

UNIVERSITY OF VAASA
FACULTY OF BUSINESS STUDIES
DEPARTMENT OF MARKETING

Besa Istrefi

**GENDER AND CULTURE EFFECT IN FASHION LUXURY GOODS
CONSUMPTION**

Master's Thesis in
International Business

VAASA 2016

TABLE OF CONTENTS	page
LIST OF FIGURES AND TABLES	5
ABSTRACT	7
1. INTRODUCTION	9
1.1. Background of the study	9
1.2. Research gap	11
1.3. Research question and study objectives	12
1.4. Definitions and delimitations	14
1.5. Structure of the study	15
2. DETERMINING THE CHARACTERISTICS, DIMENSIONS, AND FEATURES OF LUXURY AND FASHION	18
2.1. Determining the characteristics of luxury goods	18
2.2. The Dimensions of luxury and the fashion categories	22
2.3. Fashion and its history	25
2.4. The features of fashion	28
2.5. Fashion's relation with classic and innovation	32
3. MOTIVATORS BEHIND THE CONSUMPTION OF FASHION LUXURY GOODS	35
3.1. Internal motivators of fashion luxury goods consumption	35
3.1.1. Aesthetics	36
3.1.2. Perceived extended self	37
3.1.3. Hedonism	39
3.1.4. Quality	40
3.1.5. Esteem	41
3.1.6. Expression of one self	42
3.2. External motivators of fashion luxury goods consumption	43
3.2.1. Social status and symbolism	44
3.2.2. Political	45
3.2.3. Bandwagon effect	46
3.2.4. Conspicuousness	47

3.3. The theoretical outline of the motivators	48
4. CULTURE IN FASHION LUXURY GOODS CONSUMPTION	51
4.1. Hofstede study of culture	52
4.2. Hofstede's cultural dimensions in relation with the motivators of fashion luxury goods	54
4.3. Theoretical outline of culture	56
5. RESEARCH METHODOLOGY	58
5.1. Research Approach	58
5.2. Research Design	58
5.3. Measurements	60
5.4. Sample and Data Collection	62
5.5. Reliability and Validity	64
6. RESULT ANALYSIS AND HYPOTHESIS TESTING	67
6.1. Description of data gender	67
6.2. Description of data culture	70
6.3. Data Analysis and Hypothesis Testing	74
7. SUMMARY AND CONCLUSION	81
7.1. Summary and key findings	81
7.2. Contributions of the study	88
7.3. Limitations and future research	89
REFERENCES	91
APPENDIX 1. Survey used in the study	97

LIST OF FIGURES AND TABLES

Figure 1.	Structure of the paper	17
Figure 2.	Characteristics and dimensions of luxury goods	25
Figure 3.	The intrinsic motivators leading to fashion luxury consumption	49
Figure 4.	The extrinsic motivators leading to fashion luxury consumption	50
Figure 5.	Hofstede's cultural dimensions	54
Figure 6.	The cultural dimensions and their division between the extrinsic and intrinsic motivators	55
Figure 7.	The divided cultural dimensions related to the intrinsic and extrinsic motivators	56
Figure 8.	Figure showing that gender and culture has an effect on the motivators of the fashion luxury consumers	88

LIST OF TABLES

Table 1.	Summary of luxury definitions	19
Table 2.	Table showing how fashion luxury goods are created by luxury characteristics, luxury dimensions, and fashion features.	32
Table 3.	Hypothesis of the study	57
Table 4.	The independent and dependent variables of the study	60
Table 5.	Number of participants per country	63
Table 6.	General results of the data calculated	70
Table 7.	The country clusters created according to the cultural dimensions	72
Table 8.	The results of the data based on culture	73
Table 9.	Chi-squared results for the motivator variables based on the online results	75
Table 10.	Results of the effect of culture in fashion luxury good using one way ANOVA	79
Table 11.	Summary of the conclusions made in the topic of culture and gender effect in fashion luxury goods consumption.	87

UNIVERSITY OF VAASA**Faculty of Business Studies****Author:**

Besa Istrefi

Topic of the Thesis:

Gender and Culture Effect in Fashion Luxury Goods Consumption

Name of the Supervisor:

Jorma Larimo

Degree:

Master of Science in Economics and Business Administration

Master's Program:

International Business

Year of Entering the University:

2014

Year of Completing the Thesis:

2016

Pages: 100

ABSTRACT

Earlier studies have indicated that gender have an effect on the motivators to purchase fashion luxury goods. It was stated that women and men have different intentions when purchasing these kind of goods. Moreover, earlier studies have shown that culture will as well have an impact on the motivators of the consumers to acquire fashion luxury goods. Where consumers from different culture are motivated differently in purchasing fashion luxury goods. In the study the major intrinsic and extrinsic motivators to purchase fashion luxury goods are identified and analyzed. The identified motivators are: aesthetics, perceived extended self, hedonism, quality, esteem, expression of oneself, social status and symbolism, political, bandwagon effect, and conspicuousness. Moreover, Hofstede cultural dimensions is analyzed and some of dimensions are used in the study based on their relation to the motivators identified. The dimensions used in this study are: individualism/collectivism, masculinity/femininity, indulgence/restrain, and power distance.

The data for the empirical research is collected via online surveys, which were distributed by using facebook messages and group posts. The sample consists of 189 participants from various countries. The results of the study indicate that gender has an effect on the motivators to purchase fashion luxury goods. Where the female gender shows to have more interest on purchasing these goods for intrinsic purposes. The male gender shows to have more interest on purchasing fashion luxury goods for extrinsic purposes. Furthermore, the culture of the participants are grouped into clusters where then the results are interpreted from those. Based on the results it is concluded that culture has an effect on the motivators to purchase fashion luxury goods.

KEYWORDS: Fashion luxury goods, Consumer behavior, Consumer motivators, Gender effect, Culture effect

1. INTRODUCTION

Throughout the years gender has been studied thoroughly in different fields being business, psychology, and sociology. In this case gender is studied as a factor on consumer behavior, more specifically on fashion luxury goods consumption. The topic of luxury goods in itself has raised the attention of different scholars. Major studies were made in this topic from different perspectives including brand management, advertisement, culture and consumption. However, the study of fashion luxury goods consumption from the perspective of gender effect remains vague. Nevertheless, gender effect has been studied enormously in shopping of different goods through a large timeframe. From previous studies the conclusion that there is a shopping behavior difference between the two genders has been made (Herter, Santos & Pinto 2014). Moreover, from previous studies it is showed that culture has an effect on fashion luxury goods consumption (Shukla & Purani 2012a). Therefore, the interest to investigate the motivators of these consumers based on gender and culture is raised.

Consequently, the aim of this chapter is to introduce the topic study; the background of the topic; followed by the defined research question and objectives. Where in addition definitions, delimitations, and structure of the study is provided in order to have a better understanding of the topic study.

1.1. Background of the study

This topic study belongs to the Marketing field more specifically consumer behavior. Therefore, it is important for the study to understand what is implied by consumer behavior. According to Bamossy and Hog (2014) consumer behavior is an ongoing process of the interaction between the producers and consumers. Moreover, it includes the behavior that consumers have before, during, and after the purchase of a good. In this case women's and men's behavior is examined through the same process before, during, and after the purchase of fashion luxury goods.

In order to understand and thoroughly examine the topic study it is important to note that gender behavior in shopping changed throughout the years. During the last century the perception that shopping is a women activity changed. Firat (1994) states that the duty of shopping belonged to women; and that the duty of men was to work and provide financial resources to the family. The women would take care of shopping groceries, clothes, and

other goods for the entire family. However, this assumption and behavior changed drastically in the last century. According to Herter et al. (2014) the men engagement in shopping activities changed. It is common for men now to go shopping for any kind of goods; more specifically in this case for fashion goods. This due to the reason that the assumption that the women is the only gender that should be a beautiful visual; by wearing clothes which represents the wealth and the social status of the family while sending a feminine image changed (Firat 1994). Nowadays it is equally important for both genders to be as good looking as possible for different reasons being social status, wealth, or intrinsic satisfaction. Therefore, making the gender effect on fashion luxury consumption an interesting and relevant topic to study. Furthermore, it is important to note that culture palyed a major role on the norms set by the society regarding fashion goods and shopping.

In fashion goods there exist different qualities and brands which effects the price and the perception of these products. Where along the way the decision of which brands and products to purchase are affected by intrinsic and extrinsic factors. In order to better understand fashion and luxury as a concept the three types of fashion are included. According to Mazza and Alvarez (2000) there exist three types of fashion which are haute couture, pret-a-porter, and mass market. The three of them explain a different kind of luxury goods from the most expensive to the cheaper goods.

Kapferer and Bastien (2009) state that luxury is in fashion, and that fashion was made for luxury. However, the question that raises is do all fashion categories fall within the concept of luxury? Luxury indeed is mostly attached to the concept of fashion due to the reason that luxury started from the production of exclusive clothes. However, new products and services such as cars, spirits, and travel possiblities joined the concept of luxury. It is important to note that the luxury concept has changed throughout the years just as gender behavior in shopping. Luxury a century ago was only available to the wealthy elite due to its connection to exclusivity and high prices. Nonetheless, lately this changed as a reason that luxury goods are acquired and available to a new base of younger well-paid, modern, and spendthrift people (Kastanakis & Balabanis 2012). Due to its changes through the years and the perception that society attaches to this term no single definition was provided until now. The changing trends within this concept creates confusion on what luxury is restricted to as a concept.

Moreover, culture in some studies has shown to have an effect on fashion luxury goods consumption. According to Kuruvilla, Joshi, and Shah (2009) culture has shown to have an effect on the motivators of each gender. For instance they concluded by their study that in

India the Indian culture has an impact on the way genders consume fashion goods. Women has shown to shop more than men due to the stereotype created by the culture, that women are meant to shop and men not. Moreover, in studies of culture it is stated that an individual's values are shaped by their distinctive culture (Workman & Lee 2010). Therefore, effecting the overall values and motivators to consume fashion luxury goods. However, the controversy raises to the point that fashion on its own is considered to be a culture. Therefore, making it interesting to study and see if country culture has an effect on the motivators they hold to purchase fashion luxury goods.

1.2. Research gap

Luxury and gender effect on shopping had both been studied in previous researches. However, the combination of fashion luxury goods and the gender effect on the consumption of these goods lacks thorough research. Therefore, creating a gap in this topic.

Research on gender effect in fashion apparel has indeed been conducted by many scholars such as Ayman and Kayna (2004). Their research concluded that there is an extensive effect of gender before and while buying these types of goods. In addition, gender effect on fashion and the values that each gender attaches to these goods has been researched. Hsu and Burns (2012) created a framework regarding these values. The six clothing values were determined by their study where then each gender was categorized under the values they fell in, by determining the reasons behind the purchase of these goods in accordance to the gender difference. Furthermore, the gender effect on fashion goods has been studied from the emotional perspective as well. Herter et al. (2014) concluded that gender has an effect on fashion goods in accordance to the emotion they engage in while shopping these goods. Similarly, the research on luxury goods more specifically fashion luxury goods lacks knowledge on the determinants of luxury goods consumption. Therefore, creating a gap on the characteristics and the reasons on why people engage on the consumption of these goods (Hennigs, Wiedmann, Behrens & Klarmann 2013). More, specifically the effect of gender on the consumption of these goods.

Furthermore, another research gap identified in this topic is the study of the male gender in fashion goods consumption. The behavior towards purchasing these kind of goods has been mostly studied from the women perspective. Reason behind the attraction of studying the purchasing behavior of this gender in the fashion luxury goods industry, is the fact that 62% of the customers in this industry are women (Doss & Robinson 2013). Which

motivated researchers to mostly study the female behavior in this industry. Therefore, study on how the male gender acquire these goods and the reason behind purchasing these goods is highly vague.

Moreover, culture in fashion luxury was mostly studied on the Western societies and less on the Eastern societies (Shukla & Purani 2012a). Lately the trend of purchasing fashion luxury goods in Eastern societies changed, as more people from those societies are joining the fashion luxury goods consumers. As this change is happening the need to have more research on the consumers from those country is needed in this industry. Moreover, comparison studies between both societies is vague. For instance the comparison between the two societies was made on the perspective of the differences based on the collectivist and individualist societies. However, the collectivist/individualistic dimension in not the only dimension and value of a culture. Therefore, the need to have a more thorough study that investigates the effect of culture on the values of the consumers to purchase this goods is needed.

1.3. Research question and study objectives

As previously stated gender effect on fashion luxury goods shopping lacks research. Therefore, creating a gap of information for companies that base their marketing strategies on gender consumption behavior (Firat 1994). As the behavior of fashion goods consumption changed drastically the last century, fresh research and insight infromation should be brought on this field for companies that operate in this industry. Based on the new research of the changed behavior of men in this industry; fashion companies would be able to create more accurate and up to date marketing strategies which will help them to increase their success (Herter et al. 2014). Furthermore, as the target group is getting wider for fashion luxury producers it is highly important to have knowledge on what are the motivators of the customers to purchase these goods. The consumption of these goods are no longer limited to the elite class, people from the middle class with an interest on fashion are joining the luxury fashion goods consumers. Moreover, as the culture effect on this industry is not consitantly and widely studied it is important to have fresh insight on this topic as well. Therefore, due to the trend changes in both gender in shopping and the increase of luxury fashion goods consumer group and the effect of culture this study is conducted with the following research question:

Does gender and culture have an effect on fashion luxury goods consumption?

As a topic could be highly wide, the importance to set the objectives of the topic study is high. According to Ståli (2006) the purpose of the objectives in a thesis is to define the limits of the initiated activities to be carried on. Therefore, detailed objectives related to the research question are provided to have a better understanding of the steps to be undertaken to answer the research question. The purpose of this study is to determine the effect of gender and culture in the consumption of fashion luxury goods. In case gender and culture

has an impact on fashion luxury goods, the reasons why are to be studied. Therefore, based on this the objective set for this thesis are:

Theoretical objectives:

- (1) To identify the characteristics and categories of luxury and fashion.*
- (2) To analyze the motivators behind the consumption of fashion luxury goods.*
- (3) To determine the possible effect of gender in fashion luxury goods consumption.*
- (4) To determine the possible effect of culture on the motivators of fashion luxury goods consumption.*
- (5) To develop the hypothesis objective based on literature review.*

Empirical objectives:

- (1) To prove the effect of gender in the motivators of fashion luxury goods consumption.*
- (2) To verify the effect of culture in fashion luxury goods consumption.*

In order to reach the objectives set for this study a deep theoretical analysis is conducted. Theories and models conducted in the shopping pattern of each gender are analyzed. Hypotheses based on the theoretical analysis are formulated, in order to be used and proved in the empirical quantitative section.

The quantitative section is conducted via online surveys which will be distributed through personal network and social media. The aim is to have a large sample size. Having a large sample size makes the determination, rejection, and acceptance of the hypothesis to be more accurate. Therefore, reinforcing the relation between the theoretical and empirical analysis in providing a solid conclusion.

This topic study will contribute to the industry of fashion luxury in different ways. First, by providing more details on the motivators of the consumers; more specifically the

motivators of each gender. Second, it will help luxury companies to create accurate marketing strategies based on the motivators of each gender. Third, it will provide a better understanding on the possible effect of culture in fashion luxury goods consumption. Therefore, this study will provide more information for the companies of this industry to be used in their daily strategies from different perspectives including motivators, gender, and culture.

1.4. Definitions and delimitations

In order to have a proper understanding of the topic it is highly important to define the terms used. *Gender* is defined as a role and social status in the society, more specifically as a cultural construct (Herter et al. 2014; Firat 1994). The definition of gender tends to usually be confused with the definition of sex as a biological status. Therefore, it is highly important to understand this term properly in order to have a better understanding of the research topic. Moreover, to define the term of gender properly is to understand on what perspective the topic study is being researched on.

Defining luxury is more complex than defining gender. No single definition has been agreed on, on what basis luxury should be defined. However, several definitions by different scholars are provided, in order to have a better understanding of this concept and the basis it includes. According to Berthon, Berthon, Pitt, Parent and Luleå (2009) luxury goods are goods that are aesthetically pleasing by offering status to the individual that are enjoyed inconspicuously or conspicuously while having some degree of exclusivity and social mystique which includes the functionality of these goods, the meaning of the goods to the individual, and the symbolism it contains in the society. Okonkwo (2007) defines luxury brands producing luxury goods as selling goods that have a global reputation, are highly visible, have a distinct identity, are unique, have emotional appeal, are creative, and deliver high quality products with premium prices and have a tightly controlled distribution. Jackson (2004) defines luxury as goods which are characterized by premium prices, exclusivity, and status where all of them together combined make them desirable for other reasons than their functionality. Similarly, Dubois and Patemault (1995b) defines luxury as a concept that includes six elements which are: high price, aesthetics and polysensuality, excellent quality, uniqueness, superfluousness, and ancestral heritage. All of the above definitions are quite similar to each other by defining luxury in accordance to premium prices, aesthetics, high quality, and exclusivity (Hansen & Wänke 2011). In this case one might argue that there is a common understanding of the term luxury. Therefore,

a single definition of luxury might be: goods which are defined as luxury goods due to the premium prices, aesthetics, high quality, and the exclusivity they hold.

However, the controversy arises to the point that the trend in luxury is changing. The new luxury is different from the traditional luxury due to the reason that it is more affordable and more accessible to the middle class creating a new target group for luxury brands (Truong, McColl & Kitchen 2009). As the trend of luxury is changing throughout the years, it is harder to agree on a single definition of luxury. For the purpose of the research based on the old and new trend of luxury; *luxury* is defined as high quality goods with global reputation, aesthetically pleasing by offering status to the individual; affordable by the middle and elite social classes depending on their exclusivity and price. However, in this case not all luxury goods are studied since luxury includes goods such as cars, beverages, clothes, accessories, and so on. The luxury goods being studied are fashion luxury goods which includes clothes; accessories such as scarves, watches, jewelry, handbags; and shoes that creates a limitation in the study. Moreover, this study is limited to gender. There exist different factors that influences the consumption of fashion luxury goods. However, this study is limited to gender and the motivators that these consumers have on consuming this types goods.

Moreover, *culture* is defined as a communal programming of the mind which distinguishes a member from one culture with a member of a different culture (Hofstede 2001). Furthermore, culture includes the values, the social behavior, and ideas of a society. Cultures are mostly divided by countries. For instance France known to have the French culture, Italy known to have the Italian culture, and so on. Culture itself has many values and traits that can be included to study its possible effect on fashion luxury goods consumption. However, only the values and traits that are related to the motivators will be included.

1.5. Structure of the study

The thesis is divided in to four major parts introduction, theoretical setting, empirical research, and conclusion. The structure is built in this way for the reason that the study is studied from the deductive research approach. Where the study follows the pattern of first researching existing research, hypothesis creation, empirical research (Saunders 2003a). The introduction is built on one chapter where the background of the study, the research gap, the research question and objectives, and the definitions and delimitations of the study are discussed.

The theoretical setting will be presented within three chapters. In the first chapter the characteristics and dimensions of luxury alongside with its definition will be discussed and analyzed. In addition, the first chapter of this section includes the characteristics and history of fashion. In the second chapter the motivators and the possible effect of gender will be identified, where the hypothesis will be formulated. The third chapter will include culture and the effect it might have on the motivators of consumers to purchase these goods.

The empirical section is constituted within two different chapters. Where the first chapter of this section offers an explanation on the way the data is collected, the way the data is analyzed, and the validity and reliability issues. The second chapter of this section will present the results of the research while analyzing and testing the hypotheses set for the study. The final section of the thesis will summarize the theoretical and empirical sections and conclude the thesis topic.

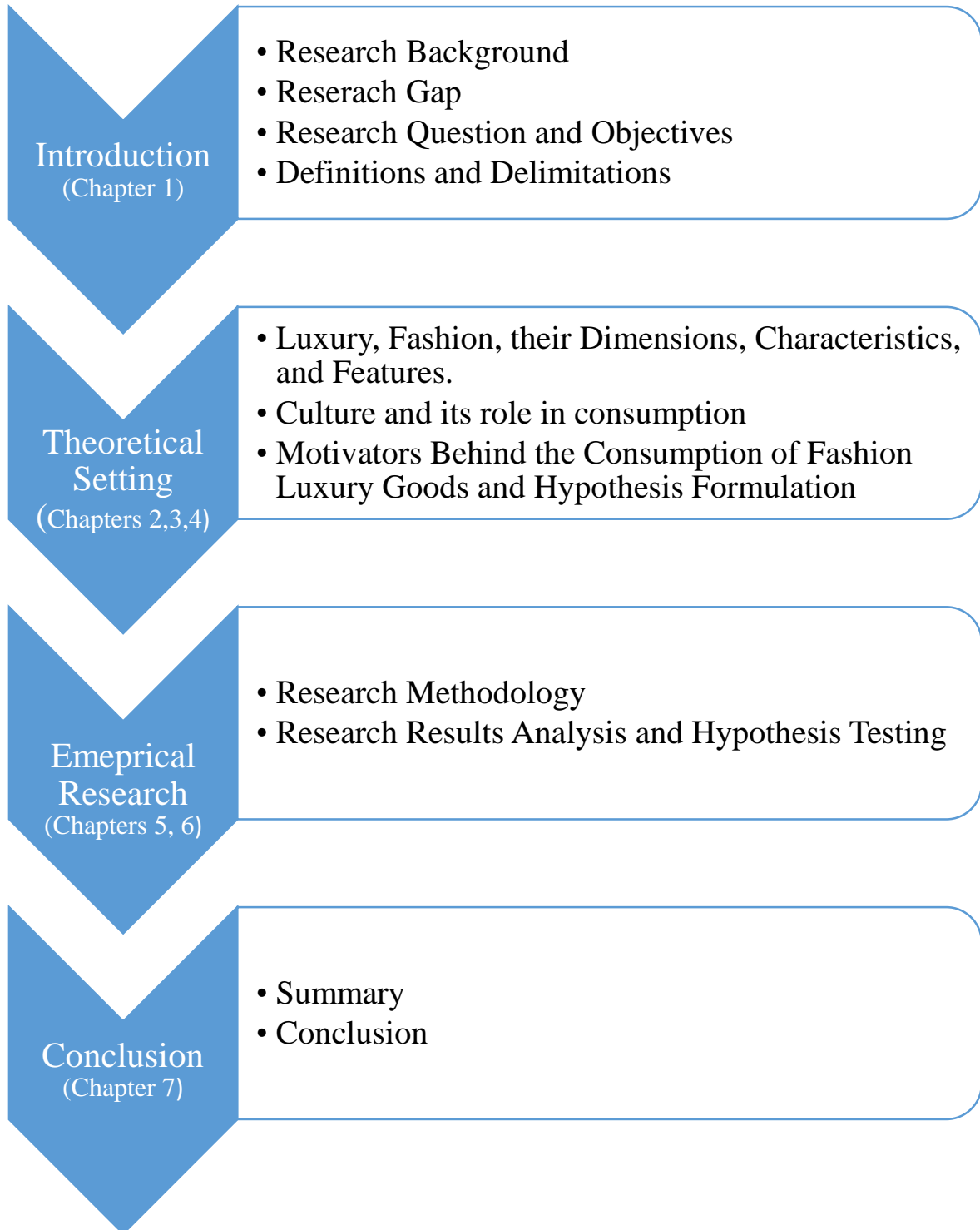


Figure 1. Structure of the study

2. DETERMINING THE CHARACTERISTICS, DIMENSIONS, AND FEATURES OF LUXURY AND FASHION

This chapter provides a theoretical view on the characteristics and dimensions of luxury. Luxury is a complex term to define due to its changing trends on its features and characteristics. Therefore, the main common up to date characteristics and dimensions will be included in this chapter. Furthermore, the dimensions of luxury will be provided while analyzing and linking them to the luxury dimensions in relation to fashion luxury goods. Moreover, a brief summary of fashion will be provided while identifying its features. Fashion in relation to innovation and classic will be discussed as well.

