

# A Review Paper on Identification of Various Branding Dimensions Affecting the Buying Behaviour of Luxury Brands with special emphasis to Indian Apparel Sector

Dr. Sougata Banerjee, Assistant Professor, Dept. of Fashion Management Studies, National Institute of Fashion Technology, Kolkata, India. drsouban@gmail.com

Ms. Sheena Gupta, Ph.D. Research Scholar, National Institute of Fashion Technology, New Delhi, India. sheena173@gmail.com

**Abstract** - India is amongst the fastest growing luxury markets in the world and a lot of global luxury brands have entered India in the last 15 years. To distinguish themselves in the ever-expanding luxury customer base, luxury brands need to apply branding strategies specific to the Indian luxury consumer. In this review paper, the researchers have tried to extrapolate branding dimensions which make an impact on the luxury consumers' buying process, especially in the Indian luxury apparel sector. Secondary data from literature has been used as data source and the research is partly exploratory and partly conclusive in nature.

In this review paper, important branding dimensions from various models of brand experience, brand equity, brand personality, brand love and luxury brand value have been identified. A revision of the dimensions of the luxury brand through this research offer further insights into the behaviour of the Indian luxury consumer as well as contribute to the learning of luxury brand strategy.

**Keywords** - branding, consumers, Indian, luxury, review.

## I. INTRODUCTION

The Indian luxury industry has been growing rapidly at a rate of 30 percent per annum and estimated to reach USD 30 billion by 2020 [1]. With growing wealth, this consumer segment is spending more on luxury goods, travel and healthcare [2]. Revenue in the Indian luxury apparel segment is expected to amount to USD 717 million in 2019. The market is expected to grow annually by 3.8% till 2022 [3].

In fact, India is amongst the fastest growing luxury markets in the world. Some of the factors contributing in the growth of India's luxury sector include the growing number of high net worth individuals (HNIs) and a growing urban middle-class population which has a penchant for luxury brands [1], [2]. Although traditional associations with luxury imply a "happy few" and emphasize on rarity, a lot of luxury brands are aiming for a "happy many" [4].

Marketing of luxury goods require a different strategy and mindset altogether. Different branding strategies are required as the luxury consumer has a different perception and a different mindscape altogether [5]. Consumers like to purchase luxury goods in order to satisfy not only their material needs but also social needs such as prestige [6], impressing others and status symbol manifestations [7], [8].

Historically, the luxury industry comprised of small family-owned businesses who displayed high quality and craftsmanship of their products. With the emergence of large multinational companies such as LVMH in the 90s and the Gucci Group in the 2000s, the luxury market underwent some changes [9]. In particular, while some brands continued to emphasise their heritage and quality to please the most affluent [10], others combined their prestige with relatively reasonable prices to attract middle-class consumers [8]. A lot of luxury brands entered new international markets to increase their market size [11].

Although different luxury brands applied different approaches to expand market share, a common thing between most luxury brands was brand building. Brand managers noted that firms that were more invested in brand building had a stronger competitive positioning than those whose core values were more towards the products and services [9].

This globalization of the luxury industry has led to lot of luxury brand choices for the consumer, thus leading to fierce competition amongst luxury firms [12]. A strong brand identity is needed, resulting from impeccable product craftsmanship, innovation, exclusivity, recognizable style and premium pricing [13] with consumer benefits such as social status, extending self, social and self-affirmation [14]. The implementation of a good branding strategy helps luxury firms create brands

which are distinguishable, in return for customer loyalty or preference [13], [9].

This is particularly more important for the luxury industry because the luxury consumers are more driven by their individual (enhancement of self), social (social esteem) and psychological (hedonism) needs [15]. To be called a luxury product, the product not only needs superior quality and high design but also some symbolic meaning, branding can add this value [16].

The luxury goods landscape has changed substantially since the past decade [17]. This might be due to democratization of luxury, especially in emerging markets like India and China [18]. New trends in social media make brand lifecycles even shorter and the growth of young luxury consumers means that even luxury brands steeped in tradition have to adopt innovative means to reach these consumers [19].

