers prefer either quiet or loud branding, since they want to associate themselves with, and/or dissociate themselves from, different consumer groups (Han et al., 2010). Below, I present an example of the differences between conspicuous and discreet branded products.

Figure 2 –Example of quiet and loud branding

If one compares the Gucci bags in Figure 2; the bag to the right literally spells out the Gucci brand, while the one to the left is far less explicit.

Han et al. (2010) divide the consumers into two classes: the "haves" and the "haves-not". Further on, the consumers are divided according to the extent to which they seek to gain prestige by consuming luxury goods (Han et al., 2010). Altogether, according to this taxonomy, the consumers fall into four groups, based on their financial means and the degree

to which status consumption is a motivating force in their behaviour (Han et al., 2010). One essential insight from the taxonomy is how the four groups differ when it comes to whom they seek to associate with, or dissociate from, which corresponds with these consumers' preferences for respectively conspicuously or inconspicuously luxury branded products (Han et al., 2010).

We end up with this pictorial representation of the complete framework as figure 3 below presents.
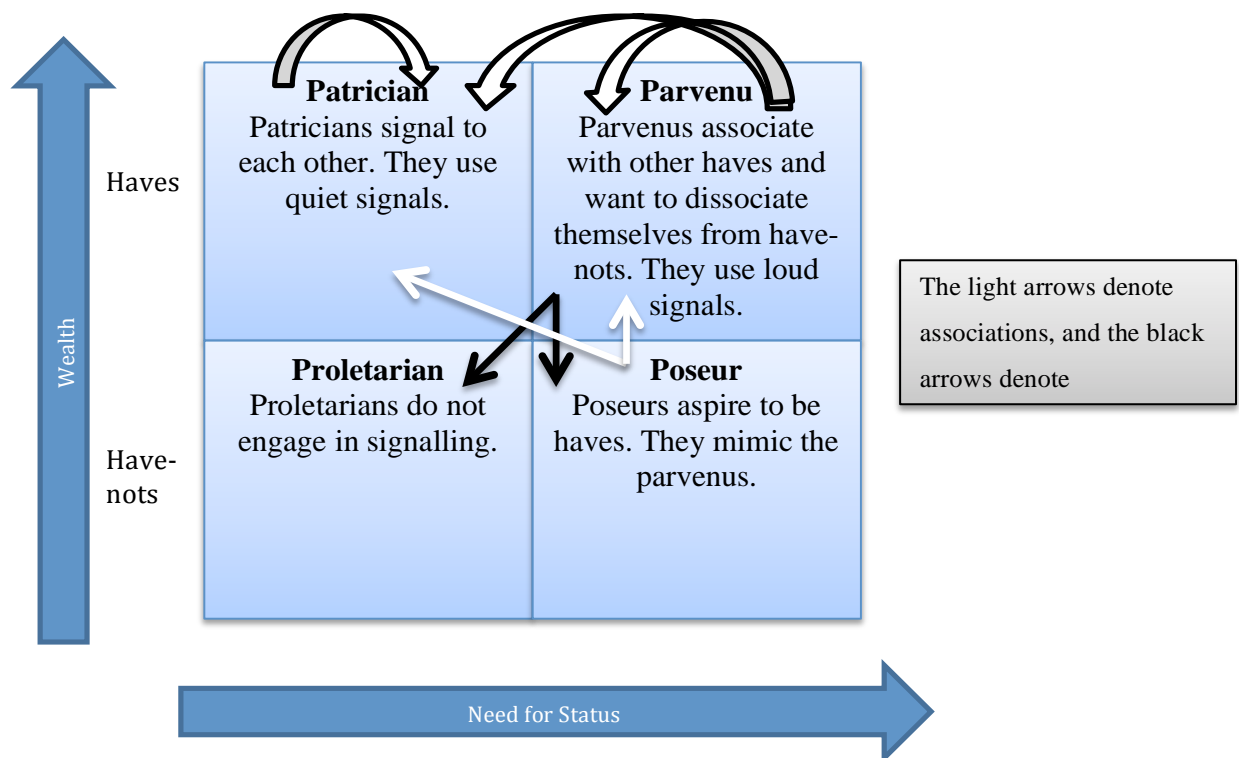
Figure 3– Signal preference and taxonomy based on wealth and need for status (Han et al., 2010)

The four groups can be labelled as following:

- **Patricians:** possess significant wealth, and are the consumers that pay a premium for inconspicuously branded products that serve as a horizontal signal towards other patricians (Han et al., 2010). The patricians in Han et al.'s (2010) model are in summery high in financial means, low in their need to consume for the sake of

prestige, and they are concerned with associating with other patricians rather than dissociating themselves from other consumer classes.

-   **Parvenus:** possess significant wealth, but they do not have the connoisseurship necessary to interpret subtle signals, and they crave status (Han et al., 2010). The parvenus is described by Han et al. (2010) as the consumers who are generally concerned with separating or dissociating themselves from the have-nots consumers, while associating themselves with both patricians and other parvenus, who are other haves.

-   **Poseurs:** are highly motivated to consume for the sake of status, but unlike the parvenus, they do not possess the financial means to readily afford authentic luxury goods (Han et al., 2010). This third group is described by Han et al. (2010) as the consumers who want to be associated with those whom they observe and recognize as having financial means, and try to dissociate themselves from the consumers belonging to the less affluent group of people. For the poseurs, brand status is important, but since it is generally unattainable for them, these consumers are especially prone to buy counterfeit luxury goods (Han et al., 2010).

-   **Proletarians:** are explained in Han et al.'s (2010) study as the consumers that are simply not driven to consume for the sake of status, and they neither have, nor crave status goods as luxury products. The proletarians neither seek to associate with the haves, nor to dissociate from other have-nots like themselves, and they neither favour, nor despise loud luxury (Han et al., 2010).

For a final comment of the discussed framework of Han et al. (2010), it is appropriate to stress that even though they write about four classes, as if the consumers behave strictly according to their rules, they actuality can differ in the sense that behaviour may vary depending on the product category and the occasion of usage. There are certainly finer gradations of consumers (Han et al., 2010). For example, a consumer can be a patrician and a parvenu at the same time, is they use the quiet branded Gucci bag presented in figure 2 (discreet signalling), with a Burberry plaid trench-coat (explicit signalling). Similarly, a consumer can be a patrician and poseur at the same time, for example, if he or she wears a Brioni tailored suit with a fake Rolex watch. It is thus not easy to segment luxury consumers

into just one specific group.

4.5 Consumption practices

The previous section provided great insight into who the luxury consumers are, so the next question raised is, why do these consumers buy luxury brands?

Before I start to look specifically on why consumers buy *luxury* brands, I think it is appropriate to first provide theories on consumption practices in general. In order to better understand the consumption practices, I will present Holt's (1995) typology for consumption. For your convenience, I will first give a brief examination of the terms consumer behaviour and consumption, since they cover essential background elements for understanding the consumption practices of Holt (1995).

4.5.1 Consumer behaviour and consumption

Consumer behaviour is the study of the processes involved when individuals or groups select, purchase, use, or dispose of products, services, ideas, or experiences, to satisfy their needs and desires (Solomon et al., 2010). Historically, studies on consumer behaviour have focused on decision making in regards to product, service, and brand (Sciffman et al., 2008). Most scholars have concerned themselves with the processes and factors that influence the purchases, while the post-purchase phases have been given much less attention (Troye, 1999). The field of consumer behaviour was in its early stages often referred to as "buyer behaviour", reflecting the interaction that takes place between the consumers and the producers at the time of the purchase (Solomon et al., 2010). However, today's marketers recognize instead that the concept of consumer behaviour is more of an on-going process, which includes the issues that influence the consumer before, during, and after a purchase (Solomon et al., 2010).

In the book "Consumer Behaviour", Salomon et al. (2010) summarize the core of consumer culture, by saying that consumption goes far beyond solving practical and utilitarian problems; they argue that consumption is first and foremost a way of creating meaningful lives in the context of personal identity and social relationships (Solomon et al., 2010). The experience of the use of products and services, as well as the enjoyment that comes with owning or consuming things and experiences, contribute to well-being, and quality of life,

and these results of consumption will affect future decision making among consumers (Sciffman et al., 2008).

4.5.2 Holt's framework

Holt (1995) reviews consuming as the kind of action which people use consumption objects in different ways. Holt's (1995) research explores what people do when they consume, and shows how consumption can be described through four distinct metaphors, namely consumption as (1) experience, (2) integration, (3) classification, and (4) interaction. In his studies, Holt observed baseball spectators, and used two basic conceptual features of organizing consumption, namely its structure and purpose (Holt, 1995).

Consumption structure is something that consists of acts which consumers directly perform, using consumption objects (object actions), and the interaction with other people where consumer object serves as a resource (interpersonal actions). With regard to purpose, consumer acts can be both an object in itself (autotelic actions), and a way to achieve a different purpose (instrumental actions) (Holt, 1995). By crossing these two dimensions, Holt (1995) systematizes four metaphors to describe consumption.

1. Consuming as experience – this metaphor concerns research that examines the consumers' subjective, emotional reactions to consumption objects (Holt, 1995). When people consume as experience, the experience is immediate, and not justified by strategic considerations; moreover, the actions take place without regards to future consequences, benefits, or status for the consumer (Troye, 1999).

2a. Consuming as integration – this metaphor describes how consumers acquire and manipulate object meanings (Holt, 1995). Consumption as integration means that the consumption helps make the product a part of the person's self, either because the product becomes a part of the consumer − or the consumer a part of the product (Troye, 1999).

2b. Consuming as pure consumption – this metaphor is not part of Holt's (1995) own classification, but described by Troye (1999) as the consumption that is primarily a means to an end (for instance hunger and thirst). With this type of consumption, a product is consumed by necessity and without pleasure (Troye, 1999).

3. Consuming as play and interaction – this metaphor underlines that consuming does not only involve directly engaging consumption objects, but that it also includes using

consumption objects as resources to interact with fellow consumers (Holt, 1995). As with object actions (1., 2a. and 2b. in figure 4), this interpersonal dimension of consuming can also be divided into autotelic and instrumental components (Holt, 1995). This classification of consuming refers to how the products are used by a consumer, or how the consumption provides an opportunity for experiences with others (Troye, 1999).

4. Consuming as classification – this metaphor undergirds research that views consuming as a process, in which objects − viewed as vessels of cultural and personal meanings − act to classify their consumers (Holt, 1995). Classification is further on described by Holt (1995) as something that is usually assumed to be an unproblematic process that is accomplished through possession and social display of the consumption object. When the consumption as classification is done through activities, this refers to how the product is used (Troye, 1999).

Figure 4 – Metaphors for consuming (Holt, 1995, Troye, 199)

A concluding remark in Holt's (1995) article is the important implication that consuming is never just an experience, and that consumers' actions toward consumption objects have many faces. The experiences are outlived; they can enlighten, bore, entertain, or enrage us (Holt, 1995). They are also means that the consumers use to draw themselves closer to

valued objects and resources, which they then use to engage others in a way to impress, to befriend, or simply to play (Holt, 1995).

To draw some lines with theories used earlier in the thesis, I would like to mention that the role of consumption as classification was noted long ago by Veblen, who coined the term conspicuous consumption (Allen and McGoun, 2001). Veblen argued that people consume goods not only to fulfil functional needs, but also to satisfy the symbolic needs to communicate their position in society (Allen and McGoun, 2001). Likewise, investing can be identified as a practice in which people establish ties of affiliation with their in-group members, and distinguish themselves from their out-group members (Allen and McGoun, 2001).

Later on in my thesis, I will use these four metaphors in a luxury brand context, to better recognize the relationship that consumers form with luxury through various consumer practices. I am curious to see how consumers experience their relationship with luxury brands (consumption as experience); how the luxury brands are integrated in the consumers' identity or self-esteem (consumption as integration); how the consumers classify themselves and others through luxury brands (consumption as classification); and how important luxury brands are in enabling the luxury consumers to interact with other consumers (consumption as interaction).

4.6 Consumers motives for buying luxury

As mentioned initially in this paper, definitions of luxury can vary immensely, and will also depend on whom you ask, and in what context. An essential notion is that there is a multitude of reasons that can explain why consumers buy luxury brands (www.whitefieldconsulting.com). Before I start to look more specifically at the consumers' choice for buying luxury brands, I think it is appropriate to begin with an explanation of the luxury consumer value.

4.6.1 Luxury consumer value

Customer value is a term with many meanings; however, Bakanauskas and Jakutis (2010) divide it into two main groups, namely value for the customer − meaning the value received by customers − and value for company, referring to the value received by the supplier from

the customer. Research in my thesis will be oriented towards the value for the customer – the luxury consumers.

The strategic mission for luxury brands is built on the premise that their products offer sufficient value to compensate for the high price (Dubois and Duquesne, 1993). By creating customer value through a closer relationship, the brands can perceive a higher level of trust, satisfaction, commitment, and loyalty (Bakanauskas and Jakutis, 2010). Due to this, scholars such as Bakanauskas and Jakutis (2010) cite a strong relationship through costumer value as the key factor for luxury brands.

Customer value is defined by Smith and Colgate (2007) as "what customer get (benefits, quality, worth, utility) from the purchase and use of a product versus what they pay (price, costs, sacrifices), resulting in attitude toward, or an emotional bond with the product". I have in earlier chapters described various definitions of luxury brands and luxury itself, and this is important to know, to better understand the nature of the luxury customer value. The customer's valuation of the luxury brands is inevitably connected to the basic characteristics of luxury brands, due to the fact that customer value implies the reason and desire which consumers seek through their consumption of luxury (Ho et al., 2012).

Earlier in the thesis, I have discussed value types as utilitarian, experiential, and symbolic. However, there is an additional luxury value of interest, namely the relationship value (Tynan et al., 2010). This value is described as the perceived benefits from a relationship with a brand, the community to the brand, and service providers (Ho et al., 2012). This relationship needs to be emphasized in relation to value for luxury consumption, because it is expected that the customers are likely to presume sophisticated personal service and special treatment from luxury marketers (Ho et al., 2012).

Today's consumers base their choices more on self-expressive attributes that represent their personal values, compared to earlier times when the focus was traditionally symbolic meaning, as for instance like the case is with conspicuous value (Ho et al., 2012). In the determination process of which brand a consumer is going to select, the degree of the emotional closeness the consumer feels toward the brand will play a more significant role than the assessment of the brands' features (Ho et al., 2012). Concerning the symbolic meaning, consumers might use luxury items to integrate this meaning into their own identity (Holt 1995; Vigneron and Johnson 2004). From this, Wiedmann et al. (2007) propose that

the consumers' perceived level of perfect congruity of a luxury product, and the consumers' self-image (or intended self-image), is positively related to the individual luxury value perception.

4.6.2 Why do consumers buy luxury branded products?

Keeping Holt's framework, as well as the luxury consumer values, in mind, I will now provide the answers on the question raised initially; why do consumers buy luxury brands?

Consumers have always had a love affair with products, but nowadays, they have more capital, a greater desire to examine their emotional side, a broader variety of choices in goods and services, and less guilt about spending money (Silverstein and Fiske, 2003). The luxury consumers seek goods that make positive statements about who they are and what they would like to be, and this helps them manage the stresses of everyday life (Silverstein and Fiske, 2003).

According to Dijk (2009), the emotional factors are among the most important aspects of luxury. By buying and owning luxury goods, the consumers obtain an added emotional benefit of esteem, prestige, and even a sense of higher status (Dijk, 2009). Since far from everyone can afford luxury goods, the consumers of these fancy goods get the feeling of belonging to an exclusive group of people (Dijk, 2009). This is in correspondence with Kapferer's (2012) view, namely that through conspicuous logos, the consumers hope the aura of the creator of the luxury brand also extends to themselves, and by this, makes them stand above others.

Product in the luxury market face the problems with plagiarism (Dijk, 2009). There is an enormous demand for counterfeited products that simulates the emotional benefits that the original luxury brands products provide consumers (Dijk, 2009). The problem that luxury brands face with counterfeited products are an important issue; however, due to time constraints, I choose to exclude the issues concerning counterfeited market any further in my paper.

According to Kapferer (2012), the heart of luxury is to give consumers of power the privileges to accompany it, and providing the consumers with luxury possessions can make the consumers feel different from others. This is also supported by Charles J. Reid's

definition of luxury goods, "The operational definition of a luxury good is a good 95 percent of which is accessible to only 5 percent of the population" (Danziger, 2004). An interesting remark from Danziger (2004) is that compared to more everyday brands, luxury brands have the feature of evoking a strong and lasting image in the consumer's heart and mind. When people buy luxurious brands, they do it with the intentions to make the brand a part of themselves and their own personal identities (Danziger, 2004).

There are profound differences between people when questioned about their attitudes towards the concept of luxury (Kapferer, 2012). One of the many fascinating aspects of luxury brands is that consumers buy them for very different reasons. The consumers also have different ways of showing – or not showing – off their expendable purchases. Some consumers feel that they virtually belong to a brand, and are eager to make the world know about it, by exposing their luxury brands (Danziger, 2004). On the other end, according to Danziger (2004), you find the purchases of for instance home furnishings and bedding, where the respective consumers are driven to these kinds of luxurious brands for their own personal consumption, and generally not to be seen by others.

Justifiers are an interesting term used by Danziger in her book "Why People Buy Things They Don't Need". For products that are not deemed necessities, consumers tend to give themselves "permission" to make certain purchases, by using rationally based justifications in favour to buy the products, even though they do not actually need them (Danziger, 2004). As a small digression, I must say that this is something that I experience often myself. Maybe I don't actually need a new pair of shoes, but I buy them anyway, after justifying my purchase with thoughts like "I don't have that colour" or "It is a too good of an offer to refrain from buying these perfect shoes".

While luxury products enable consumers to satisfy both their psychological and functional needs, there are certain psychological benefits which distinguish these products from non-luxurious products (Vigneron and Johnson, 2004). Various studies have shown that the emotional values are particularly important for a luxury customer, and Vigneron and Johnson (1999) argue that emotions are essential for the perceived benefit of luxury products. Luxury products create aspiration and desire (Vigneron and Johnson, 1999), and luxury provides access to a dream (Kapferer and Bastien, 2012). This luxury dream is hence an important field in the theory of luxury. Luxury is paradoxical; emotions create the dream, while purchasing destroys the dream (Kapferer and Bastien, 2012). As Kapferer and Bastien

(2012) claim: It is the distance between the number of people who recognize the brand, and the number of people who have a product with the brand, that creates the dream. Another form of mental stimulation for the purchase of luxury products is the human desire to reach a desired self-image.

4.6.3 Conspicuous consumption

"Veblen goods" are the kind of goods for which people's interest for purchasing them increases as a direct result of their high price level (Dijk, 2009). The "Veblen effect" was named after the economist Thorstein Veblen, and it states that when the prices of the Veblen products decrease, the amount of purchases of these products will also decrease, since they are no longer seen as exclusive or luxurious anymore (Dijk, 2009). The concept of conspicuous consumption, as Dijk (2009) describes it, stresses the elaborate spending on goods and services that are only purchased for their fulfilment of psychological expectations and emotional needs, and are bought by consumers to display their wealth, status, and superiority in society. The concept of conspicuous consumption is also described as status-seeking consumption (Veblen, 1965).

Conspicuous consumption is in its purest form identified by Veblen as consumption of the totally useless (Berry, 1994). If a consumer consumes conspicuously, this means that he or she consumes goods that non-consumers are presumed to perceive as luxuries (Berry, 1994). However, Berry (1994) further refers to Simmel (1964) and explains in his book that from the consumer's perspective, this type of consumption is necessary to the maintenance of that perception, and therefore to the maintenance of their social status.

It think it is important to highlight that Veblen did not mean that individuals seek to pay high prices for the pleasure of spending too much money and being overcharged (Bagwell and Bernheim, 1996). Veblen proposed that consumers crave status, and that this status is enhanced by a sort of evidence provided by material displays of wealth (Bagwell and Bernheim, 1996). Veblen also distinguished between "invidious" and "pecuniary" comparison, whereas the first refers to when higher class consumers conspicuously distinguish themselves from lower class members, and the latter occurs when a lower class consumer consumes conspicuously in a way that he or she will be perceived as a member of the higher class (Bagwell and Bernheim, 1996).

4.7 Explicit and implicit Self-esteem

Leonard et al. (1995) describe self-esteem as the evaluative component of the self-concept, and that it is a function of the distance between the ideal self and the perceived self. Self-esteem is relatively high when the perceived self matches the ideal self (Leonard et al., 1995). Contrary to this, a person will have low self-esteem when the perceived self is significantly lower then the ideal self (Leonard et al., 1995). But how is self-esteem relevant in terms of consumers' motivation for buying luxury brands?

The reason why self-esteem is included in this thesis is that a person's level of self-esteem can be an essential antecedent for why consumers buy luxury branded products. A study conducted by Truong and McColl (2011) found a strong relationship between self-esteem and the consumption of luxury goods for self-directed pleasure. This finding suggests that an individual can maintain or raise the level of self-esteem by purchasing luxury goods (Truong and McColl, 2011). There are two types of self-esteem, namely explicit and implicit self-esteem, and I will in the following sections review them, as well as look at how discrepancies may occur between the two forms.

Explicit self-esteem can be defined as the deliberately and consciously reasoned evaluations of the self (Park and John, 2011). Implicit self-esteem is explained as the introspectively unidentified (or inaccurately identified) effect of the self-attitude on evaluation of self-associated and self-dissociated objects (Greenwald and Banaji, 1995). Furthermore, implicit self-esteem can be defined as an automatic, overlearned, and nonconscious evaluation of the self that guides spontaneous reactions to self-relevant stimuli (Greenwald & Banaji, 1995; Bosson et al., 2000). From this definition we have that implicit self-esteem is nonconscious, and hence it must be measured indirectly, in a way that is relatively free of contamination by the self-presentational processes (Bosson et al., 2000). There has been an interest boom in the implicit self-esteem construct, which has led to the creation and use of several new assessment tools, whose psychometric properties have not been fully explored (Bosson et al., 2000).

Because most people are not necessarily aware of their propensity to attach evaluative meaning to self-associated stimuli, could their attitudes towards this type of stimuli be interpreted as reflecting their implicit attitudes toward the self (Bosson et al., 2000). With this reasoning in mind, different methods for tapping implicit self-esteem have evolved, for

instance methods which involve assessment of how favourably people feel about their own initials, relative to other letters, or by analysing birthday-preferences (Bosson et al., 2000). Initials and birthday preference scores reflect the extent to which respondents like their own initials and their birthday number, above and beyond the average popularity of those letters and numbers (Bosson et al., 2000). A measure of internal consistency for the initials-preference task, must then be correlated with people's rating of their first initial (minus the overall rating of that letter) with their rating of their last initial (minus the overall rating of that letter) (Bosson et al).

Gebauer et al. (2008) constructed and validated a new implicit measure of global self-esteem based on the mere-ownership effect. This effect refers to the tendency to evaluate self-related objects (e.g. personal belongings, numbers in ones own birth date, letters included in ones own name, etc.) in a more positively order than self-unrelated object (e.g. belongings to others, non-birthday numbers, other letters) (Gebauer et al., 2008). It is given that people with high self-esteem demonstrate a stronger mere-ownerships effect than the people with lower self-esteem (Gebauer et al., 2008). After a review of a large number of studies attesting to the centrality of a persons name for a person's global self, Koole and Pelham (2003) concluded that a person's name-letters are suitable objects for assessing self-esteem implicitly. This was supported by the view that it is difficult to think of a social symbol that is more closely associated with a person's identity than his or her name (Koole and Pelham, 2003). Koole and Pelham (2003) argued that assessing one's liking for name-letters constitutes an implicit measure of self-esteem, however, an implications of this was that by assessing people's liking for their name as a whole, would be an even better measure of implicit self-esteem. Gebauer et al. (2008) supports this, according to a well-known proposition of Gestalt psychology, which argues that the whole is often more than sum of its parts. According to this view, the evaluations of a person's name might be a better way of assessing the individual's global self-esteem, than using the method of summing up the evaluation of name letters (Gebauer et al., 2008). This method triggered my curiosity, and I found it suitable for my study, and will thus explain its procedure further in my methodology chapter later.

While explicit self-esteem refers to consciously reasoned evaluations of the self, the implicit self-esteem is contrary explained as highly efficient evaluations of the self that people are not aware of (Greenwald and Banaji, 1995). Park and John (2011) argue that people can have different evaluations, one at an explicit level and another at an implicit level, of the

same attitude object. This refers to "dual attitude", and this is defined as different evaluations of the same attitude object; one automatic, implicit attitude, and one explicit attitude (Wilson et al., 2000). Moreover, Wilson et al. (2000) explain that the attitudes that people endorse depend on whether they have the cognitive capacity to retrieve the explicit attitude, and whether this overrides their implicit attitude. If ones regards this in relation to self-esteem, the implicit type is habitual and automatic, and probably dominates self-evaluations when cognitive capacity and motivations are not sufficient (Park and John, 2011). Concerning measurement of self-esteem, implicit self-esteem is assessed by the use of less direct measures than the ones used for explicit self-esteem (Greenwald and Banaji, 1995). The two types of self-esteem are found to forecast different outcomes; implicit self-esteem outperforms the explicit self-esteem when it comes to predicting people's spontaneous and/or affectively driven responses (Bosson et al., 2000).

Another finding between these two types of self-esteem is that the discrepancies between them are associated with certain personality variables (Bosson et al., 2000). Discrepancies can exist between levels of implicit and explicit self-esteem, and this discrepancy could be more predictive for different aspects (e.g. materialistic orientation) than explicit self-esteem alone (Park and John, 2011). The discrepancies that could be found can yield two dissimilar forms, namely high explicit but low implicit self-esteem, or on the other hand it can be low explicit self-esteem but high implicit self-esteem (Park and John, 2011)

4.7.1 Materialism and self-esteem

Materialism can be defined as "the importance a person places on possessions and their acquisition as a necessary or desirable form of conduct to reach desired end states, including happiness" (Richins and Dawson, 1992). Park and John (2011) predict that individuals with larger discrepancies between explicit and implicit self-esteem will be more materialistic than individuals with smaller self-esteem discrepancies. The two scholars did three studies that provided converging evidence that discrepancies between self-esteem is an important factor in furthering materialism (Park and John, 2011). The results of Park and John's (2011) studies was that if individuals have a large discrepancy between explicit and implicit self-esteem, in either direction, they will be more materialistic than those persons that have small discrepancy between explicit and implicit self-esteem. The discrepancies between implicit and explicit self-esteem is an important driver of materialism, where large self-esteem discrepancies motivate consumers to self-enhance, using material possessions (Park and

John, 2011). Consumers will thus use material possessions as a way to self-enhance, when the self-esteem discrepancies are high (Park and John, 2011). So, how can these findings of materialism tell me anything about the consumers' motives for consumption of luxuries?

I allow myself to say that Park and John's (2011) findings could also apply to possessions of luxury branded products, since they are material possessions as well.

In his study on the meaning of material possessions, Belk (1984) suggested that materialism reflects the importance a consumer attaches to earthly possessions. Further on, these consumer's possessions will be a major contributor to − and reflection of − the consumer's identity (Belk, 1984).

By ascribing such meaning to possessions, these possessions have central place in a person's life, and they are believed to provide the greatest sources of satisfaction and dissatisfaction in life (Belk, 1984). Further, describes Belk (1984) that this can be done either directly (as ends) or indirectly (as means to end). Based on Belk's (1988) conceptualization of possessions as "extended self", can this be coupled to one of the five perceived dimensions of a luxury brand to Vigneron and Johnson (2004); the Perceived extended self. Consumers long to conform to affluent lifestyles − or, on the other hand, to be distinguished from non-affluent lifestyles (Vigneron and Johnson, 2004). People regard their possessions as part of themselves and their identity (Belk, 1988).

In my analysis later in the thesis, I will return to this subject regarding materialism, by making correlation analysis of the self-esteem measures and attitudes towards luxury (and non-luxury) brands.

4.8 Additional theoretical approaches

In the next step in this section of my thesis, I would like to survey three different theoretical approaches that can highlight the concept of luxury and different motives behind the consumption of luxurious products. Vigneron and Johnson (1999) have developed a framework, which they call "Prestige-Seeking Consumer Behaviour", which focuses on luxury in terms of prestige. In turn, they have developed this framework to a conceptual model and a measuring instrument, namely the index for luxury brands, the "Brand Luxury Index - BLI" (Vigneron and Johnson, 2004). In 2007, Klaus-Peter Wiedmann, along with his colleagues, came up with the model, "Luxury Value Model - LVM", which integrates

multiple theories of luxury, to create a more complete understanding of the concept (Wiedmann et al., 2007). These are theories I will look deeper into in the following sections.

4.8.1 Personal aspirations and the consumption of luxury goods

Past studies have found significant relationships between luxury consumption and the conspicuous consumption motive, but few that have taken a broader investigation concerning other social motivations (Truong, 2010). What has been found now, however, is that not every consumer practices conspicuous consumption; some are rather motivated by non-conspicuous benefits, as for instance the quality of the product (Vigneron and Johnson, 1999, Vigneron and Johnson, 2004).

Holt's (1995) research, which was presented in section 4.5.2, reviews exactly this; how people use a consumption product in different ways. People can for instance consume as experience (Holt, 1995), and this could often be done from non-conspicuous benefits, where luxury is likely to be purchased for other motivations than providing the consumer status. Other motivations for consuming that are non-conspicuous, as found in Holt's (1995) research, include the fact that consumers are motivated to purchase products to make it a part of themselves, namely the "consuming as integration" perspective.

Intrinsically motivated consumers, the ones who search for quality rather than social aspiration, are more likely to value quality than those who are extrinsically motivated (Truong, 2010). This corresponds with Silverstein and Fiske's (2003) argumentation that a large proportion of luxury consumers who trade up are mainly motivated by self-directed pleasure, with little or no desire to signal status or wealth (Silverstein et al., 2008). These types of consumers are not necessarily very rich, but they like to spend their increasing disposable income on hedonic goods and services (Truong, 2010). Self-directed motives go beyond the benefit given solely of the superior quality of the products, since they include broader emotional benefits; these patterns of consumption are hence intrinsically motivated (Tsai, 2005). Truong (2012) argues that the self-directed motives of intrinsic aspiration seems to favour the assumption that the consumers that are intrinsically driven will have a stronger and more direct relationship with self-directed pleasure than the consumers that are extrinsically driven.

4.8.2 Prestige-seeking consumer behaviour

Vigneron and Johnson (1999) have developed a framework for prestige-seeking consumer behaviour, in which they have included personal aspects such as hedonism and perfectionism (Dubois and Laurent, 1994), and interpersonal aspects like snobbery and appearances (Leibenstein, 1950). Vigneron and Johnson (1999) contributed to the emerging literature on prestige consumption by examining and defining five key perceived values to form the concept of prestige (Vigneron and Johnson, 1999). The terminology of luxury that was used in their conceptual framework refers to the highest level of prestige. The five perceived dimensions of a luxury brand that was used in the conceptual framework was perceived conspicuousness, perceived uniqueness, perceived extended self, perceived hedonism, and perceived quality (Vigneron and Johnson, 2004). Prestige-seeking behaviour is thus a result of multiple motivations, but especially the motives of sociability and self-expression (Vigneron and Johnson, 1999). Vigneron and Johnson (1999) defined a total of five levels of prestige that was combined with five relevant motivations, as shown in table 5 below.

Values	Motivations
Conspicuous	Veblenian
Unique	Snob
Social	Bandwagon
Emotional	Hedonist
Quality	Perfectionist

Table 5 – Perception of prestige (Vigneron and Johnson, 1999)

The five perceived dimensions of a luxury brand is briefly be explained as following:

1. **Perceived conspicuousness** - consumption of prestige brands is considered as a signal of status and wealth. Consumers will often perceive high price as an indicator of luxury, and the higher the price than the standard for a specific item, the greater

value is this signal (Vigneron and Johnson, 2004). When individuals consume to make a luxurious product a part of themselves − consuming as integration, (Holt, 1995) − this might be done because they also want to be perceived as luxurious beings.