2.1. Determining the characteristics of luxury goods

Luxury being a concept subject to many discussions by the scholars of this field still does not hold any specific definition. Kapferer and Bastien (2009) argue that this concept is complex creating confusion and discussion among the scholars of this field. In addition, they continue on arguing that the reason behind this complexity is the fact that what luxury might be for one person, might not be luxury for another person. Furthermore, Berthon et. al. (2009) argue that the concept of luxury is subject to the social, cultural, time liability, and consumers' subjectivity perceptions on its meaning for an individual. Similarly, is the argument provided by Gosh and Varshney (2013) where they argue that the difficulty of defining luxury stands on that fact that this concept is influenced by the culture, country, and the individuals' variables.

However, for the purpose of the study various luxury definitions are analyzed in to determining the determinants of luxury. Furthermore, the segments of luxury are discussed in order to have an understanding on which kind of luxury segments fashion goods belong to. The following table summarizes the different definitions where some where provided in the introduction section from the oldest to the newest trends of luxury. These definitions are to be used as a base of determining the determinants of luxury.

Table 1. Summary of luxury definitions

Authors	Definitions
Berthon et al. (2009)	Luxury goods are goods that are esthetically pleasing by offering status to the individual that are enjoyed inconspicuously or conspicuously while having some degree of exclusivity and social mystique which includes the functionality of these goods, the meaning of the goods to the individual, and the symbolism it contains in the society.
Okonkwo (2007)	Luxury brands producing luxury goods as selling goods that have a global reputation, are highly visible, have a distinct identity, are unique, have emotional appeal, are creative, and deliver high quality products with premium prices and have a tightly controlled distribution.
Jackson (2004)	Luxury goods which are characterized by premium prices, exclusivity, and status where all of them together combined make them desirable for other reasons than functionality.
Dubois & Patemault (1995b)	Luxury is a concept that includes six elements which are: high price, esthetics and polysensuality, excellent quality, uniqueness, superfluity, and ancestral heritage.
Keller (2009)	Luxury has ten different characteristics being: (1) premium image, (2) creation of intangible brand associations, (3) quality, (4) tangible elements like logos, symbols and packaging design, (5) secondary associations with linked personalities or endorsers, (6) controlled distribution, (7) premium price, (8) careful management, (9) broad definition and (10) trademarks.
Kapferer (1997)	Luxury goods include the characteristics of beauty, sensuality, quality, history, high prices, exclusivity and uniqueness.
Truong et al. (2009)	The new luxury differs from the traditional luxury by being more affordable, more assessable and by targeting new consumers.

The seven definitions summarized on the table are the most common and known definitions of luxury. It is important to note that most of them are similar with each other. More specifically on the characteristics that defines luxury. Therefore, based on these definitions the following characteristics are defined: price and quality, exclusiveness, history and heritage, aesthetics, superfluity, and new trends.

Based on different definitions of luxury it is visible that price and quality are characteristics that are mostly associated with this term. Hansen and Wänke (2011) state that the most important and distinguished characteristics of luxury goods are quality and high prices. What makes the prices to be high is the quality itself. In order to create a luxury good, high quality materials have to be used in the process making. Therefore, the cost of buying these materials is high, increasing the overall price of the final product.

Moreover, according to Heine (2012) premium products are high quality products and have high prices. Therefore, a dilemma rises on what is the difference between premium goods and luxury goods. The main difference between premium and luxury is their functionality and performance. Premium goods are bought for their functionality and commodity; where it is luxury goods are bought as a mean of symbolism and social status.

Exclusivity is another important characteristic of luxury defined by different scholars, included on the different definitions of luxury goods. Luxury goods are not produced with the intention of being available to the mass market; they are produced with intention of being exclusive and purchased by a certain group of people only. Kapferer (1998) defines exclusivity or rarity as having a limited amount of products being sold to a limited amount of consumers who have the ability to afford them.

The purpose behind the concept of exclusivity for companies that sell luxury goods is to send the image of high value and prestige. Therefore, in order for them to assure high value and prestige as a brand; they have to limit the production and the distribution of their products (Chevalier & Mazzalovo 2012). The limitation sets exclusivity making it an important characteristic of luxury.

History and heritage are important characteristics of luxury as well. As seen in the definitions of luxury provided, scholars argue that in order for a brand product to be perceived as luxury; the brand in question should hold history and heritage in the industry. The well-known brands of luxury products have noteworthy events throughout their history, which provides them authenticity and a distinct identity (Keller 2009). For instance brands such as Dior, Chanel, or Gucci have a long well known history in the industry of fashion luxury goods. Therefore, just by stating these names one can identify them as luxury brands.

Furthermore, these brands face the difficulty of preserving their heritage of their classical designs and new contemporary designs. Consequently, they have to come up with ways of integrating both in their products so the authenticity of their brands does not disappear (Keller 2009). Moreover, another important characteristic of history and heritage is the concept of vintage. According to (Gerval 2008) vintage is the concept which defines a product with high quality which is authentic and rare that represents a specific luxury brand. What makes vintage is the lifetime of the product. In order for a product to be a vintage product it has to be relatively old and in a good condition. However, it should also hold a history that identifies that brand that produced it. For instance, a vintage product which is a luxury product has high quality and price. A Dior jewelry which is few decades old is more expensive than a Dior jewelry which is produced today. The reason behind it, is its rarity, history, and exclusiveness in the market. Examples of vintage products are cars, watches, handbags, clothes, and accessories.

Luxury products are known as goods with beautiful visuals, where the consumers' refine taste is shown through them. Therefore, according to different definitions of luxury another important characteristic of luxury is aesthetics. Venkatesh, Joy, Sherry and Deschenes (2010) define aesthetics as the visuals of luxury products associated by forms, designs, textures, harmony, beauty, and order. According to Kapferer (2008) aesthetics is the characteristic of luxury which distinguishes non-luxury and luxury products. However, it also distinguishes the luxury brands among themselves. One can argue on what are the characteristics that defines whether a product has aesthetics or not. There are no specific characteristics defining aesthetics; it depends on the individual's culture, perception, situation, and social context (Gosh & Varshney 2013; Chevalier & Mazzalovo 2012).

Aesthetics could also be identified with the long history and heritage of a luxury brand. Luxury brands strive to preserve their brand identity by the designs they offer through their products. They strive to preserve their long lasting classical designs while incorporating contemporary designs, in order to maintain innovativeness. Therefore, the visual of the products such as beauty, harmony, patterns, and textures are preserved. An example could be a Louis Vuitton bag. Over the years they produced thousands of different bags with different designs. However, they created a history of beauty, patterns, and textures which are identified as Louis Vuitton brand. Their identity can be defined only by visualizing these bags, where the long lasting consistency design is visible.

Superfluousness is another characteristic that scholars agree upon, which is related to the functionality of the product and the meaning it attaches. The term superfluousness is defined as a luxury characteristic which is related to the individual's psychology, social

status, and self-pleasure benefits. Therefore, superflousness implies the fact that luxury products do not have any functional characteristics and are seen as trivial products without any clear function (Hansen & Wänke 2011; Gosh & Varshney 2013; Dubois & Duquesne 1993a). One can argue that a non-luxury good can accomplish the same function as a luxury good. Clothes for instance, a non-luxury shirt has the same function as a luxury shirt. Therefore, the question of why do people need luxury goods when there is cheaper substitutes available in the market raises?

Consumers purchase these products to fulfill their need of self-pleasure, symbolism, and social status identity. As the non-luxury and luxury products have the same function but are different in variables such as price and high quality scholars identified superflousness as a luxury characteristic. However, superflousness can not be identified as a trait of luxury products only. Reason behind is the fact that there are many products which are not a necessity. Products such as iPads, selfie-sticks, and smart phones are not necessity products and fall within the aspect superflousness; yet they do not belong to the category of luxury products.

As the trend in the luxury industry is changing it is important to identify these changes as part of its characteristics. The new trend in luxury implies that new consumers are joining the luxury consumer group. There is a base of new younger, modern, well-paid, and spend thrift people joining luxury group consumers (Kastankis & Balbanis 2012). Consequently, this creates a dilemma in the luxury concept. Luxury products are also available at affordable prices for the middle class consumers. Bags such as Michael Kors have aesthetics, history, quality, and are exclusive meaning distributed in specific places only. However, they have affordable prices. Furthermore, other brands offer the same possibilities to the middle class consumers. Therefore, the belief that these products could be afforded by the wealthy class fades. Scholars of these filed have to take into account the changing trend in this industry in order to create an accurate luxury definition.

2.2. The Dimensions of luxury and the fashion categories

As the importance to identify the common characteristics of luxury is important, it is equally important to identify and understand the dimensions/segments of luxury. Gosh and Varshney (2013) identify four different segments of luxury being true luxury, traditional luxury, modern luxury, and life's little luxuries. The segments identified provide a path on identifying the fashion luxury goods within the concept and different categories of luxury. Furthermore, to better understand the dimensions of luxury; the fashion categories are to

be discussed. As the dimensions of luxury and the categories of fashion are discussed a better understanding of where fashion goods fall in luxury is provided.

Mazza and Alvarez (2000) state that there are three different categories incorporated in fashion, including: haute couture, pret-a-porter, and mass market. Haute couture goods are goods which are referred to as the exclusive custom fitted fashion goods. Examples of haute couture brands are Dior, Chanel, Armani, Valentino, and so on. Moreover, haute couture products are entirely hand made from the start to the finish of the good; made from high quality and expensive materials. Where in addition, high importance to details is required. Pret-a-porter which in English could be translated as ready to wear are products produced in small quantities in order to assure exclusivity to the customers. Usually, pret-a-porter goods are presented during the fashion weeks in different parts of the world such as Paris, Milan, New York, London and so on mostly in the cities which are recognized as fashion capital cities. Examples of companies that produce these goods are Armani, Dior, DKNY, Chanel, Louis Vuitton, Marc Jacobs, and so on. These products are associated with high prices due to their exclusivity. However, they are not limited to only the wealthy class due to the fact that they can also be afforded by the middle class consumers. Depending on the brand and social perceptions these goods fall within fashion luxury goods. Mass market being the last type of fashion relies on mass market sales. Prices of these goods are relatively low making it affordable to everyone. Examples of companies that produces these goods are H&M, Zara, Bershka, Vero Moda, and so on. These goods do not fall within the range of fashion luxury goods, and they rather fall within the category of simple fashion goods.

Moreover, true luxury is identified as the segment where the products of this category are affordable only by the well rich wealthy people. Fast sports cars, private jets, and haute couture are considered to be perfect examples of true luxury. Moreover, this segment of luxury indicates that when money is not an issue; people aim for exclusivity which becomes more important than any other factor. Traditional luxury being the second segment identified includes products like fashion, jewelry, fragrances, beauty products, premium spirits, and champagne. Depending on the prices and exclusivity of the products traditional luxury products could be afforded by both wealthy and middle class customers. The third segment being modern luxury living includes the latest trend offering status. Modern luxury living examples are traveling, online luxury, luxury technology, luxury experience and services. As seen from the luxury characteristics some of the products are exclusive to some, have history and heritage, are bought by the new middle class customers, and have high prices and quality. Life's little luxuries being the last segment of luxury includes mass market products developed to be afforded by different social classes.

Examples of these products are dresses, body care products, and shoes. (Gosh &Varsheny 2013: 147)

As the luxury categories are identified it is important to relate them with the categories of fashion. As previously mentioned according to Mazza and Alvarez (2000) there are three fashion categories being haute couture, pret-a-porter, and mass market. Haute couture being the most exclusive type of fashion due to its high prices, quality, and custom fit making it to be affordable only by the wealthy elite; falls within the category of true luxury. As the topic study involves fashion luxury goods haute couture in true luxury will be included. Pret-a-porter being a category of fashion where these products are produced in small quantities in order to insure quality and exclusivity falls within the category of traditional luxury. Pret-a-porter goods are accessible to both the middle and wealthy classes. Due to its accessibility and being products which are not exclusive to the wealthy class only, it falls under the category of traditional luxury. Mass market category of fashion where the aim has been described to sell as much goods as possible affordable by every social class falls within the category of life's little luxuries. However, even though labeled as luxury this category will not be considered as luxury. Life's little luxuries products do not comply with the characteristics of fashion identified. These products prices are low; their quality are not as good as the quality of the well-defined luxury products; they are not exclusive goods since they are meant to be distributed in massive quantities; and are not considered as superfluous products.

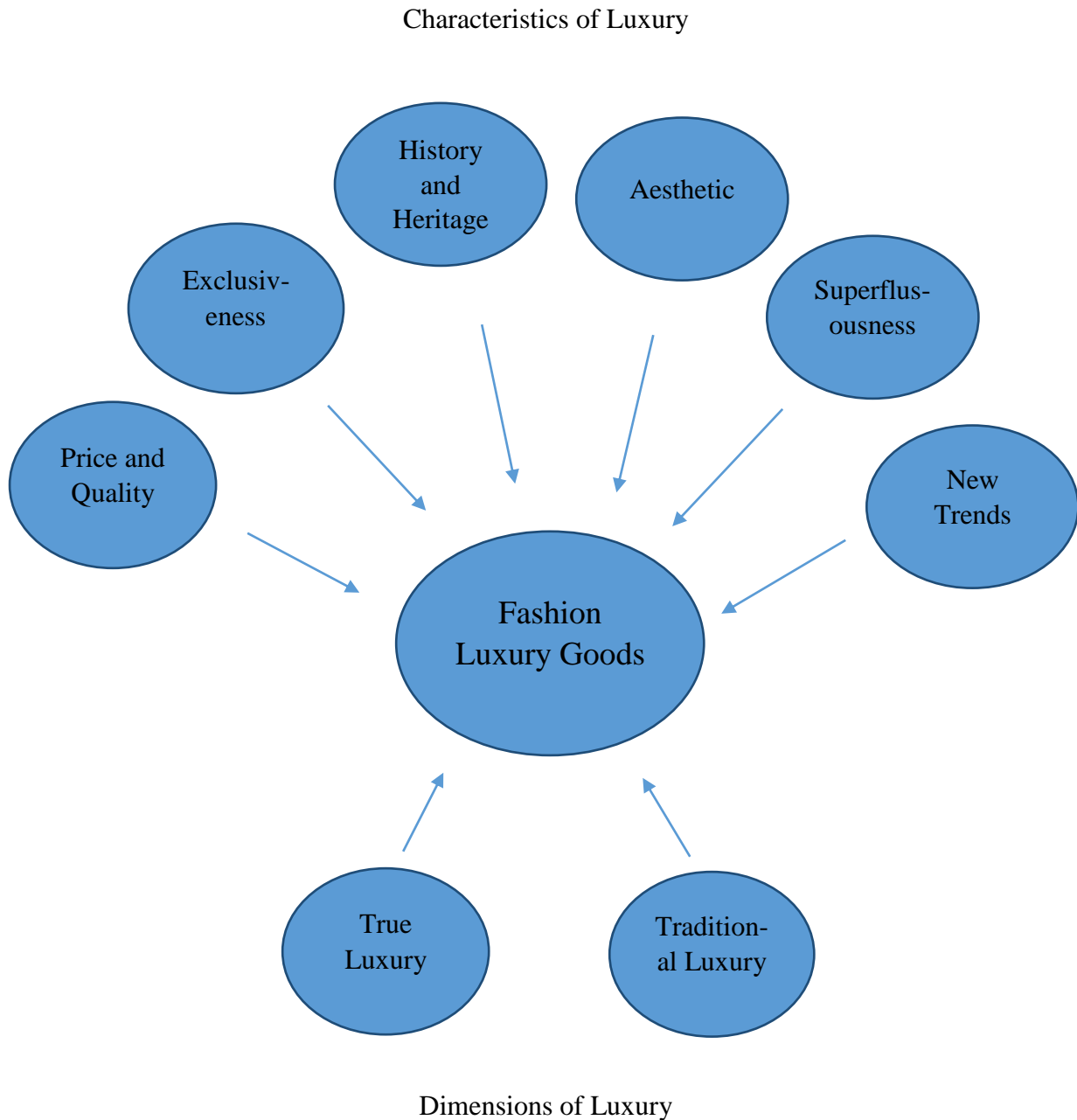


Figure 2. Characteristics and dimensions of luxury constituting fashion luxury goods

2.3. Fashion and its history

Fashion just as luxury is subject to many debates from the researchers of this field (Ma, Shi, Chen & Luo 2012). The discussion includes two different perspectives where the first one includes the debate that fashion as a term is limited to clothing only; and the second debate consists of the arguments that fashion is not limited to clothing only but includes

different arts and current trends on different industries. However, for the purpose of the study the term fashion in this study is limited to fashion as a term of clothing.

Fashion as a concept has seen many changes through its history from being an exclusive concept affordable only by the elite, to being affordable by different social classes. Mia et. al. (2012) argue that fashion has become and is one of the most influential phenomenon in the western society. As the so called exclusiveness is affordable not only by elite the phenomenon of the catwalk to the sidewalk is visible. According to Svendsen (2010) fashion has become almost the second self of the person. Throughout history fashion has been used as a mean of showing success and status. Royal families in Europe throughout centuries used fashion as a mean to symbolize superiority and status. For instance Louis XIV asked his courtiers to pay special attention to their wardrobe, together with the women of his entourage so his image of superiority and status is preserved (English 2013). Fashion as a concept and a lifestyle has been created by royal families and aristocrats which until up to the 20th century was available only to them. Clothing as a mean of symbol of status was born by the royal families' courtiers which then shifted to the highest level of fashion luxury goods at the middle of the 19th century, known as haute couture.

However, as the growth of fashion designers and couturiers raised the production of clothing increased, made this products to be accessible to other social classes. Moreover, as the middle-consumer increased in social mobility, it activated a shift of aesthetic consideration from the elite trend to a popular culture. A key change on the availability of fashion to consumers raised as well with the British industrialization period where mass production of fashion was available (Kapferer & Bastien 2012c). As industrialization took place, economy rose as well, creating richer families. Therefore, increasing the demand of fashion products. Another changing phenomenon worth mentioning in this industry alongside with the raise of the middle class, is the availability of fashion in department stores. However, as the fashion industry entered the era of mass market the quality of what was known as pure quality fashion decreased. This shift contributed to the formation of three known fashion categories including haute couture, pret-a-porter, and mass market classifying them differently into the concept of luxury. (English 2013)

English (2013) continues on arguing that fashion saw a change with the raise of the famous fashion designer Gabriel "Coco" Chanel. The term that she used for this fashion revolution is democratization of fashion. Before Chanel became famous for her innovativeness in this industry the clothing that women used for different occasions were highly complicated making it impossible for them to feel comfortable in them. Therefore, women were obliged

to wear aesthetic fashion goods only on special occasions such as events and dinners with high importance. However, with the new era created by Chanel the possibility of women to wear fashion luxury goods changed. She designed and created clothes which were simpler offering the opportunity to women to wear these products in the everyday life. However, the change on the trend of haute couture has seen many criticism by different critics of fashion of that time. It was believed that haute couture is and should be limited to extravagant design of clothes, which for the beginning caused a down turn effect on the sales of Chanel's clothes. Nevertheless, women seemed to embrace the changing trend of haute couture since it made it easier for them to wear fashionable luxury goods. This change triggered the willingness of other couturiers to follow the trend of fashion democratization. Moreover, Chanel is not only known for triggering the change on the way of haute couture. She is also known for triggering the formation of another fashion category known as pret-a-porter. Her standardization on the modern clothing during the 1920s gave raise to pret-a-porter which became a famous mean of producing fashion luxury goods.

As Coco Chanel made major changes in the fashion industry making her famous worldwide, gave her the opportunity to make many other successful changes. She was able to introduce a new concept in fashion which is adapting men clothing for women. Women were not limited to dresses anymore, they had the opportunity to be introduced to coats, blazers and trousers which before this revolution of modernization was not acceptable by the society (English 2013). Evans and Thortont (1991) argue that equality between men and women was raised by this revolution. Men and women were distinguished by the clothing they wore which created a clear social construct between the genders. However, as the revolution in modern fashion was created women felt more confident of being able to be seen and treated as equals with men.

According to English (2013) other major changes to be considered in the history of fashion are the modern ways of fashion houses to influence consumers. As marketing and advertising strategies has seen major improvements during the 20th and 21st century the availability of fashion goods to consumers increased. The main targeted categories of fashion in advertising are pret-a-porter and mass market. As haute couture as a category remains exclusive fashion houses do not advertise their products of that category. Another change to note on the history of fashion is the opportunity provided to customers on shopping fashion luxury goods online. Therefore, providing customers two different ways on acquiring these goods being shopping them online or shopping those at the department store.

It is visible that the fashion industry has seen many changes from its creation to what it is now. As an industry it started from royal families wearing haute couture as true luxury goods; which could not be afforded by other people besides the aristocrats. To being affordable to the middle class society. However, it is important to note the main triggers of this changes are: Chanel and her democratization of fashion, the revolution in the industry, the era of capitalization, the increase of department stores, and the innovation of marketing and technology. Moreover, it is important to also separate fashion as luxury and non-luxury. Fashion at its beginning could be considered as true luxury, due to the fact that it was categorized as haute couture and complies with the definition of true luxury. Where with the continuation of this industry and the revolutionary era created by Chanel the pret-a-porter fashion category was born. Where according to the definition and criteria of traditional luxury the pret-a-porter fashion category will fall under the category of traditional luxury. However, as the innovation of technology and mass production was born fashion shifted to another category known as mass market. Mass market fashion products complies with the definition of life's little luxuries. Nevertheless, it is important to note that even named so they do not comply with the definition and characteristics of luxury. Therefore, even though fashion was born as luxury at its present it is divided in two categories the one of luxury and the one of mass market seen as simple necessity goods.