The key to brand management is to understand what benefits are the customers looking for [20]. The changing profile of the luxury consumers in the swiftly growing Indian apparel luxury market makes it important to investigate the perception of luxury and its implications from the consumer perspective in the Indian market [21].

## II. BACKGROUND OF THE STUDY

### *Luxury*

The word “luxury” is derived from Latin word “luxuria” which mean “extras of life” [22]. There are a lot of studies on characteristics/ attributes of luxury but not one universally accepted marketing definition in literature [4], [23], [24]. Berthon et al.’s [25] definition of luxury (“Luxury cannot be reduced to one sphere”) nicely summarizes the expansive nature of luxury.

Different people may perceive different things as luxury [26]. Luxury is characterised with high levels of quality, beauty, rarity, uniqueness, price, symbolism, lavishness, magnificence, extravagance [27]. Vigneron & Johnson [23] used “luxury” to illustrate and identify the most prestigious brands.

The possession of luxury goods provides social acceptance and indicate superiority and personal taste [28]. However, with the globally changing consumer behaviour, luxury is no longer only focussed on superiority but also on self-image, pleasure and comfort [29]. Luxury consumers are influenced by psychological factors like lifestyle, hedonism [30] and experience and feelings of consumers are closely related to luxury [22]. According to Eng & Bogaert [31], the basic motive behind luxury consumption is to satisfy the personal, social, financial and functional needs of the consumer.

As suggested by Silverstein & Fiske [32], social changes (e.g. age delay in marriages and decrease in family size, advent of *massstige* (mass and prestige) brands [32] have resulted in consumers with disposable income and changes in the luxury environment (e.g. extension of luxury brand

categories and focus on reaching more consumers) have granted consumers a relatively easy access to luxury brands [33].

Traditionally, luxury goods have been grouped according to four product categories: fashion (apparel, leather accessories, shoes, and bags), perfumes/ cosmetics, wines/ spirits and watches/ jewellery [7]. However, in the past decade, luxury market has expanded into a broader range of categories and include any product or service, whether automobiles, home furnishings or tourism [13].

A luxury brand should consistently possess a strong identity, high level of quality and creativity along with a premium price. As in case of all luxury goods and services, luxury fashion branding is also centred on building loyalty in a long-term relationship with the brand customers [34].

### *Brand Experience*

According to Ha & Perks [35], the brand experience is the sum of all points of contact with the brand and is a brand’s action perceived by a person. Holbrook & Hirschman [36] identified new consumption patterns “that relate to the multisensory, fantasy and emotive aspects of product use” and coined the term “Brand Experience”.

Experiential marketing acknowledges that consumers are emotion driven and aim at achieving pleasurable experiences instead of traditional marketing which sees buyers as rational decision makers who base their purchasing choice on functional features [37].

Various researches have been done to conceptualise brand experience. Pine & Gilmore [38] sorted experiences into four “e”-categories: entertainment, educational, esthetic (aesthetic) and escapist, according to where they fall along the dimensions “active/passive participation” and “immersion versus absorption”. These four categories were validated in an empirical study [39].

Schmitt [40] identified five different types of experiences: sensory experiences (sense), affective experiences (feel), creative cognitive experiences (think), physical experiences, behaviours and lifestyles (act) and social experiences that result from relating to a reference group or culture (relate).

Brand experience is also defined as “subjective, internal consumer responses (sensations, feelings, and cognitions) and behavioural responses evoked by brand-related stimuli that are part of a brand’s design and identity, packaging, communications and environments” [41].

Since brand experience engages the customers’ sense and emotions, it can create an emotional connection to the brand leading to an improved brand image and brand loyalty [40], [41].

### *Brand Love*

Brand Love is a relatively new concept. Since the 90’s, research concerning consumer connection to brand through

constructs such as brand trust [42], commitment [43], loyalty [44] has notably developed.

Constructs such as brand passion [45], brand attachment [46], brand romance [47] and, in particular, brand love [52] – [55] seem to have gained importance in understanding brand relationships with the consumers. Amongst these different constructs, the brand love feeling construct appears to be recent [48].

The first few papers dealing with the brand love construct dealt with the definition and the concepts of brand love [49], [50]. Initially, researchers adapted the brand love construct from the interpersonal love theory [51] to consumer consumption context. Here, brand love appeared to be composed of 3 dimensions – passion, intimacy and commitment [49].