2. **Perceived uniqueness** – the fewer who owns a particular brand, the more prestigious it is for the consumer, so exclusivity and rarity plays a significant role here (Vigneron and Johnson, 2004). A consumer classified as a parvenu generally has an enhanced desire for a luxury brand, because it is perceived as exclusive and rare. This is judged on the characteristics that Han et al. (2010) give a parvenu; that they are concerned with separating or dissociating themselves from the have-nots consumers. They crave the status that a luxurious brand can provide them.

3. **Perceived extended self** – consumers may long to conform to affluent lifestyles, or, on the other hand, to be distinguished from non-affluent lifestyles (Vigneron and Johnson, 2004). People regard their possessions as part of themselves and their identity (Belk, 1988). Holt (1995) also comments on this behaviour, in his "consuming as integration" theory, in which he argues that consumers may integrate the symbolic meaning of brands into their own identity (Holt 1995). This personal aspect of prestige-seeking behavior is highly related to Holt's (1995) consumption metaphor, "consuming as experience", meaning that the consumption is done to provide the consumers with pleasure and experience.

4. **Perceived hedonism** – based on the luxury dimension of the product's subjective benefits, as for instance aesthetic appeal (Vigneron and Johnson, 2004). A person can be perceived as hedonic if he or she purchases, and/or consumes, products for personal rewards and fulfilment; in other words, to get subjective emotional benefits (Sheth et al., 1991).

5. **Perceived quality** – refers to the product's characteristic superiority, which for instance could be technology, craftsmanship, and design (Vigneron and Johnson, 2004). A patrician is a wealthy consumer who pays a premium for inconspicuous branded products (Han et al., 2010), and this consumer group may associate more

value with a luxury brand because they assume that it will have a greater brand quality.

Regarding the consumers' motivations, Vigneron and Johnson (1999) consider the veblenian consumers as the ones who attach a greater importance to price as an indicator of prestige, due to the fact that their primary objective is to impress others. Snob consumers are identified as those who perceive price as an indicator of exclusivity, and who also avoid usage of popular brands to experiment with inner-directed consumption (Vigneron and Johnson, 1999). Relative to snob consumers, Vigneron and Johnson (1999) assert that bandwagon consumers attach less importance to price as an indicator of prestige, but will put a greater emphasis on the effect they make on others while they are consuming the prestige brands. Accordingly, the bandwagon effect is a description of a situation in which the demand for the good increases because others are buying the same good, while the snob effect is the opposite of this; it describes the situation when market demand decreases because others are purchasing the good (Corneo and Jeanne, 1997). Hedonist consumers differ by the fact that they are more interested in their own thoughts and feelings; that being so, they will place less emphasis on price as an indicator of prestige (Vigneron and Johnson, 1999). Lastly, Vigneron and Johnson (1999) maintain that the perfectionist consumers are the ones who rely on their own perception of the quality of the product, and that they may use the price cue as further evidence supporting the quality issue.

4.8.3 Index of brand luxury – the BLI scale

Vigneron and Johnson (2004) propose a theoretical framework that deals with a construction of luxury brand, named the Luxury Brand Index (BLI), a theory that specifies different dimensions of luxury applied to brands. On the basis of prestige-seeking consumer behaviour, which was explained above, Vigneron and Johnson (2004), suggest that the decision making process for luxury seeking consumers can be explained by five main factors that are essential to establish a persisting luxury brand (conspicuousness, uniqueness, quality, hedonism, and the extended self), and these factors form a semantic network. It is not unusual for different consumer groups to have different perceptions of the luxury level of the same brand, so the total level of luxury to a brand will therefore integrate all these perceptions (Vigneron and Johnson, 2004). Combined, these five factors form a luxury

index. The BLI-model from Vigneron and Johnson's (2004) article is a multi-dimensional scale that aggregates five smaller scales to produce an overall index. In theory, it seems that consumers hold all five dimensions, but in practice they "replace" some less prominent dimensions with others that have a greater significance for them.

Vigneron and Johnson's framework distinguishes between two main dimensions, personal and non-personal perceptions. Non-personal beliefs include conspicuousness, uniqueness and quality, while personal beliefs consist of hedonism and the extended self (Vigneron and Johnson, 2004).

Holt's consumption structure is, in some way, also divided in terms of non-personal believes and personal believes. It might be appropriate to say that the interpersonal actions to Holt (1995) correspond in some respect to the personal beliefs in the BLI-model, and the non-personal beliefs to the object actions in the BLI-model.
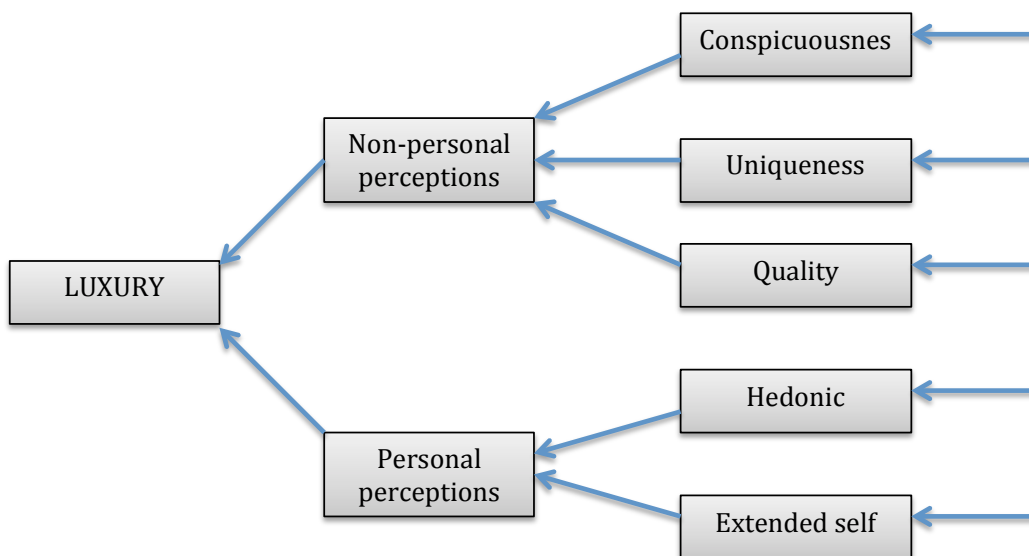
Figure 5 – Brand Luxury Index (Vigneron and Johnson, 2004)

In summary, the value of the BLI-scale supports the existence of latent luxury constructs influenced by both personal and interpersonal perceptions towards the brands, and contribute to descriptions of luxury brands beyond findings in economics and analytical literature (Vigneron and Johnson, 2004). Vigneron and Johnson's scale is undoubtedly a step in the

right direction when it comes to developing an instrument for measuring perception of brand luxury, and it is of great value for researchers working with measurements of decision processes involving consumer perceptions of luxury (Christodoulides et al., 2009).

4.8.4 Luxury Value Model - LVM

Wiedmann et al. (2007) define luxury as the highest level of prestigious brands, encompassing several physical and psychological values. Thus, Wiedmann et al. (2007) argue that to understand consumers' behavior in relation to luxury brands − apart from interpersonal aspects like snobbery (Vigneron and Johnson, 1999) and conspicuousness (Veblen, 1899) − personal aspects such as hedonist and perfectionist motives (Vigneron and Johnson, 1999) have to be taken into consideration (Vigneron and Johnson 1999, 2004).

To form a comprehensive understanding of what is included in the concept of luxury, all relevant sources of consumer perceptions of the luxury term should be integrated into one single model (Wiedmann et al., 2007). Since luxury value does not lie solely in social and individual aspects (e.g. status, success, and desire to impress others), but also in functional and financial aspects, it is crucial to collect all relevant dimensions − both cognitive and emotional − into a multidimensional model, as pointed out by Wiedmann et al. (2007). This resulted in their Luxury Value Model (LVM).

The model of Wiedmann et al. (2007) extends the BLI-model (Vigneron and Johnson, 2004), based on the existing research literature on luxury, and the capital theory of Bourdieu (1984). The question of what really adds a value in consumers' perceptions of luxury were in their article defined using the four latent dimensions; financial, functional, individual, and social (Wiedmann et al., 2007). The LVM is shown in figure 6 on the next page.
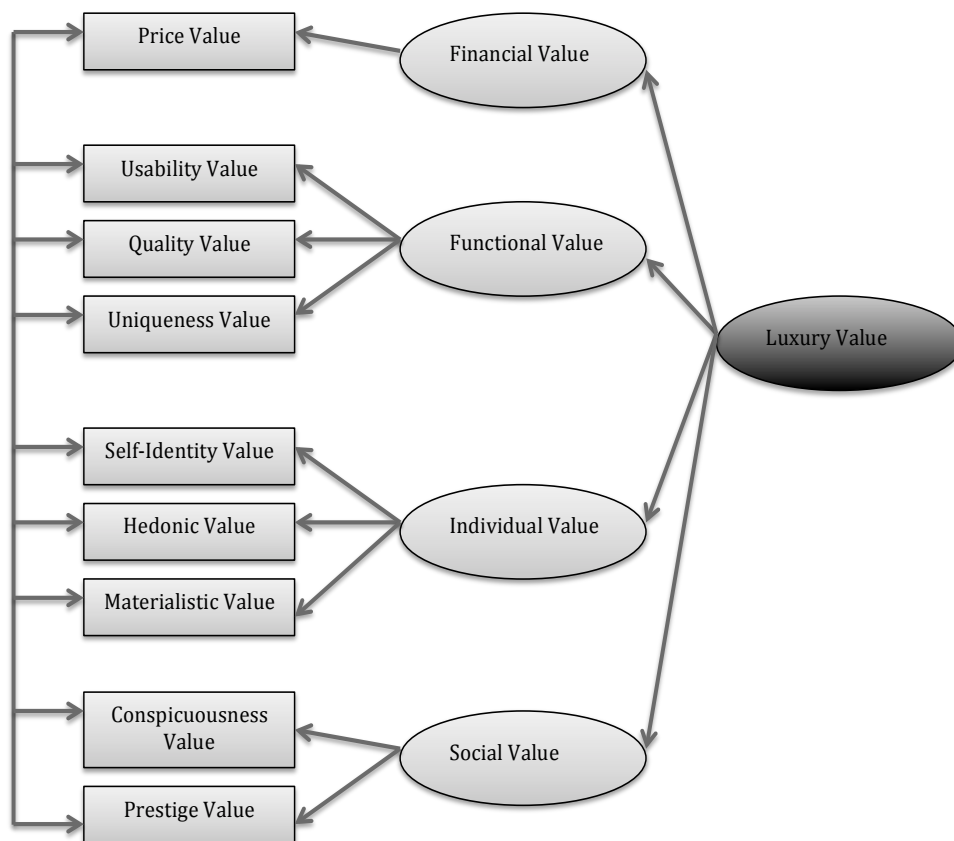
Figure 6 - Luxury Value Model (Wiedmann et al., 2007)

The dimensions in the LVM can be described as following;

1. **Financial dimension** - addresses the notion of direct monetary or economic factors such as price, resale price, discount, investments, etc. (Wiedmann et al., 2007). It refers to the value of the product in money, as well as the opportunity cost in the case of what is sacrificed in order to obtain the specific product (Zeithaml, 1988).

2. **Functional dimension** - refers to the core product and the basic benefits that drive luxury value for the consumer in terms of quality, uniqueness, ease of use, reliability, and durability (Sheth et al., 1991).

3. **Individual dimension** - focuses on the customers' personal orientations towards consumption of luxury, and specifically describes the personal information, for instance materialism (Wiedmann et al., 2007).

4. **Social dimension** - points out that the consumption of luxury goods has a strong social function (Wiedmann et al., 2007). The social dimension therefore refers to the perceived benefits that individuals obtain by consuming products that are recognized in their own circle, and this may affect the evaluation to purchase and consume luxury brands (Vigneron and Johnson, 1999).

All these four luxury value dimensions are highly correlated, though not identical (Wiedmann et al., 2007). In a multicultural context, these luxury dimensions will naturally be perceived quite divergently, although the overall level of a luxury brand can be perceived equally (Wiedmann et al., 2007). However, Wiedmann et al. (2007) believe that by integrating ideas from different perspectives, it is expected that the overall structure of the model is stable.

I recognize that the Luxury Value Model will be useful for me later in the thesis, when I examine why consumers buy luxury brands. Hopefully, I will get a hand on what the value of luxury means to my respondents, and get further insight into how they juxtapose the four luxury value dimensions with each other.

Holt's framework (1955) could in many ways be connected to the LVM. If an individual consumes as experience, the consumer will have emotional reactions to consumption objects, and benefits such as status are not important (Holt, 1995). Hence, the functional value is highly rated. When consumers consume, they do this to make the product a part of their self, (Troye, 1999), and hence have a strong individual value regarding self-identity (Wiedmann et al., 2007). When consuming as pure consumption, a product is consumed by necessity, and without pleasure (Troye, 1999). From Berry (1994), luxury is in opposition to necessity; thus, one will not be able to explain this consumption attitude from the LVM. However, one must not forget that Kemp (1998) found that it is possible for different people to disagree about whether particular commodities are luxuries or necessities. The third consumption practice of Holt (1995), consuming as play and interaction, includes the use of consumption objects as resources to interact with fellow consumers (Holt, 1995). This type of consumption will reflect the social dimension of luxury value, where the perceived benefits

that individuals obtain by consuming products are recognized in their own circle (Vigneron and Johnson, 1999). The last consumption practice of Holt (1995), consuming as classification, classifies the act of consumption as something that is usually assumed to be an unproblematic process, accomplished through possession and social display of the consumption object. The materialistic and social value in the LVM would probably be present for the individuals that consume as classification.

In addition to Holt's framework (1995), the typology of Han et al.'s (2010) "four Ps of luxury" can also be connected to LVM. As the consumers are categorized by their wealth and need for status (Han et al., 2010), it can be expected that these different sets of consumers have different perceptions of the luxury value for the same brands, and that the overall luxury value of a brand would integrate these perceptions from different perspectives (Wiedmann et al., 2007). A patrician, who is of great wealth and spends this on inconspicuously branded product – while having a low need for prestige (Han et al., 2010) – would likely emphasize functional and individual values, rather than pursue the social value. The opposite consumer to the patrician, the poseur, craves social status, while not having financial means (Han et al., 2010), and would likely have a strong social value.

The financial dimension in Wiedmann et al.'s (2007) model is something that is not included in Holt's (1995) framework, and is thus an additional factor necessary to better understand the consumers' value of luxury, and hence their motivation for purchasing luxurious brands.

5 Exclusive categories of luxury

In this chapter, I will look into how the different luxury theories have categories that are mutually exclusive. Consumers develop their sense of luxury based on the interaction with other people, quality standards, and hedonic values (Vigneron and Johnson, 2004). In addition to this, even though a brand can be perceived as luxurious, not all luxury brands are deemed evenly luxurious (Vigneron and Johnson, 2004).

I assert that luxury is a concept that is challenging to define, because the definition depends on whom you ask. This is partly due to the fact that when one person uses the term luxurious to describe a product, or a service, another person may perceive such a thing only as normal, or even inferior. Dijk (2009) maintains that the way the term luxury is defined is directly linked to the income level and spending power of the person who is using the term. After reading numerous articles from different researchers and authors, I see that they tend to leave the definition of luxury implicit. As for instance, Veblen argued that people used the conspicuous consumption of luxury goods to signal wealth, power, and status (Veblen, 2005) Twitchell argues for the "trickle down" effect of luxury, as he claims that products and services that are considered luxury by one generation become a common staple in the next (Twitchell, 2002).

There is a sizeable growth in the luxury market globally, but the future prospects involve some problems (Ho et al., 2012). The increasing competition is evident along with the emergence of new luxury brands, and one can assume that it is hard to preserve the original image of the prestigious luxury brands as well as control them on a global scale (Ho et al., 2012). In addition to this, the consumers are also changing in a way that they exhibit trading-up behaviour and frequently switch among brands (Ho et al., 2012). Furthermore, the forces that drive consumers for their luxury consumption in emerging countries are quite dissimilar from those we can find in Europe and the U.S. (Ho et al., 2012).

5.1 Differentiations within the concept of luxury

As the discussion above indicates, luxury is something that cannot be easily conducted into one specific term. Luxury has changed; it is no longer the embrace of kings and queens, but a mass marketing phenomenon of everyday life, that has become a blurred genre that is no longer the preserve of the elite (Yeoman, 2011). The concept of luxury is something that

changes dramatically, across time as well as culture (Yeoman, 2011). Yeoman (2011) states that luxury has moved on from masculine trophies and status symbols, towards tokens of experience and indulgence. This is what Danziger (2005) identifies as the feminisation of luxury, as she focuses on aspiration and experience with an increasing emphasis on personal transformation. What constitutes a luxury product has also been expanded from material goods such as designer clothes and jewellery, to new forms of luxury, such as new types of lifestyle holidays, spa retreats, and other "experience providers" (Yeoman, 2011). As a concluding remark, Yeoman (2011) claims that over the last decade, the concept of luxury has transformed from materialism to time and aspiration, making luxury more reachable and democratised. Luxury is a word that is widely used in reference to firms, products, brands, and even business, as it can include yachting, private jets and Caribbean cruises.

From my discussion, I find it appropriate to say that there is no specific agreement on what the term luxury means, and I agree to Vigneron and Jonson's (2004) statement; "Luxury is particularly slippery to define". Products cannot necessarily be classified in two categories, luxury and non-luxury, based on their appearance and inherent properties (Christodoulides et al., 2009). A product can be considered to be luxurious in one context, and a necessity in another, depending on the historical and cultural context (Vigneron and Johnson, 2004). The consumers' social interactions also help determine whether a product is considered luxury or not (Vigneron and Johnson, 2004). Luxury is thus a complex phenomenon, which can vary depending on the person, product, and situation, as well as over time.

5.2 Challenges

The main challenge I find with trying to define and examine luxury − after my review of relevant literature in relation to luxury brands and the consumer relationship and consumption patterns − is that people are such complex beings. I definitely see the value of the different theories I have chosen to highlight in terms of better understanding the luxury consumers, but I also acknowledge that they might not give a definite answer to how one can classify or characterise these consumers. It might, for instance, not be suitable to place a consumer as a 100 percent patrician, or to give them a substantial position as someone who consumes their luxury brands only as integration. There is generous evidence that individuals' well-being if affected by comparisons with others, and that status is an

important feature for many consumers (Winkelmann, 2012). However, as explained earlier, not all consumers buy their luxury goods to show off their wealth to others.

Regardless of my own scepticism for providing straight answer for who the luxury consumers are, along with their motives for purchasing luxury brands, I hope that my own research − using well-developed framework and theories later on in my thesis − will provide some valuable new insights on the area.

6 Additional theory

In this chapter, I am going to provide the final theoretical subjects of interest that need to be clarified to ensure that the theories implemented in my surveys are presented properly. I will first go through theories regarding associations, followed up by a clarification of Brand concept map method.

6.1 Associations

The consequences of superficial knowledge of brand associations can be serious, according to Supphellen (2002), and this strengthens my choice for using associations as a method in my thesis. In order to understand the things involved in my method of finding brand associations, I will first briefly review the characteristics of brand associations. In the methodology chapter later in the thesis, I will explicate the practical guidelines and my selection of techniques for measuring the consumers' associations with luxury brands and how these can be used to understand their purchasing motives for luxury versus non-luxury branded products.

Brand associations

Associations are viewed as nodes that are linked together in large memory networks, and usually, brand associations are perceived as verbal descriptions of the brand (Supphellen, 2000). However, there are reasons to believe that a majority of the associations the consumers have are not verbal, but rather often visual, and with no correspondingly verbal descriptions (Zaltman, 1997), due to the fact that two thirds of all stimuli reach the brain through the visual system (Kosslyn et al., 1990). The same applies for human communication, where a common rule of thumb is that approximately 80 % of it is nonverbal (Weiser, 1988; (Zaltman, 1997)). It can be challenging to gain in-depth insights into brand associations (Supphellen, 2000). One of the reasons for this challenge, is that a large proportion of consumer brand perception is acquired under conditions with low involvement (Heath, 1999). Because of this, the brand perceptions is not subjected to conscious processing by the right hemisphere of the brain (Supphellen, 2000).

Brand associations, in addition to verbal and visual representations, are also probably stored in terms of sensory impressions such as taste, smell, sound, and touch (Supphellen, 2000). A

great majority of associations will remain non-verbal, even if some important sensory associations probably could be verbalized, and it can be expected that a substantial amount of associations for a given brand are non-verbal sensory experiences derived from interactions with the product (Supphellen, 2000).

Fiske and Taylor (1995) argue that brand associations could also be represented in memory as emotional impressions (Fiske and Taylor, 1995). Such brand emotions, explained by Supphellen (2000), are neural, non-verbal appraisals of experiences that are brand-related. When individuals do not spend much time and effort considering alternatives, in so called low involvement conditions, the emotional brand associations are often the dominated determinant for their choice (Supphellen, 2000). In summary, there are four modes of brand associations, namely verbal, visual, sensory, and emotional.

Associations can be primary or secondary (Supphellen, 2000). The former refers that the first associations one respondent mentions, and those that are most important in memory (Supphellen, 2000). Supphellen (2000) defines secondary associations as more underlying abstractions, and being "awakened" by the primary associations. Another aspect worth mentioning, on the topic of associations, is that they are nodes, that are linked together in large networks in memory (Supphellen, 2000). Further on, these types of memory associations can take form where some of them are more tightly linked together, because they have been involved in the same cognitive process (Supphellen, 2000). This can happen, for instance, when a consumer evaluates the brand in a particular situation, defends the brand to a colleague, or makes the choice between the focal brand and other brands (Supphellen, 2000). Thus, when we want to elicit brand associations, Supphellen (2002) stresses that one also needs to elicit situations in which individuals have had experiences with the brand, so one does not miss out on some associations if relevant situations are not discovered.

Zaltman (1997) emphasizes another important characteristic of memory associations, explicitly that associations tend to be stored in terms of metaphors. Metaphors can be explained as a fundamental mechanism of the mind, that allow us to use what we know about our physical and social experience to provide understanding of countless other subjects (Lakoff and Johnson, 2003). Shortly explained, a metaphor is the perception of one thing as if it were a different kind of thing (Dent-Read and Szokolszky, 1993). The use of metaphors is an effective communication tool, since the metaphors capitalise on exiting knowledge, and because of that, they demand less cognitive capacity (Supphellen, 2000).

Attributes, benefits and attitudes

One can divide associations into three types: attributes, benefits, and attitudes (Keller, 1993). Attributes are characteristics which says something about what the product or service is, and the consequences of buying or consuming it (Keller, 1993). Benefits are the value that consumers attach to the product or service, or to the attributes associated with it (Keller, 1993). Hoyer and MacInnis (2010) describe an attitude as an overall evaluation, which expresses how much we like or dislike an object, issue, person, or action. Attitudes are important, because they guide our thoughts and influence our feelings (Hoyer and MacInnis, 2010). This represents respectively the cognitive and affective functions (Hoyer and MacInnis, 2010). In addition to this, attitudes will affect the consumers' behaviour, which represents the conative function (Hoyer and MacInnis, 2010). Attitudes relate to attributes that are both product-related and non-product related (Rossiter and Percy, 1987). Attitudes are learned; they tend to persist over time, and they reflect the consumers' overall evaluation of something, based on the associations linked to the object or concept (Hoyer and MacInnis, 2010).

6.2 Brand Concept Map method

Brand Concept Maps (BCM from henceforth) is a research method used for eliciting brand association networks (maps) from consumers, and aggregating the individual maps into a consensus map of the brands (John et al., 2006). This method provides a map that will show the network of salient brand associations, which underlines what perceptions of brands the consumers possess (John et al., 2006). When it comes to the stage of elicitation of the associations, this can be done in two ways; either by using existing consumer research − or doing a brief survey to provide the necessary information (John et al., 2006).

Smith and Colgate (2007) offer an innovative and useful general theoretical framework of customer value creation, which includes types of value (i.e. functional/instrumental value, experiential/hedonic value, symbolic/expressive value, and cost/sacrifice value) plus sources of value (i.e. information, products, interaction, environment, ownership/possession transfer). Tynan et al. (2010) made an extension of Smith and Colgate's (2004) dimensions, where they segmented the symbolic/expressive value into two sub-dimensions, namely self-directed and other directed symbolic/expressive values (Shukla and Purani, 2012). The luxury value items I have included are a combination of Tynan et al. (2010) dimensions, as

well as other researcher's contributions regarding the brand globalness value. In the following section, I will go through these dimensions, and later use this segmentation in my research.

6.1.1.1 Brand Globalness Value

The globalization of markets has put global brands on the centre stage (Özsomer and Altaras, 2008), and today we are facing a multinational marketplace. As a consequence, it is increasingly important to understand why some consumers prefer global brands to local brands (Steenkamp et al., 2003). Although there is a lack of formal definitions of global brand in the literature (Steenkamp et al., 2003), I think Özsomer and Altaras's (2008) definition is an appropriate one; *global brands are those brands that have widespread regional/ global awareness, availability, acceptance, and demand and are often found under the same name with consistent positioning, personality, look, and feel in major markets enabled by centrally coordinated marketing strategies and programs*. In economic terms, consumers meet the high price premiums such global brands command with negligible resistance, and in the psychological domain, global brands are perceived as creating an identity, a sense of achievement and identification for consumers, symbolizing the aspired values of global consumer culture (Özsomer and Altaras, 2008).

The results of Steenkamp et al.'s (2003) research demonstrate that although global brands may also communicate higher prestige and status, quality appears to be more heavily weighted by consumers. The results of this study, in which perceived brand globalness was in fact positively associated with both perceived brand quality and prestige, are therefore important (Steenkamp et al., 2003). They support both the quality and prestige arguments from other researchers for global branding, which are arguments that have not been previously tested (Steenkamp et al., 2003). In the article of Steenkamp et al. (2003), they point out that more and more companies are moving toward global brand positioning, because consumers seem to have a greater preference for brands with "global image" over local competitors, even when quality and value are not objectively superior. Further on, Steenkamp et al. (2003) explain that consumers may believe that global brands confer a sense of better quality, status, and prestige, and would convey the image of their being a part of global consumer culture (GCC).

Previous research has explored and demonstrated the existence of the construct of GCC, and its related strategic implications for brand positioning strategies (Zhou et al., 2008).

However, Zhou et al. (2008) argues that the potential contribution of GCC, and associated positioning strategy to brand value, would also depend on the different consumers' susceptibility to global consumer culture, which is abbreviated as SGCC. This refers to a general trait of consumers that varies across individuals, and is reflected in the consumers' desires or tendencies for the acquisition and use of global brands (Zhou et al., 2008). The concept of SGCC is derived from Steenkamp et al.'s (2003) study mentioned above, but in the study of Zhou et al. (2008), SGCC is simply defined as the consumer's desire or tendency for the acquisition and use of global brands.

Zhou et al.'s study (2008) contributes to the body of research on luxury, with a development and validation of a three-dimensional scale that can be used to measure the conceptual domain of SGCC across cultures. In this study, questionnaire surveys were conducted in China and Canada, and a three-step structural equation modelling analysis was used to test the proposed scale for the two sample groups (Zhou et al., 2008). The findings of Zhou et al. (2008) indicate that SGCC is composed of three dimensions, namely conformity to consumption trend, quality perception, and social prestige, and this scale could hence be used for empirical studies of aspects of global consumption behaviours.

6.1.1.2 Self-directed and other directed symbolic/expressive value perception

The second value perception of luxury describes the strong social dimensions of the consumers' perception of luxury value, and takes into account both themselves and others, when acquiring luxury goods (Shukla and Purani, 2012).

Symbolic or expressive values incorporate "*the extent to which customers attach or associate psychological meaning to a product,*" according to Smith and Colgate's theory (2007). Luxury goods, for example, can appeal to consumers' self-concepts and self-worth, meaning that the products − either in the form of possessions, or as gifts − make the consumers feel good about themselves (Smith and Colgate, 2007). Self-directed symbolic/expressive value includes self-identity and self-focused aspects of uniqueness and authenticity (Ho et al., 2012).

Other-directed symbolic value perceptions are critical in the context of luxury brands (Shukla and Purani, 2012), due to the fact that these types of brands possess a desirability that extends beyond their function, and hence provide the consumers who use them with a

perceived status through ownership (Moore and Birtwistle, 2005). Ho et al. (2012) argue that the symbolic/expressive values, specifically outward-oriented symbolic/expressive values, can be considered as a focal concept in explaining the consumption of luxury goods.

6.1.1.3 Experiential/hedonic value perceptions

Smith and Colgate (2007) explain experiential/hedonic value as the value that is concerned with the extent to which a product creates favourable experiences, feelings, and emotions for the customer. Hedonic consumption can be defined as those facets of consumer behaviour that relate to the multisensory, imaginative, and emotive aspects of the usage experience of the product (Hirschman and Holbrook, 1982). Shukla and Purani (2012) argue that this second dimension of luxury is non-negligible, with a high emphasis on the personal dimension that is related to the experience of luxury.

6.1.1.4 Utilitarian/functional value perceptions

The third dimension of importance is that luxury goods are wanted for their high level of quality and their functionality, and this has further on an association with the overall price perception (Shukla and Purani, 2012). Utilitarianism focuses on rational purpose, compared to hedonic consumption, which concerns itself with providing a heightened emotional experience and satisfaction from products (Shukla and Purani, 2012). Vigneron and Johnson (2004) explain that luxury goods differentiate themselves from non-luxury goods based on the fact that they are perceived as being of excellent product quality, craftsmanship, and performance. Functional value will hence play a major role when it comes to influencing the consumer's luxury value perceptions (Shukla and Purani, 2012).

7 Methodology

In this chapter, I will justify my choice of data collection and data analysis. I will also assess the strengths and weaknesses of the methodology, as well as ethics. Method is a procedure for data collection, and its selection reflects decisions about the techniques and instruments that will be used to answer the set questions (Bryman and Bell, 2007)

As presented in the introduction of the thesis, my main research question is;

RQ: *"What are the consumers' motives for buying luxury brands?"*

In the previous chapters, I have illustrated the problem by using theory regarding luxury brands and consumer behaviour. Combined, the chapters provided a theoretical basis for assessing the underlying motives for a consumer to buy luxury branded products. The purpose of this chapter is to put the theory into perspective, and identify the actual purchasing motives that the consumers have for buying luxury brands, as well as their preferences for these brands above non-luxury brands. To illustrate this, and to possibly reveal other aspects that are essential to such a decision, I would like to use an adjusted version of Brand Concept Maps, and other relevant measures, on a number of relevant consumers, for my study. Below, I will first present the methodological choices I have made for the data collection.

7.1 Research design

Research design defines a framework with respect to collecting and analysing data; hence, it will provide insight into how to prioritize the different dimensions of the research process (Bryman and Bell, 2007). The research design can thus be said to be the general plan of how to go about answering the research question (Saunders et al., 2012). We can distinguish between three types of research design: exploratory, descriptive, and explanatory research design (Saunders et al., 2012). Each design has its strengths and weaknesses, but some are better than others when it comes to specific topics and kinds of studies (Saunders et al., 2012).

In the earlier chapters, I have used well-known theories to do basic analysis. The basis of this approach will therefore tend to be deductive. Deductive approach involves using existing theory (Saunders et al., 2012).

The luxury industries and markets comprise an area that gets a lot of attention in media, and several researchers have provided page upon page of interesting contributions of studies of consumer behaviour. However, studies on luxury, in terms of underlying motives for buying, and consumerism of luxury brands, have not been the subject of much research, as far as I know, and the term in itself is not always completely definite. I therefore wish − and hope − that this thesis will contribute to increased knowledge about my subject. This means that the approach in this paper will tend to be in the style of exploratory − so-called inductive − art. An inductive approach tries to find new theoretical relationships, by using observations of empirical data (Saunders et al., 2012), and is therefore the best approach for my research topic. An inductive approach is also flexible; it can be used if I need to make changes along the way, if unexpected problems occur (Saunders et al., 2012).