As seen this industry has seen many changes throughout its history. However, the intentions and motivators to acquire this goods still remains the same (English 2013). Royal families started to wear fashion luxury goods to show power, superiority, and identity. Aristocrats wore this clothes to conform and show the society the social class they belong to. This motivators of the past continue to be some of the motivators of the present, which will be discussed in future chapters. It is important to note that despite this industry changes, the intentions and motivators of the consumers yet remains the same.

2.4. The features of fashion

Fashion as a concept and as a trend of clothing has shown to have changes throughout its history. Changes which will continue to happen in this industry due to innovation and styles. According to Ma et al. (2012) style is a short lived fashion trend. The fashion trends change every year and every season, as new designs are introduced to the public. Based on their study and definition of fashion they identified nine features of fashion. These features include: fashion as pursuit of novelty; fashion as a pursuit of beauty; fashion as a pursuit of

change; fashion as a pursuit of peculiarity; fashion as a pursuit of uniformity; fashion as a pursuit of mental demand; fashion as a product of imitation; fashion as product of distinction; and fashion as a product of border crossing.

Ma et al. (2012) argue that fashion is a pursuit of novelty. As previously seen fashion changes constantly due to innovation in the industry. Therefore, they argue that fashion is constantly seeking on having new products and designs. Which can be seen as an endless aspiration of novelty. Fashion as a pursuit of beauty is another feature they identified. Fashion, especially fashion luxury goods are characterized by their aesthetic. The design, the material, and the form that the product has (Venkatesh, Joy, Sherry & Deschenes 2010). Fashion is in constant pursuit of beauty which makes it to be a high value product. Moreover, fashion is in pursuit of beauty for other reasons besides the aesthetic. According to Simmel (2001) beauty in fashion is also concerned with its long lasting quality. Where the buyer intends to acquire such goods with the intention of its long living lifecycle.

Fashion as a pursuit of change is another feature identified by Ma et al. (2012). Being an industry prone to constant change, makes the companies within this industry to constantly seek change within a certain timeline. This could be seen mostly during the fashion weeks which occur twice during a year. Though each brand seeks to preserve their identity, history, and heritage they make some changes on their fashion lines as new styles and trends enters this industry. Another feature identified is fashion as a pursuit of peculiarity. According to Simmel (2001) even though fashion is a way of conformity for an individual to conform to fashion trends, the individual still seeks differentiation from other major groups in general. More specifically groups who are not fashion seekers, innovators, or followers. It is a way to express, emphasize, and individualize a lifestyle and identity while conforming to fashion trends.

Furthermore, according to Ma et al. (2012) fashion is a pursuit of uniformity. It is up-to-date, while at the same time being in conformity with what the consumers of this industry see as acceptable. Innovation might be a mean to influence the history of this industry, while being successful like Chanel was for instance. However, innovation might come with high risks if it does not comply with what the actual consumers want. Moreover, another feature of fashion identified is the pursuit of mental demand. As fashion goods are seen as goods without any necessity, they are related to indulgence in self-pleasure. Being products of self-pleasure, makes them to be goods of mental demand pursuit rather than survival utilities (Gosh & Varshney 2013). Therefore, a characteristic of fashion is its image of necessity it creates to consumers, by offering satisfaction on self-pleasure.

The seventh feature of fashion identified by Ma et al. (2012) is fashion as a product of imitation. As one of the features of fashion suggests that fashion is about being particular or different from the society; fashion is also about imitations and conformity. Fashion copies innovation and imitates its essence. For instance the imitation of the new trends from the catwalk, by the people who wear the same clothes on the sidewalk. Moreover, it is about conforming to the social sets, set by the group of people following fashion trends. Another feature of fashion is the product of class distinction. As seen with luxury and the history of fashion, fashion acts as a divider between social classes. Fashion is a way to create distinctions and a mean to symbolize the class people they belong to only by their look.

The last, but not the least feature identified by Ma et al. (2012) is fashion as a product of border-crossing. Fashion as phenomenon facilitates the integration of people from a social class to another, by conforming to their trend and norms. Moreover, it brings together people from different parts of the world together, on a sub-culture which is the sub-culture of fashion followers. It is important to note that this union of people in this sub-culture excludes people, who are not successful innovators of this industry and do not follow the basic norms created by the group through time.

Fashion as a concept shows to have many features, sometimes confusing on the sense of being contradictory to each other. Fashion is about innovation but imitation as well. Not every innovation makes it through in this concept. However, the ones that do are trends to be imitated by the group. Fashion is about distinction but uniformity. It is about distinction or difference in way where fashion followers are separate and distinct from the non-followers. It is about uniformity in a sense where all fashion followers respect and follow the norms set in this concept, by conforming to the group.

It is important to note how the fashion concept and the luxury concept meets each other and creates what is called fashion luxury goods. Fashion as luxury have history and heritage which defines them on the bases of the norms created throughout their history. Moreover, fashion and luxury intersect with each other by their aesthetic characteristics. In order for clothes and accessories to be defined as fashion luxury goods they need to be aesthetic goods. Moreover, scholars of luxury and fashion agree that these goods are goods which are created by trends; trends that changes based on the fashion seasons. Fashion as luxury are considered by scholars as goods which are not necessary for basic human needs.

Therefore, they are defined as goods without any functionality. Their only functionality is the mental necessity created by the consumers on the basis of their pleasure.

Therefore, based on research fashion luxury goods characteristics are: price and quality; history and heritage; aesthetic/beauty; novelty, exclusivity; superfluousness; new trends; true luxury; and traditional luxury. Fashion luxury goods include both true and traditional luxury goods. As defined true luxury goods are haute couture fashion goods and traditional luxury goods are pret-a-porter fashion goods. Therefore, it is important to note that fashion luxury goods are divided into two major categories where price and quality; aesthetics and beauty; exclusivity; and superfluousness are different.

As true luxury goods by its history has shown to be highly exclusive goods, being affordable only by the elite class due to its high prices makes it to be highly different from traditional luxury goods. The aesthetic of true luxury goods are highly different by the traditional luxury goods; due to the fact that true luxury goods are defined as haute couture goods as well and are entirely handmade. Every single detail of haute couture goods are handmade, creating a more refined design with high quality materials. As goods from both categories are proven to be superfluousness goods, true luxury goods could be seen as more superfluousness goods compared to traditional luxury goods. True luxury goods being exclusive goods with high prices, makes these goods to appear as less functional compared to traditional luxury goods. The comparison between the two has to be made in order to understand why and how the goods of these categories differ from each other.

However, history and heritage, the new trends, and novelty will remain the same for both categories. Fashion houses such as Dior for instance produce both haute couture and pret-a-porter fashion goods (Dior 2015). Therefore, both categories hold the same history and heritage since they are produced by the same fashion house. It is the company's history and heritage that creates the history and heritage of the goods produced. Moreover, it could be assumed that the fashion house will seek for trend changes and novelty at the same level; due to the reason that trends change every season.

Table 2. Table showing how fashion luxury goods are created by luxury characteristics, luxury dimensions, and fashion features.

Luxury Characteristics	Luxury Dimensions	Fashion Features	Fashion Luxury Goods (true and traditional luxury fashion goods)
Price and Quality	True Luxury (haute couture)	Novelty	Price and Quality
Exclusiveness		Beauty/Aesthetic	History and Heritage
History and Heritage		Change	
		Peculiarity/Exclusive	Aesthetic/Beauty
Aesthetics	Traditional Luxury (pret-a-porter)	Uniformity	Novelty
Superfluousness		Mental Demand/Superfluousness	Exclusive
		New Trends	Imitation
Distinction/Exclusive			New Trends
Border Crossing			

2.5. Fashion's relation with classic and innovation

Fashion as a phenomenon can be related to different concepts such as classic and innovation. Throughout its history fashion has been associated to the classic and vintage, which is known as the heritage of a brand. Moreover, innovation is related to the fact that fashion as phenomenon changes and seeks for new designs and models through fashion seasons.

According to Ma et al. (2012) fashion and classic differ. Fashion is a phenomenon which changes constantly which seems contradictory with the term of classic. Where it is classic is a concept which includes the right composure, history, and heritage. Classic products do not have any point of attack in competition as innovation has (Simmel 2001). However, it exists as a concept where old clothes and designs from highly established brands live forever in the industry of fashion increasing its values. The relationship between classic or old and fashion could better be defined as vintage.

Gerval (2008) defines vintage as a rare piece coming from a trend of a certain era. However, according to Cervellon, Carey and Harms (2012) vintage objects or clothes are clothes that were produced between the 1920's and the 1980's. Clothes produced before the 20's are considered as antique; where it is, clothes produced after the 80's are simply considered as modern or contemporary products. Fashion products produced between the 20's and 30's are more expensive compared to the other vintage products. It is believed that in the trend of vintage the older the clothes and accessories are, the higher its price becomes. Most of the time vintage products produced by highly known brands such as Dior, cost more than a brand new product from the same brand. That is due to the fact that the product has history and heritage. It is important to note that confusion between vintage and second-hand products is high in the society. Vintage and second-hand product differ only by the age of the product, the fact that the product has been used by someone before head does not have any significance. Vintage fashion goods could be purchased in auctions, exhibitions, or vintage based specialized boutiques. Moreover, luxurious vintage products are not necessarily used products; they might be products that were never used or products that were only used during catwalks.

Therefore, it can be concluded that fashion as a phenomenon does not include only new trends or brand new products. Fashion includes vintage products which through its own history has been shown to be more expensive than newly produced products. This is related to that fact that the product in peculiarity holds history and heritage. Moreover, the higher the importance of the history behind the product the higher its price gets. For instance a Chanel dress that belonged to Marylyn Monroe is more expensive, than the same dressed owned by a random person at the same period of time.

Furthermore, innovation has shown to be highly important in the industry of fashion. Companies seek innovation in fashion to better attract its consumers. As innovation in the industry is created new trends in fashion are created as well. For instance, high heels without heels was an innovation in fashion years ago. It used to be a trend for the fashion followers. However, now days these high heels are not that commonly used due to the fact that the trend of wearing them is over. Therefore, as the lifecycle trend of certain products end at a certain point of time, the need to come with innovative designs is created. According to Ma et al. (2012) innovation is pioneer of success in the fashion industry. Moreover, according to them the factors influencing innovation are the perceived values and costs. In case the consumers perceive the new product as more valuable than the present products in the industry, it is considered as a highly valuable good. However, in the case the consumer perceives the product as costly it will impact its diffusion in the

market. But in the case of fashion the high cost might positively affect the consumption of goods due to the fact that it will be perceived as exclusive.

Moreover, it is important to note that not all innovative products are successful. That is due to that fact that consumers might not like the innovation being presented to them. However, if the consumers accepts the new products a new norm is created in the fashion followers groups which is to be followed in order to be part of the new trend (Ma et. al. 2012). As innovation is important in the fashion industry it is important to note that risks for new trends being created by fashion brands are high. Consumers might not accept them creating a barrier in the new trend intended by the fashion companies. Nevertheless, innovative clothing designs are needed in order for different brands to stay in competition. Fashion weeks where the intention of fashion companies is to present the upcoming clothing line for the next season would not be possible without innovative designs. Therefore, it can be concluded that the relationship between fashion and innovation is highly important.

3. MOTIVATORS BEHIND THE CONSUMPTION OF FASHION LUXURY GOODS

This chapter provides a theoretical view on the motivators behind the consumption of fashion luxury goods. This chapter will be divided into two sections. The first section including the internal motivators that pushes consumers to buy these goods; and the second section including the external motivators towards the consumption of fashion luxury goods. According to Workman and Lee fashion consumers motivators are two sorts being internal and external (2011b). Meaning that they are motivated differently being from the inner self or society. In the consumer behavior field the intrinsic and extrinsic factors motivating consumers have been studied thoroughly in different industries. Therefore, it is highly important to identify the intrinsic and extrinsic motivators of the consumer of fashion luxury goods in order to understand their behavior. Based on the internal and external characteristics the possible differences and similarities between genders will be analyzed.

3.1. Internal motivators of fashion luxury goods consumption

As consumer behavior studies the behavior and the motivators of customers it becomes important to identify the motivators behind the purchase. However, it is highly important to note the fact that the intrinsic motivators in this case might be different for different products and services. For instance, fashion intrinsic motivators are different from food intrinsic motivators. Aesthetics being one of the fashion's intrinsic motivators, could not be defined as an intrinsic motivator in the food industry (Hsu & Burns 2012). One does not buy food products to appreciate its beauty, which might be the case in fashion products. Therefore, the importance to identify the intrinsic motivators on the fashion luxury industry is high. In addition, as the goal of the topic study is to identify the possible similarities or differences between the genders in the consumption of these goods; the need to study the motivators is important in order for the possible effect to be identified. Scholars of the field of fashion and luxury goods identified several intrinsic motivators that drives the purchase of the consumers including: aesthetics, perceived extended, hedonism, quality, esteem, and expression of oneself (Hsu & Burns 2012; Workman & Lee 2011b; Stokburger-Sauer & Teichmann 2013; Herter et al. 2014; Hume & Mills 2013).

3.1.1. Aesthetics

Aesthetics is considered to be one of the internal factors motivating consumers of fashion and luxury goods. As previously seen aesthetics is also considered to be a characteristic of luxury. Therefore, creating a clear identification on why some of these consumers decide to acquire such goods based on the look and the design of the product. According to Hsu and Burns (2012) study on clothing values aesthetic is one of the factors behind the purchase of fashion goods. However, the question on what constitutes the aesthetic of a product might be raised. According to Workman and Caldwell (2007) the aesthetic of a product is determined by its harmony in the combination of colors, fabric, pattern, texture, and shapes. Creating the overall look of the product and differentiating it with similar products. In fashion luxury goods aesthetic is mostly defined by the shape of the cloth along with the high quality material used on the good, which influences other luxury characteristics such as price, quality, and exclusiveness.

Workman and Caldwell (2007a) state that the consumers of the industry of fashion luxury goods tend to pay attention to the aesthetic characteristic of the product mostly while purchasing formal clothing; while considering their long lifecycle. Influencing it to be seen as an internal motivator based on two intentions. Firstly, buying formal fashion products due to the working environment. Secondly, buying formal clothing for events requiring formal clothing. Consequently, being considered as an intrinsic motivator by the researchers of this field.

Moreover, aesthetic as an intrinsic motivator behind consumption has been studied from several other researches. For instance Tzou and Lu (2009) argue that aesthetic is not only related to the visual of the product; but it is also related to the pleasure that the consumers obtain when purchasing these goods. Additionally, arguing that aesthetic is also defined as the behavior of consumers on comparing similar products. In such case consumers will evaluate and base their decision of purchase between products on its aesthetic. Consequently, being a strong internal motivator on purchasing fashion luxury goods.

However, one might argue on how consumers determine or measure the aesthetic of a fashion luxury good product. Especially, due to the fact that fashion luxury goods are exclusive and standardized around the world. Entwistle (2009) argues that consumers of these goods acquire aesthetic knowledge from various sources; helping them to determine if a product is considered to be aesthetic or not on the bases of the current fashion trends. Furthermore, the sources where fashion luxury goods consumers acquire the knowledge of

aesthetic includes fashion magazines, fashion week events around the world, fashion related TV programs, celebrities looks, and fashion luxury goods advertisements. In addition, the aesthetic knowledge acquired by the consumers reinforces the confidence of the consumer to purchase these goods; mostly based on the fashion trends, colors, visuals, and designs seen on the up to date fashion sources. Therefore, it can be concluded that aesthetic will be determined by the current fashion trends and the future season trends available to consumers.

It is important to note that aesthetic as an intrinsic motivator in fashion luxury goods consumption, could differ between the different segments of this consumer group. Hsu and Burns (2012) based on their study argue that there is a difference in the attention of purchase in these goods between the women and men gender. They identified that one of the main motivators of the women on purchasing these goods is aesthetic. In their empirical study women scored high on these motivator compared to men who scored low. Consequently, the assumption that gender has an effect on the consumption pattern of fashion luxury goods on the aesthetic motivator could be made. As one of the goals of this study is to analyze the possible effect of gender in fashion luxury goods consumption; based on the previous studies on aesthetic motivator the following hypothesis could be made.

H1. Women will score higher on aesthetic as an intrinsic motivator compared to men.

3.1.2. Perceived extended self

Perceived extended self has been defined as another internal motivator on the consumption of fashion luxury goods. Where this term has been defined as a mean of distinguishing oneself in relation to the relevant others (Vigneron & Johnson 2004). This concept is shown to be one of the internal motivators for the consumers of fashion luxury goods; where one person seeks to differentiate him or herself from the relevant others by creating a symbolic distinguished identity. Moreover, as consumers engage towards the consumption of these goods by having a behavior of adapting their possessions as their identity the perceived extended self is created. As fashion luxury goods are defined as unique and exclusive goods; consumers with the perceived extended self-behavior is easily achieved. Moreover, the statement of perceived extended self as an intrinsic motivator has been proved by the study made by Shukla and Purani (2012a) as well. They concluded that this motivator could be manifested in two ways as being the sole motivator of the

consumers, or as a motivator mixed with other motivators such as social status and social conformity.

Furthermore, the perceived extended self is associated with the feeling of self-accomplishment, power, self-reward, and success (Doss & Robinson 2013). By the possession of fashion luxury goods consumers with extended self-motives aim to achieve distinguished identity on several basis. For instance the motive behind creating a distinguished identity might come as a result of the willingness of the consumer to establish an identity based on success and power. Where other motives might be on the willingness of the consumer to self-reward him or herself on basis of personal accomplishment.

Moreover, according to Shukla, Singh and Banerjee (2015b) the feeling of feeling good about oneself is included behind this motivator which is directly related to the sense of self-accomplishment. Therefore, the concept of perceived extended self is not limited only as a mean to stand out from the relative others. But it is also a mean behind the motive of standing out by proving self-accomplishment, positive feeling about oneself, power, and success. It is important to note that consumers with perceived extended self on fashion luxury goods consumption, will abandon their original choice, as the relative others start to purchase similar products (Yang & Mattila 2013). Consequently, consumers holding this kind of motivator are constantly seeking on ways of differentiating themselves from the others by purchasing fashion luxury goods. However, they will always seek products of this industry which are not purchased by the relative group; while conforming these products to their identity. Gender similarities or differences regarding this motivator on fashion luxury goods has not been researched. Subsequently, the aim to identify the possible gender effect on the empirical section is raised.

Currently no study has been made on whether there is a difference or similarity behind this motivator between men and women. However, it is proven that the perceived extended self could be an intrinsic motivator behind the consumption of fashion luxury goods. In order to answer the main question of this study the following hypothesis is created.

H2. There will be a difference between men and women on the perceived extended self motivator.

3.1.3. Hedonism

Hedonism is another intrinsic motivator identified by different researchers of this field. Hedonism or hedonic value is the physiological value that a person gives to a good (Doss & Robinson 2013). Moreover, hedonism captures the pleasure and the emotional benefit provided by the product, rather than its true function. As stated by different authors of this field (Berthon et al. 2009; Okonkwo 2007; Jackson 2004) fashion luxury goods are purchased for other reasons than their functionality. Fashion luxury goods have cheaper substitutes which most of times are purchased for their functionality. Therefore, as there is cheaper substitutes in the fashion industry which could be used for their functionality; fashion luxury goods are seen as goods where the only functionality is the hedonic value provided to the customers by acquiring such goods. Furthermore, Husic and Cicic (2008) state that hedonic oriented shoppers are mostly interested on their own feelings and thoughts. Therefore, placing less importance on the prices of the products which are also indicators of prestige. It is important to note how the self value plays a major role in the fashion luxury goods consumption. As fashion luxury goods do not hold any utility for due to its cheaper substitutes, one of the few values left for this products are the necessity that the consumers creates to acquire these goods.

According to Hume and Mills (2013) the hedonic motivator behind consumption is concentrated on the pursuit of arousal and pleasure including: fun, feelings, and fantasy. Hedonic as a concept is hard to be identified by the customers. For one customer the purchase of fashion luxury good might be seen as a utility good, and for another it might be seen as a product providing hedonic value. However, according to the general definition of hedonism in fashion luxury goods, fashion luxury goods are all considered hedonic goods. Moreover, they argue that fashion luxury goods purchases are increasing every year because of the hedonic intrinsic motivator. By purchasing fashion luxury goods some consumers intend to enhance their self-image and indulgence by providing psychic pleasure identified as hedonic value. They acquire positive feeling about themselves, while sometimes accomplishing their own fantasy.

Hedonism is also related to the happiness acquired by the consumer after purchasing fashion luxury goods (Shukla & Purani 2012a). Furthermore, the phenomenon of shopping for ones happiness started on the western society; more specifically with the creation of luxury. As a psychological motivator it includes different factors such as emotions related to happiness, indulgence, fantasy, and fun, arousal, escapism and involvement. According to Babin, Darden and Griffin (1994) in hedonism people purchase so they can shop, and purchase because they need a specific product. Moreover, hedonic value can be achieved

without purchasing the good, but also by going to the stores and spend the day looking at the fashion new arrivals. However, the hedonic value will be higher if the goods are purchased, rather than only looked upon.

Different studies have been made on hedonic value as an intrinsic motivator and the effect that gender has on it. According to Herter, Santos and Pinto (2014) study hedonic value as intrinsic motivator is more visible with the women gender. In their empirical research women scored higher on hedonic value compared to men. Moreover, the statement that women pay more attention to hedonic value is proven by Arnold and Reynolds (2012) on a similar study. Based on different studies on hedonic value as an intrinsic motivator the following hypothesis is created.

H3. Women will score higher as hedonic shoppers then men.

3.1.4. Quality

Quality is considered to be another motivator behind the choice of consumers to purchase fashion luxury goods. This trait of luxury is considered to be one of the most important ones, due to the fact that it is defined as one of the main characteristics of luxury goods (Stokburger-Sauer & Teichmann 2011). Quality being one of the intrinsic motivator behind consumption, more specifically falls under the category of functional values (Shukla & Purani 2011a). One might ask what is implied by quality in this industry. Fashion luxury products are made from high quality materials, craftsmanship, and high performance on the sense of paying attention to every single detail of the product being produced; consequently, ensuring high quality products. However, Hume and Mills (2013) add in to this by arguing that the quality of a product is related to its aesthetic as well. Therefore, the quality of fashion luxury products is defined by the quality of the materials, the performance, the creation, the aesthetic, and the craftsmanship method of production.