7.2 Data collection method

There are essentially two types of data that can form the basis for an analysis, primary data and secondary data. As previously mentioned, there is limited information on my subject. I have therefore chosen to use primary data, which is data collected specifically for the research project being undertaken (Saunders et al., 2012). Primary data can be collected by the use of communication or observation techniques (Churchill and Iacobucci, 2005). Communication techniques refer to the use of either oral or written questionnaires or other kinds of surveys, while observation techniques refer to direct recording of behaviours. Thus, we distinguish between "asking people" and "watching people" (Churchill and Iacobucci, 2005). For my study, a survey technique was chosen, to investigate the motives that consumers have for buying luxury brands; consequently, this approach constitutes a communication technique.

As mentioned in chapter 6, a large number of associations are unconscious and non-verbal; as a consequence, these can be difficult to get a deeper insight into. It was therefore crucial to use the most appropriate techniques and methods in this thesis, to get the best possible results. I have done a quantitative study that is carried out to reveal which factors matter to consumers when buying fashion brands. With a quantitative study, the research that is

undertaken will involve some numerical data, or contain data that could be useful when quantified, to help answering research question(s) and to meet the objectives (Saunders et al., 2012).

Respondents were asked to do this survey on paper. This is an efficient method, as respondents are less likely to decline when asked in person to answer the given task. It is also an inexpensive method, and not too time-consuming. There exist two sampling techniques, nonprobability sampling and probability sampling (Malhotra, 2007) Nonprobability sampling is based on the personal judgment of the researcher when it comes to which respondents should be included in the survey. This is the sampling technique, which I have been using in my survey. The results are not statistically significant to the population, because of the likelihood of including a respondent who is not representative for all potential respondents (Malhotra, 2007). However, due to limited time and resources, I have chosen to conduct the survey in such a manner.

7.1.1.1 Sample

In my survey, I have used a sample of 100 respondents who possess the characteristics of the group of consumers I am interested in for this study. The research group I have used as my sample consists of students at NHH. The size of the sample is based on the time limit associated with the fact that the master thesis comprises only one semester. Using respondents from NHH is also an easy, convenient, and inexpensive way of finding respondents.

By using a sample consisting of NHH students, this will be a convenience sampling, where my intention is to get a sample of convenient elements, or respondents (Malhotra, 2007). The problem with these samples is that I, as a researcher, cannot know if the sample is representative for the entire target population (Churchill and Iacobucci, 2005).

While it can be argued that the use of students as respondents may lower external validity, Bergmann and Grahn's study (1997) found/concluded that students could be representative for the general population. Some studies in marketing and advertising have found students to be adequate representatives, while other studies have found students to lack the experience and knowledge required to be used as surrogates (Chang and Ho, 2004). Despite these conflicting findings, convenience sampling is utilized in my study, which means that the external validity and thus generalizability of the study decreases. A consequence is that the

results from this study cannot be used for other consumers than those of the sample. The purpose of the study, however, is to be able to gain a larger understanding about the field of interest, and to create a basis for other researchers to investigate whether the results can be generalized to other populations than students at NHH.

7.1.1.2   Time horizon

An important aspect to consider while designing a study, is whether the study should be a "snapshot" taken at a particular time, or if one wants it to be representative over a given period (Saunders et al., 2012). I have chosen to look at a particular phenomenon (motives for buying luxury brands) in today's market situation. Consequently, my assessment has evolved into a cross-sectional study, which implies that reality is studied only at one point, which offers several advantages in terms of low cost, time saving, and the opportunity for a great selection (Saunders et al., 2012). The rationale behind this choice is that I must stay within the time frame related to my master thesis. There are clearly disadvantages to such an approach, by the fact that the phenomenon is only being studied at one point, which prevents observation of changes over time.

7.3 Research on the consumer's motives for buying luxury brands

My choice of method is based on a discussion with my supervisor Sigurd Villads Troye, and PHD-student Burak Tunca. As mentioned in the introduction of the thesis, I ended up doing my research on consumers' associations, by using the method for Brand Concept Maps (see chapter 6.1.4. for further explanation of the method). From the survey, I have additionally collected data on the respondents' level of implicit and explicit self-esteem, and their overall value and relationship to the brands, by using various measurement methods (see section 7.3.2, where these methods are presented).

The reason for using the BCM method can be explained in terms of the advantage of using the mapping technique over the conventional methods that other studies used to examine luxury brand associations. Such advantages are discussed in John et al.'s (2006) article; one important aspect is that their BCM method is easier to administer than other existing consumer mapping techniques, which tend to be more labor intensive, and do require specialized expertise. Example of such techniques is Zaltman's Metaphor Elicitation Technique (ZMET), which requires long-lasting personalized interviews that are conducted by interviewers with special training in several base disciplines (John et al., 2006).

Since the BCM method does not require specially trained interviewers (John et al., 2006), it clearly provides an advantage for me, as an inexperienced interviewer, to use this accessible and standardized method. Moreover, this consumer mapping technique does not require large time commitments from the respondents (John et al., 2006), making it more convenient for me to get the students at NHH to cooperate by generating their maps. Additionally, the method used for BCM offers a flexible and standardized approach for aggregating individual brand maps with a simple set of rules (John et al., 2006), and fortunately, this is a method I am capable of using, since it does not require a Ph.D. level knowledge of specialized statistical techniques (John et al., 2006). Another major advantage for my research, concerning time and resources for my thesis, is that prior consumer research can be used in the elicitation stage, which enables me to proceed with the mapping and aggregation stages without further time and expenses (John et al., 2006).

When it comes to the stage of elicitation, I have used salient associations to luxury and non-luxury brands, based on prior literature. Moreover, I have limited the research to look at luxury *fashion* brands; this falls under the personal luxuries category, which again includes goods like clothing, cosmetics, and fashion accessories (Dijk, 2009).

Fashion brands are further recognised as one of Berry's (1994) four distinct categories of luxury, namely clothing and accessories. The choice of using fashion brands in my research was made on the premise that my research is conducted among students, and I have taken the assumption that this is the product category within luxury with which this sample group is most familiar.

Before I start with the review of the procedure of the BCM method, I will briefly present the different fashion brands the respondents could use in their creation of their BCMs.

Brief description of the luxury brands and why I choose them:

The market for luxury fashion consists of a broad range of luxury fashion brands (Dijk, 2009). Dijk (2009) defines luxury fashion brands as the brands that are never mass-produced; they are characterised by their exclusivity and their limited availability. In the following section, I will give a small description of the ten luxury fashion brands that I have included in my survey, followed by an explanation of why these particular brands were used in the survey. After this, I will do the same for the non-luxury fashion brands.

1) Louis Vuitton

This French luxury brand was started in 1854, making it one of the oldest fashion houses in the world. Initially, their focus was on handmade luggage, but expanded into glamorous purses, popular to numerous consumers today (www.squidoo.com). The company is now especially known for its designer logo, the beige-on-chestnut monogram of an intertwined "LV", and one of the reasons for its enormous popularity is the brand's dedicated celebrity endorsements (www.squidoo.com). The brand also offers other product lines, which include jewellery, sunglasses, watches, briefcases, wallets, and clothing for both men and women (www.louisvuitton.eu).

2) Gucci

Gucci is a fashion icon that was founded by the Italian designer Guccio Gucci (explaining the "GG" logo) in 1921, and is probably one of the most recognizable luxury brands in the world (www.squidoo.com). Gucci's current Creative Director is Frida Giannini, and their current product lines include collections for women, men, and children, featuring clothing, shoes, belts, bags, accessorises (also for toddlers and pets), fragrances, and other small leather goods (www.gucci.com). According to Business Week, Gucci is one of the best-selling Italian fashion brands. Gucci products typically include high-end leather and elegant clothing. One exceptional feature of this brand is the Gucci "Genius Jeans," which Guinness World Records rated as the most expensive pair of jeans in the world in 1998 (www.hubpages.com).

3) Prada

Prada is an Italian fashion house that was created by the Prada brothers in 1938 (www.squidoo.com). It was taken over by a granddaughter in 1978, and she helped the company evolve from leather goods to what it is today, namely one of the most recognized brands in fashion, frequently mentioned in Hollywood films and other pop cultural media (www.squidoo.com). The line-up includes clothing, accessories, footwear, eyewear, fragrances, and of course the handbags (www.prada.com). Prada handbags radiate elegance, and with the handbags' unique style, this speaks out glamour and exquisite workmanship (www.hubpages.com).

4) Marc Jacobs

In 1986, Marc Jacobs launched the Marc Jacobs fashion line, and his designs combined a sense of whimsy and eccentricity with luxurious, trend-setting style (www.shoemetro.com).

In 2001, Marc Jacobs launched the complementary Marc by Marc Jacobs line, in order to offer a much more affordable alternative to the original collection (www.shoemetro.com). The brand produces a variety of accessories, such as watches, jewellery, bags, and eyewear, as well as fragrances, in addition to a full line of children's shoes and clothing (www.marcjacobs.com).

5) Ralph Lauren

Ralph Lauren is a leader in the design, marketing, and distribution of premium lifestyle products in four categories: apparel, home interior, accessories, and fragrances (www.ralphlauren.com). For more than 30 years, the brand's reputation and distinctive image have been consistently developed across an expanding number of products, brands, and international markets; what began with a collection of ties has grown into an entire world of luxury, providing quality products to consumers worldwide (www.ralphlauren.com).

6) Burberry

The Burberry brand was once recognised merely as a stuffy brand that made raincoats for Britain's upper class; however, in the 1990s, the brand reinvented itself, with a full range of clothes, all in the characteristic Burberry plaid (www.businessinsider.com). The company continues to expand its range, now offering a Burberry Body fragrance, and clothing collections for both men and women, including dresses, shirts, trench coats, and swimwear, in addition to accessories such as shoes, bags, watches, and a line of children's clothing (www.burberry.com).

7) Chanel

Chanel is a French fashion house that was founded by Coco Chanel in 1925, and has been the epitome of haute couture and luxury brands ever since (www.squidoo.com). Mademoiselle Coco was the catalyst for revolutionizing women's clothing (especially suits) and fragrance, and today's lead designer for the brand is fashion superstar Karl Lagerfeld. Chanel's current product lines include men's and women's clothing, fragrances (Chanel No. 5, particularly), cosmetics, shoes, belts, hats, handbags, jewellery, eyewear, and watches (www.chanel.com).

8) Yves Saint Lauren (YSL)

In just 40 years, Yves Saint Laurent, the man, has fashioned a legend; Yves Saint Laurent company has grown to become one of the world's leading brands for fashionable clothing, perfumes, accessories, makeup, and skin care products − and, perhaps most importantly, their haute couture (www.referenceforbusiness.com). This luxury brand now offers collections that include women's and men's ready-to-wear, shoes, handbags, small leather goods, jewellery, scarves, ties, and eyewear (www.ysl.eu).

9) Calvin Klein

This American fashion house opened in 1968 (www.calvinklein.com). Brands that are offered include Calvin Klein Collection, ck Calvin Klein, Calvin Klein, Calvin Klein Jeans, and Calvin Klein Underwear (explore.calvinklein.com). Product lines under the various Calvin Klein brands include women's dresses and suits, men's suits, tailored clothing, sportswear, jeans, underwear, fragrances, eyewear, socks, footwear, swimwear, jewellery, watches, outerwear, handbags, small leather goods, and home furnishing (www.calvinklein.com).

10) Armani

The Giorgio Armani brand, which is owned and run by the founding designer Giorgio Armani, aims to give the consumers products of superior design, accustomed to relevant themes and trends, and to maintain the aura of a real luxury brand (www.venturerepublic.com). The brand has been extending, and today, the Armani brand encompasses one corporate brand and five sub-brands, each catering to different sets of target customers and at different price levels. (www.venturerepublic.com). The brand offers clothing for both women and men, in addition to accessories (www.armani.com).

Why these brands?

My reasoning behind including these particular brands in the list, is that these are all well-known brands that most people associate with luxury. Many of them top the lists as the most popular brands worldwide, and each brand has a strong market position. Each year, market research company Millward Brown ranks the top 10 luxury brands globally, based on brand value, where the company takes into account a brand's dollar earnings, its potential future earnings, and the quality of the brand in the mind of the consumer − to arrive at a final "brand value," expressed in dollars (www.businessinsider.com). Louis Vuitton thrones the

top of this list with its brand value of $25.9 billion, and was hence a natural choice to include in the list. Further on, Chanel, Gucci, Burberry and Prada wore among the top ten of today's most known luxury brands, and this is part of the reason why these fashion brands also are included.

I have also mostly taken brands that offer fashion for both men and women; since my respondents would be of both genders, this was an important factor to take into account. Some of the brands are so well established as luxury brands that they are also often referred to in articles concerning the phenomenon luxury; this applies particularly to Louis Vuitton, Chanel, Prada and Gucci. Dijk (2009) made a list of eight core characteristics for a luxury fashion brand, namely brand strength, differentiation, innovation, exclusivity, product craftsmanship and precision, premium pricing, high quality, and emotional appeal. All of the brands, included in my survey, possess these characteristics. Heine (2011) divided luxury into their degree of luxuriousness, and the brands I mentioned in the lists for the survey possess these different degrees. A majority of the given brands are situated as elite-level luxury brands. This is the case for Louis Vuitton, Chanel, Gucci, Prada and YSL, which are brands, which determine the benchmark of the best quality and highest exclusivity within their category, and are hence the niche brands in the top of the top segment. Marc Jacobs and Burberry are situated as top-level luxury brands, which are established as the leading luxury brands. Ralph Lauren and Calvin Klein, move more towards being medium-level luxury brands, which are widely recognized as members of the luxury segment, but are still a step behind of the forefront of luxury.

Brief description of the non-luxury brands and why I choose them:

   1) **Hennes & Mauritz (H&M)**

The original name for H&M was "Hennes" (whippedstyle.com). H&M was created in 1974; back then, the company only made clothes for women. However, in 1947, the owner Erling Persson decided to expand his store to include men's wear as well, and the brand's name changed to "Hennes & Mauritz" (www.whippedstyle.com). Today, H&M has around 2,700 stores, in more than 40 countries, and 94,000 employees, bringing fashion to women, men, teenagers, and children (www.hm.com).

2) Dressmann

Dressmann is Scandinavia's largest fashion brand in men's clothing, and a part of the fashion group Varner Group, represented in Norway, Sweden, Finland, Denmark, Latvia, Iceland, and Germany (www.dressmann.com). The brand offers a full range, all within the base and leisure clothing to suits at market leading prices (www.dressmann.com). Dressmann offers clothing for men in the categories suits, shirts, jeans, and other trousers, jackets, t-shirts, sweaters, and underwear, as well as belts, gloves, scarves, hats, and ties (www.dressmann.com). At Dressmann, men can purchase a complete outfit of everyday clothes for about 700 NOK, and a complete suit for about 1500 NOK (www.dressmann.com).

3) BikBok

It was two Norwegians that started up Bik Bok in 1973, with the intention to create a fashion jeans brand for young girls (www.bikbok.com (a)). Bik Bok quickly became a popular brand in Norway and Sweden, and in 1978, Bik Bok opened its first store in Oslo (www.bikbok.com). Bik Bok currently has 160 stores in Sweden, Norway, Denmark, and Latvia (www.bikbok.com). Today, BikBok offers a broad clothing collection for girls, including tops/sweaters, dresses, skirts, shirts/blouses, trousers, jeans, shorts, underwear, and jackets/blazers, as well as accessories and shoes (www.bikbok.com).

4) Cubus

Cubus is one of Scandinavia's largest fashion brands of clothing for children, women, and men, and the brand has over 300 stores and more than 2000 employees, spread across six countries: Norway, Sweden, Poland, Latvia, Germany, and Finland (www.cubus.com). Cubus' intention is to offer high quality clothes at reasonable price by buying large volumes, using few middlemen, being cost-conscious at every stage, and having an efficient distribution (www.cubus.com). Cubus offers a broad range of categories within fashion for both gender, for instance shirts, underwear, jeans, jackets, t-shirts as well as clothing for babies and children (www.cubuc.com).

5) Lindex

In 1954, the two Swedish gentlemen Ingemar Boman and Bengt Rosell initiated a new era, when they opened the lingerie store Fynd in Alingsås (www.lindex.com). Today, Lindex is one of Northern Europe's leading fashion chains, with about 430 stores and a turnover of

SEK 5 billion (www.lindex.com). Lindex' selection covers several different fashion concepts within women's wear, lingerie, children's wear, and cosmetics (www.lindex.com).

6) Jack and Jones

Jack & Jones was founded in 1989, and is one of Europe's leading producers of men's wear (www.jackjones.com). The brand is part of Bestseller, a family-owned clothing company founded in Denmark in 1975, and today the brand has more than 15,000 employees to design, develop, sell, and market Bestseller's brands all over the world (www.jackjones.com). Jack & Jones is a jeans brand that offers five lines; Originals, Core, Premium, Vintage and Tech, that each has different target group and expression, offering every piece of clothing that men can use to combine with the brand's jeans (www.jackjones.com).

7) ZARA

ZARA has become Spain's best-known fashion brand, and the flagship brand of £2.5billion holding group Inditex. Amancio Ortea Gaona, the company's founder, began retailing clothes in 1963. By 2005, Inditex emerged as one of the world's fastest growing manufacturers of affordable fashion clothing (www.zara.com). Zara offers women's clothing and accessories at reasonable prices. The chain was started in Spain in 1975, and has never used advertising to promote its stores or goods. Instead, the company spends on prime locations for its stores. Zara launches approximately 12,000 new designs a year. Zara seems to deliver fashions when they are hot, often at much lower prices than comparable designer brands. They also sell men's clothing and accessories (www.zara.com).

8) Gina Tricot

Gina Tricot was founded in 1997, and is now one of Scandinavia's fastest growing fashion retailer for women, and the brand will achieve a turnover of SEK 2.5 billion in 2012 (www.ginatricot.com). The brand is distributed across about 175 stores in five countries, in addition to extensive online sales, and offers affordable fashion to all women, regardless of age and size (www.ginatricot.com). The brand aims to quickly change their range, and always offers newly designed garments at a low price, with a promise to the customers to provide them with loads of fashion at a small cost (www.ginatricot.com).

9) VERO MODA

VERO MODA was launched in 1989, with the intention to fulfil a need for good quality, on-trend clothing at affordable prices (www.veromoda.com). Today VERO MODA is one of Europe's largest clothing brands for young women; it was one of the first brands to launch within the Bestseller family, and it remains the largest today (www.veromoda.com). The brand describes themselves as the brand of choice for fashion-conscious, independent young women who want to dress well and have affordable clothing (www.veromoda.com). VERO MODA consists of three, namely VERO MODA, VERO MODA VERY (so-called luxury dresses) and VERO MODA INTIMATES (underwear), each adding a different dimension to the brand (www.veromoda.com).

10) KappAhl

KappAhl was founded in1953, and is a leading fashion chain, with their 400 stores and 4,500 employees in Sweden, Norway, Finland, Poland, and the Czech Republic, selling approximately 60 million garments every year (www.kappahl.com). KappAhl's business concept is "affordable fashion which appeals to a wide range of consumers", and their mission is to provide individuals with the opportunity to dress well, and to give the consumers a feeling that their money is spent well (www.kappahl.com).

Why these brands?

I have chosen the aforementioned fashion brands, because they all belong in the category of well-established brand in Norway. I have included some brands that offer fashion for both men and women, and some solely directed to one of the genders. The ten listed brands are distinguished from the luxury brands in a way that they offer larger quantities of their products, and to a much more affordable price range. I have included non-luxury fashion brands that I daily see students wear. The brands are further highly visible in the fashion market in Norway today.

7.3.1 The procedure of the BCM method

I will now go through the steps in the BCM method from John et al.'s article (2006), and explain the modifications I did in my research method and collection of these data.

1) Chose a brand

First, I gave my respondents a list of 10 different fashion brands they could choose among for their map - one consisting of luxury brands, and one for non-luxury brands. The adjustment I made here, compared to John et al. (2006) is that I gave the respondents options of brand to choose among, while John et al.'s (2006) respondents had to consider a given brand.

The first thing the respondents were asked to do, was to write down the brand they chose inside the empty circle, in the centre of the map that further consisted of brand value associations (see appendix 3 for the BCM). Giving the respondents a list of brands, instead of having them pick the first that comes to mind, ensured that they actually picked a luxury brand that fits to the literature's definition of what qualifies a luxury brand. The respondents also had some liberty, since they had the ability to choose from 10 different brands, as opposed to only be given one specific brand. I asked them to choose the brand that they were most familiar with, and thus hopefully have stronger associations with it than any given brand. Also, when the respondents wrote it into the circle themselves, they might even get a stronger connection to it, than an already printed one. A list over the fashion brands, as they were presented to the consumers, can be found in appendix 1 and 2.

2) Circle the associations

In John et al.'s (2006) article, the mapping stage is described as where the respondents are asked to think about what they associate with the brand and select premade cards. Corresponding with this, the second section in my survey asked my respondents; *"What comes to mind when you think of the brand you have chosen?"* and to answer this question, they were further asked to circle the given items. The alternatives the respondents had to choose from consisted of 26 associations. At this stage, John et al. (2006) gave the respondents premade cards. My adjustment was that the association were printed on the survey paper, so that the respondent could simply circle around those items that best reflected their associations with the chosen brand.

While selecting the associations included in the BCMs, I attended to include both personal and non-personal perceptions, which are the two main dimension of perception, according to Vigneron and Johnson's (2004) framework. Since the existence of latent luxury constructs are influenced by both personal and interpersonal perceptions toward the brands, this was an important factor to take into account when designing the associations in the maps. Non-

personal perceptions were included by perceptions regarding quality and uniqueness. For personal perceptions, hedonic items as positive feelings were included.

After some enlightening discussion with Tunca and Troye, and from examining different examples, for the best suitable brand value associations, I ended up with a total of 26 associations, with 7 different constructs of value. The wording of the associations are written in a way where "…" refers to the brand the respondents have chosen and written in the first section. See the included associations in table 6 below, and appendix 3 for the preliminary map of the associations.

1. Brand Globalness Value	2. Self-directed Value	3. Other-directed Value	4. Experiential/ Hedonic Value
… is a global Brand … is purchased by consumers worldwide … is designed by foreign designers … reflects/provides global trends	… express myself … communicates "who you are" to others … gives you a way to express being different from others … makes me unique … is me	… provides a symbol of status/prestige … is popular among celebrities … is popular among consumers … makes the consumer noticeable in the society	… is fun, interesting, or exciting to use … brings pleasure to the consumer … evokes positive feelings in the consumer … provides a sense of experience/adventure
5. Utilitarian/ Functional Value	6. Other Values	7. Overall Value	
… is practical/useful … makes durable products … has unique design/style aspects … provides high quality material/workmanship	… is a brand that others expect me to buy items from … is a brand others expect me not to buy items from	… is worth its price … is very good for me … is excellent	

Table 6 - Luxury brand value associations included in the BCM

3) Connect the associations with the brand

The next thing John et al.'s (2006) respondents were instructed to do, was to connect the brand associations with the brand, and to one another. This was done using another set of cards with different types of lines (single, double, or triple) to signify the intensity of the connection between associations (John et al., 2006). I adjusted this stage of the BCM somewhat, since I did not use the premade cards, and rather asked my respondent to connect the circles with drawing three types of lines, to signify the strength of the connection only between the associations and the brand, where one line reflected a weak correspondence; two lines a moderate one; and three lines marked a strong connection to the brand.

In John et al.'s article, the associations are, as pointed out above, also linked to each other, but this differ from what I did, since I had already selected associations with regards to a larger concept (such as symbolic benefits). If I had used for instance "symbolic benefits" as an item, then it would be appropriate to also ask them to link for instance "impresses others" item to that. Since I only included first order items, the associations could directly be linked to the central object (the fashion brand).

4) Neutral filler task

The fourth thing my respondents needed to do was to read an article. This was done as a neutral filler task, providing a buffer between the measures, before the respondents were asked to repeat section 1-3, with a non-luxury brand. This was done as a moderator effect, to make the respondents forget what they answered for the luxury brand. I gave them an article from "Dagens Næringsliv", which was not related to my topic (see appendix 4 for the given article).

5) Repeat the section

At this stage, I repeated the sections 1-3, with a non-luxury brand. I also made half of the sample size answer the non-luxury brand related task first, and the one concerning luxury last, to see if this gave any different findings.

6) Make a consensus map

In this aggregation stage, John et al. (2006) combined the individual brand maps, on the basis of a set of rules, to obtain a consensus map for each brand. Frequencies were used to construct a consensus map, as this would show the most salient brand associations and their interconnections (John et al., 2006). In my case, I did not make consensus maps for all the

brands chosen, but rather presented two overall maps, one for luxury and one for non-luxury brands. Here, I needed to do as John and al. (2006) did, and start by coding the information from each of the respondents' maps in terms of the presence of each of the given 26 brand associations and the type of connection line (1, 2 or 3 lines).

Once I had collected all of my responses, I started building consensus (aggregate) maps. The included associations were selected according to frequency of mention, and the mean of the strengths of the associations. Accordingly, I was able to (visually) inspect and compare differences between Brand Concept Maps across different aspects. For my analysis, I have used the program; SPSS (Statistical Package for the Social Sciences), which is a computer application that provides statistical analysis of data.

7.3.2 Additionally collected material in the surveys

The BCM method is a convenient tool for gaining insight into the respondents' brand associations. However, I wanted to get a wider understanding regarding their connection to the luxury (and non-luxury) brand, as well as their over-all attitudes towards these brands. Therefore, the survey included additional questions regarding the respondents' level of implicit and explicit self-esteem, as well as their cultural orientation. How these measurements were constructed is described in the following sections.

1. Brand attitudes

After my respondents had finished their BCMs, my next challenge was to measure their overall attitude toward the chosen brand. To do this, I used a semantic differential scale, which is a rating scale that is used quite often in marketing research for measuring social attitudes (Al-Hindawe et al., 1996). In most cases, semantic differential scales will use between five and seven scale descriptors (Al-Hindawe et al., 1996).

My respondents were asked to select the point on the continuum that expressed their thoughts or feelings about the same brand that they chose for the BCM. I used a seven-point scale, which allows a so-called neutral response (4) that symmetrically divides the positive and negative poles into two equal parts (Al-Hindawe et al., 1996). It is worth mentioning that I was at risk of an interpretive problem that arises with an odd-number scale point, with its neutral response in the middle of the scale. However, Al-Hindawe et al. (1996) argues that a seven-point scale has the advantages of allowing neutrality, and yet has enough gradation to give meaningful data**.**

Below, I have presented how the respondents got questioned about their attitudes for the chosen luxury (and non-luxury) brands.

Semantic Differential Scale that identifies your attitudes towards the chosen brand							
For each of the following attributes, please check the circle that best expresses your attitudes of that feature as it relates to the brand you chose in the Brand Concept Map. **Make sure you give only one response for each listed feature.**							
	Very	Moderately	Slightly	Neither one nor the other	Slightly	Moderately	Very	
Good	◯	◯	◯	◯	◯	◯	◯	Bad
This is a brand I definitely will buy	◯	◯	◯	◯	◯	◯	◯	This is a brand I definitely will not buy
Worth's its price	◯	◯	◯	◯	◯	◯	◯	Not worth its price
Excellent	◯	◯	◯	◯	◯	◯	◯	Mediocre

Figure 7 – Semantic Differential Scale that identifies the respondent's attitudes toward the chosen brands

2. Self-Brand Connection items

For the self-brand connection, I used the "inclusion of others in the self- scale" (Aron et al., 1992), which is a 7-point pictorial scale. The adjustment that needed to be done here, to implement it in my study, was to replace "other" with "brand". The respondents were simply asked to mark the picture that best described their relationship between themselves and the brand. The figures were designed so that (1) the total area of each figure is constant (thus as the overlap of the circles increases, so does the diameter), and (2) the degree of overlap progresses linearly, creating a seven-step, interval-level scale (Aron et al., 1992).

By providing this scale, I will have additional measures of "attitudes toward (non) luxury brands'" and "connection to (non) luxury brands". The reason for the inclusion of this in my study was also partly that Burak Tunca will use the results for other purposes in the future.

Below, I have presented how the respondents got questioned about their relationship with the chosen luxury (and non-luxury) brand.

Please circle the picture below which best describes your relationship between you and the chosen brand
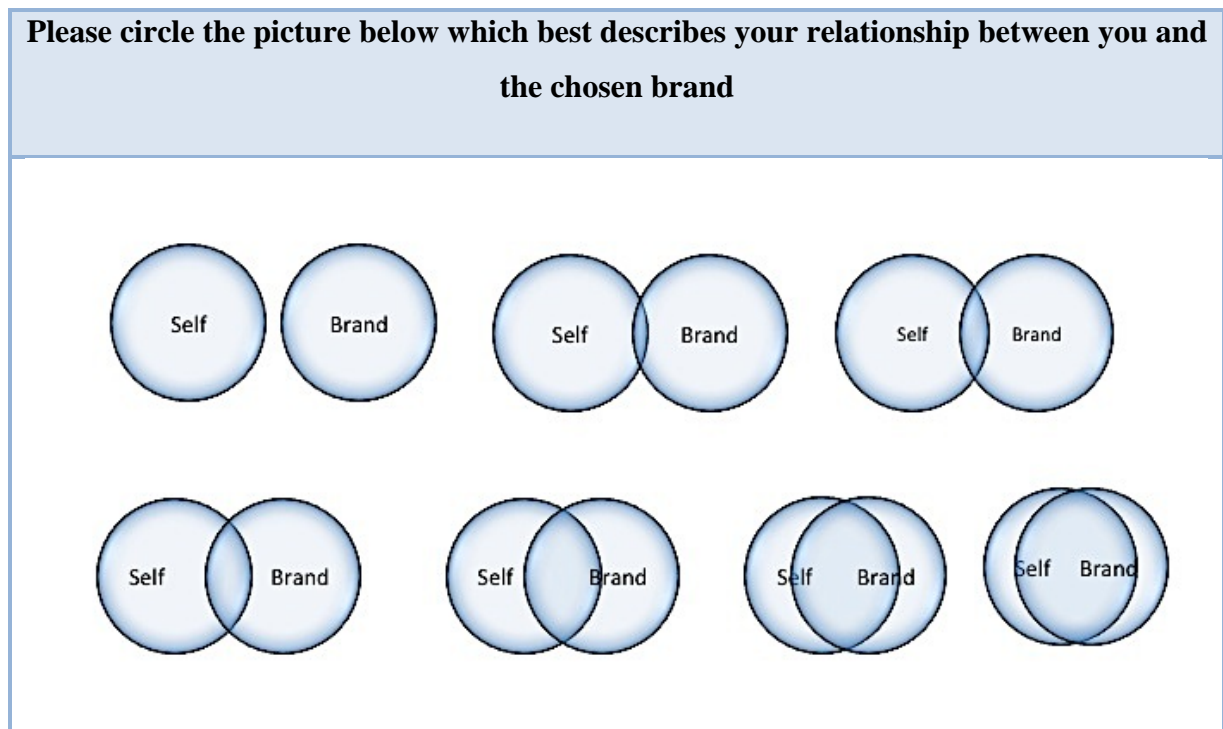
Figure 8 – Single-item pictorial brand connection scale

3. Self-esteem measures

I measured the level for both the two types of self-esteem, to find out if there were discrepancies between them among my respondents. I did this based on a study of Park and John (2011), who hypothesized that discrepancies between the two types of self-esteem would be more predictive of different aspects than explicit self-esteem alone. For example, based on theory, it can be expected that consumers with a high self-esteem discrepancy will report higher brand attitude and self-brand connection scores for luxury brands compared to non-luxury ones.

1. Implicit self-esteem

Due to Gebauer et al.'s (2008) findings that the full-name version is the most valid implicit measure of global self-esteem, I only did the research for my respondents' name liking for their full name. Correspondingly, I asked my respondents the question: "How much do you like your name, in total?" To respond to these questions, the respondents were instructed to

mark their answers on a scale between 0 and 10, where 0 mean that they do "not at all" like their name, while 10 corresponded to that they like their names "very much".

For measurement, I chose to use self-report scales, which are the most common tools for measuring attitudes (Malhotra, 2007). One type of such self- report scales is the Likert scale (Churchill and Iacobucci, 2005). The scale is widely used among researchers, and it requires respondents to indicate the level of agreement or disagreement on a scale that typically ranges from "strongly disagree" to "strongly agree" (Malhotra, 2007). The Likert scale has several advantages; for instance, it is easy for researcher to construct and use, and it is easy for the respondent to understand the scale without further difficulties (Malhotra, 2007). I employed this scale to investigate the level of agreement or disagreement with statements regarding the respondents' evaluation of their name-liking, to measure heir level of implicit and self-esteem.

The traditional guidelines suggest that the appropriate number of categories, while using a Likert scale, should be seven (plus or minus two), where the ends are labelled as anchor points (Malhotra, 2007). However, I chose a scale between 0-10. This was done to make it easier to see the connection to the thermometer scale, used for explicit self-esteem, with its scale from 0 up to 100. Since I used an odd number of categories, the number 5 equalled the middle scale position, designated as neutral or impartial (Malhotra, 2007), where the respondents neither agreed nor disagreed that they like their name. Below, I have presented how the respondents were questioned about their relationship with their own name.

"How much do you like your name?"										
Please answer the question by circle the number that best expresses your attitudes of how much you like your name. **Make sure you give only one response.**										
0 (Not at all)	1	2	3	4	5 (Neutral)	6	7	8	9	10 (Very much)

Figure 9 – Full-name liking scale

2. Explicit self-esteem measures

For the measures of explicit self-esteem, I used the thermometer scale, which is a scale on which participants indicate how warmly they feel toward themselves on a vertical scale that ranges between 0 and 100 (Greenwald and Farnham, 2000). This so-called "feeling thermometer" was introduced in the 1964 American National Election Study, and has since then become a standard tool in survey-based political research (Wilcox et al., 1989). Feeling thermometers are used towards respondents to locate attitude objects on an imaginary scale ranging from 0, which equals very cold, to 100, which indicates very warm. Thus, ratings between zero and 49 represent "cool" feelings, a rating of 50 describes a "neutral" feeling, and ratings between 51 and 100 describe "warm" feeling (Wilcox et al., 1989)

In the survey, the respondents got the following instruction for answering their level of explicit self-esteem: "I'd like to get your feelings toward how you feel toward yourself, and I'd like you to rate this by using something we call the feeling thermometer. This thermometer can rate things from 0 to 100 degrees. Ratings closer to 100 degrees mean that you feel good (favourable) and warm toward yourself. Ratings closer to 0 degrees means that you don't feel good (favourable) towards yourself. Rating how you feel toward yourself at the 50 degree mark means you don't feel particularly warm or cold.
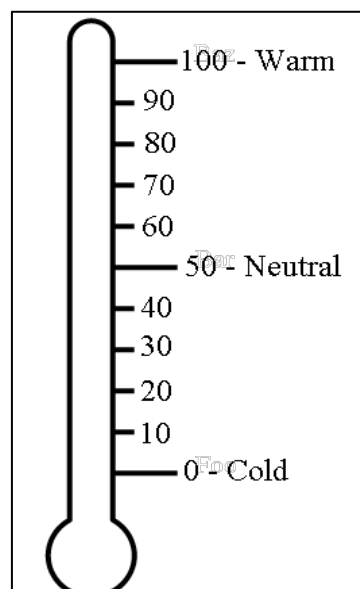
Figure 10 – The feeling thermometer

1. *Cultural orientations*

The final task that my respondents were asked to perform, concerned cultural orientations. I will not use the collected material here specifically in my study and analysis, however, they were included as control variables for a further research of Burak Tunca.

The four questions asked in this part of the survey were simply measured on a 7- point Likert scale. I employed this scale to investigate the level of agreement or disagreement with statements regarding the respondents' cultural orientation. I used a seven-point scale, where the ends are labelled as anchor points, while using a one to seven numerical scale between the ends. Since I used an odd number of categories, the number four equalled the middle scale position, designated as neutral or impartial (Malhotra, 2007). The questions asked in this section were as following;

1. *"I often have the feeling that my relationships with others are more important than my own accomplishments"*

2. *"It is important for me to respect decisions made by the group"*

3. *"I'd rather say 'No' directly than risk being misunderstood"*

4. *"I enjoy being unique and different from others in many respects"*

7.4 Data analysis

In the following sections, I will first discuss the quality of the collected data material, before I in chapter 7.5 will present the results from my analysis. The internal validity and reliability of the data I have collected, as well as the responses I achieve, depend largely on the design of the questions and my structure of the questions in the survey (Saunders et al., 2012).

The analysis of the data I collected from my surveys has been done using SPSS. The dataset contains numerical data, whose values is measured numerically as quantities (Saunders et al., 2012), where I have assigned each data value a position on a numerical scale.

7.4.1 The quality of the data

During the planning and execution phase of the data collection, one must continually evaluate data reliability and validity, in order to reduce the likelihood of erroneous information (Saunders et al., 2012). The BCM method is able to capture the network of brand associations that compose consumers' perceptions of a brand (John et al., 2006). It is, however, important to take a deeper look into whether the BCM will also satisfy standard measurement criteria, such as reliability and validity. These criteria must also be fulfilled for the other measurements used in the survey.

In order to provide a valid and reliable survey, I have followed Foddy's (1994) four stages that must occur for the questions to be valid and reliable; (1) the researcher is clear about the data required and designs a question; (2) the respondent decodes the question in the way the researcher intended; (3) the respondent answers the question; and (4) the researcher decodes the answer in the way the respondent intended (Saunders et al., 2012). I have hence done my best to make the questions understandable to my respondents in the way intended by me as a researcher, and the answer given by the respondent must be understood by me in the way intended by the respondent. To ensure this, I took a pre-test of the survey on four of my friends at NHH (two females, two males), before I continued to collect material for my one hundred respondents. By doing this, I got responses that my questions were clear enough, and that the respondents understood what I needed from them. In addition to this, I also got the chance to check how long time each respondent needed to answer the entire survey, and whether I needed to adjust it in any way.

Reliability

Reliability means the degree to which the method of collect data collection and analysis will lead to consistent findings (Saunders et al., 2012). Moderate reliability can occur from errors or distortions related to the interviewee (Saunders et al., 2012). This means that one must be extra careful with the time of interview, and observant to the interviewees, making sure that there is a consistency between what they think is "right" in relation to people who are important to them (Saunders et al., 2012). Reliability can also be reduced by error or bias in the observer method; to avoid this, it is important to be consistent in the way one asks

questions of, and approaches interviewees, as well as reflect well over the respondents' answer when analysing the responses (Saunders et al., 2012).

Before I conducted the survey, I also needed to check whether the scales I was planning to use for the attitude measures elicit consistent and reliable response. To examine this, I used the Cronbach's alpha score. This is an index of reliability, associated with the variation accounted for by the true score of the "underlying construct", whereas construct is the hypothetical variable that is being measured (Hatcher, 1994). Alpha coefficient ranges in value from 0 to, 1 and may be used to describe the reliability of factors extracted from dichotomous, and/or multi-point formatted questionnaires or scales (Hatcher, 1994). The higher the score, the more reliable the generated scale is, and 0.7 has been indicated to be an acceptable reliability coefficient, (Nunnaly, 1978). The table below illustrate the results from reliability of the scale for the attitude measurements.

Case Processing Summary

		N	%
	Valid	100	100.0
Cases	Excluded[a]	0	.0
	Total	100	100.0

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	N of Items
.800	4

As one can see, the Cronbach's alpha is 0.800, which indicates a high level of internal consistency for our scale with this specific sample.

Validity

Validity concerns whether the findings can really describe what they apparently do (Saunders et al., 2012). A distinction is often made between internal and external validity (Pedersen, 2011). Internal validity concerns an effect which can actually be attributed to a specific cause, while there may be other external factors that affect this (Pedersen, 2011). External validity is about the opportunity one has to generalize the data (Saunders et al., 2012).

John et al. (2006) argue that the BCM method is unique among mapping techniques, insofar that it has been evaluated according to traditional tests for reliability (they used split-half reliability to determine how consistent the obtained consensus brand maps would be across multiple administrations of the technique) and validity (they examined nomological validity by comparing consensus brand maps from known groups to determine whether the maps reflect expected expert-novice differences) (John et al., 2006). This provided me assurance that the BCM method actually measures what it was intended to measure (John et al., 2006), and is thus a valid method for my survey.

In my research, I conducted a quantitative study, so it is desirable to generalize the results so that they apply to the entire population under consideration. Due to the fact that I used a convenience sampling for the quantitative studies, I can only generalize the results to populations that resemble the students at NHH; in other words, the use of convenience sampling limits the external validity.

Ethical considerations

Ethics concerns the philosophies that seek to address questions about morality (Recker, 2013). During my research, I will follow ethical standards, in a way of having a high level of research ethics. As a researcher, I must make appropriate choices to adjust my behaviour in relation to (1) those that are the subject of the study and (2) those affected by the work (Saunders et al., 2012). Furthermore, it is important that I maintain the anonymity that I have guaranteed my respondents, and that the collected data material must be stored so that no one else can access it (Saunders et al., 2012). During the data collection phase, I will also treat the respondents in an orderly manner. It is possible that what I find in my study may not be in accordance with what I initially thought I would find. My attitude is that the data should be rendered correctly, and I will in no way attempt to adapt what I find into something that I want.

7.5 Results

In this section of the methodology chapter, I will present the results from the collected data material from the surveys. Along with the writings, I will explain what kind of analysis has been conducted, present the results, and follow this up with comments. A total of 100 questionnaires were completed and returned, thus all questionnaires were taken and returned.

The respondents belonged to the age group of 19 to 30. All of them were students at NHH, varying from bachelor students to master students, with different majors. Furthermore, there was an even distribution of males and females (50 percent of each gender).

7.5.1 Associations and consensus maps

Based on previous research in the field of luxury, and as indicated in the literature review, the perceptions which respondents held toward luxury brands were measured by the five most dominant value dimensions of luxury (Tynan et al., 2012; Shukla and Purani, 2012; Smith and Colgate, 2007). These dimensions included (1) brand globalness value, (2,3) self-directed and other directed symbolic/expressive value, (4) experiential/hedonic value, and (5) utilitarian/functional value. In addition to these values, I made two other values, labeled "other values", and "overall values". To compare the responses for these variables, I conducted the frequencies of the associations belonging to the different values.

I started with an analysis of the frequencies of the associations for luxury brands, to figure out which concepts that were used in the BCMs and their line strengths. I identified associations that were mentioned by over 20 % of the respondents for each connection line, in order to develop a consensus brand map. To find these percentages, I used the frequency function in SPSS, which offers a simple way to get both frequency distributions and summary statistics for each of my association variables. I made a list of the associations, and organized them by their percentage, before I started drawing the consensus map. If some associations, mentioned over 20 %, where used by different lines strengths, I used the strength that had the highest percentage. When there was the exact same percentage for the same associations, but different lines (strength of association), I marked this by using two different colours. These same procedures were done for the non-luxury brands as well.

After making the consensus map for luxury and non-luxury maps, I was curious about whether there were any particular differences between male and female respondents' associations. The first thing I did, was thus to look into the two genders luxury brands' associations, followed by non-luxury brands. In the following sections, I will provide the results of the strengths of the respondents' associations, as well as the consensus maps that corresponds to these numbers.

Through making, and analysing the consensus maps, I wanted to answer the following research questions:

1. *"What are the differences between consumers' associations with luxury brands and compared to non-luxury brands?"*

2. *"Are there any significant differences between male and female consumers' associations with brands – both luxury and non-luxury?"*

7.5.2 Brand associations for luxury brands

In appendix 5-8, tables provide an overview of the different associations, as well as the lines of connection in a descending order. In these tables, the brand associations for the luxury brands are arranged by showing the score for each of the associations. Since the number of respondents was one hundred, the quantity for each association and its assigned strength will correspond with the exact number of percentage. From the frequencies, I made a consensus map for luxury brands, which is presented on the next page.

Age: 19 - 30
Gender: Females and males
Study: NHH
Nationality: Norwegians
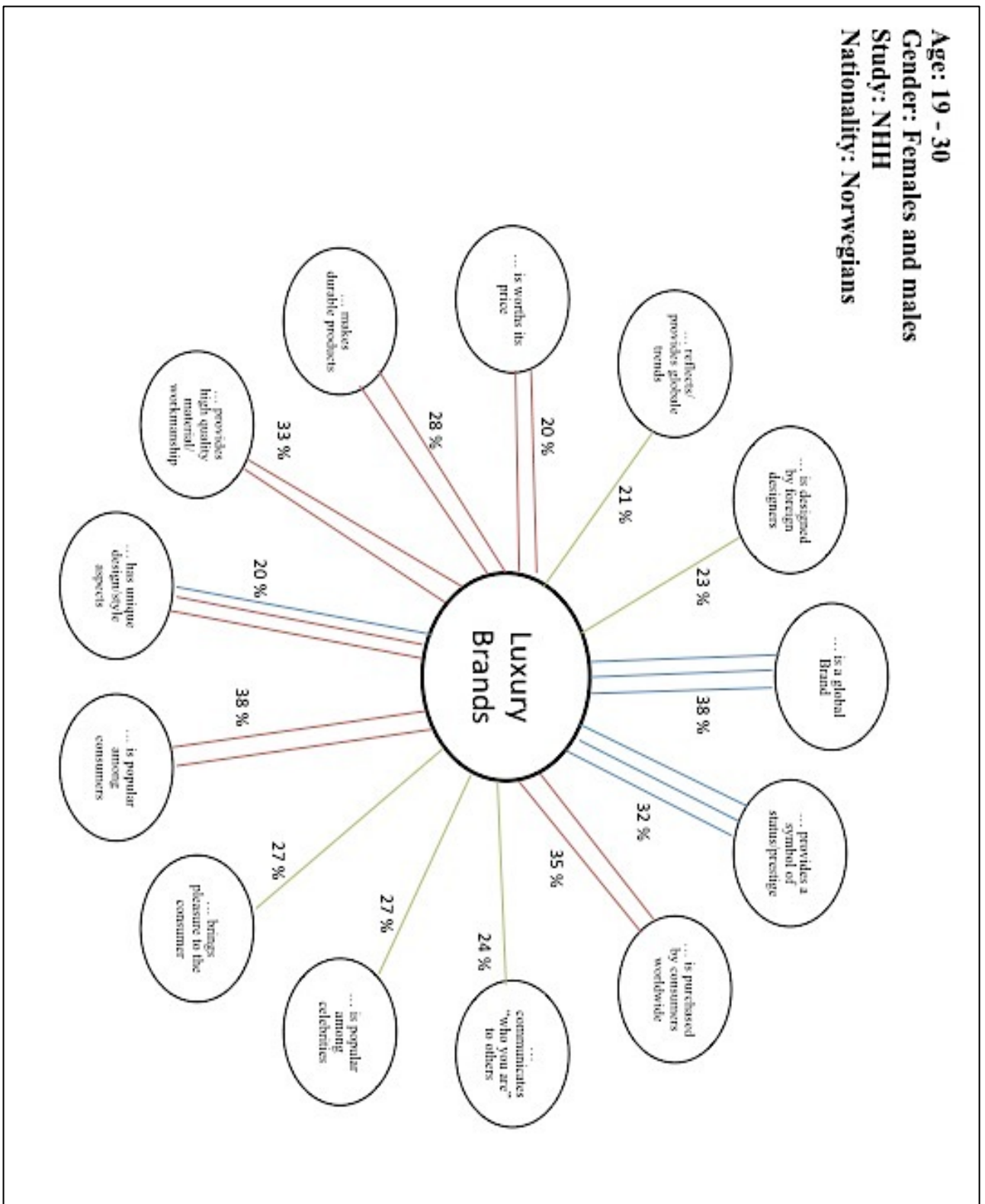
Figure 11 – Consensus map for luxury brands

7.5.2.1 Comments

As one can see from the consensus map, only three of the associations were marked as a strong connection to the brand, and thereof, more associations were marked as a moderate and weak connection to the brand. Respondents had associations represented from all of the value dimensions. The dominating value is the brand globalness value, where all four associations are included in the consensus map. Self-directed values and the experiential/ hedonic values, were only included with one association in the consensus map for luxury brands.

The blue lines in the consensus map indicate the associations that the respondents had the strongest connection with to the luxury brands are marked with three blue lines. However, the association "… has unique design/style aspects" was mentioned by 20 % with a moderate connection (2 lines) or strong connection (3 lines). I have thus marked this association with two red lines and one blue to illustrate this.

The association "…provides a symbol of status/prestige" is a strong association for 32 % of the respondents. Since consumers in public sphere use fashion brands, this luxury category could be said to be a publicly consumed luxury (Bearden and Etzel, 1982). The assumption that conspicuously luxurious products help communicate wealth and social status is thus apparent in the consensus maps.

7.5.3 Brand associations for non-luxury brands

The brand associations for the non-luxury brands are arranged in a table in appendix 9, showing the frequencies for each of the associations. In appendix 10-12, tables provide an overview of the different lines of connection in a descending order. From the frequencies, we end up with the consensus map for non-luxury brands presented on the next page.
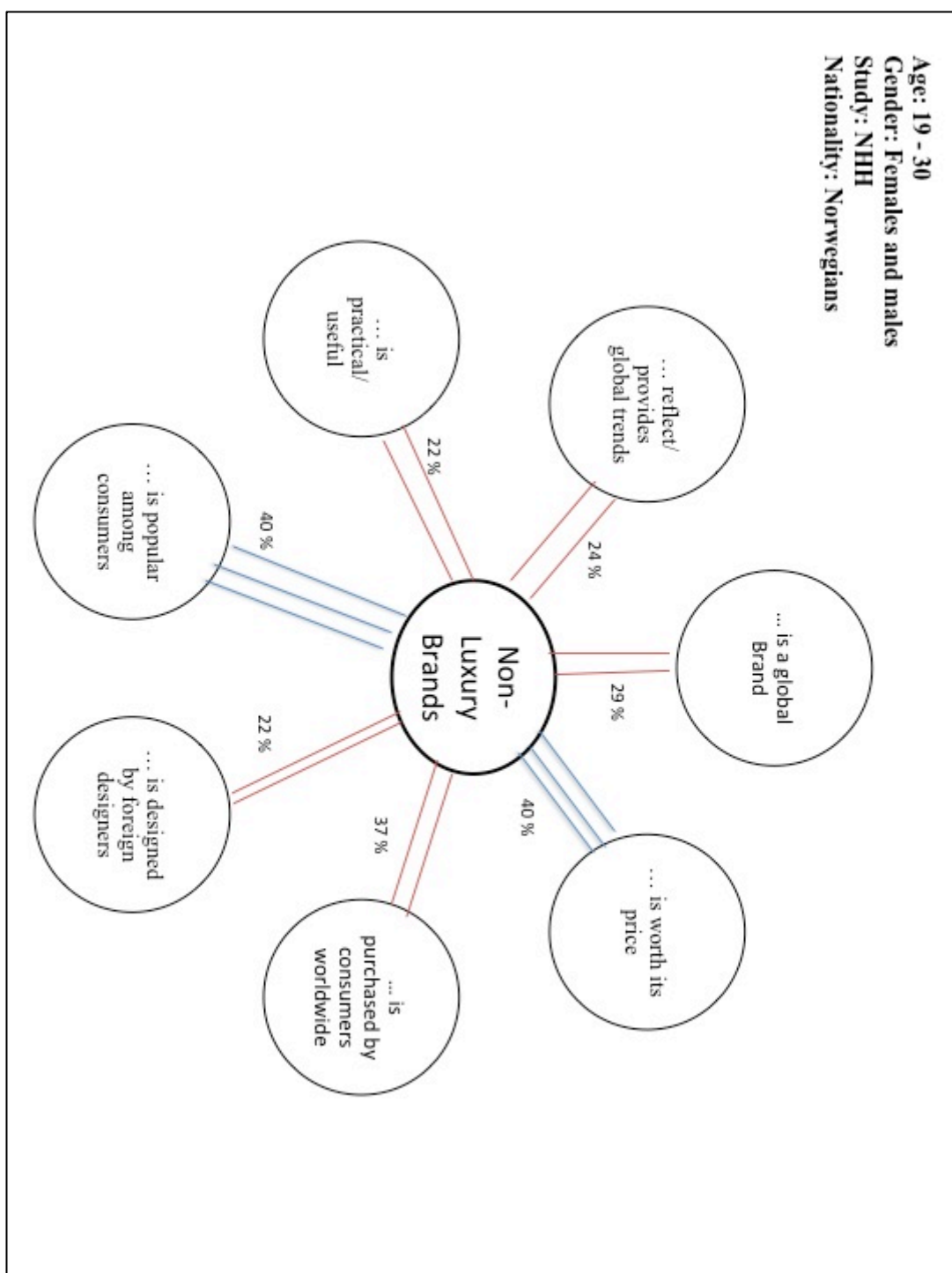
Figure 12 – Consensus map for non-luxury brands

7.5.3.1 Comments

Compared to the consensus map for luxury brands, there were fewer associations for the non-luxury map. This map contains 7 associations, compared to 13 associations in the luxury consensus map. Another interesting finding here, is that the more personal values, such as the self-directed and other-directed values, are more absent for non-luxury brand. As it was with the luxury consensus map, the associations describing the globalness value are dominating also for the non-luxury brands.

Means of the connection lines

It might be confusing, and not totally clear, to display the results in the consensus maps. The maps do not show the results for every single association included in the survey. I have therefore made a table (table 7 on the next page) based on the means of the connection lines the respondents drew during the survey. As explained earlier, the respondent could give the associations different strengths, by marking the connection between the brand and the associations with 1, 2 or 3 lines. If they did not include an association, did this correspond with the value 0. The table on the next page illustrates the mean of each association, where the values range from the lowest value, 0, and the highest value of 3.

Means of the brand associations	Luxury Brands	Non-luxury Brands
Evokes positive feelings in the consumer	0.70	0.27
Brings pleasure to the consumer	0.66	0.40
Is fun, interesting, or exciting to use	0.31	0.33
Provides a sense of experience/adventure	0.13	0.06
Is practical/useful	0.36	1.19
Makes durable products	0.89	0.15
Has unique design/style aspects	1.15	0.24
Provides high quality/workmanship	1.58	0.09
Is designed by foreign designers	1.28	0.91
Reflects/provides global trends	0.79	1.04
Is a global brand	1.90	1.52
Is purchased by consumers worldwide	1.40	1.61
Communicates who you are to others	0.56	0.10
Express myself	0.25	0.13
Makes me unique	0.10	0.00
Is me	0.28	0.23
Gives you a way to express being different from others	0.27	0.08
Is popular among celebrities	0.98	0.09
Is popular among consumers	1.33	1.90
Makes the consumer noticeable in society	0.48	0.10
Provides a symbol of status/prestige	1.63	0.03
Is a brand others expect me to buy items from	0.22	0.32
Is a brand others expect me not to buy items from	0.12	0.16
Is worth its price	0.66	1.85
Is very good for me	0.11	0.33
Is excellent	0.65	0.11

Table 7 – Means of the brand associations

7.5.4 Gender differences

To answer the second research question, regarding whether there exist differences between male and female consumers' associations with brands, I will in the following sections provide the results of the frequencies of associations for each gender. Even if the market for luxury today is directed towards both female and males, I think it could be useful to see if gender discrepancies are visible in my surveys. I will thus, in the following sections, present the frequencies for both genders' associations with luxury brands and non-luxury brands and submit the consensus maps.

The frequency numbers for males' associations with luxury brands are presented in appendix 13, and females' associations with luxury brands are presented in appendix 14. From the strengths of the association, using the associations that were mentioned by over 20 % of the respondents, the consensus map were made, and presented on the two following pages.

From the frequencies for the male respondents' associations we end up with the following consensus map for luxury brands:

Figure 13 – Consensus map for males' associations with luxury brands

The consensus map below is presenting female respondents' associations with luxury brand. This map, were made on the basis of the frequencies of the associations, and their line strengths.
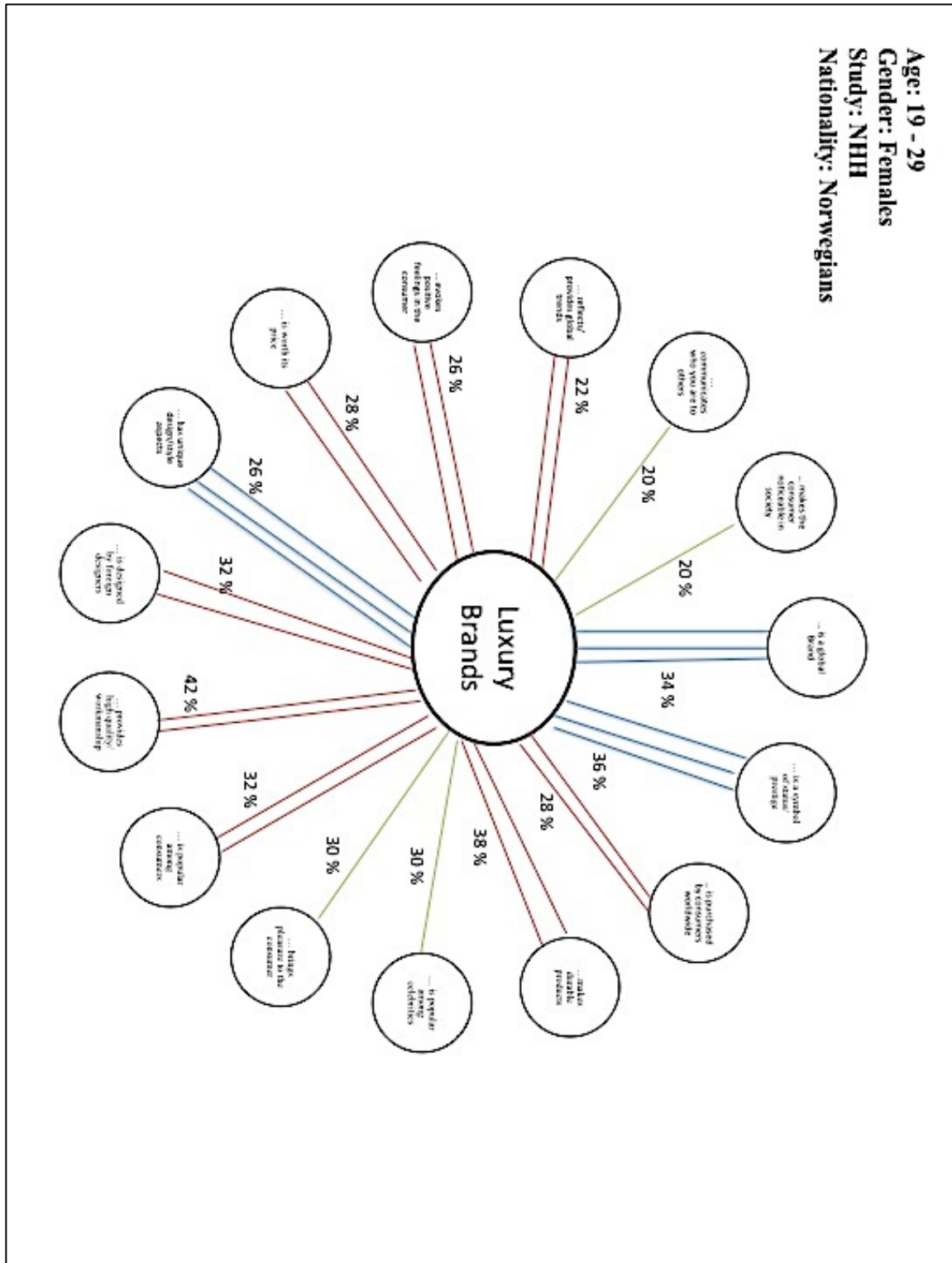
Figure 14 – Consensus map for females' associations with luxury brands

7.5.4.1 Comments

The brand associations for luxury brands are summarized in table 8 below, and represent the two genders' responses for the strength of the associations they could chose from to make their BCMs. The table is organised by the brand values, each indicated by separate colours; purple indicates the experiential/hedonic values, grey the utilitarian/functional values, green the brand globalness value, blue the self-directed values, red other-directed values, and orange other values, while white represent the overall values.

Brand associations in consensus map for luxury brands	Males	Strength	Females	Strength
Evokes positive feelings in the consumer	X	X	26 %	Moderate
Brings pleasure to the consumer	24 %	Weak	30 %	Weak
Is fun, interesting, or exciting to use	X	X	X	X
Provides a sense of experience/adventure	X	X	X	X
Is practical/useful	X	X	X	X
Makes durable products	X	X	38 %	Moderate
Has unique design/style aspects	X	X	26 %	Strong
Provides high quality/workmanship	24 %	Moderate	42 %	Moderate
Is designed by foreign designers	24 %	Moderate/ Strong	32 %	Moderate
Reflects/provides global trends	24 %	Weak	22 %	Moderate
Is a global brand	42 %	Strong	34 %	Strong
Is purchased by consumers worldwide	42 %	Moderate	28 %	Moderate
Communicates who you are to others	28 %	Weak	20 %	Weak
Express myself	X	X	X	X
Makes me unique	X	X	X	X
Is me	X	X	X	X
Gives you a way to express being different from others	X	X	X	X
Is popular among celebrities	24 %	Weak	30 %	Weak
Is popular among consumers	44 %	Moderate	32 %	Moderate
Makes the consumer noticeable in society	X	X	20 %	Weak
Provides a symbol of status/prestige	30 %	Moderate	36 %	Strong
Is a brand others expect me to buy items from	X	X	X	X
Is a brand others expect me not to buy items from	X	X	X	X
Is worth its price	X	X	28 %	Moderate
Is very good for me	X	X	X	X
Is excellent	X	X	X	X

Table 8 - The two genders' associations with luxury brands

An interesting finding regarding the two genders' different consensus maps for luxury brands is that female respondents have included a larger number of brand associations than males – 15 associations, compared to 10 in males. This can be an indication that women are more involved in the brands, and hence have more associations with them. The association that most females have connected to the luxury brand are "…provides high quality/workmanship", but for males the most popular association was "…is popular among consumers". This might imply that more females appreciate the actual aspects of the products, while males do not have the same values for this aspect. This result could indicate that males tend more to be bandwagon consumer, whereby their demand for the good increases because others are buying the same good. The females' strong associations with quality might indicate that they are morel likely to be perfectionist consumers, where they rely on their own perception of the quality of the product,

It was nonetheless the brand globalness values that were most recurring for both genders. Females did more frequently include the utilitarian/functional values than males. Both genders included self-directed values by only one similar association. The other-directed values were on average more important for females than males. Experiential/hedonic values were representative by only one association from the males' BCMs, and by two associations for the females. Other values, including expectations from others whether to buy or not, was not included at all by either of the genders. The over all value was only included by the females, thus by only the one association   (the price aspect).

7.5.5 Male and female's associations with non-luxury brand

In the following sections, I will now look into the two gender differences regarding associations with non-luxury brands, and compare them with the results from the discussion above regarding luxury brands. First, I present males' consensus map for non-luxury brands, followed by this map for females. The frequency numbers for males are presented in appendix 15, showing the percentage of the different strengths, and for females in appendix 16. From these levels, using the associations that were mentioned by over 20 % of the respondents, the consensus map were made, and presented on the following two pages.