Furthermore, as the prices of these goods are high, alongside with the well known reputation of the brands producing these goods; consumers create a high quality perception towards fashion luxury goods (Hume & Mills 2013). Consequently, making it to be one of the motivators behind the consumption of these goods. It is shown by different studies that consumers in this industry will identify high quality products based on the high prices assigned to them. Moreover, it is important to note how the characteristics of luxury and fashion defined are interlinked with each other on the motivators behind the consumption of these goods. Quality as a motivator is identified by the price and the aesthetic, being

few of the characteristics of fashion and luxury. Therefore, in this it can be concluded that each characteristic defined, positively impacts the motivators of consumption.

Moreover, the new trend in the luxury industry of the middle class people being able to afford fashion luxury goods; impacts quality as a motivator. One of the main reasons of the middle class group to purchase fashion luxury goods, is the quality and the long lasting life these products have (Stokburger-Sauer & Teichmann 2011). Therefore, in this sense it can be argued that fashion luxury goods are not necessarily hedonic goods. As quality becomes a motivator, the argument that fashion luxury goods are goods without any functionality is challenged. Consequently, it is important to state that different studies challenges each other on the sense of defining the characteristics of luxury. As quality and hedonism are both considered in this study and challenge each other on a certain degree; both are considered as distinct and separate motivators.

Furthermore, studies towards the differences between the genders on quality has been made. According to Stokburger-Sauer and Teichmann (2011) study women are more motivated to purchase these goods due to their quality than men. Men showed to be less interested by the quality of product compared to the other traits these products offer. Therefore, based on the researches made on this study the following hypothesis is made.

H4. Men are less likely to show interest on purchasing fashion luxury goods due to their quality compared to women.

3.1.5. Esteem

Esteem or more specifically self-esteem is another internal motivator behind the consumption of fashion luxury goods. Ayman and Kaya (2014) state that one of the reasons why people acquire fashion luxury goods, is the increase in self-esteem they get by wearing these goods. Fashion luxury goods being highly aesthetic goods, when wearing them some consumers gain a sense of increased self-esteem (Hume & Mills 2013). Moreover, self-esteem is positively related to self-image. Individuals create a psychological image on what is acceptable in the fashion followers group created by different medias. Therefore, creating a psychological self-image on what the individual should wear in order to increase self-esteem; and feel good about following the norms on how the person should look and be visualized. It is visible that self-image and self-esteem are directly related to aesthetic. Aesthetic is what makes the visual of the good to be

beautiful. Where by the beauty of the goods, creates a positive correlation between self-esteem and aesthetic.

In relation to gender Hume and Mills (2013) based on their study suggest that women are judged more on their visual than men are. Different studies have been made on the relation of gender and how they are perceived by their visual by the society (Firat 1994). This study showed that throughout history women are more judged than men. First, due to the reason that the women represented the wealth and social class of the family. Second, because women are perceived as the gender of beauty and sensuality. Therefore, making self-esteem based on external image to be important for women based on social pressure. As this played a major importance throughout history, the association of image and self-esteem became a psychological value for women. As a result, making it to be an important motivator behind visual consumption in this case fashion luxury consumption for women. Based on previous research the subsequent hypothesis is created.

H5. Women will be more driven to purchase fashion luxury goods due to self-esteem purposes than men.

3.1.6. Expression of one self

Expression of oneself or self-expression is another motivator towards purchasing fashion luxury goods. A number of fashion luxury goods consumer acquire these goods with the intention of showing their personality, and show uniqueness in the social group (Stokburger-Sauer & Teichmann 2011). Throughout the years social groups showed their personal traits and interest based on their look, with the purpose of expressing themselves. For instance there are individuals such as rockers, who wear specific types of clothes and accessories to express their love towards this genera. In general subcultures express their passion about a specific interest by their look.

Moreover, Ayman and Kaya (2014) consumers of fashion luxury goods purchases these goods in order to express five distinct personalities including: sincerity, excitement, competence, sophistication, and ruggedness. In addition, these five brand personalities include subcategories, to better evaluate the expression of one with these labels. Sincerity includes the expression of honesty, cheerfulness, friendliness, and wholesomeness. Excitement includes coolness, youngness, daringness, up-to-datedness, and spirituality traits. Where it is competence includes confidants, successfulness, confidence, and reliability. Sophistication includes the charming and femininity traits. Last but not least,

ruggedness includes western culture, masculinity, and outdoorsy. However, one might ask how does fashion luxury goods express all of these traits? Consequently, it is important to note that the fashion luxury goods industry includes several styles. For instance, it includes the chic style, the rock style, the rock-glam style, sports style, and many other styles. Therefore, an individual based on personal interest and personality traits will be able to express oneself with the different available styles in the fashion industry.

Furthermore, it is visible that the expression of oneself is related to self-esteem and perceived extended self. People purchasing fashion luxury goods as a mean to express themselves, directly or indirectly do it for the reason of increasing their self-esteem or distinguish themselves from the others in the group. As consumers are able to positively express themselves through their visual, their self-esteem will increase. Therefore, having the ability to properly express themselves and their lifestyle; where their esteem will increase in the sense that they will feel better about themselves by showing their true identity. Moreover, perceived extended self is achieved through expressing oneself by the look. This specifically would apply to the situation where the person is surrounded by a social group, where the person wants to show his/her distinguished personality (Ayman & Kaya 2014).

Self-expression has been studied on the basis of gender by Stokburger-Sauer and Teichmann (2011). According to their results women and men are different on the self-expression motivator. It has been shown that women score higher than men on this motivator. Therefore, the assumption that women and men will score differently on this motivator could be made. Based on this statement the following hypothesis is created.

H6. Women are more motivated to purchase fashion luxury goods to express themselves through these goods than men.

3.2. External motivators of fashion luxury goods consumption

The consumers of fashion luxury goods do not only have intrinsic motivators to purchase such goods. External factors play a major role on the consumption of these goods, acting as external motivators. In consumer behavior the external factors are studied as well to understand the consumption pattern of the consumers. In the fashion industry these factors are highly important, due to the reason that in some cases consumers external factors are more influential than the internal factors. The external motivators discussed in this study, identified by different researchers of this field are: social status (social comparison),

political, symbolism, vanity, bandwagon effect, and conspicuousness (Dubois & Duquesne 1993; Kastanakis & Balabanis 2011; Miller & Mills 2011; Shukla & Purani 2012; Hsu & Burns 2012).

3.2.1. Social status and symbolism

Social status or social comparison and symbolism are two of the external motivators researched in this study. Consumers of fashion luxury goods strive for social recognition within a specific social group, where their acceptance is related with social status (Kastankis & Balabanis 2012). Moreover, through research it is visible that consumers of luxury goods, are more attracted to the products as a symbol rather than its functionality per se. With fashion luxury goods, goods which represent high social class due to its prices and quality, consumers are able to symbolize the society they come from. Therefore, fashion luxury goods in this case acts as a symbolism of social status (Stokburger-Sauer & Teichmann 2011). However, it is important to note that with social status and symbolism, individuals seek to belong to a particular social group. Therefore, individuals will acquire fashion luxury goods to belong and be accepted to a specific social group.

Social status includes elite status, fashion follower status, and or fashion creator. Consumers will acquire these goods as a symbol to belong and show that they belong to one of the previous statuses. Moreover, another benefit of shopping fashion luxury goods besides social status achievement on the symbolic perspective is the accomplishment of self-esteem (Ayman & Kaya 2014). According to Dubois and Duquesne (1993), some people will purchase and wear these goods in order to show their wealth. It can be concluded that social status seeking and symbolism are positively related. One cannot happen without the other. In order to show or acquire a higher social status, people should be able to prove it by wearing designers clothes which in this case are known as fashion luxury goods. Therefore, designers clothes will act as a symbol of social status and success. Hume and Mills (2013) argue, that clothing in general acts as a symbol of society and values. Consequently, reflecting one's self and society perception, which affects the behavior and the consumption pattern of fashion. Especially, in fashion luxury goods where consumers strive to send an elite image to the society.

During the last century women used to be the symbol of the wealth and social status the family had. Therefore, for the elite class it was really important that the women of the family are properly dressed, with expensive designers clothes (Firat 1994). However, this phenomenon changed as men are more engaged to shop fashion luxury goods and want to

be able to symbolize their own achievements. Stokburger-Sauer and Teichmann (2011) state that men are more engaged to purchase fashion luxury goods as a symbol of their social status than women. Accordingly, the following hypothesis is created.

H7. Men will score higher on social status and symbolism external motivators to purchase fashion luxury goods than women.

3.2.2. Political

Political value is another external motivator defined by Hsu and Burns (2012). They defined different values of fashion luxury goods consumers, that motivates them to acquire these goods. Moreover, they state that the motives, the goals, or the desires which an individual considers are influential in determining their attitude towards clothes. However, political value is defined as the value in clothing with the desire of prestige, influence, distinction, and leadership.

In addition, as fashion luxury goods are seen as social distinct clothes. It is normal for consumers to wish to purchase these goods for leadership purposes (Hansen & Wänke 2011). Leadership positions show influence, distinction, and prestige. Furthermore, fashion luxury as a phenomenon was born by royal families and the elite class to show to the society the distinguishment between the classes (English 2013). As fashion itself was born to show leadership and prestige, it is understandable for it to continue to be a mean of political symbolism. Furthermore, this phenomenon is visible when being in settings where leaders and non-leaders are present. Leaders will be visible by clothing and the brand apparels.

Furthermore, gender effect on the political external motivator has been studied. Results shows that there is a difference between the two genders on purchasing fashion luxury goods based on this motivator. Men are more likely to engage in fashion luxury goods consumption due to the desire to achieve prestige, influence, distinction and leadership (Hsu & Burns 2012). More specifically men are likely to purchase these goods, for political reasons. Based on previous studies the subsequent hypothesis could be made.

H8. Men will score higher on the political motivator than women when purchasing fashion luxury goods.

3.2.3. Bandwagon effect

The bandwagon effect is considered to be another external motivator in fashion luxury goods consumption. Kastankis and Balabanis (2012) state that, the bandwagon effect is a psychological phenomenon where consumers purchase certain types of goods, without taking into account their own personal belief towards that good; only because the others are purchasing it. Therefore, this motivator could be considered as a follow the society around motivator. The bandwagon effect represents the desire of people to purchase a certain commodity to conform, as a mean to associate themselves with a certain group of people (Liebenstien 1950). In fashion luxury goods people purchase these goods because of their worldwide popularity, having a positive effect on the further development and production of these goods due to the increase in demand.

Furthermore, people holding this kind of behavior or motivator could be considered as fashion followers. Once they identify popular products, it becomes a need for them to acquire these products immediately; as they belong to the current trend (Kastankis & Balabanis 2012). People engaging in this kind of behavior, are people who's dependency is on the society rather than the individual him/herself. In addition, it is important to note that these people are influenced by the norm created by the social group (Liebenstien 1950). In this case the consumer is influenced by the fashionable group norms. If the group believes that a certain product or trend lifecycle is over, the bandwagoners will follow these norms not to get outside of what is set by the group. It is important to note how the consumers' personality of the self-concept or society-concept influences bandwagoners. The bandwagoners will be the people who rely on the society or identifies its own self by the group. In this case, the bandwagoners will follow fashion followers group lifestyle and norms because they rely on their conformity.

In addition, bandwagoners not only purchase fashion luxury goods to conform with the fashion followers norms and behaviors. They purchase fashion luxury goods in order to belong and gain a status within the social group of interest (Kastankis & Balabanis 2012). Therefore, purchasing specific goods such as fashion luxury goods with specific well-known brands. Moreover, bandwagon fashion luxury consumers seek to satisfy their personal need for high rank status gain such as elite social classes. It is important to note that the bandwagoners have more than one factor in their behavior. It is not only about conforming with the society they are in. Being a bandwagoner might also be done to enter a new a group where interest is shown; or even gain a new status within a social group. As one of the motivators is to be unique and a fashion creator; other motivators' goals is to conform and belong.

Gender in fashion luxury goods has not been studied from the bandwagon motivator perspective. Therefore, no assumption on what is the level of difference between the two can be made. However, throughout the study it is visible that gender has an effect on fashion luxury goods consumption, by having different motivators. Furthermore, it is visible that women are influenced more from internal motivators and men are more influenced by external motivators. Nevertheless, as the level of difference is not provided the following simple hypothesis is formulated.

H9. Genders will score differently on the bandwagon effect motivator, where one of the genders will be more influenced by this motivator.

3.2.4. Conspicuousness

Conspicuous external motivator is the last motivator identified on the factors of consuming fashion luxury goods. Conspicuousness is identified as a clear visibility; where in fashion luxury goods is defined as a way for people to show economical achievement and accomplishment (Stokburger-Sauer & Teichmann 2011; Hume & Mills 2013). Furthermore, fashion luxury goods in this case are defined as conspicuous goods, that do not only satisfy personal needs but the needs of the society to symbolize prestige (Amladoss & Jain 2005). As luxury goods in general have high prices, conspicuous reasons of purchasing is positively correlated. Fashion luxury goods being goods seen as goods affordable only be the elite; the society can directly relate someone wearing these goods with the individual in question being economically successful. Moreover, it can be stated that the new group of middle class people purchase these goods to show the society accomplishment and economical increase.

The conspicuous phenomenon is also related with uniqueness and exclusivity (Amladoss & Jain 2005a). Fashion luxury goods being goods which are unique and exclusive due to their prices and the limited distributing channels available, leads them to be goods purchased in some cases for conspicuous reasons. Accomplishment and power are showed by purchasing goods which are limited to the public.

In addition, conspicuous consumers do not only care about the uniqueness, symbol, or exclusivity; they also care about the type and the number of people purchasing these goods (Amladoss & Jain 2015b). Therefore, if the product is being purchased by the majority of the society, the conspicuous consumer will switch the buying pattern by purchasing goods

which are not common in the society. Furthermore, if the lowest social class acquires a similar product the consumer will again change the purchasing behavior. With the reason that those goods will no more show economical achievement or accomplishment. Consequently, it could be said that the two reasons behind conspicuous consumption is status projection and distinction or distinction from the lower class.

Conspicuousness has also been studied from the gender perspective. Gender as a social construct which is directly related with external motivators, has shown to have an impact behind the consumption of fashion luxury goods. According to Stokburger-Sauer and Teichmann (2011), men in general will purchase these types of goods because of external motivators, more specifically social motivators. They argue that men are more likely to engage in conspicuous consumption than women, to show economical achievement and potentially attract a mate. Consequently, based on their assumption and research the following hypothesis is created.

H10. Men will be more motivated than women to purchase fashion luxury goods for conspicuous reasons.

3.3. The theoretical outline of the motivators

In the theoretical chapters luxury has been defined along with its characteristics and dimensions; fashion history was discussed along with its features; and the motivators behind fashion luxury goods have been identified. The main definitions of luxury have been compared with the reason of identifying the luxury characteristics. Luxury characteristics included and analyzed were: price and quality, exclusiveness, history and heritage, aesthetic, superfluousness, and new trends. Where in addition the dimensions of luxury were discussed and related to the fashion categories of haute couture, pret-a-porter, and mass market. The relevant dimensions of luxury in relation with the fashion categories retained for the purpose of the study were true and traditional luxury.

Moreover, in the second chapter of this empirical section the fashion history was discussed. It was visible that fashion was born as a luxury phenomenon. Where later on the purposes of its usage at its very beginning are related to the motivators identified in the present by the consumers of these goods. In addition, nine fashion features haven been identified, discussed, and analyzed. The features of fashion identified are: novelty, beauty, change, peculiarity, uniformity, mental demand, imitation, distinction, and border crossing. Fashion was also discussed in relation to classic and innovation with the intention of

identifying two different aspects of fashion being vintage and innovation. Fashion and luxury have been analyzed together, creating the phenomenon of fashion luxury goods. Where in addition, the main features of fashion luxury goods in relation with true and traditional luxury identified were: price, history and heritage, aesthetic, novelty, superfusousness, and new trends. Based on these features the motivators behind the consumption of fashion luxury goods were identified.

The last chapter of this theoretical section included the intrinsic and extrinsic motivators of the consumers of this industry. The intrinsic motivators defined based on literature review are: aesthetics, perceived extended self, hedonism, quality, esteem, and expression of one self. Furthermore, this motivators based on literature review were analyzed on the perspective of gender; where hypothesis to be tested during the next section were made. It was visible that women will engage more on fashion luxury goods than men based on intrinsic motivators.

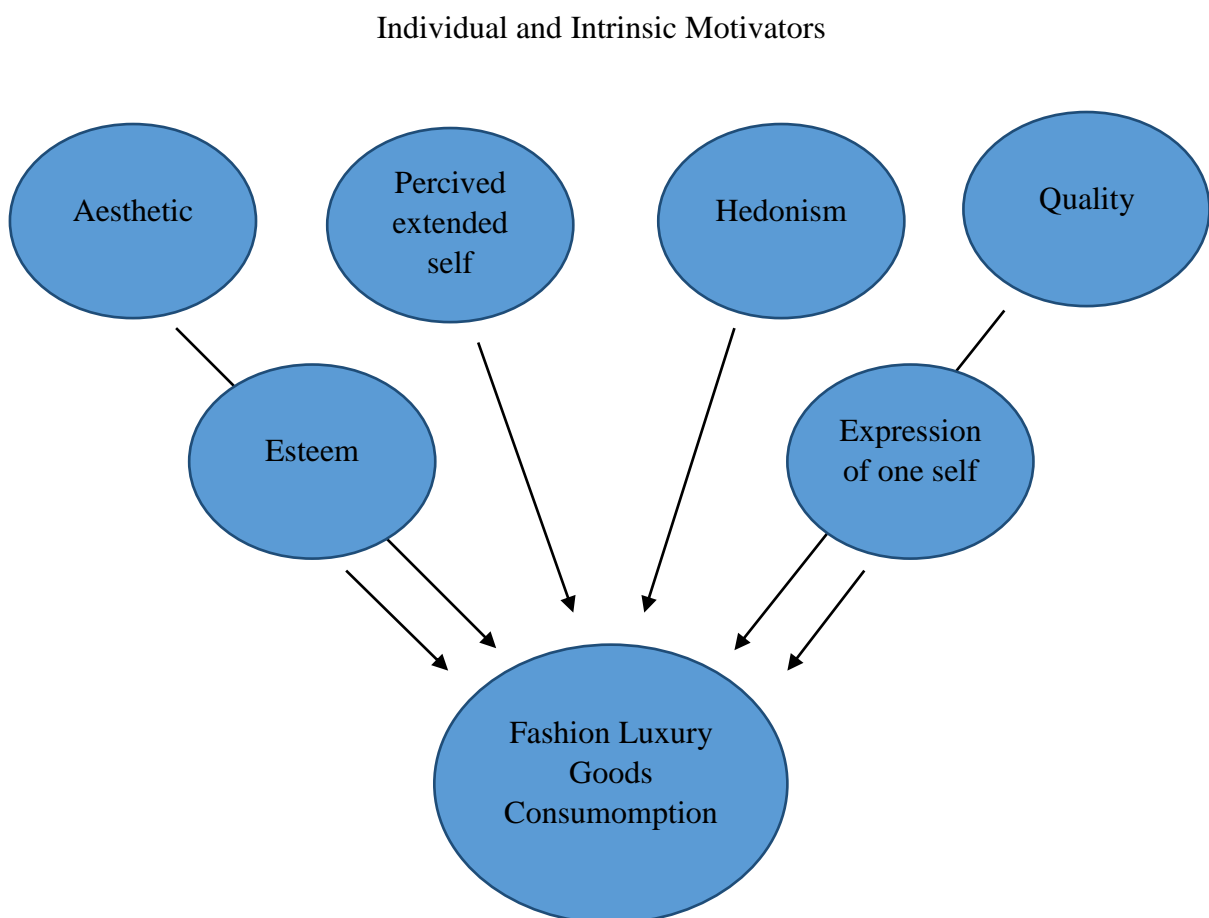


Figure 3. The intrinsic motivaors leading to fashion luxury goods consumption.

In addition, the external motivators identified based on literature were: social status and symbolism, political, bandwagon effect, and conspicuousness. Moreover, these motivators were analyzed on the gender perspective. Based on previous studies on this topic, it was identified that men are more likely to engage on fashion luxury goods consumption based on external motivators.

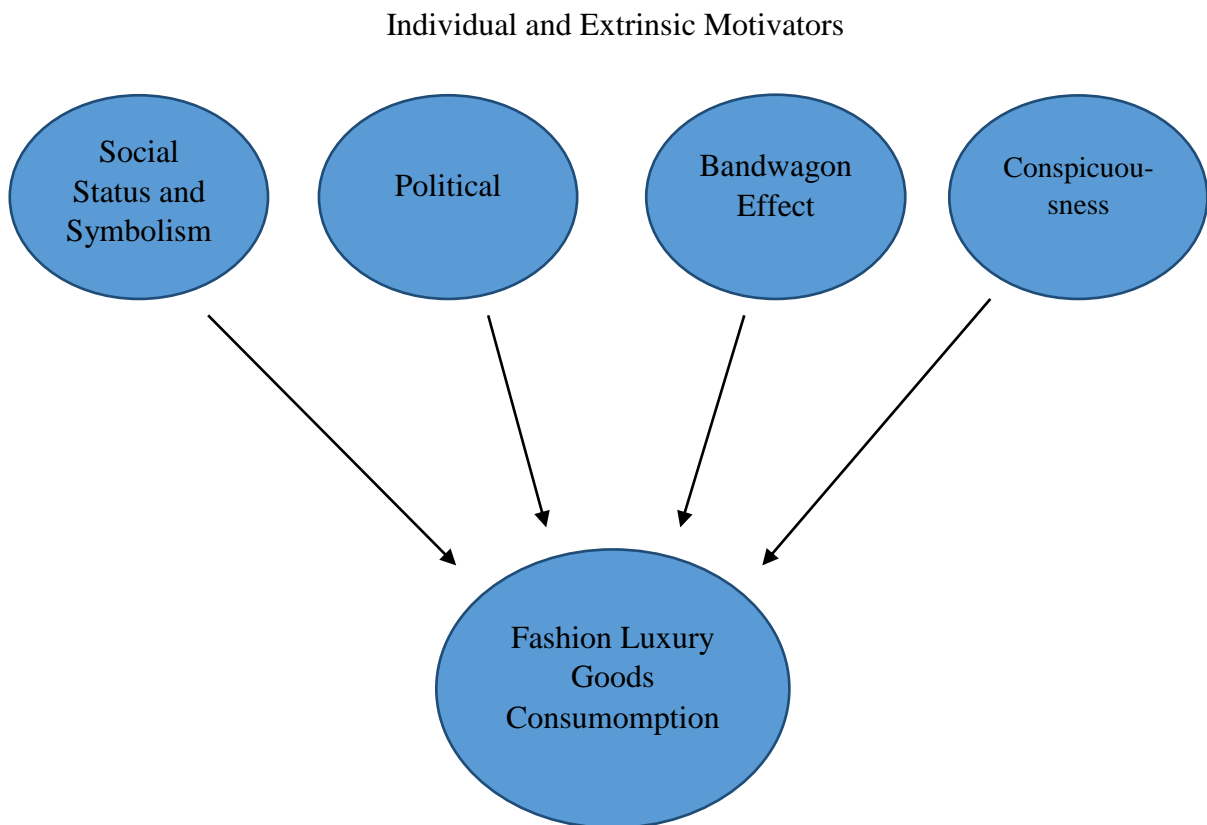


Figure 4. The extrinsic motivators leading to fashion luxury goods consumption.

4. CULTURE IN FASHION LUXURY GOODS CONSUMPTION

This chapter provides a theoretical view on how culture influence the motivators of the fashion luxury goods consumers. Different studies on this topic are discussed at the first part of this chapter. Moreover, Hofstede's cultural dimensions are discussed and interlinked with the internal and external motivators of the consumers to purchase fashion luxury goods. According to Shukla and Purani (2012a) culture has an impact on the motivators of the consumers to acquire these goods. Therefore, making it important to analyze the fact of how the motivators will be influenced by the individual's culture.

Shukla and Purani (2012a) study states that the motivators of the western and eastern societies are different due to their different values their culture have. Fashion luxury goods consumers were mostly studied on the western societies. The reason to it being the fact that luxury goods were first created and introduced in the western countries. However, as the economical trend shifted making a part of the eastern societies wealthy these goods started to be highly famous in those societies. Recently most of the new fashion luxury goods stores are being opened in eastern countries such as Saudi Arabia, China, India, Japan, and Russia (Wu, Chaney, Chen, Nguyen & Melewar 2015). Therefore, it is visible that a change on the trend of the fashion luxury consumers is happening. Nevertheless, fashion luxury goods are still being highly purchased on the western countries.

Based on the cultural differences the value perception of luxury goods will change among countries. The same product might be sold in different countries. However, consumers in different countries will purchase the same product for different reasons (Shula & Purani 2012a). For instance according to the study made by Wu et al. (2015), individualistic societies will have different motivators when acquiring these goods, compared to the collectivistic societies. They argue that consumers from individualistic societies purchase these goods more due to their internal motivators. Where it is collectivistic societies will purchase fashion luxury goods due to their external motivators, being influenced by the society around them. Moreover, according to Bian and Forsythe (2012) western societies tend to be motivated towards these goods due to the uniqueness and self-expression they offer to them. Where in contrast they argue that eastern societies, tend to be motivated to purchase fashion luxury goods for the reasons of complying the with the society and monitor themselves in accordance to the norms created. Therefore, it is important for eastern countries to follow the trend of the society and behave according to what is set as acceptable. However, it is not only about complying with the society but it is also about responding to the social pressure. In western societies the motivators seem to be related to

self-esteem of distinguishing the self from the others. Where in addition, the phenomenon to express oneself seems to be highly important. In this case it is visible that cross-culture influences the motivators of fashion luxury goods consumers.

4.1. Hofstede study of culture

Hofstede study of culture is considered to be one of the most famous models of culture on the business field. According to Shukla and Purani (2012a) Hofstede cultural model is the model which best suits the impact of the motivators behind the consumption of fashion luxury goods. Reason being the fact that some of the dimensions of this model are directly related to some of the motivators to purchase these goods. This cultural model was created on the study Hofstede made at the company IBM where the factors analysis of national mean was collected from employees survey (Hofstede 2001a). The main goal of this study was to elucidate the differences between the individuals' identity shaped by the national culture. The data of the study was collected from 72 countries where 116,000 surveys were collected. As a result of continuous study six cultural dimensions were created including: power distance, individualism, uncertainty avoidance, masculinity, long term orientation, and indulgence .

Power distance dimension is identified as the level to which the least powerful members of society, accept the fact of the power being distributed unequally between the members of the society. In cultures where power distance is high a social hierarchy is present. Moreover, the titles of the people should be well defined in order for the people to recognize who belongs to which group and show proper respect according to the title defined. In countries where power distance is low members of the society accept equal power distribution among them. Therefore, people behave in the same way with all the members of the society despite the fact that some of them have important titles. (de Mooij & Hofstede 2010b)

Moreover, individualism/collectivism is identified as a dimension where the individual identifies him/herself based on the own individual or society. People belonging to individualist cultures tend to look after the own self and close family. Where it is people belonging to collectivistic cultures, look after each other with the sense of loyalty towards each other. Furthermore, individualistic cultures tend to think about what pleases the own self; rather than pleasing the entire group with the purpose of not losing the own face identified in collectivistic cultures. (de Mooij & Hofstede 2010b)

Masculinity/femininity is another dimension identified by Hofstede's study (de Mooij & Hofstede 2010b). In cultures where masculinity seems to be dominant people of the society value achievement and success. Where in contrast in feminine oriented cultures the society values more the caring trait along with the quality of life. In masculine societies the demonstration of achievement and success is highly important. Therefore, status brands such as fashion luxury goods are important so success is shown to the other members of the society. In feminine societies people tend to care more about the own self and the quality that life bring to them.

Furthermore, uncertainty avoidance is defined as the extent to which the members of the society feel threatened from ambiguity and uncertainty. Cultures with high uncertainty avoidance need rules and formal life structure in order to feel secure. In addition, cultures with high uncertainty avoidance tend not to accept change easily. In contrast, with cultures who have low uncertainty avoidance tend to embrace change and new technology easily. Cultures with low uncertainty avoidance are do not feel threatened from ambiguity and uncertainty making it easier for them to develop and change to better ways of living. (de Mooij & Hofstede 2010b)

The fifth cultural dimensions is the long versus short term orientation dimension of culture. This dimension is identified as the level to which the society shows future oriented perspective rather than short-term point of views. In long term oriented cultures the society values long lasting relationships, status, thrift, and shame. Where it is with short term oriented cultures, the society tend to value stability, tradition, and individual steadiness. Moreover, the society belonging to this dimension tend to appreciate the peace in the group rather than then the peace of the own mind. Long-term oriented cultures tend to make more risky investments due to their long vision of success.

The sixth and the final cultural dimension created by Hofstede is indulgence versus restrain (Minkov & Hofstede 2011c). This dimension is about the extent to which the members of the society restrains their personal human related drivers to have fun in life. Countries where indulgence is present members of the society are driven by their personal human needs for fun, and enjoyment of life. However, members of the society where restrain is present will put the norms of the society before their own personal needs of excitement.

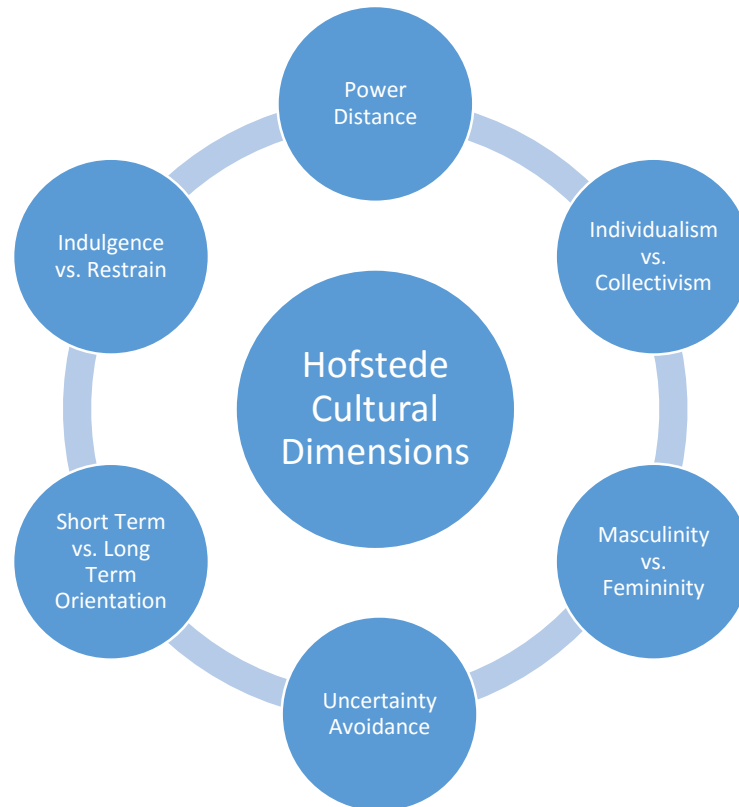


Figure 5. Hofstede's cultural dimensions (Hofstede 2001a).

4.2. Hofstede's cultural dimensions in relation with the motivators of fashion luxury goods

Hofstede's cultural dimensions can be used on determining the way how culture will influence the motivators of fashion luxury goods consumers. Individualism vs. collectivism and power distance are the cultural dimensions that have an impact on the motivators of these consumers (Wu et. al. 2015; Shukla & Purani 2012a). However, when analyzing the current dimensions of culture with the motivators identified, more cultural dimensions are to be included in this study. For instance masculinity/femininity and indulgence/restrain could be included as well. Masculinity as a cultural dimension has to do with achievement and success, with the aim of showing this success to the rest of the society. Therefore, being related to the conspicuousness motivator; it states that some consumers are motivated to purchase these goods, to show achievement and success. In contrast, feminine oriented cultures are more oriented to the quality and quality of life in general. Quality is one of the intrinsic motivators straightly related to the femininity cultural dimension trait.

Moreover, indulgence seems to be related to hedonism where the individual will purchase fashion luxury goods for personal satisfaction and positive feeling. Where in contrast with the restrain trait the person might purchase fashion luxury goods as a way of not breaking the norm of the society or group the person belongs too. In some cases the norms of a group might state that a person should be dressed in a certain way, to be a representative of the group. Collectivism seems to be related with social status, where the member of the society will identify him/herself with the social group he/she belong to. However, individualism seems to be related to the perceived extended self. Power distance seems to be related to the political motivator; where the individual has the need to show the society a leadership position and be respected because of it. It is important to note how the two extremes of the cultural dimensions is divided between the internal and external motivators. For instance collectivism, high power distance, and masculinity seems to influence the external motivators of the consumers. Where in contrast individualism, low power distance, and femininity seem to influence the internal motivators of the consumers. During the empirical research the aim is to prove that culture has an effect on the motivators of fashion luxury goods consumers. Consequently, the following hypothesis is set.

H11. Culture influences the motivators of fashion luxury goods consumers.

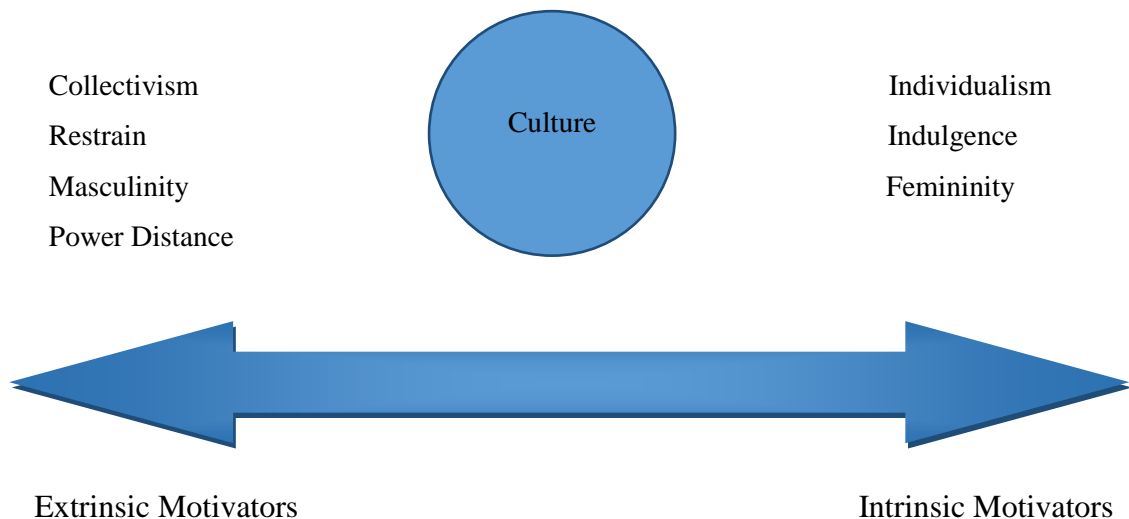


Figure 6. The cultural dimensions and their division between the extrinsic and intrinsic motivators.

4.3. Theoretical outline of culture

Furthermore, culture is analyzed in this study. Where Hofstede's cultural dimensions are used and analyzed, on the perspective of the motivators of the consumer to purchase these goods. Based on previous studies the cultural dimensions to be used were identified. The cultural dimensions to be tested for this topic study are: collectivism/individualism, restrain/indulgence, masculinity/femininity, and power distance. These cultural dimensions are related to some of the motivators identified. The motivators to be tested along with the cultural dimensions identified in this study are: bandwagon effect, social status, political, conspicuousness, perceived extended self, hedonism, and quality.

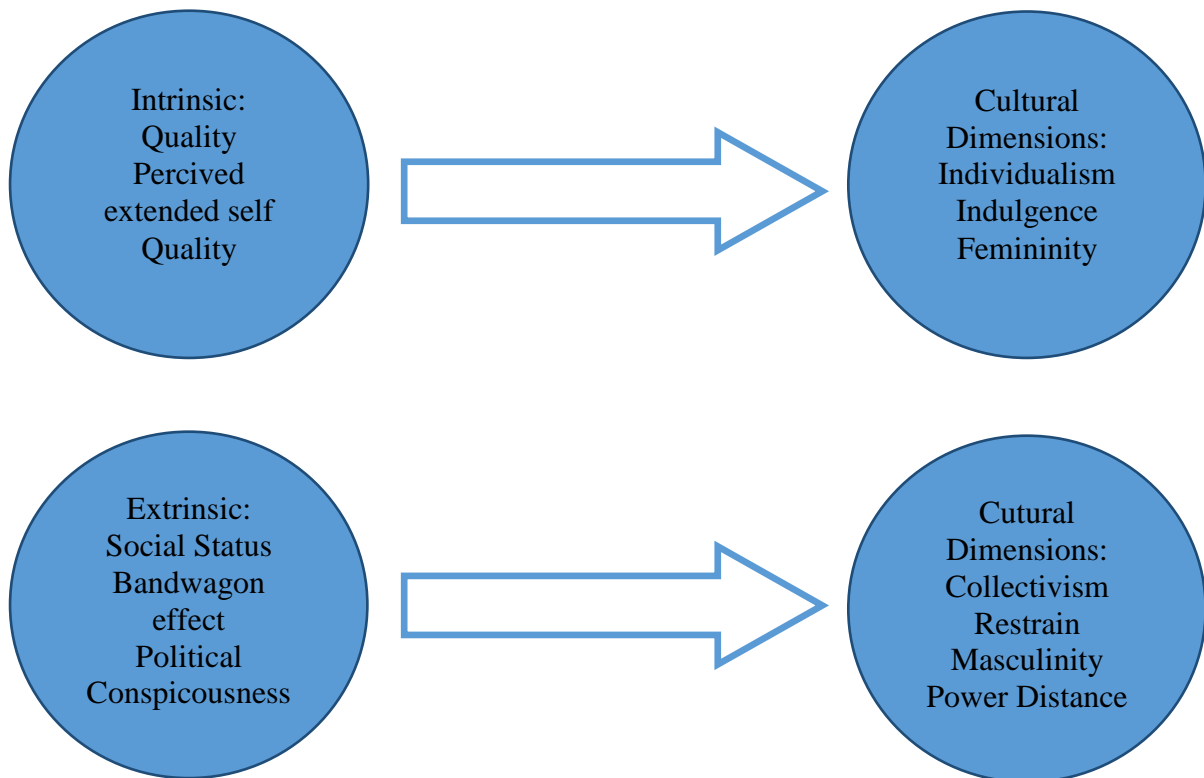


Figure 7. The divided cultural dimensions related to intrinsic and extrinsic motivators.

As the motivators based on gender differences have been identified, different hypothesis have been created. Some of the hypothesis created were based on earlier studies where gender effect has been identified. However, some of the hypothesis were created on the assumption of following the pattern of gender effect on the intrinsic and extrinsic motivators. Moreover, based on earlier studies and assumption based on theoretical

analysis, a hypothesis about the possible effect of culture on the motivators to purchase fashion luxury goods is made. A summary of the hypothesis is created in **table 3**.

Table 3. Hypothesis of the study.

Hypothesis
<i>H1.</i> Women will score higher on aesthetic as an intrinsic motivator compared to men.
<i>H2.</i> There will be a difference between men and women on perceived extended self motivator.
<i>H3.</i> Women will score higher as hedonic value shoppers then men.
<i>H4.</i> Men are less likely to show interest on purchasing fashion luxury goods due to their quality compared to women.
<i>H5.</i> Women will be more driven to purchase fashion luxury goods due to self-esteem purposes than men.
<i>H6.</i> Women are more motivated to purchase fashion luxury goods to express themselves through these goods than men.
<i>H7.</i> Men will score higher on social status and symbolism external motivators to purchase fashion luxury goods than women.
<i>H8.</i> Men will score higher on the political motivator than women when purchasing fashion luxury goods.
<i>H9.</i> Genders will score differently on the bandwagon effect motivator, where one of the genders will be more influenced by this motivator.
<i>H10.</i> Men will be more motivated than women to purchase fashion luxury goods for conspicuous reasons.
<i>H11.</i> Culture influences the motivators of fashion luxury goods consumers.

5. RESEARCH METHODOLOGY

This chapter being the first chapter of the empirical section, discusses the research methodology used for the study. The research methodology has been chosen based on several factors such as sample size, goals of the study, and what it is that will be measured. The research approach, research design, measurements, data collection, sample, reliability and validity of the study are discussed.

5.1. Research Approach

As mentioned in the introduction chapter the research approach of this study is deductive. The previous theories on the topic of gender effect on fashion luxury goods consumption are being tested. Hypothesis based on previous theories have been created, with the aim of being tested in the empirical section via online survey. Moreover, the study relies on the positivism research philosophy, as the aim is to discover the truth regarding the consumer behavior based on gender in fashion luxury goods consumption (Saunders & Lewis 2003a). The research itself in this study is an explanatory research. This study purpose is to test the hypothesis created on the cause and effect of gender in fashion luxury goods consumption, while analyzing culture's possible effect. Therefore, the cause and effect of independent and dependent variables is studied (Sachdeva 2009). As the aim of the study is to test the gender effect on fashion luxury goods consumption, creating the independent and dependent variables the method used for the research is the quantitative research approach. The quantitative research is more appropriate for the goal of this study, as the hypothesis are tested statistically.

5.2. Research Design

The research uses a structured model with systematic focus. Moreover, focus in data collection is present to insure that research objectives goals are met (Sachdeva 2009). As the deductive approach is used first by studying theories then creating the hypothesis; a systematic focus and focused data collection is needed to test the hypothesis. The thesis data is collected via online surveys. As it is important to have a large sample size in quantitative research, the personal network is used for the survey. The online survey software used is webropol. The aim is to use social media where the personal network is

contacted and asked to share the survey to their own network. Moreover, different facebook groups are used to distribute the survey.

Surveys being a mean to study, collect data, and test them statistically which increases the chances to acquire more accurate results, has its drawbacks as well. First, the survey itself cannot be lengthy or complicated to answer. As it will create difficulties for the participants to answer the questions or understand what is asked from them. The survey being short motivates more potential participants to answer the survey as it takes less time. Second, the research and the researcher are dependent from the participants. The success and results of the study will depend on the participants willingness to participate and their ability to answer the questions (Sachdeva 2009). Third, the participants might be biased by not answering the questions honestly. But instead answer the questions in a way to look better on the eyes of the others. Moreover, surveys are criticized for over simplifying the questions, results, and neglecting the behavior of the participants.

The survey is developed according to the internal and external motivators identified during the literature review: aesthetic, perceived extended self, hedonism, quality, esteem, expression of one self, social status and symbolism, political, bandwagon effect, and conspicuousness. For each motivator two questions are asked in a form of a statement and direct question to the participant. Moreover, the culture and its effect is identified by the participants answers by the country where they are from. The survey is conducted in English since an international group is targeted. The study is not limited to any culture in particular. Therefore, the main language spoken worldwide is used.

As the material is going to be researched directly with participants which makes it to be a research, with primary source data (Sachdeva 2009). The questions provided to participants in the survey are closed ended questions. The questions are asked and a variation of answers are provided to the participants, from where the participants can choose from. Each question is set as mandatory, in order to ensure that every question of the survey is answered by the participants. Moreover, besides the gender, age, and the country where they are from no other personal question is asked. This is set with the purpose of not receiving any bias answers from the participants, as their identity is hidden. Furthermore, a definition of fashion luxury goods is provided with different examples at the beginning of the survey. As there is different definitions of fashion luxury and people interpret it in different ways; it is highly important to have a set definition to be seen by the participants before doing the survey. In this case the participants have a sense of what is

meant by fashion luxury goods in this study. Therefore, decreasing the chances for the answers to be biased due to definition misunderstanding.

5.3. Measurements

The measurements used in a study are highly important. If the measurements of the study are not properly defined the results of the study will be effected. Therefore, providing inaccurate generalization of results. The independent and dependent variables are highly important in this study, in order to answer the research question. By defining the independent and dependent variables the relationship or the cause and effect of the study is properly summarized. Independent variables are variables that stand alone and are not affected by any other variables. Dependent variables are variables that are affected by other variables or are dependent of other variables (Sachdeva 2009).

Table 4. The independent and depended variables of the study.

Independent Variables	Dependent Variables (motivators)
Gender (Women and Men)	Aesthetic Perceived extended self Hedonism Quality Esteem Expression of one self Social status and symbolism Political Bandwagon effect Conspicuousness
Culture	Individualism Collectivism Femininity Masculinity Power Distance Indulgence Restrain

The dependent variables are tested through different questions and statements in the survey. A general statement with the belief that the motivators are true is made to see the reaction of the participants where the answers are provided in a scale design (strongly agree, agree, neutral, disagree, strongly disagree). Continuing with a direct question asked to the participants, on whether they would buy a fashion luxury good for a reason related to the motivators identified. Though the motivators are initially divided into internal and external, they have not been divided as so in the survey. In order not to influence the answers of the participants by labeling the motivators as internal and external; the questions are not divided based on their category in the survey. The questions follow the sequence of statement and direct question. The motivators are defined as dependent variables in the study, as the study studies the effect of gender on the motivators of the customers to acquire fashion luxury goods.

In this study there are two independent variables being gender and culture. The main purpose of the study is to identify if gender has an impact on the motivators that the customers of this industry have. Therefore, making it to be an independent variable in this study. The motivators in this study cannot change ones gender. Moreover, culture is another independent variable. This study continuous on further research and studies the potential effect of culture on the motivators behind the customers of fashion luxury goods. The aim is to identify the differences in culture and the ways how those different cultures effect the consumers motivators, based on the dimensions identified by Hofstede. The participants are asked at the beginning of the survey to type in the country they are from. Their answer is used, on the interpretation of the results. The countries are grouped based on Hofstede's study of cultural dimensions.