From the frequencies for the male respondents' associations, we end up with the following consensus map for a non-luxury brand:
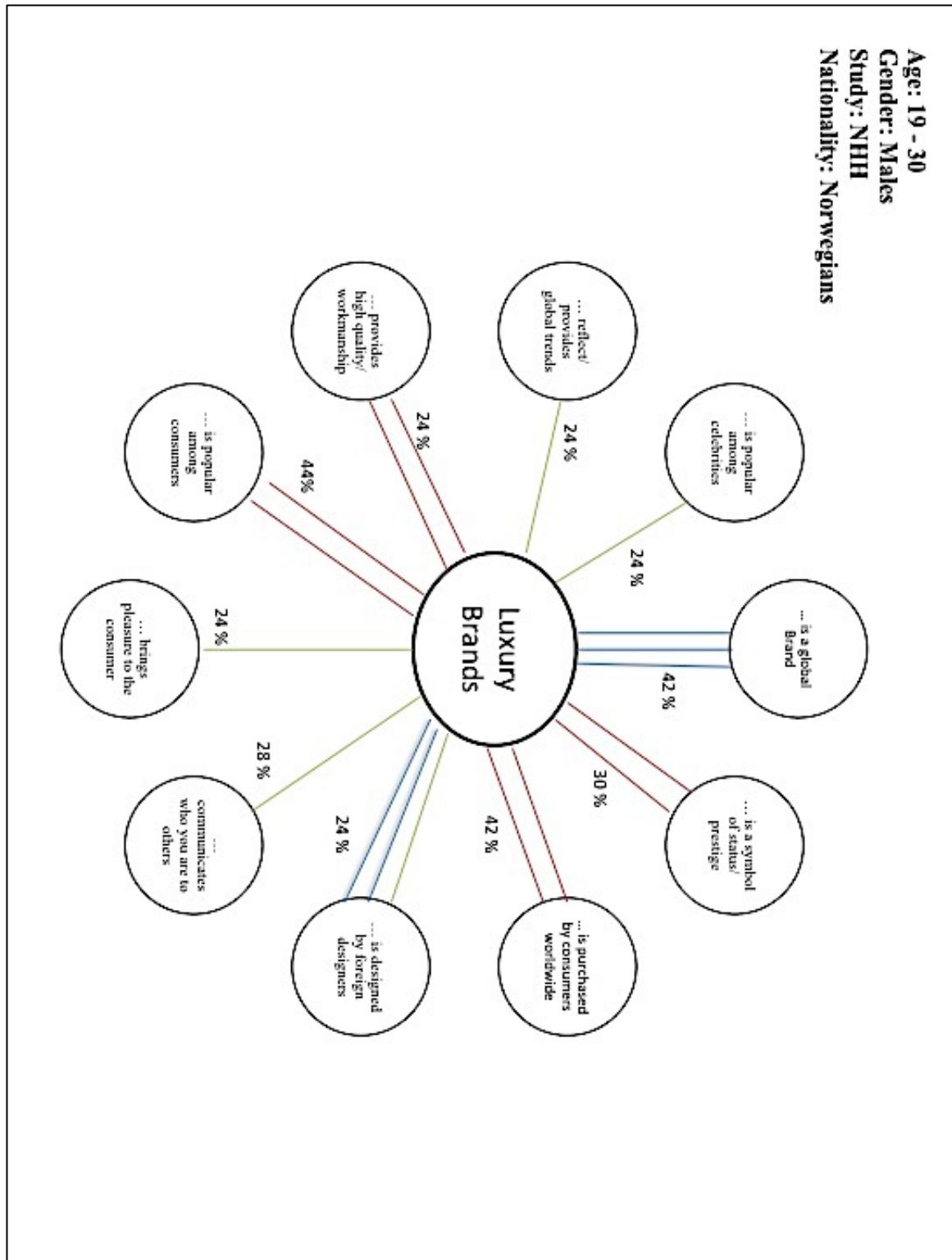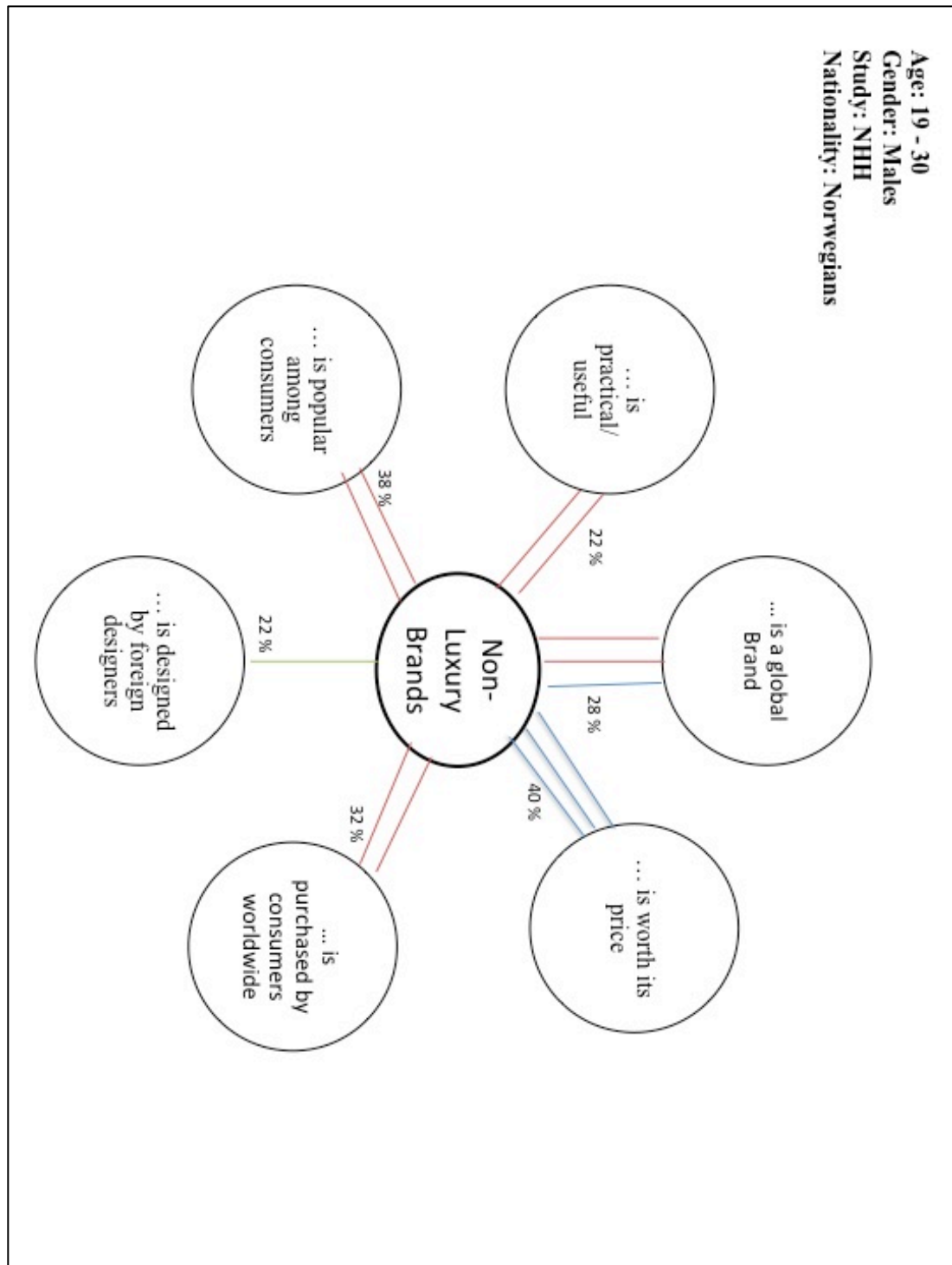

Figure 15 – Consensus map for males' associations with non-luxury brands

The consensus map below is presenting female respondents' associations with a non-luxury brand. This map, were made on the basis of the frequencies of the associations, and their line strengths.
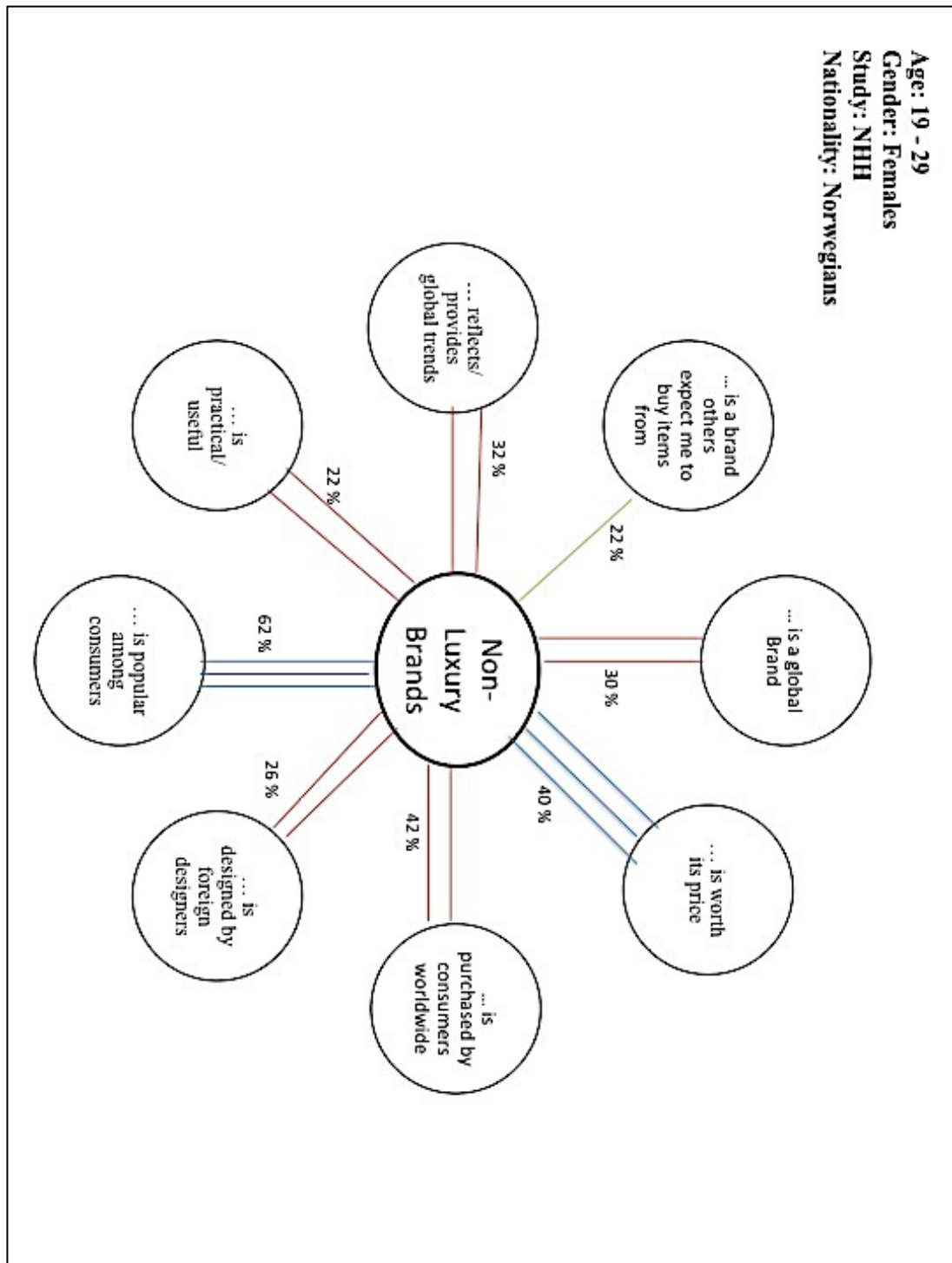
Figure 16 – Consensus map for females' associations with non-luxury brands

7.5.5.1 Comments

The brand associations for non-luxury brands are summarized in table 9 below, and represent the two genders' answers for the strength of the associations, which they used while making their BCMs. The table is divided in the same manner, and using the same colour scheme, as the table for the luxury brand.

Brand associations in consensus map for non-luxury brands	Males	Strength	Females	Strength
Evokes positive feelings in the consumer	X	X	X	X
Brings pleasure to the consumer	X	X	X	X
Is fun, interesting, or exciting to use	X	X	X	X
Provides a sense of experience/adventure	X	X	X	X
Is practical/useful	22 %	Moderate	22 %	Moderate
Makes durable products	X	X	X	X
Has unique design/style aspects	X	X	X	X
Provides high quality/workmanship	X	X	X	X
Is designed by foreign designers	22 %	Weak	26 %	Moderate
Reflects/provides global trends	X	X	32 %	Moderate
Is a global brand	28 %	Moderate/ Strong	30 %	Moderate
Is purchased by consumers worldwide	32 %	Moderate	42 %	Moderate
Communicates who you are to others	X	X	X	X
Express myself	X	X	X	X
Makes me unique	X	X	X	X
Is me	X	X	X	X
Gives you a way to express being different from others	X	X	X	X
Is popular among celebrities	X	X	X	X
Is popular among consumers	38 %	Moderate	30 %	Weak
Makes the consumer noticeable in society	X	X	62 %	Strong
Provides a symbol of status/prestige	X	X	X	X
Is a brand others expect me to buy items from	X	X	22 %	Weak
Is a brand others expect me not to buy items from	X	X	X	X
Is worth its price	40 %	Strong	40 %	Strong
Is very good for me	X	X	X	X
Is excellent	X	X	X	X

Table 9 - The two genders' associations with non-luxury brands

Both males and females have fewer associations with non-luxury brands than they do with luxury brands. However, females have more associations than have males, as it was with the luxury brands. Female respondents have included a larger number of brand associations than males – 8, associations compared to 6. This can be an indication that females are more involved in the brands, and hence have more associations with them.

Brand globalness values were the most recurring factor for both genders, with four out of five associations included in the consensus maps. The other-directed values were more frequently associated with non-luxury brands than with luxury brands. The utilitarian/functional values were more important to females than males, also for non-luxury brands. Self-directed values were only included by one similar association by both genders. Experiential/hedonic values were representative by only one association from the males' BCMs, and by two associations for the females. Other values, including expectations from others whether to buy or not, was not included at all, by either of the genders, in the consensus map for luxury brands. For luxury brands, the over-all value was only included by the females with one association (price aspect), while this was the most represented association in the non-luxury consensus map for both genders.

As a summary, the means of the strength of all 26 associations are presented in the table on the next page.

Means of Brand associations	Luxury brands Males	Luxury brands Females	Non-luxury brands Males	Non-luxury brands Females
Evokes positive feelings in the consumer	0.46	0.94	0.20	0.34
Brings pleasure to the consumer	0.44	0.88	0.38	0.42
Is fun, interesting, or exciting to use	0.20	0.42	.12	0.54
Provides a sense of experience/adventure	0.12	0.14	0.04	0.08
Is practical/useful	0.22	0.50	1.18	1.20
Makes durable products	0.60	1.18	0.20	0.10
Has unique design/style aspects	0.92	1.38	0.20	0.28
Provides high quality/workmanship	1.08	2.08	0.14	0.04
Is designed by foreign designers	1.16	1.40	0.94	0.88
Reflects/provides global trends	0.66	0.92	0.52	1.56
Is a global brand	2.06	1.74	1.50	1.54
Is purchased by consumers worldwide	1.48	1.32	1.38	1.84
Communicates who you are to others	0.54	0.58	0.06	0.14
Express myself	0.36	0.14	0.04	0.22
Makes me unique	0.06	0.14	0.00	0.00
Is me	0.38	0.18	0.16	0.30
Gives you a way to express being different from others	0.22	0.32	0.06	0.10
Is popular among celebrities	0.78	1.18	0.04	0.14
Is popular among consumers	1.30	1.36	1.40	2.40
Makes the consumer noticeable in society	0.42	0.54	0.06	0.14
Provides a symbol of status/prestige	1.50	1.76	0.00	0.06
Is a brand others expect me to buy items from	0.38	0.06	0.10	0.54
Is a brand others expect me not to buy items from	0.04	0.20	0.28	0.04
Is worth its price	0.48	0.84	2.00	1.70
Is very good for me	0.12	0.10	0.20	0.46
Is excellent	0.54	0.76	0.02	0.20

Table 10 –Means of the genders' associations with luxury and non-luxury brands

In chapter 2.2.3 I described the differences between a functional and symbolic brand. From the consensus maps, we can see that the consumers typically have marked "…is practical/useful" more often for the non-luxury brands, than they have for luxury brands. This is consistent with Bhat and Reddy's (1998) theory that functional brands satisfy a consumer's practical need. Both H&M and Chanel offer consumers warm sweaters; the difference is just that the product from the non-luxury brand, H&M, probably serves primarily the need for a warm article of clothing, whereas Chanel offers more, for instance their logo on the sweater, along with quality fabrics; thus its ability for warmth is only an

incidental reason for usage. The luxury brands are corresponded more with non-functional associations than are the non-luxury brands.

7.5.6 Final reflections on the associations

The results from the BCM method offer a picture of how consumers conceptualize luxury and non-luxury brands. This visual format provides a convenient way to see important brand associations, and how they are weighted in the consumer's mind. The associations are linked directly to the brand, and in order to build or maintain the brand's image among consumers, management would need to ensure that these associations continue to resonate with the consumers (John et al., 2006).

Regarding my first research question, about the differences between consumers' associations with luxury brands, compared to non-luxury brands, some interesting findings occur. For the consensus map for luxury brands, the brand globalness value was included with all four encompassing associations, as well as the "…provides high quality/workmanship". The fact that globalness value and quality value are both included in these maps strengthens Steenkamp et al.'s theory on that consumers may believe that global brands confer a sense of better quality, status, and prestige, and therefore we see a connection between these associations. The four globalness values are also included in the non-luxury consensus maps, and this could be explained by the fact that I gave them a list over non-luxury fashion brands that are sold on a global scale, and hence familiar to the consumers.

Another thing I find interesting is that the over-all value labelled "… is worth its price" is only connected with the luxury brand by 20 %. Pre-research has established that luxury is an expensive investment, and the high price has to be justified by an outstanding quality and aesthetics, which mass-produced goods cannot guarantee in a similar way (De Barnier et al., 2006). The quality associations scored relatively high, compared to the other associations with luxury brands, where 33 % of the respondents marked a strong connection with the "…has unique design/style aspects"- association. Considering the literature, I would have expected the luxury brands to score correspondingly higher for the price association. For the non-luxury brands, the association "…is worth its price" scored much higher, with 40 % of the respondents marking this as a strong connection to the brand.

The second research question of interest was whether there exist differences between male and female consumers' associations with brands – both luxury and non-luxury. The consensus maps shows that this is a fact. An interesting finding regarding the two genders is that female respondents have included a larger number of brand associations than males. As a similarity between the genders, both males and females have fewer associations with non-luxury brands compared to luxury brands.

As written before in the thesis, luxury is a phenomenon that interests more and more people. I think that the consensus maps illustrate this, by showing that the respondents (both males and females) have more associations with luxury brands than to regular brands. It indicates that luxury is something that consumers reflect over and feel connected to.

Even though my respondents, who are all students, are not exactly situated in the category of consumers with the highest level of purchasing power, they still have many associations that link them to luxury brands. I think this is connected to the fact that some consumers purchase luxury products even though they cannot really afford them, for the reason of providing control over others, or the desire to identification with likeminded (Gil et al., 2012). As Wooten (2006) found, the influence created from one's peers is especially important to teenagers, due to the fact that they often desire the attention and status that luxury brands can provide them. Since the consensus map for luxury brands contains the strong connected association "…provides a symbol of status/prestige" from 32 % of the respondents, I draw the conclusion that the status association is also important for other consumers than just teens.

The next thing I will do, to gain a further and more in-depth analysis of luxury consumer behaviour, is look into the level of self-esteem, as well as the "self and brand" connection, to discover more about consumers' motives for buying luxury brands, and look at this in a bigger context. In the survey, questions regarding attitudes toward the brands were the second thing my respondents were asked to answer. Correspondingly, will I start to analyse the conducted data for these measures.

7.5.7 Attitudes towards the brand

This part of the analysis, review the data material conducted from the surveys which concerns the respondents' thoughts or feelings about the luxury brand that they chose when making their BCM. The attitudes included in this part of the survey measured over-all values of the brand, to get an additional comprehension of the consumers' attitudes towards the luxury brand. This can hopefully provide a better understanding of the motives that the consumers have for buying these types of brands.

As introduced earlier, these attitudes were measured by using a semantic differential scale, which has bipolar adjectives and adverbs as the endpoints of a symmetrical continuum. For the scale points, I used the odd number 7, thus creating a so-called neutral response that symmetrically divides the positive and negative poles into two equal parts.

The research questions I attend to answer in this part of the analysis are as following:

1) *"Are consumers' attitudes different towards luxury and non-luxury brands?"*

2) *"Can consumers' over-all attitudes towards luxury brands explain their motives for buying these types of brands?"*

In order to analyse the respondents' attitudes, the four items of attitudes used in the survey needed to be aggregated, to create one single brand attitude variable. First of all, to compute this, I needed to check whether it is reliable to aggregate the four attitudes. I did this by providing the score of Cronbach's alpha, which is an index of reliability, associated with the variation accounted for by the true score of the "underlying construct", where construct is the hypothetical variable that is being measured (Hatcher, 1994). The tables on the next page, illustrate the output of the Cronbach's alpha score.

Reliability Statistics	
Cronbach's Alpha	N of Items
.800	4

Table 11 – Reliability statistics of the attitudes towards luxury brands

As this demonstrates, the Cronbach's alpha scores are 0.800 for luxury brands. For the non-luxury brands, this turned out to be 0.819, as the table below present.

Reliability Statistics	
Cronbach's Alpha	N of Items
.819	4

Table 12 – Reliability statistics of the attitudes towards non-luxury brands

Since the levels of reliability were acceptable (scores over 0.70), the four variables for attitudes are reliable to aggregate. For the analysis of the four over-all attitudes of luxury (and non-luxury brand), I further used the compute-function in SPSS, and started with the four items of attitudes for luxury brands, which I aggregated to create one single brand attitude variable, called "Attitude luxury brands". I then repeated the function for non-luxury brands, by creating the new variable "Attitude non-luxury brand".

After providing the two attitude variables for luxury and non-luxury brands, I used "analyse-paired samples t-test", which is an assessment of whether the means of two groups are statistically different from one another. By running this t-test, I was able to compare the means of luxury and non-luxury brands. The t-test produced a single value, t, which increases as the difference between the means of two samples increases. The result from the t-test is shown in the following tables on the next page.

Paired Samples Statistics		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	Attitude luxury brand	2.4150	100	1.06495	.10649
	Attitude non-luxury brand	2.7525	100	1.12170	.11217

Paired Samples Correlations		N	Correlation	Sig.
Pair 1	Attitude luxury brand & Attitude non-luxury brand	100	.219	.029

Paired Samples Test							t	df	Sig. (2-tailed)
		Paired Differences							
		Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference				
					Lower	Upper			
Pair 1	Attitude luxury brand – Attitude non-luxury brand	-.33750	1.36717	.13672	-.60878	-.06622	-2.469	99	.015

Table 13 – Results from the t-test

The result from the t-test allowed me to see the differences between attitudes towards luxury versus non-luxury brands.

These results indicated a significant difference between the two attitude variables, with a t-value of – 2,469. Since the mean for attitudes for luxury brands is smaller than it is for non-luxury brands, the t-value is negative. The t-value represents that there are differences between the mean scores of attitudes for luxury brands and non-luxury brands, even though it is not very immense.

To answer the first research question, regarding whether the consumers' attitudes differ

between luxury and non-luxury brands; yes, they are significantly higher towards luxury brands than the non-luxury. The mean score for luxury brands is smaller, but in my questionnaire, lower values do, as mentioned earlier, indicate more favourable attitudes. This is a significant result, with a p-value of 0.015.

7.5.7.1 Overview over the different attitudes for luxury brands

Even though the results conducted above showed that attitudes towards luxury brands are higher than for non-luxury brands, I think it also could be useful to give an overview over the four specific luxury attitudes one by one. Following, I will it thus be a present the statistics regarding these attitudes.

Statistics on attitudes toward luxury brands				
	Good/Bad - scale	Will buy/Will not buy - scale	Worth`s it price/Not worth`s its price - scale	Excellent/Mediocre - scale
N Valid	100	100	100	100
Missing	0	0	0	0
Mean	1.83	2.52	3.05	2.26
Std. Error of Mean	.109	.167	.144	.110
Median	1.00	2.00	3.00	2.00
Mode	1	2	2	2
Std. Deviation	1.092	1.673	1.438	1.097
Minimum	1	1	1	1
Maximum	6	7	7	7

Table 14 – Statistics of attitudes toward luxury brands

As the statistics in the table above indicates, all four attitudes was situated on the positive pole of the scale, where the one concerning whether the brand was worth its price was the one that scored lowest on the positive scale. Three out of four attitudes attained the maximum scale from some respondents on the negative pole; the attitude of exception here was the "good/bad" attitude. All four attitudes were chosen for the maximum score on the positive pole of the scale. In appendix 17-20, tables are showing the frequencies for the four different attitudes.

Results of whether the luxury brand is considered good or bad (see appendix 17), shows that over 50 % share the attitude that the brands are good. Contrary, none out of the one hundred respondents considered the luxury brand as bad, and only nine respondents have attitudes on the negative scale.

The question regarding the possibilities for whether the respondents will buy, or not buy, the luxury brands, resulted in a level of 32 % respondents who indicated it as very possible that they would be buying the luxury brand, while 34 % of the respondents had a moderate possibility for buying these brand. Altogether 78 % of the respondent's attitudes towards buying the luxury brands were on the positive poles of the given scale (see appendix 18).

Additionally, for the question regarding whether the consumers thinks the luxury brands are worth their price or not, this attitude scored highest on the positive pole on the scale (see appendix 19). This indicates that the majority of the respondents think that luxury brands are worth their high-end prices.

The last attitude measure concerned whether the consumers perceive luxury brands to be excellent or mediocre. A large percentage of the respondents' attitudes falls under the positive poles, as 89 % answered this question on the "excellent" part of this scale. Only one respondent of hundred that had the attitude that the luxury brand is very mediocre (see appendix 20).

7.5.7.2 The luxury brand attitudes in context with the respondents' associations

Overall, the measures concerning the respondents' attitudes towards luxury brands gave the results that there exists an over average possibility that the consumers will buy luxury brands. The motives behind this buying behaviour motives can be explained with the results of the other attitudes, which also scores high on the positive pole of the semantic differential scale. On average, the luxury brands are considered good, worth their price, and excellent.

Even though 32 % of the respondents said they would very possible buy the brand, only 9 % said the luxury brand was very much worth its price. This might indicate that even though the actual price might be considered a bit to high, the consumers will still buy these luxury brands.

For comparison and a check-up, I looked at the consensus map the respondents had for luxury brands. The association "… is worth its price" is represented in the maps with a moderate correspondence to the luxury brands, and hence correlates to the attitude that these brands are worth their price. The two associations "…has unique design/style aspects", and "provides high quality/workmanship" are both included in the consensus map, and correspond with the over-all attitude that the luxury brands are considered excellent, and therefor above mediocre.

The association in the consensus map for luxury brands, regarding the price and quality, is also representative here. This strengthens that the motives consumers have for buying luxury are consistent with the literature saying that consumers buy luxury brands (despite their high price) because these are brands that the consumers consider good, has good quality, and provides the consumer with values above just an ordinary product.

The answer to the first research question, which asks whether the over-all attitudes consumers have towards luxury brands can explain their attitudes toward buying these brands, I will say it yes, it can, based on the discussion above. However, it is necessary to mention that I only included four attitudes, and that I therefore could, with advantages, have included more attitudes, to get a deeper understanding of the consumers' attitudes towards luxury brands.

7.5.8 The relationship between consumers and brands

To get an additional measure of attitudes, in case of the connection the consumers feel towards luxury brands, I included a single-item pictorial brand connection scale in my survey. In this part of the research, I asked my respondent to answer how strong their relationship is between themselves and the brand for which they made a Brand Consensus Map. The respondents indicated this relationship by marking one out of seven pictures of two circles, one representing "self" and the other the brand, with varying degrees of overlapping.

The research questions concerning this issue were as following;

1) *"How is the relationship between consumers and luxury brands compared to non-luxury brands?"*

7.5.8.1 Luxury brands

The statistics regarding the relationship between the respondent and the luxury brand is given in the table below. From this, we see that the average result among the respondents is 3.08, meaning a connection below a neutral, moderate connection.

Statistics	
The respondent`s self-brand connection for luxury brands	
Valid	100
Missing	0
Mean	3.08
Std. Error of Mean	.163
Median	3.00
Mode	2
Std. Deviation	1.631
Minimum	1
Maximum	7

Table 15 – Statistics of respondents' self-brand connection for luxury brands

In appendix 21, the table of frequencies of the self-brand connection for luxury brands is presented. From the frequency numbers in this table, we can see how many respondents that have the different scale of relationship between themselves and the luxury brand. The results show that the respondents do not have very relationship to the luxury brands; only two percent answered that they feel very strong connected to these brands, and 19 % are not connected at all with the luxury brand. The scores on the different scales of the relationship the respondents have with the luxury brand are shown in the figure on the next page.
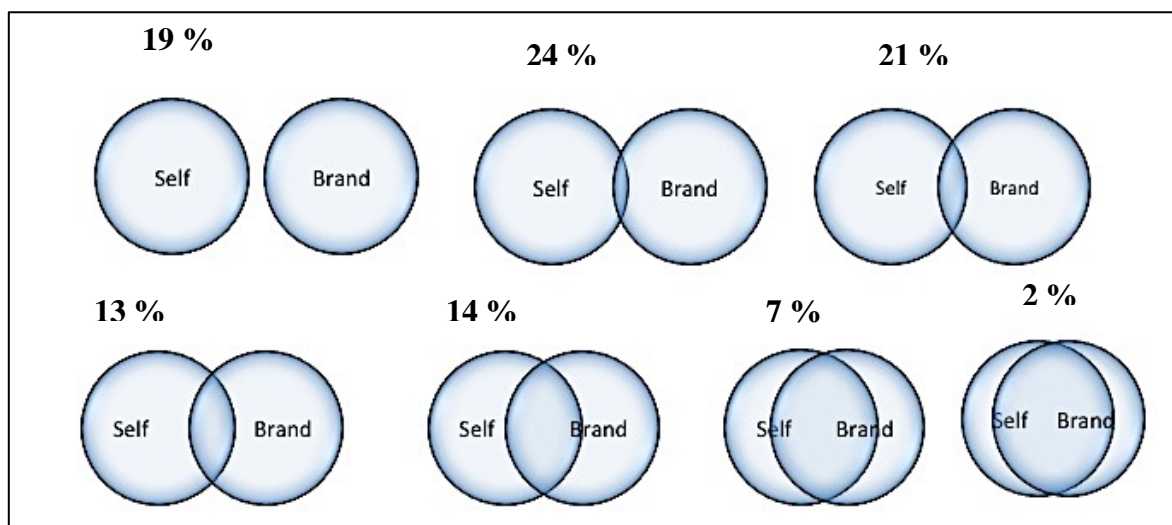
Figure 17 – Scores of the self-brand connection scale for luxury brands

7.5.8.2 Non-luxury brands

The statistics regarding the connection between the respondent and the non- luxury brand is given in the table below.

Statistics	
The respondent`s self-brand connection for non-luxury brands	
Valid	100
Missing	0
Mean	3.48
Std. Error of Mean	.150
Median	3.00
Mode	5
Std. Deviation	1.501
Minimum	1
Maximum	7

Table 16 - Statistics of respondents' self-brand connection for non-luxury brands

From this we see that the average result among the respondents is 3,48, meaning a connection below a neutral, moderate connection, thus a bit stronger connection than the respondents has to luxury brand.

From the frequency numbers given in appendix 22, we can see how respondents score on the different scale of relationship between themselves and the non-luxury brand. The results shows that the respondents do not have very strong connections to the non-luxury brands, since only one percent answered that they have a very strong relationship to these brands.

Compared to consumers' relationship with luxury brands, a lower percentage of the consumers have no connection at all to the non-luxury brands. An average of 23 % of the respondents report a more connected relationship to the non-luxury brands, compared to 14 % for the luxury brand. 64 % of the respondents have a relationship below a moderately scale, compared to non-luxury with a smaller measure of 52 %. Among the respondents there is 9 % of them that are not connected at all with the non-luxury brand, thus representing lower percentage than it is for luxury brands
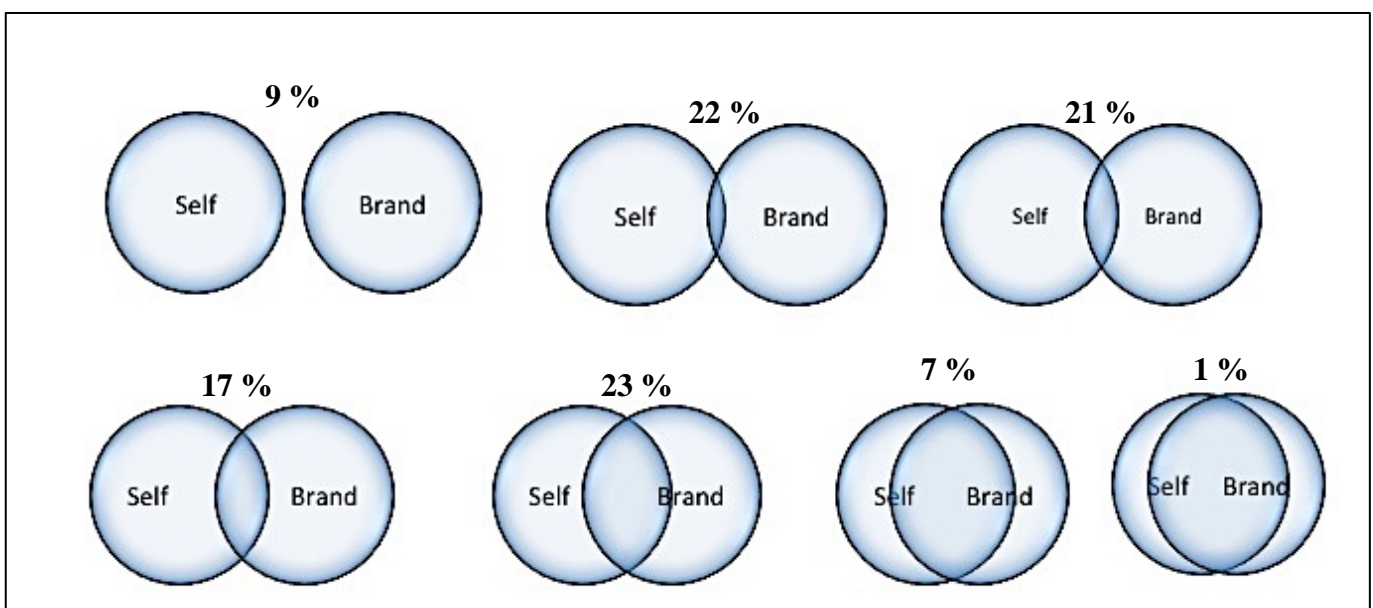
Figure 18 – Scores of the self-brand connection scale for non-luxury brands.

The answer to the research question will be – based on the aforementioned results – that the consumers feel a stronger relationship with the non-luxury brands then do have with luxury brands. However, I would like to provide some additional statistical measures for the relationship between the respondents and the brand. The next thing I did was therefore to

provide an analysis of the t-test (described in the chapter of attitudes). I thus first started to compute the 7 measures for the relationship for luxury brand into one variable, and did the same for the non-luxury brand. The results from the t-test are presented in the tables below.

Paired Samples Statistics

		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	Self and luxury brand	3.0800	100	1.63101	.16310
	Self and non-luxury brand	3.4800	100	1.50071	.15007

Paired Samples Correlations

		N	Correlation	Sig.
Pair 1	Self and luxury brand Self and non-luxury brand	100	-.020	.844

Paired Samples Test

		Paired Differences					t	df	Sig. (2-tailed)
		Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference				
					Lower	Upper			
Pair 1	Self and luxury brand Self and non-luxury brand	-.40000	2.23833	.22383	-.84413	.04413	-1.787	99	.077

Table 17 - Results from the t-test

The result provided from the test allowed me to see the differences between the consumers' relationship towards luxury versus non-luxury brands. The t-value is – 1.787. Since the mean for the respondents' relationship with luxury brands is smaller than it is for non-luxury brands, the t-value is negative. This t-value thus represents that it is a difference between the mean scores of relationships between the respondents for luxury brands and non-luxury brands, even though it is not very immense.

The mean score for luxury brands is smaller than it is for luxury, and from my measurements in my questionnaire, lower values indicates a weaker connection between consumers and the brand. This is a significant result, with a p-value of 0.077. The answer to the research

question will be, also from the t-test results, that the consumers feel a stronger relationship with the non-luxury brands then they do with luxury brands. A possible explanation for this finding could be that the respondents use the non-luxury brands more often, on a daily basis, and hence get more connected to them. This is just a personal reflection of mine, and an issue I have not covered in my thesis, and thus a proposal for further research.

7.5.9 Self-brand relationship and attitudes

After analysing the results of the relationship that the consumers have with the luxury (and non-luxury) brand, and their attitudes towards the brand, I thought it could be a point of interest to look into whether the self-brand connections and the attitudes for the brands are correlated.

These analyses were done by providing correlation results between the one-variable of attitudes made for luxury brands and the one-variable made self-brand connection. I did the same thing for the non-luxury brands, looking to find any difference between the two categories of brands. This provided me with the findings presented in the correlation matrix, presented in the table below.

Correlations			
		Self and luxury brand	Attitude luxury brand
Self and luxury brand	Pearson Correlation	1	-.527[**]
	Sig. (2-tailed)		.000
	N	100	100
Attitude luxury brand	Pearson Correlation	-.527[**]	1
	Sig. (2-tailed)	.000	
	N	100	100
**. Correlation is significant at the 0.01 level (2-tailed).			

Table 18 – Correlation between self-brand relationship and respondents' attitudes towards the luxury brand

The correlation matrix above shows that the two variables, relationship to the luxury brand and attitude towards the luxury brand, have a statistically significant correlation of - 0.527.

This negative correlation means that if one of the variable increases, the other variable decreases. In other words, if consumers have a stronger relationship with the luxury brand, they will have a less positive attitude toward this brand. Correspondingly, if consumers have a more positive attitude to the luxury brand, they have a weaker relationship with the brand. I must say that these findings surprised me somewhat.

Some things I thought of, that can serve as a possible explanatory factor for this correlation, is that the respondents have a positive attitude toward brands that they don't feel that they have a relationship with, because these brands are unattainable for them, and thus make them especially luxurious, generating positive attitudes. It is also a possibility that my respondent thought of the relationship measure, as they needed to own the brand, in order to say that they are connected. This could be a weakness of my chosen measurement scale.

I did the same correlation reviewing non-luxury brands, and the table below presents the results.

Correlations		Self and non-luxury brand	Attitude non-luxury brand
Self and non-luxury brand	Pearson Correlation	1	-.431[**]
	Sig. (2-tailed)		.000
	N	100	100
Attitude non-luxury brand	Pearson Correlation	-.431[**]	1
	Sig. (2-tailed)	.000	
	N	100	100
**. Correlation is significant at the 0.01 level (2-tailed).			

Table 19 – Correlation between self-brand relationship and respondents' attitudes towards the non-luxury brand

The correlation matrix on the previous page shows that the two variables, relationship with the non-luxury brand and attitude towards the non-luxury brand, have a statistically significant correlation of - 0.431.

This negative correlation means that if consumers have a stronger relationship with the non-luxury brand, they will have a less positive attitude toward this brand. Correspondingly, if consumers have a more positive attitude to the non-luxury brand, they have a weaker relationship with the brand. These findings are similar to the correlations discussed for the luxury brands above, but with a slightly smaller value.

7.5.10 Self-esteem

As explained earlier in the methodology chapter, I have collected data for measuring the respondents' implicit and explicit self-esteem. For the implicit self-esteem, Gebauer's (2008) method on "name-liking" was used, and for the explicit self-esteem, I used the "feeling thermometer". I will in the following sections, describe the findings from my analysis on this conducted data materials. The research question concerning self-esteem is as following;

- *" How will the level of self-esteem (discrepancies) affect the consumers' attitudes to luxury brands?"*

7.5.10.1 Implicit self-esteem

To collect the respondents' name liking, they answered the question; "How much do you like your name, in total?" using a scale ranging from 0 and 10 for their answers. In the table on the next page, I have reported minimum and maximum scores, as well as means, and standard deviations for the implicit self-esteem measures.

Statistics The respondent`s implicit self-esteem – name liking		
	Valid	100
	Missing	0
Mean		7.79
Std. Error of Mean		.151
Median		8.00
Std. Deviation		1.513
Minimum		4
Maximum		10

Table 20 – Statistics of respondents' level of implicit self-esteem

From this table, one can observe that the minimum score for the respondent's name liking are 4, and the maximum score is 10. The mean score is 7.79, indicating that the respondents, on average, have a relatively high level of implicit self-esteem, based on their rating of their own name on a scale where 10 indicates the highest score. To the extent that the respondents feel favourably toward their own name, they are thought to possess high self-esteem.

In the table in appendix 23, I have presented the frequency of the different levels of implicit self-esteem, to give a more exact picture of the respondents' answers. The scale ranges from 0 (the respondents do not at all like their name) to 10 (the respondents like their name very much), where number 5 equals the middle scale position, designated as a neutral attitude for the consumer's name. As the table illustrates, only 2 respondents liked their name below the neutral point of 5; 4 respondents had a neutral meaning about their name, while the remaining 94 respondents had a score above neutral.

7.5.10.2 Explicit self-esteem

For the measures of explicit self-esteem, I used the thermometer scale, where the respondents located their attitude about how warmly they feel towards themselves on an imaginary scale. The scale is shown on a picture of a thermometer, where ratings between 0 and 49 represent "cool" feelings; a rating of 50 describes a "neutral" feeling, and ratings between 51 and 100 signify "warm" feeling.

Statistics	
The respondent`s explicit self-esteem – feeling thermometer	
N — Valid	100
N — Missing	0
Mean	79.03
Std. Error of Mean	1.143
Median	80.00
Std. Deviation	11.433
Minimum	30
Maximum	100

Table 21 - Statistics of respondents' level of explicit self-esteem

As the statistics in the table above illustrates, the mean score regarding how the respondents feel towards themselves is 79.03 degrees. The lowest score is 30 degrees, and the highest score is 100. Overall, this indicates that the respondents have a general high level of explicit self-esteem.

In the table in appendix 24, I have presented the frequency of the different scores given by the respondents and the frequency of their given degrees on how warmly they feel about themselves. From this table, we see that only one respondent reports a "cool feeling" toward him- or herself. Further on, only 2 respondents reported a neutral feeling, thus, the remaining 97 respondents feel quite warmly about themselves. This indicates that the respondents, on average, have a high level of explicit self-esteem, meaning that they have a high level of consciously reasoned evaluations of the self.

As a small digression, I think this level of explicit self-esteem would be even higher during another period of the semester. My respondents, when asked to take my survey, were all in their exam period, and many of them told me, that they had a "colder" attitude towards themselves during this stressful period.
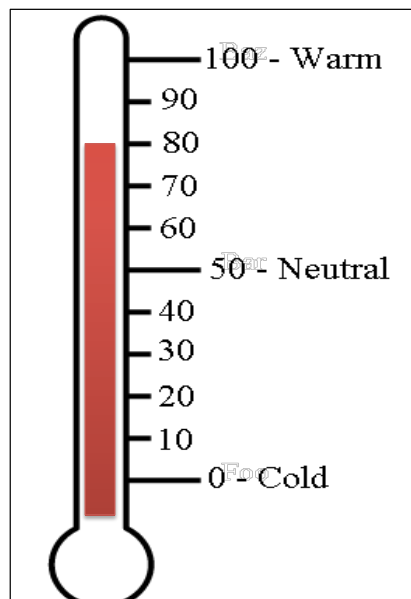
Figure 19 - Respondents' average level of explicit self-esteem illustrated in the thermometer scale

7.5.10.3 How are the two variables implicit and explicit self-esteem correlated?

To measure the correlations between the two forms of self-esteem, I have used Pearson's coefficient of correlation. This coefficient is often symbolized with an "r", and can have a value anywhere between -1 and 1, and if x and y are unrelated, it will equal zero (Gravetter and Wallnau, 2008). The larger the r, both positive and negative, the stronger the association between the two variables (Gravetter and Wallnau, 2008). A correlation of 1 or -1 will indicate that the two variables are perfectly correlated, while an r that equals zero denotes a non-existing relationship between the two variables (Gravetter and Wallnau, 2008). A positive correlation means that relatively high (low) scores on one variable are paired with relatively high (low) scores on the other variable, and low scores are paired with relatively low scores (Gravetter and Wallnau, 2008) A negative correlation on the other hand, means that the two variables are inversely related, that is, as one variable increases, the other variable decreases (Gravetter and Wallnau, 2008).

There are many different computationally laborious formulas for computing Pearson's r (Gravetter and Wallnau, 2008). However, I will not try to use them, but rather use SPSS for computing the correlation. The output for the data on correlation is presented in the table below.

Correlations		The respondent`s implicit self-esteem - name	The respondent`s explicit self-esteem - thermometer
The respondent`s implicit self-esteem - name	Pearson Correlation	1	.337**
	Sig. (2-tailed)		.001
	N	100	100
The respondent`s explicit self-esteem - thermometer	Pearson Correlation	.337**	1
	Sig. (2-tailed)	.001	
	N	100	100
**. Correlation is significant at the 0.01 level (2-tailed).			

Table 22 – Correlation between explicit and implicit self-esteem

The correlation matrix above shows that the two variables implicit and explicit self-esteem, have a correlation of + 0,337, thus they are correlated with each other. Another interesting number in the table is Sig. (2-tailed), which explains the significance of context (i.e. to what extent can we be sure that the relationship we see in the sample is also likely to be a connection in the population).

In addition to the r-value, the output from the correlation in SPSS will show the "Sig (2-Tailed) value". This value will tell if there is a statistically significant correlation between two variables (Sawyer and Peter, 1983). The significance level could be set at 0.05 or 0.01. If the Sig (2-Tailed) value is greater than 0.05 (or 0.01), there is no statistically significant correlation between the two variables (Sawyer and Peter, 1983). That means, increases or decreases in one variable do not significantly relate to increases or decreases in the second variable. On the other hand, if the Sig (2-Tailed) value is less than or equal to 0.05, one can conclude that there is a statistically significant correlation between the two variables,

meaning that increases or decreases in one variable do significantly relate to increases or decreases in the second variable (Sawyer and Peter, 1983).

The correlation matrix on the previous page, shows that it is a 0.1% chance that the relationship implicit/explicit self-esteem is due to the selection - in other words, a significant correlation.

7.5.10.4 How are self-esteem measures correlated with brand attitudes?

As mentioned earlier in the thesis, discrepancies may occur between levels of implicit and explicit self-esteem, and this discrepancy could be more predictive for different aspects (e.g. materialistic orientation) than explicit self-esteem alone (Park and John, 2011). The discrepancies that could be found can yield two dissimilar forms, namely high explicit combined with low implicit self-esteem, or on the other hand it can be low explicit self-esteem but high implicit self-esteem (Park and John, 2011).

Regarding my respondents' level of self-esteem, there is almost non-exciting discrepancy between explicit and explicit self-esteem. The mean score of the level of explicit self-esteem is 79.03. If I multiply the mean score of the implicit self-esteem level, this will be 77.9, thus a discrepancy of 1.94. Park and John (2011), whom I introduced in chapter 4.7.1, propose that discrepancies between implicit and explicit self-esteem are an important driver of materialism. They showed that increases (decreases) in self-esteem discrepancies cause increases (decreases) in materialism. Furthermore, Park and John (2007) predicted that individuals with larger self-esteem discrepancies, in either direction (high explicit/low implicit or low explicit/high implicit self-esteem) would be more materialistic than individuals with smaller self-esteem discrepancies. The next thing I did in the analysis was therefore to look at how the respondents' implicit and explicit self-esteem measures correlate with their attitudes for luxury brands and non-luxury brands.

With this part of the analysis, I wanted to see if my results correspond to Park and John's (2011) findings, that materialism depends on the level of self-esteem, and on the discrepancy of explicit and implicit self-esteem. The research question will thus be as following;

RQ: *"Are the respondents' self-esteem levels correlated with their attitudes towards luxury (and non-luxury) brands?*

To measure the correlations, I used SPSS for computing Pearson's coefficient of correlation, as I did with the correlation between the two forms of self-esteem in the previous section. The first thing I did was transforming the implicit measures by multiplying these measures with 10. In that way, the two self-esteem measures had values from 0-100.

The correlations were made between the respondents' attitudes, and implicit self-esteem and explicit self-esteem alone. In addition to this, I correlated the differences between the two self-esteem measures (the discrepancy) both with normal value and absolute value. The self-esteem measures were correlated with attitudes for both luxury brands and non-luxury brands. Furthermore, I tested the correlation between the absolute measures of the attitude for luxury and non-luxury brands, by dividing the attitude value for luxury on the attitude value for non-luxury. A final correlation was done between attitudes and an absolute measure of self-esteem, where the implicit measures are divided on the explicit measures. The output for the data is shown in table 23 on the next page.

Correlations

		Attitude Luxury	Attitude Non-luxury	Absolute measure (lux– nonlux)	Explicit self-esteem	Implicit self-esteem	Absolute value of discrepancy (explicit – implicit)	Implicit - Explicit	Explicit - Implicit	Explicit * Implicit	Implicit / Explicit
Attitude Luxury	Pearson Correlation	1	.219*	.599**	-.001	.067	-.074	.066	-.066	.057	.056
	Sig. (2-tailed)		.029	.000	.990	.507	.464	.514	.514	.571	.580
	N	100	100	100	100	100	100	100	100	100	100
Attitude Non-luxury	Pearson Correlation	.219*	1	-.650**	-.062	-.082	-.007	-.033	.033	-.086	-.007
	Sig. (2-tailed)	.029		.000	.539	.420	.941	.741	.741	.394	.944
	N	100	100	100	100	100	100	100	100	100	100
Absolute measure (lux– nonlux)	Pearson Correlation	.599**	-.650**	1	.050	.119	-.052	.079	-.079	.115	.050
	Sig. (2-tailed)	.000	.000		.621	.237	.610	.435	.435	.253	.625
	N	100	100	100	100	100	100	100	100	100	100
Explicit self-esteem	Pearson Correlation	-.001	-.062	.050	1	.337**	-.041	-.407**	.407**	.733**	-.502**
	Sig. (2-tailed)	.990	.539	.621		.001	.688	.000	.000	.000	.000
	N	100	100	100	100	100	100	100	100	100	100
Implicit self-esteem	Pearson Correlation	.067	-.082	.119	.337**	1	-.166	.723**	-.723**	.881**	.606**
	Sig. (2-tailed)	.507	.420	.237	.001		.099	.000	.000	.000	.000
	N	100	100	100	100	100	100	100	100	100	100
Absolute value of discrepancy (explicit – implicit)	Pearson Correlation	-.074	-.007	-.052	-.041	-.166	1	-.131	.131	-.169	-.014
	Sig. (2-tailed)	.464	.941	.610	.688	.099		.194	.194	.093	.888
	N	100	100	100	100	100	100	100	100	100	100
Implicit - Explicit	Pearson Correlation	.066	-.033	.079	-.407**	.723**	-.131	1	-1.000**	.317**	.956**
	Sig. (2-tailed)	.514	.741	.435	.000	.000	.194		.000	.001	.000
	N	100	100	100	100	100	100	100	100	100	100
Explicit - Implicit	Pearson Correlation	-.066	.033	-.079	.407**	-.723**	.131	-1.000**	1	-.317**	-.956**
	Sig. (2-tailed)	.514	.741	.435	.000	.000	.194	.000		.001	.000
	N	100	100	100	100	100	100	100	100	100	100
Explicit * Implicit	Pearson Correlation	.057	-.086	.115	.733**	.881**	-.169	.317**	-.317**	1	.190
	Sig. (2-tailed)	.571	.394	.253	.000	.000	.093	.001	.001		.058
	N	100	100	100	100	100	100	100	100	100	100
Implicit / Explicit	Pearson Correlation	.056	-.007	.050	-.502**	.606**	-.014	.956**	-.956**	.190	1
	Sig. (2-tailed)	.580	.944	.625	.000	.000	.888	.000	.000	.058	
	N	100	100	100	100	100	100	100	100	100	100

*. Correlation is significant at the 0.05 level (2-tailed).

**. Correlation is significant at the 0.01 level (2-tailed).

Table 23 – Correlations between attitudes and self-esteem

The Sig. (2-Tailed) value for all of the correlations is above 0.05. Because of this, I can conclude that there is no statistically significant correlation between the attitudes for luxury and the different self-esteem measures. This also applies for the non-luxury brands and attitudes.

I have summarized the correlations in the table on the next page, and as the values are presenting, the correlations are low.

	Luxury	**Non-luxury**	**Absolute measure**
Explicit self-esteem	- 0.001	-0.062	0.050
Implicit self-esteem	0.067	-0.082	0.119
Absolute value (explicit – implicit)	-0.074	-0.007	-0.052
Implicit - Explicit	0.066	- 0.033	0.079
Explicit - Implicit	- 0.066	0.033	-0.079
Implicit * explicit	0.057	-0.086	0.115
Implicit / explicit	0.056	-0.007	0.050

Table 24 – Summary of the correlations

From this output, you can read that the highest Pearson correlation is $r = 0.119$; and this is between the absolute measure and implicit self-esteem. This correlation is positive, meaning that high scores on the implicit self-esteem test tend to be paired with relatively high scores on the absolute measures of luxury and non-luxury brands. There is a positive correlation between the attitudes towards luxury for four of the measures (implicit self-esteem, implicit-explicit self-esteem, implicit*explicit self-esteem, and implicit/explicit self-esteem), which means that high (low) scores on these attitudes are paired with high (low) scores on the variables for self-esteem. For the other correlation for attitudes towards luxury brand and self-esteem measures (explicit self-esteem, absolute value of self-esteem, and explicit minus implicit self-esteem), there is a negative correlation, which means that if one variable increases, the other variable decreases.

For the correlation between attitudes towards non-luxury brands and the self-esteem measures, there is only a positive correlation with the variable for explicit-implicit self-esteem. For the absolute measure of attitudes (luxury/non-luxury brand) there are five positive correlations, while the absolute values for self-esteem and explicit-implicit self-esteem are negatively correlated.

Given the low scores for the different correlations, the answer on the research question turns out to be that there is a small chance that the respondents' self-esteem will impact their

attitudes towards luxury, as well as non-luxury brands. These findings are contrary from Park and John's (2011) findings, and my expectations beforehand of the analysis. Even though the respondents have a small self-esteem discrepancy, they still attend to buy luxury brands.

My results were thus not as clear as Park and John's (2011) findings of the connection between self-esteem discrepancy and materialism. I had expected to find a stronger correlation between attitudes for brands and self-esteem measures, but there are clearly other things that can predict peoples' attitudes for purchasing luxury (and non-luxury) brands than levels of, and discrepancies between types of self-esteem, that my survey do not capture. It is also worth mentioning that the measures I have used might not be the most ideal for this task, and if I had used other measurement methods, I might have ended up with different results.

In section 7.5.7.1, when discussing the respondents' attitudes toward luxury brands, I found that the mean score was 2.52, for the attitude regarding the possibilities for whether the respondents will buy, or not buy, the luxury brands. This means that, on average, the respondents have attitudes towards buying the luxury brand are situated on the positive pole of the scale, and altogether it was found that 78 % of the respondent reported attitudes towards buying the luxury brands that were on the positive poles of the given scale. This indicates that, even if the levels and discrepancies of self-esteem do not necessarily provoke my respondents' motivation for buying luxury brands, they still attend to purchase these brands. I think that this strengthens the views of luxury as a complex phenomenon, and it is clear that consumers' motivation for buying luxury branded products goes beyond what Park and John (2001) found about levels of self-esteem and materialism. I also have enough self-awareness to say that the results from my analysis could be differently if I had used other measurement instruments and investigated these correlations at a bigger, and more varied sample group.

8. Concluding remarks

8.1 Disussion of the results

This thesis has addressed the question:

- *What are consumers' motives for buying luxury brands?*

My purpose of this study was to examine consumers' motives for buying luxury brands. The underlying motivation for why consumers buy luxury branded products is a field that is still lacking former research; the main objective of my research in this thesis was thus to provide new discoveries to the phenomenon luxury and purchasing motives.

The review of literature in the earlier chapters of my thesis has already provided numerous different frameworks and complex theories for why consumers buy luxurious products, and what factors that can motivate people to pursue luxury. The analysis chapter additionally provided various measurements of consumers' associations, attitudes, and self-esteem discrepancies in relation to luxury brands (materialism), as well as their relationship with certain brands. So, what can be concluded from all of this, in pursuit of an answer to my main research topic, namely, what the consumers' motivations are for buying luxury?

For a product to be luxurious, the perceived quality must be exceptional (Kapferer and Bastien 2012). From my analysis results, it can be argued that for the non-luxury brands, functionality of the products plays a more significant part of their associations with the brand, while quality associations are less common, in opposition to the results of the association with luxury brands. However, the respondents evaluated the strengths of the quality association with the luxury brand differently in their BCMs. This corresponds with theories arguing that perceived quality is subjective, and varies with regards to how strongly consumers associate quality with luxury brands.

From the attitude measure, regarding consumers' likelihood for buying a luxury brand, it is evident that the respondents will possibly buy luxury brands, but how can I classify my respondent into a specific group of luxury consumers?

Although my respondents, as students, belong to a social group with a normal to low-income level, they still express the attitude that it is possible that they will consume these luxury brands. The associations that the consumers have with the luxury brand indicate that the functional dimensions of the brand, such as unique design, high quality, and workmanship, are important to them. My surveyed consumers further appear to be quite motivated in terms of the status that a luxury brand can provide them with, whereof they associate the luxury brands with something that can bestow them with a symbol of status/prestige. This indicates that one powerful purchase motivation for the respondents is to display their wealth and status to others. Since the association regarding the practical value are not included in the luxury consensus map, we might say that consumers will buy these brands rather because they crave status, and that this status is enhanced by a sort of evidence provided by material displays of wealth, and not by the usefulness of the product.

As I wrote in chapter 4.4, when introducing Han et al.'s (2010) model "Four P's of luxury," different luxury consumers can be categorized into one or more of particular groups. I have not used specific measurements in my survey regarding whom they seek to associate or dissociate from, nor have I measured their attitudes to brand prominence. However, based on my own belonging to the group of respondents − as an NHH student myself − I would nonetheless argue that there are certainly finer gradations of consumers to be found there, and it could therefore be difficult to locate them to one specific "P". Just by looking over my computer screen in the library at NHH, I see clothing with Ralph Lauren's pony logo, expensive winter jackets hanging on the student's chairs, and Marc Jacobs' purses on the female students' desks. There is thus evidence that this is a group of consumers belonging to the "haves" groups. For the issue regarding how they want to associate, or not, with other haves, it would be beyond reasoning to draw assumptions without providing more survey material.

In chapter 4.8.4, regarding Wiedmann et al.'s (2007) "Luxury Value Model", I wrote that this model could be useful in order to get an understanding on what the value of luxury means to my respondents, and provide an insight to how they weigh the four luxury value dimensions differently. The different luxury value dimensions are found in the consensus map; nevertheless, they are not identical in the consumers' BCMs. These luxury dimensions are perceived differently, although the overall level of a luxury brand can be perceived equally for the different respondents. For instance, even though two respondents had

different values at the financial and functional dimension, their overall purchasing possibilities for the brand could very well be the same.

Several of the findings from my analysis are consistent with the literature presented in the thesis, for example that luxury brands are associated with quality and status, that the luxury products are perceived as excellent, and that consumers have more favourably attitudes toward luxury brands, compared to non-luxury brands.

However, not all my results correspond completely with the literature. Park and John's (2011) findings on the research on self-esteem discrepancies and materialism, for instance, is not as evident in my results. However, the luxury phenomenon is complex, and there are additional factors and influences, than the levels of discrepancies between self-esteem, that can be explanatory factors in order to understand the motivations of the consumers who buy luxury branded products.

The findings in my analysis that surprised me most, was the negative correlation between consumers' relationship with the luxury brand and their attitude towards the luxury brand. As mentioned earlier, my results may have been affected by the measurement instruments and the way I constructed the scale, in addition to the type of sample group. Even though my analysis might not provide any evolutionary findings on the research field of luxury brands and consumers' behaviour to these brands, I hope that my work still can be an inspiration for others to follow-up this research. Such implications, and proposals for further research, are discussed in the following sections.

8.2 Theoretical implications

This study will hopefully make a contribution to the research that currently exists on the topic of consumers' motives for buying luxury brands. The starting point of this thesis involves well-known theories regarding luxury and consumer behaviour, which are modified to fit the topic of my study. My analysis finds statistically significant factors that can help predict the attitudes and intentions of consumers to buy luxury brands. The results also imply how the consumers' relationship with the luxury (and non-luxury) brands – combined with an understanding of their attitudes and associations – can explain the possibilities for whether they will buy these brands or not. It is important to note that the consumer segment

in this study is comprised of students, and results are therefore generalizable to consumers with similar characteristics.

8.3 Limitations

This paper is written as a master thesis, with its limitations regarding resources and time, and thus, there are areas within the field of consumer fairs that are not in focus in this thesis. As a result of the limited scope of this paper, there exist a few limitations that I will highlight in the following discussion.

The overall topic of this thesis is consumer's motives for buying luxury. Today, luxury is a "hot topic", but there is still a lack of some collective understanding of the phenomenon, and its conceptualization varies over time, cultures, and situation. Respondents in the survey might therefore have divergent understandings and perceptions of luxury brands, and this may affect their responses, as some respondents do not have a strong relationship with what they are being asked about. Fashion might still be perceived as "female products", although more and more men take an interest in it. Respondents, especially male ones, might perceive fashion brands as less interesting, which can influence their responses on questions regarding motives for buying these products.

The results of the studies might be a good indicator of which factors influence consumers, although I expect significant factors to differ among other consumer segments. Students, as a group are similar to each other, especially when conducting research amongst students at the same college. I asked for the respondents' age, which only ranged from 19 to 30 years. In general, students have a fairly tight economy. Although some have part-time jobs besides school, I assume that the majority of the respondents do not have large incomes, and thus not a large amount of money to spend on luxury. This might influence their attitudes towards purchasing luxury brands, the relevance of the topic, and which factors that motivate them to buy luxury brands. I hope my research can inspire others to conduct a similar study on other consumer segments, to elucidate differences between consumer segments.

Even though the measures used in my survey, such as those of associations, attitudes, and self-esteem attitude, were adopted from other studies, they have, as far as I know, never been used in the same combinations as mine. Even though the measurement methods provided some meaningful results, there is definitely room for improvements in the future. For

instance, the scale of consumers' attitudes regarding the luxury brands (and non-luxury brands) may encompass many more variables, whereas it was limited to four variables in this study and based primarily on the literature review and previous research in this field. More variables would increase the reliability of the instrument. Moreover, more extensive research could be conducted to find questions that better measure the construct. Regarding the measurement of the two types of self-esteem, this could also be done using other measures, which could demonstrate more discrepancies between them, and thus be used further more in the analysis.

Since the associations used in the brand concept maps are developed for this study, and have never been used in the exact same way in prior research, the overall validity is lower and the questions might not capture the association aspect as expected. It might, for instance, be reasonable to have more associations regarding the purchasing aspect in order to get more measures for this.

There are several factors that may limit the generalizability of the findings in this research. First, the fashion brands that were chosen by the respondents are involved in manufacturing various product lines. For instance, Marc Jacobs is mainly in the line of purses, whereas Calvin Klein is in the business of underwear and clothing for both men and women. Also, frequency of possibility for purchase may be limited as products from the elite-level luxury brands such as a Louis Vuitton may be a once-in-a-lifetime purchase, whereas a pique t-shirt from Ralph Lauren may be purchased two times a year.