Moreover, the data is tested by using cross tabulation and chi-squared test. Cross tabulation is used to see the difference between the gender groups in percentages. However, as hypothesis are formulated and in order to generalize the results in a population level a statistical test is needed. By using the chi-squared test the generalization will be more accurate. The chi-squared test is mostly used when two independent groups are tested in order to see the differences or similarities between the two. Furthermore, this statistical test is used to accept or reject the hypothesis in bases of the p result acquired. In case $p < 0.05$ the null hypothesis is rejected and the testing hypothesis is accepted. Therefore, the state of the theory is tested by the survey where its results will are tested via the chi-squared test value of $p < 0.05$. In addition, the-chi squared test is recommended for studies where gender differences is tested. As a result being the reason of choosing this statistical test for the study. Once the clusters created with the responses analyses using one way ANOVA is used, determining whether culture has an effect on fashion luxury

goods consumption. In this case one way ANOVA is used as the dimensions are unmatched groups of the cultures presented in this study. The significant value for one way ANOVA is the same as the one of the chi-square test $p < 0.05$. The software used to compute the results and test the hypothesis are the online professional statistical software provided by webropol and the excel statistical test package. (webropol 2016; Sachdeva 2009)

5.4. Sample and Data Collection

When using quantitative research the sample of the data is highly important. According to Sachdeva (2009) the minimum recommended sample size is 100, in order to make proper population generalization. As it is impossible to cover the population of the study, a sample of the population can be studied. In this case the population is the people who have interest in fashion luxury goods. As both genders are studied the population group is bigger as there is no limitation in gender.

However, limitations were aimed to be set in the survey by targeting people between the ages of 18 and 50. Moreover, the original aim was to get between 100 to 150 participants on the study. The original goal was exceeded as 189 participants answered the survey. Another major issue to consider while choosing the sample of the population is the randomization. By randomizing the sample properly more reliable generalization of the population can be made, as different bias issues are eliminated. In this case the participants are not chosen by the researcher, as the participants themselves have the choice to take part in the study. Furthermore, the population is not limited to any country or culture, which increases the number of the population even further. Therefore, the sample is not limited to any country or region of the world. Everyone that has an interest on the study or fashion luxury groups has the opportunity to participate in the study. There are several different countries from different continents that took part in the study. Therefore, different cultures are included in the study. The respondents age was between 18 to 50, where 150 participants were in between the age of 18 and 30; 30 participants were in the age of 21 to 30, and 9 participants were in the age between 41 and 50.

Table 5. Number of participants per country.

Countries		Nr. of Participants
1.	Albania	1
2.	Argentina	1
3.	Austria	3
4.	Belarus	1
5.	Belgium	3
6.	Bermuda	1
7.	Bosnia and Herzegovina	1
8.	Brazil	1
9.	Bulgaria	1
10.	Croatia	2
11.	Cyprus	1
12.	Czech Republic	4
13.	Ethiopia	1
14.	Finland	50
15.	France	8
16.	Germany	11
17.	Gibraltar	1
18.	Greece	2
19.	Hungary	1
20.	India	2
21.	Italy	1
22.	Kosovo	44
23.	Latvia	1
24.	Macedonia	1
25.	Namibia	1
26.	Nepal	2
27.	Netherlands	1
28.	Pakistan	3
29.	Palestine	1
30.	Peru	1
31.	Philippines	2
32.	Poland	5
33.	Puerto Rico	1
34.	Romania	1
35.	Russia	5
36.	Singapore	1
37.	Slovakia	1
38.	Spain	3
39.	Sweden	3
40.	Switzerland	1
41.	Ukraine	2
42.	UK	5
43.	USA	4
44.	Vietnam	3

The data was planned and collected through facebook. A link has been shared to the personal network and different posts were made on different facebook groups. Moreover, people have been asked to share the study link to their network, so the number of participants will be higher. The link to the study has been posted in facebook university groups, fashion groups, fashion luxury groups, and luxury groups. A request to those group has been sent ahead, then the link with a short description on what the study is about was made. It is visible that the major number of participants are from Kosovo and Finland. This is due to the fact that the link to the survey was posted in facebook groups originally created in Kosovo and Finland. However, the survey was also distributed through mass facebook messaging to the personal network; where this network is mostly constituted of Kosovars and Finns. Moreover, this network was asked to share the link of the survey to their own personal network, which increased the number of the participants in the study.

The report was published online the third of February and was available until the seventh of February. The decision to close the link was made after the trend of people participating by answering the survey stopped. A definition of the term fashion luxury goods was provided in the survey, with the attention to provide an accurate idea to the participants on what is asked from them. Moreover, different fashion luxury brands according to the definition were provided. The aim with the examples was to make it easier for the participants to understand the concept. The brands used are well established brands known worldwide in the fashion industry.

5.5. Reliability and Validity

Reliability and validity are issues which needs to be carefully analyzed and evaluated, as the credibility and the quality of thesis are proven by them. Reliability is associated to the consistency of the study, meaning that if the same research is made again with the same questions the findings will be approximately the same (Saunders, Lewis & Thornhill 2009). Consequently, it shows the stability of the research. On the other hand, validity is associated with the evaluation on whether or not the study measures what is supposed to measure. Moreover, the validity could be evaluated by analyzing the finding of the results (Sachdeva 2009).

According to Robson (2002) there exist four different risks which threatens the reliability of the study. The reliability of the study might be threatened by: participant's error, observer error, participant's bias, and observer's bias. Moreover, the participant's error is

defined as the potential errors such as knowledge, time, or misunderstandings of the participants, which influences the answers provided in the study. The participant's error is aimed to be eliminated by the method of self-selection. By distributing the survey via facebook the participants are the one to decide to fill it in or not. Therefore, only the motivated individuals of the population will answer the survey, creating the sample from the population. Moreover, the survey itself was short divided in to two parts. In the first part the general questions were asked such as age and country. Where it is the second part of the survey consisted of the questions related to the motivators. This was made with the aim of making it easier for the participants to know when to focus on the questions they are answering.

Furthermore, it is important to state what the term participant's bias is. This term is related to the cognitive biases that influences the responses of the participants in a study (Robson 2002). However, the participant's bias was aimed to be reduced by massive posting. First, survey was distributed in large groups so the participants does not have the feeling that the researcher knows who is taking part in the survey. Moreover, the identity of the participants was protected as no name and surname was asked. Furthermore, a detailed definition along with examples was provided, in order for the participants not to be biased by the concept of fashion luxury goods. Especially due to the fact that the fashion luxury term is understood and seen differently from different individuals. Additionally, the questions were formulated with simple understandable words. In cases where more complex words were used a definition of the word was provided. Before the survey was launched online, several people were asked to read the questions to assure that the questions are understandable by the participants. The questions were changed accordingly to the impressions provided by those people.

In addition, throughout the study the observer's error and bias was carefully thought to ensure quality and trustworthiness. The observer's error is determined as the insufficient knowledge or ability of the researcher in data collection (Saunders et. al. 2009). The observer in this case the researcher has no control on the data collection. The sample is self-selective and a link is provided online where anyone can be part of. The surveys were collected by the survey itself and gathered in sequence according to the time the survey was answered. However, an issue arises with this method. The researcher does not have control over the sincerity of the subject. As the aim was to target people interested on the subject or actual consumers of this group; there is no way to prove that the participants belong to the targeted groups. Moreover, there is no way to prove that the participants belong to the country or age range they answered.

Furthermore, it is important to define what the observer's bias is. According to Robson (2002), the observer's bias is defined as the assumptions or beliefs of the researcher regarding the study which might influence the interpretation of the data. In this study the observer's bias is avoided with the qualitative research. As the data is analyzed via appropriate software, and via statistical means the observer's bias is avoided. Statistical analyses are provided by a software, which does not leave room to the researcher to interpret the data in another way that they are not supposed to. Guidelines for each statistical test are provided which tells when and whether or not a hypothesis should be accepted or rejected.

Validity being another important issue in the study; is defined as the phenomenon on whether the findings of study, are exactly what they appear to be (Robson 2002). By using questions from the previous studies on this topic the validity of the study would had been insured. However, no surveys were found related to the topic in order to assure more accurate validity. Nevertheless, the questions asked were asked in a straight understandable manner to the participants. This way the participant can understand what is asked and answer accordingly. This way the exact aim of the study could be reached. Moreover, a general statement question was asked before the actual question, in order to provide a clearer idea on what is exactly asked from the participants. Furthermore, culture was seen as another potential factor effecting the dependent variable. Therefore, culture is studied alongside with gender in this study. Other factors such as age and the fact if the participants had already consumed these kind of goods is asked. This facilitates the analysis of potential external factors that might affect the cause and effect of the variables.

Furthermore, it is important to note and analyze whether a generalization to the population level could be made from the sample level (Robson 2002; Sachdeva 2009). When posting the survey a short description on the post was made in order to provide an idea to the potential participants, what the survey is about. In cases where the participants are not interested by fashion luxury goods, the assumption is that they would not participate in the study. Moreover, generalizations to the population level of luxury or fashion in their own cannot be made. For instance in fashion there exist the mass market category which does not fall under the category of luxury. Therefore, in this case the consumers might be influenced by other factors. Similar the case with luxury by itself where luxury includes goods such as spirits and cars, where the motivations to purchase these kind of goods might be influenced from different factors.

6. RESULT ANALYSIS AND HYPOTHESIS TESTING

In this chapter the results and the means of testing the results are presented. Moreover, the hypothesis will be analyzed with the aim of accepting or rejecting them in accordance to the statistical testing. The first section of this chapter will present the description of the data acquired from the survey. Where it is in the second section the analyses of the results and the hypothesis testing will be presented.

6.1. Description of data gender

This section presents the description of the data in general such as the age and the number of the participants. Following with the description of data regarding the answers acquired by the participants on the gender effect perspective. Moreover, the description of the data regarding the answers on the perspective of the culture are presented.

The sample consisted of 189 participants where 74 of them were men and 115 were women (39% men and 61% women). The participants' age was between 18 to 50; where the majority of the participants' age was between 18 and 30. Moreover, 53 participants of the men gender were of the ages between 18 to 30, 18 of them were between the ages of 31 to 40, and 3 of them were between the ages of 41 to 50. Where it is, the 97 participants of the women gender were in between the ages of 18 to 30, 12 between the ages of 31 to 40, and 6 between the ages of 41 to 50. Furthermore, 71 % of the participants claim to have had purchased fashion luxury goods before. From the 134 participants that purchased fashion luxury goods before 56 were men and 78 were women. Leaving 55 participants that never bought fashion luxury goods. From the 55 participants 37 of them were women and 18 were men.

With the statement questions it is visible that the majority of the participants agree or remain neutral. However, the median of 2 which represents the answer of agree in the survey is the average answer of the participants answering these questions. In the first statement regarding aesthetics 12% strongly agreed that people tend to purchase these goods because of their aesthetics; 52% agreed with this statement; 18% remained neutral; 16% disagreed; and 2 % strongly disagreed. In the second statement regarding the motivator of perceived extended self 19% of the participants strongly agreed that these goods are bought for this purpose; 40% agreed; 22% remained neutral; 16% disagreed; and 3% strongly disagreed. Furthermore, regarding the statement that fashion luxury goods

consumers buy these goods because of hedonism, 10% strongly agreed with the statement; 32% agreed; 32 remained neutral; 21% disagreed; and 6% strongly disagreed. Regarding the statement of quality, which stated that fashion luxury goods are high quality products 21% of the participants strongly agreed with this statement; 42% agreed with this statement; 24% of the participants had a neutral thought; 11% disagreed; and 2% strongly disagreed. Moreover, 12% of the participants strongly agreed that people consume fashion luxury goods to increase their self-esteem; 38% agreed; 30% remained neutral towards this statement; 17% disagreed; and 3% strongly disagreed. In the expression of oneself motivator 7% of the participants strongly agreed that people purchase these goods to express their identity; 45% agreed; 30% were neutral; 14% disagreed; and 4% strongly disagreed. It is visible that with the intrinsic motivators the majority of the participants agree with the statements that fashion luxury goods, are bought for this reasons by the consumers. Gender does not seem to have an effect on the thoughts that these products are purchased for these reasons, by the consumers of this industry.

Moreover, four similar statements regarding the extrinsic motivators were made. In the statement that fashion luxury goods are purchased for the reasons to symbolize social status, 26% of the participants strongly agreed with the statement; 46% agreed with this statement; 16% were neutral; 9% disagreed; and 3% strongly disagreed. Furthermore, 14% of the participants strongly agreed that consumers of these goods purchase these goods to show leadership status; 39% agreed; 24% were neutral; 20% disagreed; and 3% strongly disagreed. In the bandwagon statement 29% of the participants strongly agreed that people purchase these goods to follow the trend set by the fashion leaders; 57% agreed; 9% remained neutral; 4% disagreed; and 2% strongly disagreed. Additionally, the last statement of the survey stated that fashion luxury consumers buy these goods to show their economical status, where 25% of the participants strongly agreed; 48% agreed; 22% were neutral; 4% disagreed; and 1% strongly disagreed. As with the intrinsic motivators statements gender does not seem to have an effect on the opinion of people, on why people purchases these goods.

However, when analyzing the results of the data regarding the motivators and gender it is clear that gender has an impact. When asked if the consumers would buy fashion luxury goods due to their aesthetics 54% of the participants answered yes (38% men and 64% women); 24% answered no (34% men and 18% women); and 22% answered that they would buy these goods for other reasons (28% men and 17% women). In the case when the participants were asked if they would purchase fashion luxury goods for purposes of being unique in a group, 21% of participants said yes (16% men and 23% women); 48% said no

(57% men and 43% women); and 31% answered they would buy these goods for other reasons (27% men and 34% women). Furthermore, 32% of the participants answered yes (19% men and 40% women) when asked if they would buy fashion luxury goods to show their personality; 50% answered no (57% men and 45% women); and 19% said they would buy fashion luxury goods for other reasons (24% men and 5% women). Moreover, 48% of the participants claimed they would buy fashion luxury goods because it provides them positive feelings (30% men and 60% women); 34% answered no (45% men and 27% men); 18% said they would buy these goods for other reasons (26% men and 13% women).

In the case where the participants were asked if they would buy fashion luxury goods for quality purposes, 61% of participants answered yes (32% men and 80% women); 26% answered no (45% men and 14% women); and 13% answered they would buy these goods for other reasons (23% men and 6% women). Regarding the question where they were asked if they would buy these goods for self-esteem purposes, 35% said yes (32% men and 37% women); 52% said no (54% men and 50 women); and answers they would acquire these goods for other purposes (14% men and 12% women). Last but not least, regarding the last intrinsic motivator being the expression of oneself; 39% of the participants answered that they would buy these goods for expressing their personality (32% men and 50% women); 48% said no (55% men and 36% women); and 13% said they would purchase these goods for other reasons (13% men and 14% women).

The same pattern follows the extrinsic motivators, where it is visible that there is a gender impact on the external motivators to purchase these goods. When the consumers were asked if they would buy these goods for symbolism and social status reasons 36% of the participants answered yes (59% men and 21% women); 53% answered no (31% men and 67% women); 11% other (9% men and 12% women). Furthermore, when the participants were asked if they would buy fashion luxury goods to exhibit power, 31% said yes (54% men and 17% women); 54% said no (35% men and 67% women); and 14% answered other (11% men and 17% women). Where it is when the participants were asked if they would buy fashion luxury goods because of the bandwagon effect, 24% answered yes (49% men and 9% women); 42 answered no (35% men and 67% women); and 15% answered they would buy these goods for other reasons (9% men and 18% women).

Furthermore, it is important to see the general information about the data in order to have a better understanding of the results. This way the average, confidence interval, standard deviation, and the number of values are visible and the data is better understood. In **table 6**, these information per each motivator questions are provided.

Table 6. General results of the data calculated.

Variables	Count	Average	Confidence Interval	Median	Standard Deviation
Aesthetic a	189	2.4392	2.301 - 2.5773	2	0.9691
Aesthetic b	189	1.6772	1.5618 - 1.7927	1	0.8099
Perceived extended self	189	2.455	2.3019 - 2.6082	2	1.074
Perceived extended self a	189	2.1058	2.004 - 2.2076	2	0.7142
Perceived extended self b	189	1.8677	1.7682 - 1.9673	2	0.6984
Hedonism a	189	2.8201	2.6724 - 2.9678	3	1.0363
Hedonism b	189	1.6984	1.5904 - 1.8064	2	0.7573
Quality a	189	2.3175	2.1761 - 2.4589	2	0.9919
Quality b	189	1.5132	1.4118- 1.6147	1	0.7117
Esteem a	189	2.6269	2.484 - 2.7752	3	1.0212
Esteem b	189	1.7725	1.6788 - 1.8862	2	0.6573
Expression of oneself a	189	2.6402	2.5032 - 2.7772	2	0.9608
Expression of oneself b	189	1.7407	1.6441 - 1.8373	2	0.6775
Social status and symbolism a	189	2.1587	2.0157 - 2.3018	2	1.0033
Social status and symbolism b	189	1.7513	1.6599 - 1.8427	2	0.6413
Political	189	2.5873	2,4367 - 2.7379	2	1.0564
Political and conspicuousness	189	1.8307	1.7373 - 1.924	2	0.6547
Bandwagon effect a	189	1.9259	1.8097 - 2.0422	2	0.8153
Bandwagon effect b	189	1.9048	1.8614 - 1.9932	2	0.6201
Conspicuousness	189	2.1005	1.9753 - 2.2258	2	0.8785

6.2. Description of data culture

As Hofstede's study is used too as a mean to study the effect of culture on the motivators, the countries have been grouped according to his dimensions. In order to evaluate where

each country falls within the dimensions used in this study, Hofstede's web page has been used. On his webpage there is cultural tools where each country is evaluated on each dimension. The cultures were grouped into clusters based on the following dimensions: collectivism vs. individualism, restrain vs. indulgence, masculinity vs. femininity, and power distance (de Mooij & Hofstede 2010b). However, an issue is presented with the data collection based on the cultural perspective; as some of those countries were not studied by Hofstede. Therefore, the following countries are left out from the analyses of the culture effect on the fashion luxury goods consumption: Belarus (N=1), Bermuda (N=1), Bosnia and Herzegovina (N=1), Cyprus (N=1), Gibraltar (N=1), Macedonia (N=1), Namibia (N=1), Nepal (N=2), Palestine (N=1), and Puerto Rico (N=1). Moreover, another modification in the data on the cultural study based on Hofstede's study is Kosovo. Kosovo as a country was not studied. However, as Kosovo and Albania used to be the same country before 1912, and the population of Kosovo by ethnicity are Albanians the measurements of the dimensions of Kosovo are analyzed from the measurements of the dimensions of Albania. Moreover, Albania and Kosovo share the same culture, music, art, heroes, values, and language (UNHCR 1997). Therefore, the values of the dimensions of Albania will be used for Kosovo; mainly due to the reason that the number of the participants from Kosovo is relatively high (N=42).

Table 7. The country clusters created according to the cultural dimensions (Geert-hofstede.com 2016).

Collectivism	Individualism	Restrain	Indulgence	Masculinity	Femininity	High Power Distance	Low Power Distance
Kosovo Albania Brazil Bulgaria Croatia Czech R. Ethiopia Germany Greece Hungary India Italy Latvia Namibia Nepal Netherlands Pakistan Phillippines Poland Romania Russia Singapore Slovakia Spain Sweden Switzerland Ukraine Vietnam	Finland Argentina Austria Belgium France UK USA	Kosovo Albania Bulgaria Croatia Czech R. Ethiopia France Germany Hungary India Italy Latvia Pakistan Phillippines Poland Romania Russia Singapore Slovakia Spain Switzerland Ukraine Vietnam	Finland Argentina Austria Belgium Brazil Greece Netherlands Sweden UK USA	Kosovo Albania Argentina Austria Belgium Czech R. Ethiopia Germany Greece Hungary India Italy Pakistan Phillippines Poland Slovakia UK USA	Finland Brazil Bulgaria Croatia France Latvia Namibia Netherlands Romania Russia Singapore Spain Sweden Switzerland Ukraine Vietnam	Kosovo Albania Belgium Brazil Bulgaria Croatia Czech R. Ethiopia France Greece India Italy Namibia Nepal Pakistan Phillippines Poland Romania Russia Singapore Slovakia Spain Ukraine Vietnam	Finland Argentina Austria Germany Hungary Latvia Netherlands Sweden Switzerland UK USA

Once the clusters created the results were grouped based on the clusters. The answers were calculated accordingly to the cluster they belonged to. This was done with the aim to analyze the possible effect on the motivators which were related to the cultural dimensions. The numbers of participants is added up depending from the country they are from and the cultural dimension they belong to. Then the answers of all the participants from each cluster are added up and divided by the total number of each cluster, to determine the percentage of each answer of the questions asked regarding the motivators. In **table 8** the gathered data of countries are presented.

Table 8. The results of the data based on culture.

Dimensions	Motivators	Number of participants	Yes answers	No answers	Other answers
Individualism	Perceived Extended Self	73	23%	42%	35%
Indulgence	Self Pleasure	73	58%	28%	14%
Femininity	Quality	85	68%	24%	8%
Collectivism	Social Status	104	42%	51%	7%
High Power Distance	Political	97	39%	52%	9%
Masculinity	Conspicuousness	92	39%	53%	8%
Restrain	Bandwagon Effect	102	29%	51%	17%

It is visible that with some of the motivators the culture seems to have an effect, by influencing the decision of the consumers. However, the statistical proof on the possible effect of culture in the decision of purchasing fashion luxury goods are calculated and analyzed later on in this chapter. It is visible that with individualism and restrain people do not seem to be effected by culture. Being from an individualistic country the perceived extended self does not seem to be effected. Same being the motivator of the bandwagon effect were the restrain dimensions of culture does not seem to effected.