However, the results of the study indicate that, in general, luxury brands may be considered of better quality than non-luxury brands; they are worth their price, and consumers have a positive possibility for purchasing these brands. Nonetheless, I would have expected to find stronger differences between the respondents' attitudes and strength of associations with luxury brands versus non-luxury brands, based on the literature review. It seems that many find both luxurious brands and non-luxurious brands worth the price paid.

The analysis could also, with advantage, be done with more comprehensive tests. If I had more time, I would for instance provided a factor analysis on some of the measures. This kind of analysis refers to procedures to reduce and summarize data, and can be seen as a data- reduction tool (Malhotra, 2007). If I had made a factor analysis, I could have reduced a

large amount of variables that are correlated with each other into a smaller amount of underlying factors (Malhotra, 2007).

8.4 Future research

From my point of view, and interest for the topic, the study on consumers' motivation for buying luxury brands is a field of research that still has range of interesting areas for future research.

Firstly, I think it would be of great value to see my research in a bigger context. Specifically, it would be of great interest to see how consumers in other countries or consumer groups would have answered the same survey. My intention was to better understand the consumers' motives for buying luxury, and it would be interesting to expand the sample size and type of respondents. It would also be of interest to conduct a similar research among other luxury categories than with fashion brands. Another idea would be to have a research over a longer period of time, and for instance look at how students' motivation for buying luxury changed. By doing this, one could see hoe the students' consumption behaviour for luxury brands change when they finish their studies and got better jobs and steadier income, and transitioned into another social group.

In terms of purchase intentions, it could further be of interest to include counterfeits, and how this affects the respondents' demand for originals, due to the exclusivity, durability, and better quality of the original luxury brands. I am also surprised that the respondents feel a stronger connection with non-luxury brands than with luxury brands; thus the reason behind this could be an interesting finding to get a follow-up analysis of.

This been said, luxury is a phenomenon of growing interest and importance in our society today, and I am looking forward to see the development of research in the area in the years ahead.

9. References

AL-HINDAWE, J., SCHOOL OF COMMUNICATION, A. & CRITICAL, E. 1996. Considerations when constructing a semantic differential scale.

ALLEN, D. E. & MCGOUN, E. G. 2001. Hedonic investment. *Financial Services Review,* 9**,** 389-403.

ARON, A., ARON, E. N. & SMOLLAN, D. 1992. Inclusion of Other in the Self Scale and the Structure of Interpersonal Closeness. *Journal of Personality & Social Psychology,* 63**,** 596-612.

BAGWELL, L. S. & BERNHEIM, B. D. 1996. Veblen effects in a theory of conspicuous consumption. *The American Economic Review,* 86**,** 349-373.

BAKANAUSKAS, A. & JAKUTIS, A. 2010. Customer value: determination in undefined environment. *Management of Organizations: Systematic Research,* 53**,** 7-18.

BEARDEN, W. O. & ETZEL, M. J. 1982. Reference group influence on product and brand purchase decisions. *Journal of Consumer Research,* 9**,** 183-194.

BEATTY, P. T. 1981. The concept of need: Proposal for a working definition. *Community Development Society. Journal,* 12**,** 39-46.

BELK, R. W. 1984. Three Scales to Measure Constructs Related to Materialism: Reliability, Validity, and Relationships to Measures of Happiness. *Advances in Consumer Research,* 11**,** 291-297.

BELK, R. W. 1988. Possessions and the extended self. *Journal of Consumer Research,* 15**,** 139-168.

BERGMANN, T. & GRAHN, J. 1997. The credibility of using students as surrogates in empirical research: A new perspective on an old issue. *Journal of Marketing Management,* 7**,** 106 - 112.

BERRY, C. J. 1994. *The idea of luxury : A conceptual and historical investigation,* Cambridge [England]; New York, NY, USA, Cambridge University Press.

BERTHON, P., PITT, L., PARENT, M. & BERTHON, J.-P. 2009. Aesthetics and ephemerality: Observing and preserving the luxury brand. *California Management Review,* 52**,** 45-66.

BHAT, S. & REDDY, S. K. 1998. Symbolic and functional positioning of brands. *Journal of Consumer Marketing,* 15**,** 32-43.

BLINDHEIM, T., JENSEN, T. Ø. & NYENG, F. 2000. *Forbrukeren - helt, skurk eller offer,* Oslo, J.W. Cappelens forlag as.

BOSSON, J. K., SWANN, W. B., JR. & PENNEBAKER, J. W. 2000. Stalking the perfect measure of implicit self-esteem: the blind men and the elephant revisited? *Journal of personality and social psychology,* 79**,** 631-643.

BRYMAN, A. & BELL, E. 2007. *Business research methods,* Oxford; New York, Oxford University Press.

CARCANO, L., CORBETTA, G. & MINICHILLI, A. 2011. Why luxury firms are often family firms? Family identity, symbolic capital and value creation in luxury-related industries. *Universia Business Review***,** 40-52.

CATRY, B. 2003. The great pretenders: the magic of luxury goods. *Business Strategy Review,* 14**,** 10-17.

CHANG, C. J. & HO, J. L. Y. 2004. Judgment and decision making in project continuation: A study of students as surrogates for experienced managers. *Abacus,* 40**,** 94-116.

CHRISTODOULIDES, G., MICHAELIDOU, N. & CHING HSING, L. 2009. Measuring perceived brand luxury: An evaluation of the BLI scale. *Journal of Brand Management,* 16**,** 395-405.

CHURCHILL, G. A. & IACOBUCCI, D. 2005. *Marketing research: methodological foundations*, Thomson/South-Western.

CORNEO, G. & JEANNE, O. 1997. Conspicuous consumption, snobbism and conformism. *Journal of Public Economics,* 66**,** 55-71.

CREUSEN, M. E. H. & SCHOORMANS, J. P. L. 2004. The different roles of product appearance in consumer choice*. *Journal of product innovation management,* 22**,** 63-81.

DANZIGER, P. 2004. *Why people buy things they don't need: Understanding and predicting consumer behavior*, Kaplan Publishing.

DE BARNIER, V., RODINA, I. & VALETTE-FLORENCE, P. 2006. Which luxury perceptions affect most consumer purchase behavior? A cross-cultural exploratory study in France, the United Kingdom and Russia. *Proceedings des Congrés Paris-Venise des Tendences Marketing, Paris.*

DENT-READ, C. H. & SZOKOLSZKY, A. 1993. Where do metaphors come from? *Metaphor and Symbolic Activity,* 8**,** 227-242.

DIJK, M. V. 2009. *Luxury fashion management: Brand and marketing management in the ever-changing luxury fashion industry*, VDM Verlag.

DUBOIS, B. & CZELLAR, S. 2002. Prestige brands or luxury brands ? An exploratory inquiry on consumer perceptions.

DUBOIS, B. & DUQUESNE, P. 1993. The Market for Luxury Goods: Income versus Culture. *European Journal of Marketing,* 27.

DUBOIS, B. & LAURENT, G. 1994. Attitudes towards the concept of luxury: An exploratory analysis". *Asia Pacific Advances in Consumer Research* 1**,** 273-278.

DUBOIS, B. & PATERNAULT, C. 1995. Observations: Understanding the world of international luxury brands: The "dream formula.". *Journal of Advertising Research,* 35**,** 69-76.

EASTMAN, J. K., GOLDSMITH, R. E. & FLYNN, L. R. 1999. Status Consumption in Consumer Behavior: Scale Development and Validation. *Journal of Marketing Theory & Practice,* 7.

FIONDA, A. M. & MOORE, C. M. 2009. The anatomy of the luxury fashion brand. *Journal of Brand Management,* 16**,** 347-363.

FISKE, S. T. & TAYLOR, S. E. 1995. *Social Cognition,* New York, McGraw - Hill.

GEBAUER, J. E., RIKETTA, M., BROEMER, P. & MAIO, G. R. 2008. "How much do you like your name?" An implicit measure of global self-esteem. *Journal of Experimental Social Psychology,* 44**,** 1346-1354.

GIL, L. A., KWON, K.-N., GOOD, L. K. & JOHNSON, L. W. 2012. Impact of self on attitudes toward luxury brands among teens. *Journal of Business Research,* 65**,** 1425-1433.

GRAVETTER, F. J. & WALLNAU, L. B. 2008. *Statistics for Behavioral Science*, Cengage Learning.

GREENWALD, A. G. & BANAJI, M. R. 1995. Implicit social cognition: attitudes, self-esteem, and stereotypes. *Psychological review,* 102.

GREENWALD, A. G. & FARNHAM, S. D. 2000. Using the implicit association test to measure self-esteem and self-concept. *Journal of Personality and Social Psychology,* 79.

HAN, Y. J., NUNES, J. C. & DRÈZE, X. 2010. Signaling status with luxury goods: The role of brand prominence. *Journal of Marketing,* 74**,** 15-30.

HANSEN, J. & WÄNKE, M. 2011. The abstractness of luxury. *Journal of Economic Psychology,* 32**,** 789-796.

HATCHER, L. 1994. *A Step-By-Step Approach to Using the Sas System for Factor Analysis and Structural Equation Modeling*, SAS Institute.

HEATH, R. 1999. Just popping down to the shops for a packet of image statements: a new theory of how consumers perceive brands. *Journal of the Market Research Society,* 41**,** 153-169.

HEINE, K. 2009. Using Personal and Online Repertory Grid Methods for the Development of a Luxury Brand Personality *The Electronic Journal of Business Research Methods,* 7**,** 25-38.

HEINE, K. 2011. "The concept of luxury brands". *Luxury Brand Management,* No.1 - Technische Universität Berlin.

HEINE, K. & PHAN, M. 2011. Trading-up mass-market goods to luxury products. *Australasian Marketing Journal (AMJ),* 19**,** 108-114.

HIRSCHMAN, E. C. & HOLBROOK, M. B. 1982. Hedonic consumption: Emerging concepts, methods and propositions. *Journal of Marketing,* 46**,** 92-101.

HO, J. C., HEEKANG, M., HYUONSOOK , K. & NAMHEE, Y. 2012. Luxury customer value. *Journal of Fashion Marketing and Management,* 16**,** 81-101.

HOLT, D. B. 1995. How consumers consume: A typology of consumption practices. *Journal of Consumer Research,* 22**,** 1-16.

HOOLBROOK, M. B. 1980. Some Preliminary Notes on Research in Consumer Esthetics. *Advances in Consumer Research,* 7**,** 104-108.

HOYER, W. D. & MACINNIS, D. J. 2010. *Consumer behavior,* Boston, South-Western Cengage Learning.

JOHN, D. R., LOKEN, B., KIM, K. & MONGA, A. B. 2006. Brand concept maps: A methodology for identifying brand association networks. *Journal of Marketing Research (JMR),* 43**,** 549-563.

KAPFERER, J.-N. 2008. *The new strategic brand management: Creating and sustaining brand equity long term 4th edition*, Kogan Page Publishers.

KAPFERER, J.-N. 2012. *The New Strategic Brand Management: Advanced Insights and Strategic Thinking*, Kogan Page Publishers.

KAPFERER, J.-N. & BASTIEN, V. 2012. *The luxury strategy: Break the rules of marketing to build luxury brands*, Kogan Page Publishers.

KELLER, K. L. 1993. Conceptualizing, measuring, and managing customer-based brand equity. *Journal of Marketing,* 57.

KEMP, S. 1998. Perceiving luxury and necessity. *Journal of Economic Psychology,* 19**,** 591-606.

KOOLE, S. L. & PELHAM, B. W. C. M. S. P. T. O. S. Year. On the nature of implicit self-esteem: The case of the name letter effect. *In*, 2003. 93-116.

KOSSLYN, S. M., SEGER, C., PANI, J. R. & HILLGER, L. A. 1990. When is imagery used in everyday life? A diary study. *Journal of Mental Imagery,* 14**,** 131-152.

KOTLER, P., KELLER, K., BRADY, M., GOODMAN, M. & HANSEN, T. 2009. *Marketing management: First european edition*, Pearson Education.

LAKOFF, G. & JOHNSON, M. 2003. *Metaphors we live by*, University of Chicago Press.

LEIBENSTEIN, H. 1950. Bandwagon, snob, and Veblen effects in the theory of consumers' demand. *The Quarterly Journal of Economics,* 64**,** 183-207.

LEONARD, N. H., BEAUVAIS, L. L. & SCHOLL, R. W. Year. A Self Concept-Based Model of Work Motivation. *In:* Academy of Management Best Papers Proceedings, 1995. Academy of Management, 322-326.

MALHOTRA 2007. *Marketing research- An applied orientation 5th edition*, Prentice-Hall Of India Pvt. Ltd.

MOORE, C. M. & BIRTWISTLE, G. 2005. The nature of parenting advantage in luxury fashion retailing – the case of Gucci group NV. *International Journal of Retail & Distribution Management,* 33**,** 256-270.

MORTELMANS, D. 2005. Sign values in processes of distinction: The concept of luxury. *Semiotica,* 2005**,** 497-520.

NUNNALY, J. 1978. *Psychometric theory,* New York, McGraw-Hill.

OKONKWO, U. 2007. *Luxury Fashion Branding: Trends, Tactics, Techniques*, Palgrave Macmillan.

OKONKWO, U. 2010. *Luxury online: styles, systems, strategies*, Palgrave Macmillan.

PARK, J. K. & JOHN, D. R. 2011. More than meets the eye: The influence of implicit and explicit self-esteem on materialism. *Journal of Consumer Psychology (Elsevier Science),* 21**,** 73-87.

PEDERSEN, P. E. 2011. Experimental designs, validity and sampling. *Forelesning i STR402: Methodology for master thesis, Bergen, NHH*.

RECKER, J. 2013. Ethical Considerations in Research. *Scientific Research in Information Systems.* Springer Berlin Heidelberg.

RICHINS, M. L. & DAWSON, S. 1992. A Consumer Values Orientation for Materialism and Its Measurement: Scale Development and Validation. *Journal of Consumer Research,* 19**,** 303-316.

ROPER, S., CARUANA, R., MEDWAY, D. & MURPHY, P. 2012. Constructing luxury brands: exploring the role of consumer discourse. *European Journal of Marketing,* 47**,** 2-2.

ROSSITER, J. R. & PERCY, L. 1987. *Advertising and promotion management*, McGraw-Hill.

SAUNDERS, M. N. K., LEWIS, P. & THORNHILL, A. 2012. *Research methods for business students 6th edition*, Pearson Education.

SAWYER, A. G. & PETER, J. P. 1983. The Significance of Statistical Significance Tests in Marketing Research. *Journal of Marketing Research (JMR),* 20**,** 122-133.

SCHMITT, B. H., ZARANTONELLO, L. & BRAKUS, J. J. 2009. Brand experience: What is it? How is it measured? Does it affect loyalty? *SSRN eLibrary*.

SCIFFMAN, L. G., KANUK, L. L. & HANSEN, H. 2008. *Consumer behaviour - A european outlook, 4th ed.*, Prentice Hall.

SHETH, J. N., NEWMAN, B. I. & GROSS, B. L. 1991. Why we buy what we buy: A theory of consumption values. *Journal of Business Research,* 22**,** 159-170.

SHUKLA, P. & PURANI, K. 2012. Comparing the importance of luxury value perceptions in cross-national contexts. *Journal of Business Research,* 65**,** 1417-1424.

SILVERSTEIN, M. J. & FISKE, N. 2003. Luxury for the masses. *Harvard Business Review,* 81**,** 48-57.

SILVERSTEIN, M. J., FISKE, N. & BUTMAN, J. 2008. *Trading up: Why consumers want new luxury goods--and how companies create them*, Portfolio Trade.

SMITH, J. & COLGATE, M. 2007. Customer value creation: A practical framework. *The Journal of Marketing Theory and Practice,* 15**,** 7-23.

SOLOMON, M. R., BAMOSSY, G., ASKEGAARD, S. & HOGG, M. K. 2010. *Consumer Behaviour: A European Perspective*, Pearson Education.

STEENKAMP, J.-B. E. M., BATRA, R. & ALDEN, D. L. 2003. How perceived brand globalness creates brand value. *Journal of International Business Studies,* 34**,** 53-65.

SUPPHELLEN, M. 2000. Understanding core brand equity: guidelines for in-depth elicitation of brand associations. *International Journal of Market Research,* 42**,** 319-338.

TROYE, S. V. 1999. *Marketing - forventninger, tilfredshet og kvalitet,* Bergen, Fagbokforlaget.

TRUONG, Y. 2010. Personal aspirations and the consumption of luxury goods. *International Journal of Market Research,* 52**,** 653-671.

TRUONG, Y. & MCCOLL, R. 2011. Intrinsic motivations, self-esteem, and luxury goods consumption. *Journal of Retailing and Consumer Services,* 18**,** 555-561.

TSAI, S.-P. 2005. Impact of personal orientation on luxury-brand purchase value. *International Journal of Market Research,* 47**,** 429-454.

TUNGATE, M. 2009. *Luxury world: The past, present and future of luxury brands*, Kogan Page.

TWITCHELL, J. B. 2002. *Living it up: Our love affair with luxury*, Columbia University Press.

TYNAN, C., MCKECHNIE, S. & CHHUON, C. 2010. Co-creating value for luxury brands. *Journal of Business Research,* 63**,** 1156-1163.

VEBLEN, T. 1899. *The theory of the leisure class,* New York, The Macmillian Company.

VEBLEN, T. 1965. *The theory of the leisure class*, Forgotten Books.

VEBLEN, T. 2005. *The theory of the leisure class; An economic study of institutions*, Aakar Books.

VENKATESH, A., JOY, A., SHERRY, J. F. & DESCHENES, J. 2010. The aesthetics of luxury fashion, body and identify formation. *Journal of Consumer Psychology,* 20**,** 459-70.

VICKERS, J., & RENAND, F. 2003. The Marketing of Luxury Goods: An exploratory study--three conceptual dimensions',. *Marketing Review,* 3**,** 459-478.

VIGNERON, F. & JOHNSON, L. W. 1999. A review and a conceptual framework of prestige-seeking consumer behavior. *Academy of Marketing Science Review,* 1**,** 1-15.

VIGNERON, F. & JOHNSON, L. W. 2004. Measuring perceptions of brand luxury. *Journal of Brand Management,* 11**,** 484-506.

WIEDMANN, K. P., HENNIGS, N. & SIEBELS, A. 2007. Measuring consumers' luxury value perception: a cross-cultural framework. *Academy of Marketing Science Review,* 7**,** 1-21.

WILCOX, C., SIGELMAN, L. & COOK, E. 1989. Some like it hot: Individual differences in responses to group feeling thermometers. *Public Opinion Quarterly,* 53**,** 246-257.

WILSON, T. D., LINDSEY, S. & SCHOOLER, T. Y. 2000. A model of dual attitudes. *Psychological review,* 107.

WINKELMANN, R. 2012. Conspicuous consumption and satisfaction. *Journal of Economic Psychology,* 33**,** 183-191.

WOOTEN, D. B. 2006. From labeling possessions to possessing labels: ridicule and socialization among adolescents. *Journal of Consumer Research,* 33**,** 188-198.

YEOMAN, I. 2011. The changing behaviours of luxury consumption. *Journal of Revenue and Pricing Management,* 10**,** 47-50.

ZALTMAN, G. 1997. Rethinking market research: putting people back in. *Journal of marketing research,* 34**,** 424-437.

ZEITHAML, V. A. 1988. Consumer perceptions of price, quality, and value: A means-end model and synthesis of evidence. *Journal of Marketing,* 52**,** 2-22.

ZHOU, L., TENG, L. & POON, P. S. 2008. Susceptibility to global consumer culture: A three-dimensional scale. *Psychology and Marketing,* 25**,** 336-351.

ÖZSOMER, A. & ALTARAS, S. 2008. Global brand purchase likelihood: A critical synthesis and an integrated conceptual framework. *Journal of International Marketing,* 16**,** 1-28.

AAKER, D. 2009. Beyond functional benefits. *Marketing News,* 43**,** 23-23.

9.1 Web-pages

Armani 2012 [Online]. Available at:
<http://www.armani.com/us/armanicollezioni> [Accessed 07.11.2012].

Bain & Company 15.05.2012. Luxury Goods Worldwide Market Study, Spring 2012 Update [Online]. Available at:
<http://www.bain.com/about/press/press-releases/luxury-goods-market-predicted-to-grow-six-to-seven-percent-in-2012.aspx> [Accessed 09.09.12].

BikNok 2012 [Online]. Available at:
<http://bikbok.com/history> [Accessed 08.11.2012].

BikBok 2012[Online]. Available at:
<24. http://bikbok.com/no/Categories/Collection/c/collection> [Accessed 08.12.2012].

Burberry 2012 [Online]. Available at:
<http://row.burberry.com/store/?selected=Y> [Accessed 07.11.2012].

Calvin Klein 2012 [Online]. Available at:
 <http://explore.calvinklein.com/en_GB/corporate> [Accessed 07.11.2012].

Chanel 2012 [Online]. Available at:
<http://www.chanel.com/fashion/8#8> [Accessed 07.11.2012].

Cubus 2012 [Online]. Available at:
 <http://cubus.com/no/Bedrift/Om-Cubus1/Om-Cubus/Historie/.> [Accessed 08.11.2012].

Cubus 2012 [Online]. Available at:
< http://cubus.com/no/Dame/Kolleksjon/New-Arrivals/justarrived/ > [Accessed 08.11.2012].

Dressmann 2012 [Online]. Available at:
<http://dressmann.com/no/Bedriftsinfo/Om-oss/Om-Dressmann/> [Accessed 08.11.2012].

Dressmann 2012 [Online]. Available at:
<http://dressmann.com/no/Produkter/Kategorier/Dress/#all> [Accessed 08.11.2012].

Edwards, Jim. Business Insider 26.06.2012. How the 10 biggeste luxury brands came to dominate the world [Online]. Available at:

<http://www.businessinsider.com/how-the-10-biggest-luxury-brands-came-to-dominate-the-world-2012-6?op=1> [Accessed 07.11.2012].

Euromonitor International. 10.09.2012. New Market Research for Luxury Goods Shows Industry Will Generate Additional US$74 Billion by 2017 [Online]. Available at: <http://blog.euromonitor.com/2012/09/new-market-research-for-luxury-goods-shows-industry-will-generate-additional-us74-billion-by-2017.html> [Accessed 30.09.12].

Gina Tricot 2012 [Online]. Available at: <http://www.ginatricot.com/ceu/en/eu/the-company/about-gina-tricot/ceucontent-ceucorporate-ceucorporatepage-p1.html> [Accessed 09.11.2012].

Gucci 2012 [Online]. Available at: <http://www.gucci.com/no/worldofgucci/mosaic/this_season/collections> [Accessed 07.11.2012].

Houghton Mifflin Company (2000). The American heritage dictionary of the English language (4th ed.) [Online]. Available at: <http://www.thefreedictionary.com/luxury> [Accessed 20.09.12].

Hubpages 18.10.2010. Why Is Prada So Special? [Online]. Available at: <http://ringarthur.hubpages.com/hub/Why-Is-Prada-So-Specialfiles/192/Why-Is-Prada-So-Special.html> [Accessed 07.11.2012].

Hubpages 2012. The Luxury Brand – World Top Luxury Brands List [Online]. Available at: <http://xmetow.hubpages.com/hub/The-Luxury-Brand-World-Top-Luxury-Brands> [Accessed 07.11.2012].

H&M Press release 21.06.2011. Versace to design iconic collection for H&M this autumn [Online]. Available at: <http://about.hm.com/content/hm/NewsroomSection/en_us/NewsRoom/NewsroomDetails/versace_for_hm0.html> [Accessed 01.12.2012].

H&M 2012 [Online]. Available at: <http://about.hm.com/content/hm/AboutSection/en/About/Facts-About-HM.html#cm-menu> [Accessed 08.11.2012].

Jack & Jones 2012 [Online]. Available at:
<http://jackjones.com/about-us/jj-about-us,en_GB,pg.html> [Accessed 09.11.2012].

Kappahl 2012 [Online]. Available at:
<http://www.kappahl.com/en/container/ABOUT-KAPPAHL1/ABOUT-
KAPPAHL/ABOUT-KAPPAHL/> [Accessed 09.211.2012].

Lindex 2012. [Online]. Available at:
<http://www.lindex.com/eu/about-lindex/the-history-of-lindex/> [Accessed 08.11.2012].

Lindex 2012 [Online]. Available at:
<http://www.lindex.com/eu/about-lindex/our-fashion/> [Accessed 08.11.2012].

Louis Vuitton 2012 [Online]. Available at:
<http://www.louisvuitton.eu/front/#/eng_E1/Collections> [Accessed 07.11.2012].

Marc Jacobs 2012 [Online]. Available at:
<http://www.marcjacobs.com/marc-jacobs/> [Accessed 07.11.2012].

Prada 2012 [Online]. Available at:
<http://www.prada.com/en> [Accessed 07.11.2012].

Ralph Lauren 2012 [Online]. Available at:
<http://global.ralphlauren.com/en-us/About/Pages/careers.aspx> [Accessed 07.11.2012].

Reference for business 2012. History of Groupe Yves Saint Laurent [Online]. Available at:
<http://www.referenceforbusiness.com/history2/0/Groupe-Yves-Saint-Laurent.html>
[Accessed 07.11.2012].

Roll, Martin. Venture Republic 2012. Giorgio Armani - the ultimate fashion brand [Online].
Available at:
<http://www.venturerepublic.com/resources/giorgio_armani__the_ultimate_fashion_brand.a
sp> [Accessed 07.11.2012].

Shoemetro 2012. History of Marc Jacobs [Online]. Available at:
<http://www.shoemetro.com/t-history-of-marc-jacobs.aspx> [Accessed 07.11.2012].

Squidoo 2012. 10 Respected Luxury Brands [Online]. Available at: <http://www.squidoo.com/luxurybrands> [Accessed 07.11.2012].

Taylor, S., 2012. Rare Swatch Watches [Online]. Available at: <http://watches.lovetoknow.com/wiki/Rare_Swatch_Watches> [Accessed 15.12.2012].

Ulrich, L., 2012. A Solid Luxury Option With a Lot of Options [Online]. Available at: <http://www.nytimes.com/2012/03/25/automobiles/autoreviews/a-solid-mercedes-luxury-option-with-many-options.html?pagewanted=all&_r=0> [Accessed 15.12.201

Vero Moda 2012 [Online]. Available at: <http://www.veromoda.com/about-us/vm-about-us,en_GB,pg.html> [Accessed 09.22.2012].

Whipped style 06.05.2011. 5 Things You Didn't Know About H&M [Online]. Available at: <http://whippedstyle.com/2011/05/06/5-things-you-didnt-know-about-hm/.> [Accessed 08.11.2012].

Yves Saint Laurent 2012 [Online]. Available at: <http://www.ysl.eu/en_GB/corporate/saint-laurent-collections> [Accessed 07.11.2012].

10. Appendix

1. List over luxury fashion brands

	Luxury brands
1	**Louis Vuitton**
2	**Gucci**
3	**Prada**
4	**Marc Jacobs**
5	**Ralph Lauren**
6	**Burberry**
7	**Chanel**
8	**Yves Saint Laurent (YSL)**
9	**Calvin Klein**
10	**Armani**

2. List over non-luxury fashion brands

	Non-luxury brands
1	Hennes & Mauritz (H&M)
2	Dressmann
3	Bik Bok
4	Cubus
5	Lindex
6	Jack & Jones
7	ZARA
8	Gina Tricot
9	Vero Moda
10	KappAhl

3. Brand Concept Map

Age:

Gender:

Study major:

Nationality:

... makes
me unique

... is me

... reflects/
provides
global trends

... is very
good for me

... is a brand
others expect me
not to buy items
from

... has unique
design/style
aspects

... evokes
positive
feelings
in the
consumer

... is popular
among
consumers

... gives you
a way to
express
being
different
from others

... makes the
consumer
noticeable in
the society

... provides a sense
of experience/
adventure

... provides high
quality material/
workmanship

... is
excellent

... is
designed
by foreign
designers

...
express
myself

... provides a
symbol of status/
prestige

... is fun,
interesting, or
exciting to use

... is practical/
useful

... is a brand others
expect me to buy
items from

... is worth its
price

... is
purchased by
consumers
worldwide

... is popular
among
celebrities

...
communicates
"who you are"
to others

... brings
pleasure to
the consumer

... makes
durable
products

... is a
global
Brand

4. Hand-outs to the respondents

Brand Concept Maps – Luxury Brand

1) **Please choose the brand from the given list that you are most familiar with, and write the name of the brand in the circle in the middle of the associations.**

2) **"What comes to mind when you think of the brand you have chosen?"**

   → Please make a circle around the associations that is most suitable for your chosen brand.

3) **"How strong are your different associations connected to the brand?"**

   → Please connect the circles by drawing three types of lines, to signify the strength of the connection between the associations and the brand. You can use one to three lines.

   1 line = a weak correspondence

   2 lines = a moderate correspondence

   3 lines = a strong connection to the brand.

4) **Please answer the question in the table below**

Please circle the picture below which best describes your relationship between you and the chosen brand

5) Please answer the question in the table below;

Semantic Differential Scale that identifies your attitudes towards the chosen brand							
For each of the following attributes, please check the circle that best expresses your attitudes of that feature as it relates to the brand you chose in the Brand Concept Map. **Make sure you give only one response for each listed feature.**							
	Very	**Moderately**	**Slightly**	**Neither one nor the other**	**Slightly**	**Moderately**	**Very**	
Good	◯	◯	◯	◯	◯	◯	◯	Bad
This is a brand I definitely will buy	◯	◯	◯	◯	◯	◯	◯	This is a brand I definitely will not buy
Worth's its price	◯	◯	◯	◯	◯	◯	◯	Not worth its price
Excellent	◯	◯	◯	◯	◯	◯	◯	Mediocre

4) Please read the article on the next page

Sterk optimisme i oljenæringen

Sterk optimisme i oljenæringen

Store funn på norsk sokkel og stabilt høye oljepriser gjør at bransjeorganisasjonen Norsk olje og gass ser svært positivt på framtida.

Torsdag la administrerende direktør Gro Bækken fram den årlige konjunkturrapporten, hvor næringen selv titter i krystallkula for å spå hvordan ståa vil utvikle seg de nærmeste årene. Og man trenger ikke være spåkone med teletorgnummer for å slå fast at norsk oljebransje seiler i medvind.

– Produksjon av norsk olje og gass er viktig for norsk økonomi og arbeidsplasser. Men norsk olje og gass er også viktig i en verden med stadige flere mennesker og klimautfordringer og hvor kull får en stadig mer dominerende plass i det globale energiforbruket, sier administrerende direktør Gro Brækken i Norsk olje og gass.

Økt gassproduksjonI konjunkturrapporten slås det fast at verdensøkonomien igjen står foran en nedjustering av vekst, noe som vil kunne gjøre framtiden også for norsk olje- og gassproduksjon usikker, men likevel er Brækken optimist.

– Verdens bruk av kull går i feil retning. Skal verdenssamfunnet klare å begrense den globale temperaturøkningen til 2 grader må den fossile energimiksen endres, slår hun fast.

Oljeproduksjonen på norsk sokkel har falt med nesten 50 prosent siden årtusenskiftet. Samtidig har gassproduksjonen økt kraftig.

– Forbruket av gass må være høyere i 2050 enn i 2009. Produksjon av norsk naturgass er derfor viktig for å sikre at kull ikke er det fossile brenselet som øker mest fremover, sier hun.

I 2011 ble det for første gang på 14 år gjort større funn enn antatt årsproduksjon på sokkelen, inneværende år tegner også til å bli godt på norsk sokkel med fem betydelige funn så langt.

Store investeringerI rapporten spås det at investeringene i norsk oljeindustri vil fortsette å øke. Investeringene ligger allerede høyere enn anslagene i fjorårets rapport og Norsk olje- og gass anslår at investeringene på norsk sokkel vil øke ytterligere fra 184 milliarder kroner i år og fram til 205 milliarder i løpet av de nærmeste fem årene.

Brand Concept Maps – Non- luxury Brand

1) **Please choose the brand from the given list that you are most familiar with, and write the name of the brand in the circle in the middle of the associations**

2) **"What comes to mind when you think of the brand you have chosen?"**

→ Please make a circle around the associations that is most suitable for your chosen brand.

3) **"How strong are your different associations connected to the brand?"**

→ Please connect the circles by drawing three types of lines, to signify the strength of the connection between the associations and the brand. You can use one to three lines.
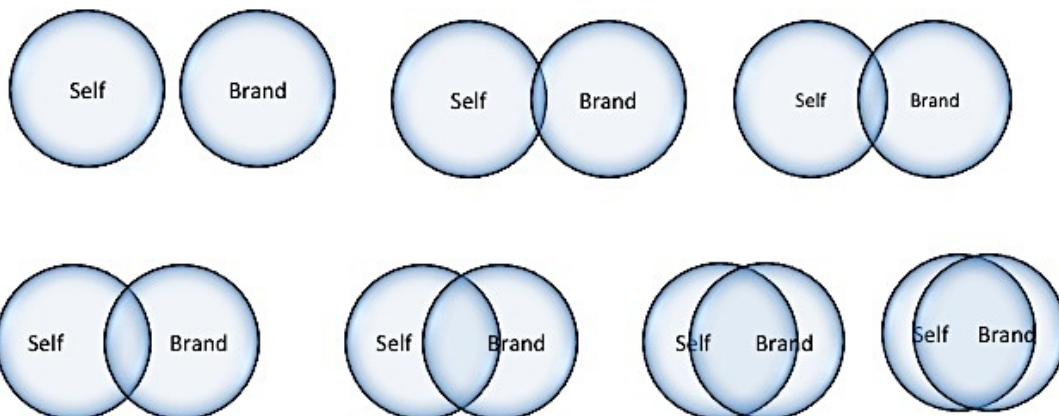
1 line = a weak correspondence

2 lines = a moderate correspondence

3 lines = a strong connection to the brand.

4) **Please answer the question in the table below;**

Please circle the picture below which best describes your relationship between you and the chosen brand

5) Please answer the question in the table below

Semantic Differential Scale that identifies your attitudes towards the chosen brand							
For each of the following attributes, please check the circle that best expresses your attitudes of that feature as it relates to the brand you chose in the Brand Concept Map. **Make sure you give only one response for each listed feature.**							
	Very	Moderately	Slightly	Neither one nor the other	Slightly	Moderately	Very
Good	◯	◯	◯	◯	◯	◯	◯	Bad
This is a brand I definitely will buy	◯	◯	◯	◯	◯	◯	◯	This is a brand I definitely will not buy
Worth's its price	◯	◯	◯	◯	◯	◯	◯	Not worth its price
Excellent	◯	◯	◯	◯	◯	◯	◯	Mediocre

6) **"How much do you like your name?"**

"I'd like to get your feelings toward how much you like your name, thus I ask you to rate this by using a scale between 0 to 10.

→ Please mark your answer on the scale below.

0 = You don't like your name at all

5 = You are neutral towards your own name

10 = You like your name very much

"How much do you like your name?"										
Please answer the question by circle the number that best expresses your attitudes of how much you like your name. **Make sure you give only one response.**										
0 (Not at all)	**1**	**2**	**3**	**4**	**5** (Neutral)	**6**	**7**	**8**	**9**	**10** (Very much)

6) Please answer the following 4 questions;

---

1. "I often have the feeling that my relationships with others are more important than my own accomplishments"

- o   Strongly Agree

- o   Agree

- o   Agree somewhat

- o   Undecided

- o   Disagree somewhat

- o   Disagree

- o   Strongly disagree

---

2. "It is important for me to respect decisions made by the group"

- o   Strongly Agree

- o   Agree

- o   Agree somewhat

- o   Undecided

- o   Disagree somewhat

- o   Disagree

- o   Strongly disagree

3. "I'd rather say 'No' directly than risk being misunderstood"

o   Strongly Agree

o   Agree

o   Agree somewhat

o   Undecided

o   Disagree somewhat

o   Disagree

o   Strongly disagree

4. "I enjoy being unique and different from others in many respects"

o   Strongly Agree

o   Agree

o   Agree somewhat

o   Undecided

o   Disagree somewhat

o   Disagree

o   Strongly disagree

7) "How do you feel towards yourself?"

I'd like to get your feelings toward how you feel toward yourself, thus I ask you to rate this using something we call the feeling thermometer.

Ratings closer to 100 degrees = You feel good and warm toward yourself.

The 50-degree mark = You don't feel particularly warm or cold toward yourself

Ratings closer to 0 degrees = You don't feel good and warm towards yourself.

→ **Please make a mark at the temperature in the picture below that best illustrates how you feel towards yourself:**
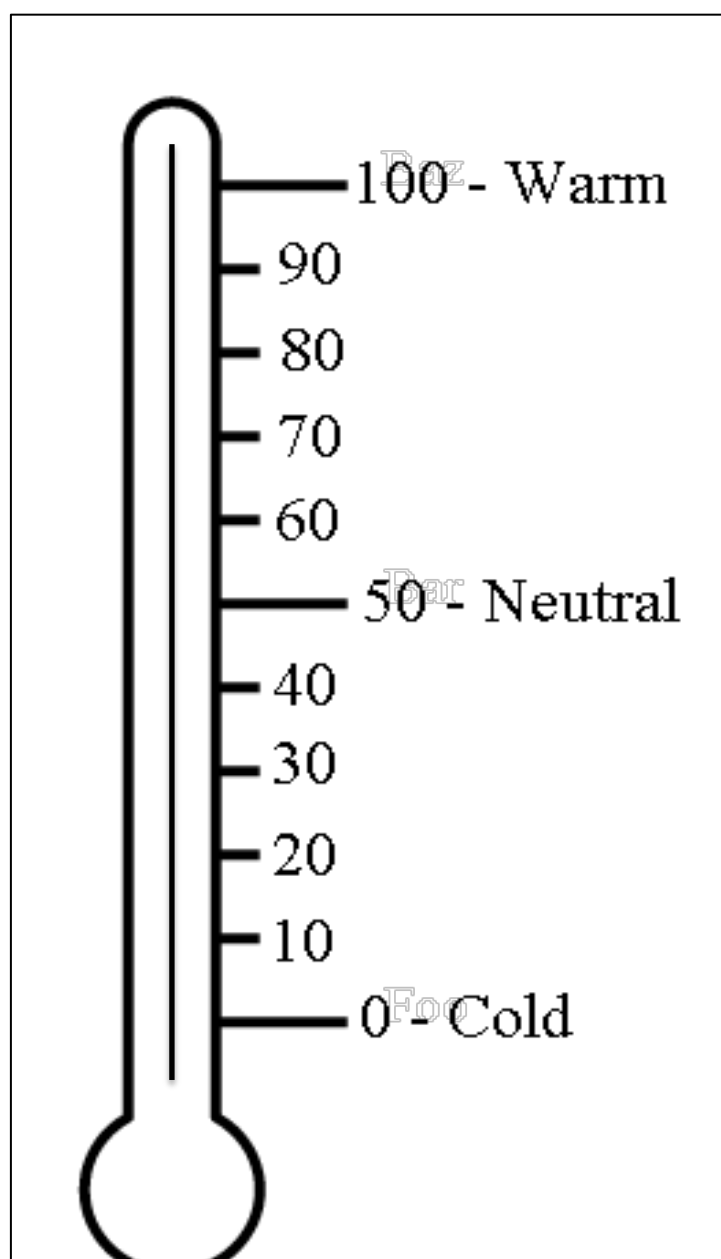
5. Table of the frequencies of the brand associations for luxury brand

Brand associations – Luxury brand	3 lines	2 lines	1 line	0 lines
Is designed by foreign designers	21	21	23	35
Express myself	1	7	8	84
Provides a symbol of status/prestige	32	27	13	28
Is fun, interesting, or exciting to use	3	8	6	83
Is practical/useful	4	5	14	77
Is a brand others expect me to buy items from	1	7	5	87
Is worth its price	4	20	14	62
Is purchased by consumers worldwide	18	35	16	31
Communicates who you are to others	2	13	24	61
Is popular among celebrities	13	16	27	44
Brings pleasure to the consumer	5	12	27	56
Makes durable products	8	28	9	55
Is a global brand	38	31	14	17
Gives you a way to express being different from others	0	9	9	82
Is popular among consumers	14	38	15	33
Evokes positive feelings in the consumer	7	18	13	62
Has unique design/style aspects	20	20	15	45
Is a brand others expect me not to buy items from	2	1	4	93
Is very good for me	0	4	3	93
Reflects/provides global trends	6	20	21	53
Makes me unique	0	3	4	93
Is me	4	6	4	86
Makes the consumer noticeable in society	4	10	16	70
Provides a sense of experience/adventure	1	4	2	93
Provides high quality/workmanship	27	33	11	29
Is excellent	9	13	12	66

6. Strong connected associations towards the luxury brand

Brand associations Luxury Brand	3 lines Strong connection
Is a global brand	**38**
Provides a symbol of status/prestige	**32**
Provides high quality/workmanship	**27**
Is designed by foreign designers	**21**
Has unique design/style aspects	**20**
Is purchased by consumers worldwide	18
Is popular among consumers	14
Is popular among celebrities	13
Is excellent	9
Makes durable products	8
Evokes positive feelings in the consumer	7
Reflects/provides global trends	6
Brings pleasure to the consumer	5
Is me	4
Makes the consumer noticeable in society	4
Is worth its price	4
Is practical/useful	4
Is fun, interesting, or exciting to use	3
Communicates who you are to others	2
Is a brand others expect me not to buy items from	2
Express myself	1
Is a brand others expect me to buy items from	1
Provides a sense of experience/adventure	1
Makes me unique	0
Is very good for me	0
Gives you a way to express being different from others	0

7. Moderate connected associations towards the luxury brand

Brand associations Luxury Brands	2 lines Moderate connection
Is popular among consumers	**38**
Is purchased by consumers worldwide	**35**
Provides high quality/workmanship	**33**
Is a global brand	**31**
Makes durable products	**28**
Provides a symbol of status/prestige	**27**
Is designed by foreign designers	**21**
Is worth its price	**20**
Has unique design/style aspects	**20**
Reflects/provides global trends	**20**
Evokes positive feelings in the consumer	18
Is popular among celebrities	16
Is excellent	13
Communicates who you are to others	13
Brings pleasure to the consumer	12
Makes the consumer noticeable in society	10
Gives you a way to express being different from others	9
Is fun, interesting, or exciting to use	8
Is a brand others expect me to buy items from	7
Express myself	7
Is me	6
Is practical/useful	5
Provides a sense of experience/adventure	4
Is very good for me	4
Makes me unique	3
Is a brand others expect me not to buy items from	1

8. Weak connected associations towards the luxury brands

Brand associations Luxury Brands	1 line Weak connection
Is popular among celebrities	**27**
Brings pleasure to the consumer	**27**
Communicates who you are to others	**24**
Is designed by foreign designers	**23**
Reflects/provides global trends	**21**
Is purchased by consumers worldwide	16
Makes the consumer noticeable in society	16
Has unique design/style aspects	15
Is popular among consumers	15
Is practical/useful	14
Is a global brand	14
Is worth its price	14
Evokes positive feelings in the consumer	13
Provides a symbol of status/prestige	13
Is excellent	12
Provides high quality/workmanship	11
Makes durable products	9
Gives you a way to express being different from others	9
Express myself	8
Is fun, interesting, or exciting to use	6
Is a brand others expect me to buy items from	5
Makes me unique	4
Is a brand others expect me not to buy items from	4
Is m	4
Is a brand others expect me not to buy items from	4
Is very good for me	3
Provides a sense of experience/adventure	2

9. Table of the frequencies of the brand associations for non- luxury brand

Brand associations – non-luxury brand	3 lines	2 lines	1 line	0 lines
Is designed by foreign designers	9	22	20	49
Express myself	0	3	7	90
Provides a symbol of status/prestige	1	0	0	99
Is fun, interesting, or exciting to use	3	8	8	81
Is practical/useful	19	22	18	41
Is a brand others expect me to buy items from	4	3	14	79
Is worth its price	40	26	13	21
Is purchased by consumers worldwide	25	37	12	26
Communicates who you are to others	0	1	8	91
Is popular among celebrities	1	0	6	93
Brings pleasure to the consumer	2	11	12	75
Makes durable products	0	6	3	91
Is a global brand	27	29	13	31
Gives you a way to express being different from others	0	2	4	94
Is popular among consumers	40	32	6	22
Evokes positive feelings in the consumer	3	5	8	84
Has unique design/style aspects	1	7	7	85
Is a brand others expect me not to buy items from	2	2	6	90
Is very good for me	4	7	7	82
Reflects/provides global trends	12	24	20	44
Makes me unique	0	0	0	100
Is me	2	6	5	87
Makes the consumer noticeable in society	1	3	1	95
Provides a sense of experience/adventure	0	2	2	96
Provides high quality/workmanship	0	2	5	93
Is excellent	2	1	3	94

10. Strong connected associations towards the non-luxury brand

Brand associations Non-luxury brand	3 lines Strong connection
Is popular among consumers	**40**
Is worth its price	**40**
Is a global brand	**27**
Is purchased by consumers worldwide	**25**
Is practical/useful	19
Reflects/provides global trends	12
Is designed by foreign designers	9
Is very good for me	4
Is a brand others expect me to buy items from	4
Evokes positive feelings in the consumer	3
Is fun, interesting, or exciting to use	3
Is a brand others expect me not to buy items from	2
Is me	2
Is excellent	2
Brings pleasure to the consumer	2
Provides a symbol of status/prestige	1
Makes the consumer noticeable in society	1
Has unique design/style aspects	1
Is popular among celebrities	1
Makes me unique	0
Makes durable products	0
Gives you a way to express being different from others	0
Provides high quality/workmanship	0
Express myself	0
Communicates who you are to others	0
Provides a sense of experience/adventure	0

11. Moderate connected associations towards the non-luxury brand

Brand associations Non-luxury Brands	2 lines Moderate correspondence
Is purchased by consumers worldwide	**37**
Is popular among consumers	**32**
Is a global brand	**29**
Is worth its price	**26**
Reflects/provides global trends	**24**
Is designed by foreign designers	**22**
Is practical/useful	**22**
Brings pleasure to the consumer	11
Is fun, interesting, or exciting to use	8
Is very good for me	7
Has unique design/style aspects	7
Makes durable products	6
Is me	6
Evokes positive feelings in the consumer	5
Express myself	3
Makes the consumer noticeable in society	3
Is a brand others expect me to buy items from	3
Provides a sense of experience/adventure	2
Gives you a way to express being different from others	2
Is a brand others expect me not to buy items from	2
Provides high quality/workmanship	2
Is excellent	1
Communicates who you are to others	1
Makes me unique	0
Is popular among celebrities	0
Provides a symbol of status/prestige	0

11. Moderate connected associations towards the non-luxury brand

12.Weak connected associations towards the non luxury brands

Brand associations Non-luxury Brands	1 line Weak connection
Is designed by foreign designers	**20**
Reflects/provides global trends	**20**
Is practical/useful	18
Is a brand others expect me to buy items from	14
Is worth its price	13
Is a global brand	13
Brings pleasure to the consumer	12
Is purchased by consumers worldwide	12
Is fun, interesting, or exciting to use	8
Communicates who you are to others	8
Evokes positive feelings in the consumer	8
Has unique design/style aspects	7
Express myself	7
Is very good for me	7
Is popular among consumers	6
Is a brand others expect me not to buy items from	6
Is popular among celebrities	6
Is me	5
Provides high quality/workmanship	5
Gives you a way to express being different from others	4
Is excellent	3
Makes durable products	3
Provides a sense of experience/adventure	2
Makes the consumer noticeable in society	1
Provides a symbol of status/prestige	0
Makes me unique	0

13. Table of the frequencies of males' brand associations for luxury brand

Brand associations	3 lines	2 lines	1 line	0 lines
Is designed by foreign designers	12 (24 %)	5 (10 %)	12 (24 %)	21 (42 %)
Express myself	1 (2 %)	5 (10 %)	5 (10 %)	39 (78 %)
Provides a symbol of status/prestige	14 (28 %)	15 (30 %)	3 (6 %)	18 (36 %)
Is fun, interesting, or exciting to use	0 (0 %)	4 (8 %)	2 (4 %)	44 (88 %)
Is practical/useful	0 (0 %)	2 (4 %)	7 (14 %)	41 (82 %)
Is a brand others expect me to buy items from	1 (2 %)	6 (12 %)	4 (8 %)	39 (78 %)
Is worth its price	1 (2 %)	6 (12 %)	9 (18 %)	34 (68 %)
Is purchased by consumers worldwide	9 (18 %)	21 (42 %)	5 (10 %)	15 (30 %)
Communicates who you are to others	1 (2 %)	5 (10 %)	14 (28 %)	30 (60 %)
Is popular among celebrities	5 (10 %)	6 (12 %)	12 (24 %)	27 (54 %)
Brings pleasure to the consumer	0 (0 %)	5 (10 %)	12 (24 %)	33 (66 %)
Makes durable products	2 (4 %)	9 (18 %)	6 (12 %)	33 (66 %)
Is a global brand	21 (42 %)	16 (32 %)	8 (16 %)	5 (10 %)
Gives you a way to express being different from others	0 (0 %)	3 (6 %)	5 (10 %)	42 (84 %)
Is popular among consumers	5 (10 %)	22 (44 %)	6 (12 %)	17 (34 %)
Evokes positive feelings in the consumer	2 (4 %)	5 (10 %)	7 (14 %)	36 (72 %)
Has unique design/style aspects	7 (14 %)	9 (18 %)	7 (14 %)	27 (54 %)
Is a brand others expect me not to buy items from	0 (0 %)	1 (2 %)	0 (0 %)	49 (98 %)
Is very good for me	0 (0 %)	2 (4 %)	2 (4 %)	46 (92 %)
Reflects/provides global trends	1 (2 %)	9 (18 %)	12 (24 %)	28 (56 %)
Makes me unique	0 (0 %)	1 (2 %)	1 (2 %)	48 (96 %)
Is me	3 (6 %)	4 (8%)	2 (4 %)	41 (82 %)
Makes the consumer noticeable in society	1 (2 %)	6 (12 %)	6 (12 %)	37 (74 %)
Provides a sense of experience/adventure	1 (2 %)	1 (2 %)	1 (2 %)	47 (94 %)
Provides high quality/workmanship	7 (14 %)	12 (24 %)	9 (18 %)	22 (44 %)
Is excellent	4 (8 %)	4 (8%)	7 (14 %)	35 (70 %)

13. Table of the frequencies of males' brand associations for luxury brand

14. Table of the frequencies of females' brand associations for luxury brand

Brand associations	3 lines	2 lines	1 line	0 lines
Is designed by foreign designers	9 (18 %)	16 (32 %)	11 (22 %)	14 (28 %)
Express myself	0 (0 %)	2 (4 %)	3 (6 %)	45 (90 %)
Provides a symbol of status/prestige	18 (36 %)	12 (24 %)	10 (20 %)	10 (20 %)
Is fun, interesting, or exciting to use	3 (6 %)	4 (8 %)	4 (8 %)	39 (78 %)
Is practical/useful	4 (8 %)	3 (6 %)	7 (14 %)	36 (72 %)
Is a brand others expect me to buy items from	0 (0 %)	1 (2 %)	1 (2 %)	48 (96 %)
Is worth its price	3 (6 %)	14 (28 %)	5 (10 %)	28 (56 %)
Is purchased by consumers worldwide	9 (18 %)	14 (28 %)	11 (22 %)	16 (32 %)
Communicates who you are to others	1 (2 %)	8 (16 %)	10 (20 %)	31 (62 %)
Is popular among celebrities	8 (16 %)	10 (20 %)	15 (30 %)	17 (34 %)
Brings pleasure to the consumer	5 (10 %)	7 (14 %)	15 (30 %)	23 (46 %)
Makes durable products	6 (12 %)	19 (38 %)	3 (6 %)	22 (44 %)
Is a global brand	17 (34 %)	15 (30 %)	6 (12 %)	12 (24 %)
Gives you a way to express being different from others	0 (0 %)	6 (12 %)	4 (8 %)	40 (80 %)
Is popular among consumers	9 (18 %)	16 (32 %)	9 (18 %)	16 (32 %)
Evokes positive feelings in the consumer	5 (10 %)	13 (26 %)	6 (12 %)	26 (52 %)
Has unique design/style aspects	13 (26 %)	11 (22 %)	8 (16 %)	18 (32 %)
Is a brand others expect me not to buy items from	2 (4 %)	0 (0 %)	4 (8 %)	44 (88 %)
Is very good for me	0 (0 %)	2 (4 %)	1 (2 %)	47 (94 %)
Reflects/provides global trends	5 (10 %)	11 (22 %)	9 (18 %)	25 (50 %)
Makes me unique	0 (0 %)	2 (4 %)	3 (6 %)	45 (90 %)
Is me	1 (2 %)	2 (4 %)	2 (4 %)	45 (82 %)
Makes the consumer noticeable in society	3 (6 %)	4 (8 %)	10 (20 %)	33 (66 %)
Provides a sense of experience/adventure	0 (0 %)	3 (6 %)	1 (2 %)	46 (92 %)
Provides high quality/workmanship	20 (40 %)	21 (42 %)	2 (4 %)	7 (14 %)
Is excellent	5 (10 %)	9 (18 %)	5 (10 %)	31 (62 %)

15. Table of the frequencies of males' brand associations for non- luxury brand

Brand associations – male, luxury brands	3 lines	2 lines	1 line	0 lines
Is designed by foreign designers	6 (12 %)	9 (18 %)	**11** (22 %)	24 (48 %)
Express myself	0 (0 %)	0 (0%)	2 (4 %)	48 (96 %)
Provides a symbol of status/prestige	0 (0 %)	0 (0%)	0 (0 %)	50 (100 %)
Is fun, interesting, or exciting to use	1 (2 %)	1 (2 %)	1 (2 %)	47 (94 %)
Is practical/useful	9 (18 %)	11 (22 %)	**10** (20 %)	20 (40 %)
Is a brand others expect me to buy items from	0 (0 %)	1 (2 %)	3 (6 %)	46 (92 %)
Is worth its price	**20** (40 %)	**17** (34 %)	6 (12 %)	7 (14 %)
Is purchased by consumers worldwide	**10** (20 %)	**16** (32 %)	7 (14 %)	17 (34 %)
Communicates who you are to others	0 (0%)	0 (0%)	3 (6 %)	47 (94 %)
Is popular among celebrities	0 (0 %)	0 (0%)	2 (4 %)	48 (96 %)
Brings pleasure to the consumer	1 (2 %)	5 (10 %)	6 (12 %)	38 (76 %)
Makes durable products	0 (0%)	4 (8 %)	2 (4 %)	44 (88 %)
Is a global brand	**14** (28 %)	**14** (28 %)	5 (10 %)	17 (34 %)
Gives you a way to express being different from others	0 (0 %)	0 (0%)	3 (6 %)	47 (94 %)
Is popular among consumers	9 (18 %)	**19** (38 %)	5 (10 %)	17 (34 %)
Evokes positive feelings in the consumer	1 (2 %)	1 (2 %)	5 (10 %)	43 (86 %)
Has unique design/style aspects	1 (2 %)	3 (6 %)	1 (2 %)	45 (90 %)
Is a brand others expect me not to buy items from	2 (4 %)	2 (4 %)	4 (8 %)	42 (84 %)
Is very good for me	2 (4 %)	1 (2 %)	2 (4 %)	45 (90 %)
Reflects/provides global trends	2 (4 %)	6 (12 %)	**8** (16 %)	34 (68 %)
Makes me unique	0 (0 %)	0 (0 %)	0 (0 %)	50 (100 %)
Is me	1 (2 %)	2 (4 %)	1 (2 %)	46 (92 %)
Makes the consumer noticeable in society	1 (2 %)	0 (0%)	0 (0 %)	49 (98 %)
Provides a sense of experience/adventure	0 (0 %)	1 (2 %)	0 (0 %)	49 (98 %)
Provides high quality/workmanship	0 (0 %)	2 (4 %)	3 (6 %)	45 (90 %)
Is excellent	0 (0 %)	0 (0%)	1 (2 %)	49 (98 %)

16. Table of the frequencies of females' brand associations for non-luxury brand

Brand associations	3 lines	2 lines	1 line	0 lines
Is designed by foreign designers	3 (6 %)	13 (26 %)	**9** (18 %)	25 (50 %)
Express myself	0 (0 %)	3 (6 %)	5 (10 %)	42 (84 %)
Provides a symbol of status/prestige	1 (2 %)	0 (0%)	0 (0 %)	49 (98 %)
Is fun, interesting, or exciting to use	2 (4 %)	7 (14 %)	7 (14 %)	34 (68 %)
Is practical/useful	10 (20 %)	11 (22 %)	8 (16 %)	21 (42 %)
Is a brand others expect me to buy items from	4 (8 %)	2 (4 %)	11 (22 %)	33 (66 %)
Is worth its price	**20** (40 %)	9 (18 %)	7 (14 %)	14 (28 %)
Is purchased by consumers worldwide	**15** (30 %)	**21** (42 %)	5 (10 %)	9 (18 %)
Communicates who you are to others	0 (0%)	1 (2%)	5 (10 %)	44 (88 %)
Is popular among celebrities	1 (2 %)	0 (0%)	4 (8 %)	45 (90 %)
Brings pleasure to the consumer	1 (2 %)	6 (12 %)	6 (12 %)	37 (74 %)
Makes durable products	0 (0%)	2 (4 %)	1 (2 %)	47 (88 %)
Is a global brand	13 (26 %)	**15** (30 %)	8 (16 %)	14 (28 %)
Gives you a way to express being different from others	0 (0%	2 (4 %)	1 (2 %)	47 (94 %)
Is popular among consumers	**31** (62 %)	13 (26 %)	1 (10 %)	5 (10 %)
Evokes positive feelings in the consumer	2 (4 %)	4 (8 %)	3 (6 %)	41 (82 %)
Has unique design/style aspects	0 (0 %)	4 (8 %)	6 (12 %)	40 (80 %)
Is a brand others expect me not to buy items from	0 (0 %)	0 (0 %)	2 (4 %)	48 (96 %)
Is very good for me	2 (4 %)	6 (12 %)	5 (10 %)	37 (74 %)
Reflects/provides global trends	10 (20 %)	**18** (32 %)	**12** (24 %)	10 (20 %)
Makes me unique	0 (0 %)	0 (0 %)	0 (0 %)	50 (100 %)
Is me	1 (2 %)	4 (8 %)	4 (8 %)	41 (82 %)
Makes the consumer noticeable in society	0 (0 %)	3 (6 %)	1 (2 %)	46 (92 %)
Provides a sense of experience/adventure	0 (0%	1 (2 %)	2 (4 %)	47 (94 %)
Provides high quality/workmanship	0 (0%	0 (0 %)	2 (4 %)	48 (96 %)
Is excellent	2 (4 %)	1 (2 %)	2 (4 %)	45 (90 %)

17. Table of the frequencies of attitude 1 for luxury brands

Good/Bad - scale				
	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Very good	51	51.0	51.0	51.0
Moderately good	28	28.0	28.0	79.0
Slightly good	12	12.0	12.0	91.0
Neither good nor bad	6	6.0	6.0	97.0
Slightly bad	2	2.0	2.0	99.0
Moderately bad	1	1.0	1.0	100.0
Total	100	100.0	100.0	

18. Table of the frequencies of attitude 2 for luxury brands

Will buy/Will not buy - scale				
	Frequency	Percent	Valid Percent	Cumulative Percent
Very possible for buying	32	32.0	32.0	32.0
Moderately possibility for buying	34	34.0	34.0	66.0
Slightly possibility for buying	12	12.0	12.0	78.0
Neither possibility for buying nor not buying	6	6.0	6.0	84.0
Valid Slightly possibility for not buying	8	8.0	8.0	92.0
Moderately possibility for not buying	4	4.0	4.0	96.0
Very possible for not buying	4	4.0	4.0	100.0
Total	100	100.0	100.0	

19. Table of the frequencies of attitude 3 for luxury brands

Worth`s it price/Not worth`s its price - scale				
	Frequency	Percent	Valid Percent	Cumulative Percent
Very much worth's its price	9	9.0	9.0	9.0
Moderately worth`s its price	34	34.0	34.0	43.0
Slightly worth`s its price	26	26.0	26.0	69.0
Neither worth`s nor not worth`s its price	15	15.0	15.0	84.0
Valid Slightly not worth`s its price	9	9.0	9.0	93.0
Moderately not worth`s its price	4	4.0	4.0	97.0
Very much not worth`s its price	3	3.0	3.0	100.0
Total	100	100.0	100.0	

20. Table of the frequencies of attitude 4 for luxury brands

Excellent/Mediocre - scale				
	Frequency	Percent	Valid Percent	Cumulative Percent
Very excellent	24	24.0	24.0	24.0
Moderately excellent	43	43.0	43.0	67.0
Slightly excellent	22	22.0	22.0	89.0
Valid Neither excellent nor mediocre	7	7.0	7.0	96.0
Slightly mediocre	3	3.0	3.0	99.0
Very mediocre	1	1.0	1.0	100.0
Total	100	100.0	100.0	

21. Table of the frequencies of the self-brand connection for luxury brands

The respondent`s self-brand connection for luxury brand				
	Frequency	Percent	Valid Percent	Cumulative Percent
1- Not connected	19	19.0	19.0	19.0
2 - Slightly connected	24	24.0	24.0	43.0
3 - Some connections	21	21.0	21.0	64.0
4 - Moderately connected	13	13.0	13.0	77.0
Valid 5 - More connected	14	14.0	14.0	91.0
6 - Strong connection	7	7.0	7.0	98.0
7 - Very strong connection	2	2.0	2.0	100.0
Total	100	100.0	100.0	

22. Table of the frequencies of the self-brand connection for non- luxury brands

The respondent`s self-brand connection for non-luxury brand				
	Frequency	Percent	Valid Percent	Cumulative Percent
Valid 1 - Not connected	9	9.0	9.0	9.0
2 - Slightly connected	22	22.0	22.0	31.0
3 - Some connections	21	21.0	21.0	52.0
4 - Moderately connected	17	17.0	17.0	69.0
5 - More connected	23	23.0	23.0	92.0
6 - Strong connections	7	7.0	7.0	99.0
7 -Very strong connections	1	1.0	1.0	100.0
Total	100	100.0	100.0	

23. Respondents frequencies on the level of implicit self-esteem

The respondent`s implicit self-esteem - name				
	Frequency	Percent	Valid Percent	Cumulative Percent
Valid 4 - Below neutral	2	2.0	2.0	2.0
5 - Neutral	4	4.0	4.0	6.0
6 - Above neutral	14	14.0	14.0	20.0
7 - Above neutral	23	23.0	23.0	43.0
8 - Above neutral	24	24.0	24.0	67.0
9 - Above neutral	16	16.0	16.0	83.0
10 - Very much	17	17.0	17.0	100.0
Total	100	100.0	100.0	

24. Respondents frequencies on the level of explicit self-esteem

The respondent`s explicit self-esteem - thermometer				
	Frequency	Percent	Valid Percent	Cumulative Percent
Valid 30	1	1.0	1.0	1.0
50 - Neutral	2	2.0	2.0	3.0
60	5	5.0	5.0	8.0
63	2	2.0	2.0	10.0
65	2	2.0	2.0	12.0
68	1	1.0	1.0	13.0
70	13	13.0	13.0	26.0
72	1	1.0	1.0	27.0
73	1	1.0	1.0	28.0
75	5	5.0	5.0	33.0
78	2	2.0	2.0	35.0
80	26	26.0	26.0	61.0
82	3	3.0	3.0	64.0
83	2	2.0	2.0	66.0
85	4	4.0	4.0	70.0
86	1	1.0	1.0	71.0
90	22	22.0	22.0	93.0
92	2	2.0	2.0	95.0
93	2	2.0	2.0	97.0
95	1	1.0	1.0	98.0
100 - Very warm	2	2.0	2.0	100.0
Total	100	100.0	100.0	