Moreover, as the numbers of the participants in majority relies on the participants from the countries of Kosovo and Finland a short data description is needed. The total number of

participants from Kosovo is 42 (22% out of 189) and from Finland 50 (26% out of 189). Finland according to its culture falls in the following cultural dimensions: individualism, indulgence, and femininity. Where it is Kosovo falls within the following cultural dimensions: collectivism, restrain, masculinity, and high power distance (Geert-hofstede.com 2016). From the total number of participants being from Finland 22% said they would buy these goods for perceived extended self purposes; 38% answered no; and 40% said that they would buy these goods for other purposes. Moreover, 63% of the Finnish participants said they would buy these goods for self pleasure reasons; 26% said no; and 12% said they would buy them for other reasons. Regarding the femininity dimensions which is related to quality 74% of them said they would buy these goods for this reason; 20% said no; and 6% said they would buy these goods for other reasons. Furthermore, 50% of the Kosovan participants said they would buy these goods for social status purposes; 45% said they would not buy these goods for this reason; and 5% said they would buy these goods for other reasons. Regarding the restrain dimensions which is related to the bandwagon effect 44% said they would these goods for this reason; 49% said no; and 7% said they would buy these goods for other reasons. Masculinity being another cultural dimensions included in the study, which is related to the conspicuousness motivator 42% of the participants answered that they would buy these goods for this reason; 51% answered no; and 7% answered they would buy these goods for other reasons. Last but not least, the high power distance which is related to the political motivator 42% of the Kosovan participants said they would buy these goods for this reason; 51% said no; and 7% said they would buy fashion luxury goods for other reasons.

6.3. Data Analysis and Hypothesis Testing

In this section the data is analyzed with the purpose to support the hypothesis created. The hypothesis testing is presented by using the chi-squared test and one way ANOVA. Once the results of the chi-squared test presented the hypothesis will be accepted or rejected based on the results obtained by the statistical test. Moreover, according to the webropol software age did not have an effect on the results as in all the cases the majority of all the age ranges answered in majority the same answers. Same pattern follows the fact if the participants have or have not bough fashion luxury goods before. When the data analyzed with the condition of comparing the difference between the participants that bought these goods before, and the participants that did not buy these good before no effect in the answers provided is visible. The webropol software does not detect any effect in the answers provided.

In this study six different intrinsic motivators on fashion luxury goods consumption were identified based on previous studies, along with four extrinsic motivators. The hypothesis were formulated based on previous studies, and the questions of the survey were formulated with the aim to reject or accept the hypothesis. The following results were calculated by the chi-squared statistical test on the results obtained from the survey.

Table 9. Chi-squared results for the motivators variables based on the online survey results.

Variables	P-value based on gender comparison	Frequency	Min expected frequency
Aesthetic	P=0.002	12.83	16.0529
Perceived Extended Self	P=0.008	9.72	13.7037
Hedonism	P=0.000	16.7	13.7037
Quality	P=0.000	43.06	9.3968
Self Esteem	P=0.783	0.49	9.3968
Expression of one self	P=0.033	6.83	9.7884
Social Status and Symbolism	P=0.000	29.89	8.2222
Political	P=0.000	29.71	10.5714
Bandwagon Effect	P=0.000	39.07	10.963
Conspicuousness	P=0.000	29.80	8.2122

The table shows the motivators variables with the p results from the test. According to Sachdeva (2009), when using the chi-squared test the referent $p < 0.05$ is used as mean to reject or accept the hypothesis. When the value of p is less than 0.05 the formulated hypothesis is accepted. In case the p value is larger than 0.05 the formulated hypothesis is rejected and the null hypothesis is accepted. The degree of freedom for this test is 9. As the hypothesis formulated state that there would be a difference on the motivators of the genders, the following null hypothesis is created for the motivators.

H₀. Gender does not have any impact on the motivators to consume fashion luxury goods.

The first hypothesis to be presented and tested is the aesthetics motivator. Aesthetic is a motivator related to the beauty and the look of the product, including the combination of materials, colors, texture, and shapes creating a harmony of the product (Workman & Caldwell 2007a). In the survey the participants were asked if they would purchase fashion luxury goods due to their aesthetics 54% of the participants answered yes, 38% of them being men and 64% of them being women. The p result obtained for this questions is 0.002 which is less than 0.05. Therefore, the hypothesis H1 stating that "women will score higher on aesthetics as an intrinsic motivator compared to men" is accepted. Women scored higher on this hypothesis; where their willingness to purchase fashion luxury goods due to aesthetic purposes is shown.

Hypothesis number two states that "there will be a difference between men and women on perceived extended self motivator." According to the perceived extended self motivator, consumers of this industry purchases fashion luxury goods to be distinguished from their social group (Vigneron & Johnson 2004). When the participants were asked if they would buy fashion luxury goods for being unique in the social group 21% of participants said yes, 16% of them being men and 23% of them being women. Although only 21% of the participants answered yes to this question, according to the statistical test there exist a difference between the genders. In this case $p=0.008$ which is less than 0.05, statistically accepting the formulated hypothesis. Therefore, the assumption that women will be more motivated to purchase fashion luxury goods to be unique in a group is higher compared to the men gender.

The third hypothesis being related to the hedonism motivator states that "women will score higher as hedonic value shoppers then men." Hedonism as a concept is related to the psychological value created by a person, related to the positive feelings obtained by a product in this case fashion luxury products (Doss & Robinson 2013). From the participants 32% of them stated that they would purchase fashion luxury goods for hedonic purposes, 19% being men and 40% being women. The value of p obtained by the statistical test is 0.000. The result is 0.000 as the software uses only three decimals after the full stop (webropol.com 2016). Therefore, in cases where $p=0.000$ the result calculated is relatively close to zero. However, as the p-value for this motivator is less than 0.05 the formulated hypothesis is accepted. Consequently, accepting the assumption that women will be more motivated than men to purchase fashion luxury goods for hedonic purposes.

The fourth hypothesis formulated states that "men are less likely to show interest on fashion luxury goods due to their quality compared to women." Quality has been defined

as an intrinsic motivator that motivates fashion luxury goods consumers to purchase these goods. According to Shukla and Purani (2011a) fashion luxury goods are considered high quality products as they are made of high quality materials, high performance on the attention of the details of the products, and craftsmanship. On the question asked to the participants regarding their willingness to purchase fashion luxury goods, 61% of the participants answered that they would buy fashion luxury goods for quality purposes 32% of the participants being men and 80% being women. Furthermore, according to the chi-squared test result for this question the p-value calculated is 0.000. The value being close to zero and smaller to 0.05 the formulated hypothesis is accepted. Therefore, the assumption that women will be more motivated than men to purchase fashion luxury goods due to their high quality can be made.

Hypothesis number five was formulated on the bases that there will be a gender effect when purchasing fashion luxury goods for self-esteem purposes. H5 states that "women will be more driven to purchase fashion luxury goods due to self-esteem purposes than men." According to Ayman and Kaya (2014) consumers of this industry purchase these goods with the aim to increase their self esteem. As these goods are highly aesthetic goods creating a beautiful appearance of the person wearing it, increases the self-esteem of the people in some cases (Hume & Mills 2013). When the participants were asked if their self-esteem will increase by purchasing these goods 35% said yes, 32% of them being men and 37% of them being women. The p-value for this question is 0.783, where the p-value is larger than 0.05. Therefore, the formulated hypothesis is rejected and the null hypothesis is accepted. In this case the null hypothesis is that "gender does not have an effect on fashion luxury goods consumption from the increase of self-esteem as a motivator."

The sixth and final hypothesis related to the intrinsic motivators state that "women are more motivated to purchase fashion luxury goods to express themselves through these goods than men." This statement is related to the expression of oneself motivator. According to Stokburger-Sauer and Teichmann (2011) some the consumers of this industry purchase these goods with the intention of showing their personality. In the survey 39% of the participants answered that they would buy these goods for the purposes of showing their personality, 32% of them being men and 50% of them being women. The p-value obtained from the question regarding this motivator is 0.033 which is less than 0.05. Therefore, the hypothesis that women are more motivated to purchase fashion luxury goods compared to men is accepted.

Hypothesis number seven is related to the first extrinsic motivator identified in the study. H7 states that, "men will score higher on social status and symbolism external motivators to purchase fashion luxury goods than women." This hypothesis is related to the social status and symbolism motivator. Some of the consumers of fashion luxury good strive for social recognition and social status symbolism, making it to be one the extrinsic motivators of acquiring these goods (Kastankis & Balabanis 2012). On the question asked to the participants regarding their motivation to purchase these goods for this motivator, 36% of the participants answered yes; where 59% of the participant were men and 21% of the participants were women. Once the statistical test was done the p-value obtained for this question is 0.000, being less than 0.05. Therefore, the formulated hypothesis is accepted. Men are more motivated than women to purchase fashion luxury goods for social status and symbolism reasons.

The eighth hypothesis states that "men will score higher on the political motivator than women when purchasing fashion luxury goods." The political motivator is related to the value of clothing that consumers of these industry attaches to these goods based on prestige, distinction, leadership, and influence (Hsu & Burns 2012). When the participants were asked if they would buy fashion luxury goods to exhibit power 31% of the participants answered yes, from the 54% being men and 17% being women. The p-value for this question according to the statistical test is 0.000. This value being smaller than 0.05 the formulated hypothesis is accepted. Therefore, the statement that men are more motivated than women to purchase fashion luxury goods to exhibit power can be made.

Hypothesis nine states that "the genders will score differently on the bandwagon effect motivator, where one of the genders will be more influenced by this motivator." The bandwagon effect concept is related to the psychological phenomenon where consumers purchase these goods, because the other member of the social groups are doing the same (Kastankis & Balabanis 2012). When the participants were asked if they would this goods to follow that fashion trend 25% of the participants answered yes, where 49% of them were men and 9% of the were women. According to the chi-squared test the p-value for this question is 0.000, being less than 0.05. Therefore, accepting the formulated hypothesis that gender has an effect on the bandwagon effect motivator. The conclusion, that men are more motivated to purchase fashion luxury goods because of the bandwagon effect could be made.

The tenth hypothesis being the last hypothesis testing the last extrinsic motivator, states that "men will be more motivated than women to purchase fashion luxury goods for

conspicuous reasons." The conspicuous concept is related to the clear visibility of the consumers to show accomplishment and economical achievement to the social group by wearing fashion luxury goods (Stokburger-Sauer & Teichmann 2011; Hume & Mills 2013). When asked if the participants will purchase fashion luxury goods to show economical achievement, 24% of the participant answered that they would buy these goods for these reasons; 49% out of the 24% were men and 9% out of the 24% were women. When the statistical test made the p-value obtained for this motivator is 0.000. This value being smaller than 0.05 the formulated hypothesis is accepted. Therefore, the statement that men will be more motivated than women to purchase fashion luxury goods to show economical achievement can be made.

Furthermore, with the survey the possible effect of culture in fashion luxury consumption has been tested. The participants were asked for the country they are from, where then these countries have been added into clusters created from the cultural dimensions divided by Hofstede. As some of the countries were not included in this section of the study the sample size is 181. The direct questions of the survey were used to analyze the possible effect of culture on fashion luxury goods consumption. Once the data gathered and tested by using one way ANOVA the results in **table 10** were obtained. The value of alpha for this test was 0.05. As a null hypothesis is needed in order to accept the formulated hypothesis. The null hypothesis used to test culture is the following.

H₀. Culture does not have an impact on the motivators of the consumers to purchase fashion luxury goods.

Table 10. Results of the effect of culture in fashion luxury goods using one way ANOVA.

Source of Variation	SS	df	MS	F	P-value	F critical
Between groups	3744	2	1872	12.89905	0.000334	3.554557
Within groups	2612.286	18	145.127			
Total	6356.286					

The reference value of p in testing the hypothesis is 0.05. Therefore, by analyzing the p value obtained by the statistical test the formulated hypothesis can be accepted and the null

hypothesis rejected, as the p value for this test is 0.000334 which is smaller than 0.05. Consequently, the assumption that culture impacts the behavior or the motivator of fashion luxury goods consumers can be made.

Kosovo and Finland being the two countries where most of the participants were from, a short description of the data was presented which now will be analyzed. It is visible that with the Finnish country culture does have an impact in most of the motivators presented together with the cultural dimensions (with self pleasure 62% said yes and quality 74% said yes). However, in the case of perceived extended self motivator the Finnish culture did not show to have a major effect as only 22% said they would buy these goods for this reason; where 40% said they would buy these goods for other purposes. Moreover, with the Kosovan culture it is visible that culture does have some impact on the motivators of this culture to purchase these goods. The motivators that were related to the cultural dimensions being social status (50% said yes), bandwagon effect (44% said yes), conspicuousness (42% said yes), and political (42% said yes) shows that culture has an impact to motives of the customers to some extent. However, when comparing the Finnish culture and Kosovan culture it is visible that motives are distributed differently. Where the Finnish participants tend to be more effected by their culture, compared to the Kosovan participants being less effected by their culture.

7. SUMMARY AND CONCLUSION

In this chapter the summary and the key finding of the study are discussed. The key findings are provided by analyzing the theories discussed and the results obtained by survey research. The contribution of this research on the fashion luxury industry is presented and discussed as well. Where in addition, future research suggestions are made.

7.1. Summary and key findings

The study concentrated on analyzing the possible effect of gender and culture on the motivators of fashion luxury goods consumers. The study was divided into two main researches first being the effect of gender on fashion luxury goods consumption. Second, being the culture as an influence on the motivators to purchase fashion luxury goods. From previous studies it is visible that genders hold different shopping behaviors (Herter et al. 2014). Historically, women were the ones to take care of the shopping duty being fashion or daily goods (Firat 1994). However, this trend changed as men are equally engaging in the shopping duty nowadays (Herter et al. 2014). Nonetheless, the change where both genders now are equally engaging in shopping, also effects the case of fashion luxury goods consumption. The motivators and behavior behind the genders have proven to be different. Moreover, previous studies have also shown that culture indeed has an effect on fashion luxury goods (Shukla & Purani 2012a). Which was shown by the research as well.

However, despite the research on the topic of fashion behavior from the gender perspective and culture as an influence on fashion behavior; the effect of gender and culture in fashion luxury goods consumption remains vague. According to Herter et. al. (2014) the research on luxury more specifically on fashion luxury goods lacks research and knowledge on the determinants to purchase such goods. Moreover, a gap has been found on this topic to the extent where the actual characteristics and the reason of the motivation to purchase these goods is missing in a single research (Hennings et. al. 2013). Some of the motivators have been studied in different researches, being a single motivator study or a study which includes several motivators. However, no single study has been made where the major characteristics or major motivators were researched and studied. Therefore, a need to research of this topic has been seen, which initiated the research in this topic study. On the perspective of culture a lack of research has been identified as well. The fashion luxury goods consumers were mostly studied on the western cultures; as fashion luxury goods were born in those cultures (Shukla & Purani 2012a). Nonetheless, studies on the

behavior of the consumers on fashion luxury goods on Eastern societies are increasing, but still lacking as there are only few of them. Therefore, the need to compare the two societies on the motivators to acquire these goods was needed.

Based on previous research and the statements created from those, the research question used for this topic was "Does gender and culture have an effect on fashion luxury goods consumption?" The main interest of the study was to analyze, study, and prove if gender and culture indeed has an impact on fashion luxury goods consumption. Based on the interest on this topic and the research question formulated the study was researched with the objectives of: categorizing the categories of luxury; identifying and determining the characteristics of fashion; identifying and analyzing the motivators behind the fashion luxury goods; determining the possible effect of gender in fashion luxury goods consumption; determining the possible effect of culture on the motives to purchase fashion luxury goods. Based on these objectives the empirical objective formulated was to test the hypothesis created on the possible effect of gender and culture on fashion luxury goods consumption.

A brief insight and analysis was provided on the topic of luxury and fashion. It is visible that as the history evolved these two concepts were separated. However, it is important to understand that these two were born together and are one in that sense, as luxury is in fashion, and fashion as a concept was created for luxury (Kapferer & Bastien 2009). Nevertheless, luxury and fashion in this topic were first discussed separately then together. Luxury as a concept has no single definition as this concept is seen and understood differently by consumers and researchers. However, for the purpose of the study the characteristics from several luxury definitions were analyzed to create a definition. The definition of luxury created for this study is high quality goods with global reputation, aesthetically pleasing by offering status to the individual; affordable by the middle and elite social classes depending on the products exclusivity and price. The characteristics of luxury identified based on previous research in this topic were: price and quality, exclusiveness, history and heritage, aesthetic, superfluousness, and new trends. Furthermore, the characteristics identified were related to two of the three dimensions of luxury identified being the true and the traditional luxury; forming in general the picture of the fashion luxury goods concept. Moreover, the main features of fashion were identified where then the concept of fashion was related to the concepts of innovation and classic.

As the research continued the motivators of fashion luxury goods were identified, divided in to two categories being intrinsic and extrinsic motivators (Workman & Lee 2011b). The motivators identified were the core research of this topic, as they were tested on the empirical section. The intrinsic motivators identified were aesthetic, perceived extended self, hedonism, quality, esteem, and expression of one self. Aesthetics is defined as the look and harmony of the material, color, and the design of the product (Workman & Calwell 2007a). On research it was stated that there is a difference in gender on the attention to purchase fashion luxury goods, where women would be more motivated to acquire these for this purpose than men. Based on the survey created and the statistical test ran the conclusion that there is a difference on the behavior to purchase fashion luxury goods for the purpose of aesthetics can be made. On the empirical research it has been proven that women would purchase fashion luxury goods for the attention of aesthetics, more than men would.

Moreover, the perceived extended self motivator is defined as the concept or the meaning to distinguish oneself in relation to the group where the person is relevant to (Vigneron & Johnson 2004). No statement or study has been made in the perspective of gender effect on the perceived extended self motivator. However, as previous research have stated that there is a difference on the motivators to obtain these goods, the assumption that there would be a difference was made. The gender effect of purchasing fashion luxury goods was proven in the empirical findings. On the survey women have shown to be more eager to purchase fashion luxury goods for perceived extended self reasons than men. The statistical test ran after the results were obtained proves this assumption to be true.

Furthermore, hedonism was identified as another intrinsic motivator. Hedonism is defined as the psychological value that a consumer attaches to a product (Doss & Robinson 2013). Additionally, hedonism is related to the pleasure and positive emotions provided by the good to the buyer; making the good to have a psychological function (Berthon et al. 2009; Jackson 2004). Previous studies have stated that women tend to be more motivated to purchase fashion luxury good for hedonism purposes, compared to men (Herter et. al. 2014). According to this statement a hypothesis that women will score higher than men as hedonic shopper was made. The hypothesis created was tested by the survey crated, where after the results obtained and tested the formulated hypothesis was accepted. Therefore, the conclusion that hedonism acts as an influence on the motivation of women to purchase fashion luxury goods can be made.

Quality was another motivator identified in this study. This motivator has also been identified as a characteristic of luxury and fashion luxury goods. Quality in the fashion industry is defined as goods made by high quality materials, craftsmanship, where every single of the product is deeply thought and produced (Shukla & Purani 2011a). According to Stokburger-Sauer and Teichmann (2011) research women are more motivated to buy fashion luxury goods for quality reasons than men. Based on this statement a hypothesis was created and tested in the empirical section. From the statistical test made it has been proven once more that women tend to be more motivated to purchase fashion luxury goods because of their quality, than men.

In addition, esteem was identified and researched as well. According to Ayman and Kaya (2014) one of the reasons why people purchase fashion luxury goods is to increase their self-esteem. As these goods have aesthetics and tend to provide a good look to the owner, the self-esteem of the person in question might increase (Hume & Mills 2013). Based on previous research the hypothesis that women will be more driven to purchase fashion luxury goods for self-esteem purposes was made. However, when tested in the empirical section the formulated hypothesis was rejected. After the question asked in the survey and the result being statistically tested, it has been proven that there is no difference between the genders on purchasing fashion luxury goods for self-esteem purposes. Both genders have shown negative reaction to the question that they would purchase these kind of goods, with the attention of increasing their self-esteem. The most common answer obtained was no and would buy these goods for other reasons. Nevertheless, in the statement question the majority of the participants answered that they agree with the fact, that people buy these goods for self-esteem purposes.

Expression of oneself was the last intrinsic motivator identified in this study. Some consumers of fashion luxury goods are motivated to purchase these goods with the intention of showing their personality, and show uniqueness in the social group they belong; creating the concept of the expression of oneself (Stokburger-Sauer & Teichmann 2011). In earlier studies the conclusion that gender has an effect on purchasing fashion luxury goods for this purpose was made. It was shown that women will be more motivated to obtain these goods to express themselves than men (Stokburger-Sauer & Teichmann 2011). Therefore, based on this conclusion the hypothesis that women will be more motivated to purchase these goods for this reason, compared to men was created. When the results obtained from the survey in this motivator were tested, it was shown that the formulated hypothesis is true. Consequently, the conclusion that that women are more

motivated to purchase these goods for the reason of expressing their personality, compared to men can be made.

Furthermore, the first external motivator identified in this study is social status and symbolism. It was stated that some of the consumers of the fashion luxury industry purchase these goods with the purpose of being recognized in a specific group, where the acceptance of the individual is related with the social status that the individual has (Kastankis & Balabanis 2012). Therefore, some of the consumers of this industry will purchase these goods as a mean of acceptance in elite groups. Moreover, these goods are seen as a symbol of social status (Stokburger-Sauer & Teichmann 2011). Making the usage of them as a symbolism of social status, and a mean to be accepted in specific groups such as social elite groups. In previous studies it has been stated that men are more motivated than women to purchase these goods for social status and symbolism purposes. Based on this statement the hypothesis that this holds true was created. The tested results obtained from the survey, prove the formulated hypothesis to be true. Therefore, the conclusion that men are motivated to purchase fashion luxury goods for social status and symbolism purposes, compared to women can be made.

The political motivator was the second extrinsic motivator to be identified in this study. This motivator is defined as the value that consumers see in these clothes related to the desire for prestige, influence, leadership, and distinction (Hsu & Burns 2012). The political motivator to consume these goods was researched in previous studies from the gender perspective. The conclusion that men are more motivated to purchase these goods because of political purposes was made. Where based on this statement the formulated hypothesis that this holds true was created. The results obtained from the survey, which then were statistically tested show that indeed gender has an effect on the way the consumers purchase these goods from the political motivator perspective. Men have shown to be more eager to purchase these goods, from the political point of view. Therefore, the conclusion that men are more motivated than women to purchase fashion luxury goods, because they are politically motivated can be made.

Moreover, the bandwagon effect was identified as another extrinsic motivator. This motivator is defined as a psychological phenomenon where people buy certain types of goods, without taking their own opinion towards the good into account; but purchases them because the others are doing the same (Kastankis & Balabanis 2012). There is no previous study in gender effect on the bandwagon motivator. However, as the pattern and previous research in this study shows that gender has an effect on purchasing these goods;

the assumption that there will be a gender difference was made when creating the hypothesis. The empirical research has proven the formulated hypothesis to be true. Therefore, the conclusion that genders will score differently on the bandwagon effect motivator could be made; where men showed to be more motivated by this motivator to purchase these goods than women.

Last but not least, is the conspicuousness external motivator. This motivator is defined as a way for people to show accomplishment and economical achievement (Stokburger-Sauer & Teichmann 2011; Hume & Mills 2013). This motivator is closely related to symbolism and political motivators. However, it stands on its own as there are some visible differences. Moreover, this motivator has previously been studied in past research. The statement that men are more motivated to purchase fashion luxury goods for conspicuous reasons was made. Based on these statements, the formulated hypothesis that men will be more motivated than women to purchase fashion luxury goods for conspicuous reasons was made. This was proven to be true by the results obtained, which were statistically tested. Therefore, the conclusion that men are more motivated to purchase fashion luxury goods for conspicuous reasons can be made.

The second part of this study consisted of the possible effect of culture on the motivators to purchase fashion luxury goods. In this section the cultural dimensions created by Hofstede were used. However, only the dimensions related to the motivators identified were used. Therefore, the dimensions used for this study were: collectivism/individualism, restrain/indulgence, masculinity/femininity, and power distance. The dimensions mentioned in this study were related to only some of the motivators including: quality, perceived extended self, quality, social status, bandwagon effect, political, and conspicuousness. Once the results obtained from the survey the countries where the participants are from were included. Based on their country answers, those countries were grouped into the cultural dimensions used. Some of the surveys were not used for the study of the culture. Reason behind being the fact that those countries were not studied by Hofstede. Therefore, their scores in these dimensions were unknown. In previous researches the conclusion that culture has an effect on the motivators to purchase fashion luxury goods was made (Shukla & Purani 2012a). It is important to note how a standardized product being sold globally is purchased for different reasons; being from gender or culture perspective. However, based on earlier study statements that culture has an impact on the motivators to purchase these goods, the formulated hypothesis states that this holds true. Once the results were statistically tested the conclusion that culture has an effect on the motivators to purchase fashion luxury goods can be made.

Table 11. Summary of the conclusions made in the topic of culture and gender effect on fashion luxury goods consumption.

Previous Studies Conclusions	Conclusions Made by the Research
Women are more motivated to purchase fashion luxury goods due to aesthetic purposes than men (Workman & Calwell 2007a).	Women are motivated to purchase fashion luxury goods because of their visual, than men.
No previous study stated that gender has an effect on the perceived extended self motivator to purchase fashion luxury goods.	Women are more motivated than men to purchase fashion luxury goods, because of the perceived extended self phenomenon.
Compared to men, women are more likely to purchase fashion luxury goods due to hedonism motivators (Herter et al. 2014).	Women are more motivated than men to purchase fashion luxury goods for hedonic purposes.
Women are more motivated to purchase these kind goods for quality reasons than men (Stokburger-Sauer & Teichmann 2011).	Compared to men, women are more motivated to purchase fashion luxury goods for quality reasons.
Women will be influenced to purchase fashion luxury goods for self-esteem purposes compared to men (Hume & Mills 2013).	The majority of both genders will not buy fashion luxury goods for self-esteem purposes.
Women are more motivated than men to purchase fashion luxury goods to express themselves than men (Stokburger-Sauer & Teichmann 2011).	Women will purchase fashion luxury goods in order to express themselves, where in contrast men will be less motivated to purchase these goods for this reason.
Men are more motivated to purchase fashion luxury goods for social status and symbolism purposes than women (Kastankis & Balabanis 2012).	Compared to women, men are more motivated to purchase fashion luxury goods for social status and symbolism purposes.
Men are more likely to purchase fashion luxury goods for bandwagon purposes compared to women (Kastankis & Balabanis 2012).	Men will be influenced more than women to purchase fashion luxury goods for bandwagon purposes.
No previous studies on whether there is a gender effect on purchasing these goods for political reasons was made.	Men are more motivated than women to purchase fashion luxury fashion for political reasons than women.
Men are more motivated to purchase fashion luxury goods for conspicuous reasons than women.	Compared to women, men are more likely to purchase fashion luxury goods for conspicuous reasons.
Culture has an effect on the motivators of fashion luxury goods consumers (Shukla & Purani 2012a).	The motivators of fashion luxury goods consumers are influenced by the culture they belong to.

In this study it has been shown that both gender and culture has an impact on the motivators to purchase fashion luxury goods. With the gender effect it has been visible that

women tend to be more motivated to purchase fashion luxury goods because of intrinsic motivators. Where it is with men it has been shown that men are more motivated to purchase these goods for extrinsic motivators purposes. Culture wise it has been visible that consumers from different cultures, based on their cultural values and traits tend to purchase fashion luxury goods for different purposes. With the statement made the conclusion that gender and culture has an effect on the motivators of fashion luxury goods consumers can be made.

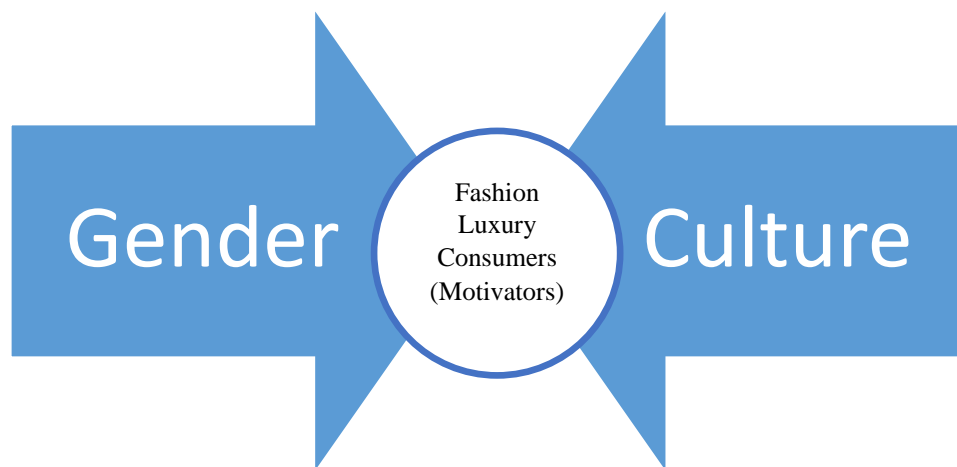


Figure 8. Figure showing that gender and culture has an effect on the motivators of the fashion luxury consumers to purchase these goods.

7.2. Contributions of the study

It is visible that throughout time the group of fashion luxury goods is changing. First, it has been visible that in the fashion history, the women from the elite social class were the ones to be purchasing fashion luxury goods. This trend started to change when men started to purchase these goods and be more interested into the fashion industry. However, these goods were still only available to the elite class. Lately this trend changed as well as a new group from the middle class are able to afford some of these goods. Therefore, as these changes are constantly happening the need to have a study where the intrinsic and extrinsic motivators are studied on the gender perspective is needed. Moreover, as identified in the research gap section the men gender has not been studied thoroughly in the fashion luxury industry. By using this study the companies can identify the main motivators summarized in the same study, and the way these motivators are effected by gender. A better marketing plan could be created by the companies, as they will have a better understanding on how to reach each gender. Moreover, this study contributes to the advertising industry.

Advertising companies can present different advertising projects to fashion luxury goods companies; where those projects will have a deep understanding on how to approach each gender based on the motivators identified.

Furthermore, it is visible that the trend of fashion luxury consumers is changing on culture basis as well. Western societies throughout the history of this industry used to be the main consumers. However, eastern societies lately are massively joining the group of fashion luxury goods consumers. It has been identified that research was mostly done on western societies, and a need to have more studies on eastern societies is needed. More specifically a comparison including study with both societies. In this research there is a wide range of cultures included, where the effect of those on the motivators to purchase fashion luxury goods was determined. Fashion luxury companies can use this research as mean to create market strategies based on the cultures they are present or want to enter. Furthermore, this study will be helpful to the industry of advertisement; where they can base their projects on the motivators of a specific countries that were studied in this research. Creating appealing advertisements to be used by fashion luxury goods companies. Therefore, this study in general will contribute to the marketing filed; more specifically consumer behavior in the fashion luxury industry.

7.3. Limitations and future research

Although this research contributes on the understanding of the motivators based on the gender and culture perspective, several limitations are identified. The sample size could have been bigger, which will have made a more accurate generalization in the population level. The empirical research was done only by using surveys. In future research the researchers could also do observational studies and face-to-face interviews; to see how the consumers of this industry will behave in such cases. Furthermore, a more specific study on the male gender could be done, in order to provide an in depth analysis on their motives to purchase these goods. Another limitation identified is the fact that not all of the participants bought fashion luxury goods; which might affect the results of the study. In future research the researches can chose the samples in the basis of people that already bought similar goods. Moreover, more motivators could be included as the motivators identified here are only the major motivators associated to this consumers.

The first limitation on the culture perspective is the fact that some samples of some countries were relatively low, compared to others. Therefore, in future researches the samples from the countries could be more balanced. Culture could also be studied on basis

of gender and the effect it will have in the motivators to purchase these goods. Furthermore, the effect of culture could be studied on different values and traits, besides the cultural dimensions identified by Hofstede. Moreover, the GLOBE study in culture could be used to study the effect of culture in this industry; as this study is newer and more up-to-date compared to the Hofstede's study. In case the interest to study a country from the western society and a country from the eastern society is raised, this could be done as a more detailed and accurate study.

REFERENCES

- Amaldoss, W., & Jain, S. (2005a). Pricing of conspicuous goods: A competitive analysis of social effects. *Journal of Marketing Research*. 42:1, 30-42.
- Amaldoss, W., & Jain, S. (2015b). Branding conspicuous goods: An analysis of the effects of social influence and competition. *Management Science*. 61:9, 2064 - 2079.
- Arnold, M. J., & Reynolds, K. E. (2012). Approach and avoidance motivation: Investigating hedonic consumption in a retail setting. *Journal of Retailing*. 88:3, 399-411.
- Ayman, U., & Kaya, A. K. (2014). Consumption of branded fashion apparel: Gender differences in behavior. *Social Behavior and Personality: An International Journal*. 42:8, 1-8.
- Babin, B. J., Darden, W. R., & Griffin, M. (1994). Work and/or fun: Measuring hedonic and utilitarian shopping value. *Journal of Consumer Research*. 20:4, 644-656.
- Bamossy, S., & Hoog, A. (2014). *Consumer Behavior*. 5. Edinburgh Gate: Pearson.
- Berthon, J., Berthon, P., Pitt, L., Parent, M., Luleå. (2009). Aesthetics and ephemerality: Observing and preserving the luxury brand. *California Management Review*. 52:1, 45-66.
- Bian, Q., & Forsythe, S. (2012). Purchase intention for luxury brands: A cross cultural comparison. *Journal of Business Research*. 65:10, 1443-1451.
- Cervellon, M., Carey, L., & Harms, T. (2012). Something old, something used: Determinants of women's purchase of vintage fashion vs second-hand fashion. *International Journal of Retail & Distribution Management*. 40:12, 956-974.
- Chevalier, M. & Mazzalovo, G. (2012). *Luxury Brand Management: A World of Privilege*. Singapore: John Wiley & Sons.

- de Mooij M. & G. Hofstede (2010). The Hofstede model. Applications to global branding and advertising strategy and research. *International Journal of Advertising*. 29:1, 85-110.
- Dior.com. (2015). *The House of Dior / Dior official website*. Retrieved 19 November 2015 from <http://www.dior.com/couture/en_int/the-house-of-dior>
- Dubois, B., & Duquesne, P. (1993). The market for luxury goods: Income versus culture. *European Journal of Marketing*. 27:1, 35-44.
- Dubois, B., & Paternault, C. (1995). Understanding the world of international luxury brands: The "dream formula". *Journal of Advertising Research*. 35:4, 69-76.
- English, B., & ebrary, I. (2013). *A cultural history of fashion in the 20th and 21st centuries: From catwalk to sidewalk*. 2. London: Bloomsbury Academic.
- Entwistle, J. (2009). *The aesthetic economy of fashion: Markets and value in clothing and modelling*. 1. New York: Berg.
- Evans, C. & Thornton, M. (1991). Fashion, Representaion, Femininity. *Feminist Review*. 38, 56 -66.
- Firat, F. (1994). *Gender issues and consumer behavior*. Thousand Oaks: Sage Publications. 205-228.
- Gerval, O. (2008). *Fashion: Concept to Catwalk*. London, UK: Bloomsbury.
- Geert-Hofstede.com (2016). *Countries - Geert Hofstede*. Retrived from the web: <<http://geert-hofstede.com/countries.html>>
- Ghosh, A., & Varshney, S. (2013). Luxury goods consumption: A conceptual framework based on literature review. *South Asian Journal of Management*. 20:2, 146-159.
- Hansen, J., & Wänke, M. (2011). The abstractness of luxury. *Journal of Economic Psycholog*. 32:5, 789-796.

- Hennigs, N., Wiedmann, K., Behrens, S., & Klarmann, C. (2013). Unleashing the power of luxury: Antecedents of luxury brand perception and effects on luxury brand strength. *The Journal of Brand Management*. 20:8, 705-715.
- Heine, K. (2012). *The Concept of Luxury Brands*. Available at <http://upmarkit.com/luxury-brand-management>. Accessed on 05.11.2015.
- Herter, M. M., Santos, C. P., & Pinto, D. C. (2014). Man, I shop like a woman!: The effects of gender and emotions on consumer shopping behaviour outcomes. *International Journal of Retail & Distribution Management*. 42:9, 780-804.
- Hofstede, G. H. (2001). *Culture's consequences: Comparing values, behaviors, institutions, and organizations across nations*. 2. Thousand Oaks, Calif: Sage Publications.
- Hsu, H., & Burns, L. D. (2012). The effects of culture, long-term orientation, and gender on consumers' perceptions of clothing values. *Social Behavior and Personality: An International Journal*. 40:10, 1585-1595.
- Hume, M., & Mills, M. (2013). Uncovering victoria's secret: Exploring women's luxury perceptions of intimate apparel and purchasing behaviour. *Journal of Fashion Marketing and Management*. 17:4, 450-485.
- Husic, M., & Cicic, M. (2009). Luxury consumption factors. *Journal of Fashion Marketing and Management*. 13:2, 231-245.
- Jackson T. (2004). *International retail marketing*. Oxford: Elsevier Butterworth-Heinemann.
- Kastanakis, M. N., & Balabanis, G. (2012). Between the mass and the class: Antecedents of the "bandwagon" luxury consumption behavior. *Journal of Business Research*. 65:10, 1399-1407.
- Kapferer, J. (1997a) Managing luxury brands. *Journal of Brand Management*. 4, 251–60.
- Kapferer, J., & Bastien, V. (2009b). *The luxury strategy*. 1. London: Kogan Page.
- Kapferer, J., & Bastien, V. (2012c). *The luxury strategy*. 2. London: Kogan Page.

- Keller, K. (2009). Managing the growth trade-off: challenges and opportunities in luxury branding. *Journal of Brand Management*. 16, 290–301.
- Kuruville, S. J., Joshi, N., & Shah, N. (2009). Do men and women really shop differently? an exploration of gender differences in mall shopping in india. *International Journal of Consumer Studies*. 33:6, 715.
- Leibenstein, H. (1950). Bandwagon, snob, and veblen effects in the theory of consumers' demand. *The Quarterly Journal of Economics*. 64:2, 183-207.
- Ma, F., Shi, H., Chen, L., & Luo, Y. (2012). A theory on fashion consumption. *Journal of Management and Strategy*. 3:4, 84 – 91.
- Mazza, C., & Alvarez, J. L. (2000). Haute couture and prêt-à-porter: The popular press and the diffusion of management practices. *Organization Studies*. 21:3, 567-588.
- Miller, K. W., & Mills, M. K. (2012). Contributing clarity by examining brand luxury in the fashion market. *Journal of Business Research*. 65:10, 1471 - 1479.
- Okonkwo, U. (2007). *Luxury fashion branding: Trends, tactics, techniques*. Basingstoke: Palgrave Macmillan.
- Robson, C. (2002) *Real World Research*. 2nd Edition. Oxford: Blackwell.
- Sachdeva, J. K., & ebrary, I. (2009) *Business research methodology*. Mumbai: Himalaya Pub. House.
- Saunders, M., P. Lewis and A. Thornhill (2003a) *Research Methods for Business Students*. Harlow: Prentice Hall.
- Saunders, Mark, Philip Lewis & Adrian Thornhill (2009b). *Research methods for business students*. 5. Essex: Pearson Education Limited.
- Shukla, P., & Purani, K. (2012a). Comparing the importance of luxury value perceptions in cross-national contexts. *Journal of Business Research*. 65:10, 1417-1424.
- Shukla, P., Singh, J., & Banerjee, M. (2015b). They are not all same: Variations in asian consumers' value perceptions of luxury brands. *Marketing Letters*. 26:3, 265-278.

- Simmel, G. (2001). *The Philosophy of Fashion*. Beijing: Culture and Art Publishing House.
- Stähli, A. (2006). *The master plan (thesis)*. Berlin, Heidelberg: Springer Berlin Heidelberg. 61-67.
- Stokburger-Sauer, N. E., & Teichmann, K. (2013). Is luxury just a female thing? The role of gender in luxury brand consumption. *Journal of Business Research*. 66:7, 889-896.
- Truong, Y., McColl, R., & Kitchen, P. J. (2009). New luxury brand positioning and the emergence of masstige brands. *Journal of Brand Management*. 16:5-6, 375-382.
- Tzou, R., & Lu, H. (2009). Exploring the emotional, aesthetic, and ergonomic facets of innovative product on fashion technology acceptance model. *Behaviour & Information Technology*. 28:4, 311-322.
- UNHCR (1997). *The history, culture and identity of Albanians in Kosovo*. Refworld. Retrieved from the web: <<http://www.refworld.org/docid/3ae6a80c0.html>>
- Vigneron, F., & Johnson, L. W. (2004). Measuring perceptions of brand luxury. *Journal of Brand Management*. 11:6, 484-506.
- Webropol. (2016). *Webropol surveys.com*. Retrieved from web <<https://www.webropol surveys.com/>>
- Workman, J. E., & Caldwell, L. F. (2007a). Centrality of visual product aesthetics, tactile and uniqueness needs of fashion consumers. *International Journal of Consumer Studies*, 31(6), 589-596.
- Workman, J. E., & Lee, S. (2011b). Materialism, fashion consumers and gender: A cross-cultural study. *International Journal of Consumer Studies*. 35:1, 50-57.
- Wu, M. S., Chaney, I., Chen, C. S., Nguyen, B., & Melewar, T. (2015). Luxury fashion brands: Factors influencing young female consumers' luxury fashion purchasing in taiwan. *Qualitative Market Research*. 18:3, 298-319.

Yang, W., & S. Mattila, A. (2014). Do affluent customers care when luxury brands go mass?: The role of product type and status seeking on luxury brand attitude. *International Journal of Contemporary Hospitality Management*. 26:4, 526-543.

APPENDIX 1. Survey used in the study

In order to obtain accurate results the definition of fashion luxury goods is provided. Fashion luxury goods are high quality clothing, accessories, and shoe goods with global reputation; that are esthetically pleasing; and are affordable by the middle and elite social classes.

Examples of brand that produces these goods are: Michael Kors, DKNY, Louis Vuitton, Chanel, Dior, Moschino, Armani, Gucci, and Marc Jacobs.

1. Gender
 - a) Man
 - b) Woman

2. Age
 - a) 18 - 30
 - b) 31 - 40
 - c) 41 - 50

3. Which country are you from?

4. Have you ever purchased fashion luxury goods?
 - a) Yes
 - b) No

5. Fashion luxury goods are bought because of their beautiful visuals, well thought designs, and coherent colors?
 - a) Strongly Agree
 - b) Agree
 - c) Neutral
 - d) Disagree
 - e) Strongly Disagree

6. Would you buy fashion luxury goods because they are considered aesthetic goods?
Aesthetic - The combination of perfect visual, design, and color.
 - a) Yes
 - b) No
 - c) I would buy fashion luxury goods for other reasons

7. Fashion luxury goods are primarily purchased by people to distinguish themselves from others.

- a) Strongly Agree
 - b) Agree
 - c) Neutral
 - d) Disagree
 - e) Strongly Disagree
8. Would you purchase fashion luxury goods to distinguish yourself from others (to be unique in a group)?
- a) Yes
 - b) No
 - c) I would purchase fashion luxury goods for other reasons
9. Would you buy fashion luxury goods to show your personality?
- a) Yes
 - b) No
 - c) I would buy fashion luxury goods for other reasons
10. The sole purpose of fashion luxury goods is to bring pleasure and positive emotions.
- a) Strongly Agree
 - b) Agree
 - c) Neutral
 - d) Disagree
 - e) Strongly Disagree
11. Would you purchase fashion luxury goods because they offer pleasure, happiness, and positive feelings to you?
- a) Yes
 - b) No
 - c) I would buy fashion luxury goods for other reasons
12. Fashion luxury products are high quality products.
- a) Strongly Agree
 - b) Agree
 - c) Neutral
 - d) Disagree
 - e) Strongly Disagree
13. Would you buy fashion luxury goods primarily because of their high quality (high quality materials, handmade, very detailed)?
- a) Yes
 - b) No
 - c) I would buy fashion luxury goods for other reasons

14. Fashion luxury goods are produced to increase peoples' self-esteem.
 - a) Strongly Agree
 - b) Agree
 - c) Neutral
 - d) Disagree
 - e) Strongly Disagree

15. By wearing fashion luxury goods, would your self-esteem increase?
 - a) Yes
 - b) No
 - c) I would buy fashion luxury goods for other reasons

16. Fashion luxury goods are purchased by people to express their identity.
 - a) Strongly Agree
 - b) Agree
 - c) Neutral
 - d) Disagree
 - e) Strongly Disagree

17. Would you purchase fashion luxury goods to express your identity?
 - a) Yes
 - b) No
 - c) I would buy fashion luxury goods for other reasons

18. Fashion luxury goods are meant to symbolize peoples' social status.
 - a) Strongly Agree
 - b) Agree
 - c) Neutral
 - d) Disagree
 - e) Strongly Disagree

19. Would you buy fashion luxury goods to show your social status?
 - a) Yes
 - b) No
 - c) I would buy fashion luxury goods for other reasons

20. Fashion luxury goods are purchased to exhibit power and/or leadership status.
 - a) Strongly Agree
 - b) Agree
 - c) Neutral
 - d) Disagree
 - e) Strongly Disagree

21. I would purchase fashion luxury goods to exhibit power and/or my leadership status.
high power distance and conspicuousness
- a) Yes
 - b) No
 - c) I would buy fashion luxury goods for other reasons
22. Do people buy fashion luxury goods to follow fashion trends?
- a) Strongly Agree
 - b) Agree
 - c) Neutral
 - d) Disagree
 - e) Strongly Disagree
23. I would buy certain fashion luxury goods because everyone else buys them.
- a) Yes
 - b) No
 - c) I would buy fashion luxury goods for other reasons
24. People buy fashion luxury goods to show their economic status.
- a) Strongly Agree
 - b) Agree
 - c) Neutral
 - d) Disagree
 - e) Strongly Disagree