More recent researches aim at measuring the feeling of love for a consumer for a brand [48] and uncovering and measuring different dimensions of love and consequences of love for a brand [52].

Ahuvia [53], [50] also researched the concept of love applied to various object categories (places, ideas, pets, consumption objects, etc.). Carroll & Ahuvia [48] define brand love as: “the degree of passionate emotional attachment a satisfied consumer has for a particular trade name”. According to these authors, there are five dimensions of brand love in the consumption context: (1) passion, (2) attachment, (3) positive evaluation of the brand, (4) positive emotions in response to the brand and (5) declaration of love for the brand. Albert et al. [52] found 7 first order dimensions of the brand love construct namely- duration, dream, memories, intimacy, unicity, idealization and pleasure and 2 second order dimensions namely – affection and passion.

A multi-dimensional view of the love construct is proposed by Batra et al. [54]. In their research, they analysed the concept of brand love as well as its consequences. They came up with 7 core brand love prototypes – Passion driven behaviours, self-brand integration, positive emotional connection, long term relationship, anticipated separation distress, overall attitude valence and certainty/confidence.

#### **Brand Equity**

There are a number of researchers has investigated concept of brand equity since early 1990s [55]. In a general scope, according to Keller [56], brand equity is defined in terms of “marketing effects uniquely attribute to the brand”. This means the certain outcome of marketing a product or service would not happen if that product or service does not hold that name [56]. In other words, brand equity is the value that brand name gives to a product or service [55]. Brand with high brand equity provides their owners with competitive and financial benefits [57]. In terms of behavioural viewpoint, brand equity is essential to make

point of differentiation which leads to competitive advantages based on non-price competition [58].

Aaker [59] proposed a model which mentions that five intangible assets of the brands required creating brand equity, if they are managed well, they can add value to the product/service and help in creating satisfied customers. These assets are 1) *brand loyalty*, 2) *brand awareness*, 3) *perceived quality*, 4) *brand associations*, and 5) *other proprietary assets*. Blackston [60], referred to brand equity as brand meaning (brand saliency, brand associations and brand personality) and brand value (which is the outcome of managing the brand meaning).

Further, Keller [56] defined Customer Based Brand Equity (CBBE) as “the differential effect of brand knowledge on consumer response to the marketing of the brand”.

According to Keller [56], the differential effect is determined by comparing consumers’ reaction to the marketing of a brand with their reactions to the same marketing of an unnamed version of the product. Brand knowledge (brand awareness and brand image) and brand response (consumer perceptions, consumer preferences and consumer behaviour) are the two brand equity constructs Keller highlighted [57].

#### **Brand Personality**

One of the most distinctive aspects of luxury brands is that consumers express and enhance their identity and their ideal notions of personality by purchasing and consuming them [61].

The fact that material possessions and goods can play a self-expressive role for consumers is rooted in the theory of “meaning of things” [62]. This symbolic meaning that the brand acquires is often called brand personality [61].

Personality is referred to as set of human characteristics associated with a brand [58]. A brand’s personality is an essential component of a brand’s equity and is assigned to a value a customer assigns to a brand [56].

Aaker [58] identified five dimensions of brand personality – sincerity, competence, sophistication, excitement and ruggedness. A lot of studies have replicated this model and come up with different models and scales of brand personality dimensions [63,64].

### **III. RESEARCH OBJECTIVE**

To study& identify the various branding dimensions which have an impact on consumer buying pattern in the Indian luxury apparel industry.

### **IV. RESEARCH METHODOLOGY**

Various models important to the branding dimensions have been studied and various branding dimensions from literature review have been identified from these established models. Qualitative approach to research adheres to the subjective assessment of opinions, attitude and behaviour [65]. Applying a positivist approach, this research will be qualitative in nature.



Positivism adheres to the view that factual knowledge attained through observation (including measurement) is trustworthy [65]. The researcher will try to find out branding dimensions affecting consumer behaviour which will be quantified and analysed qualitatively.

#### *Research Design:*

This research is partly *exploratory* and partly *conclusive* in nature. *Exploratory research* is effective in laying groundwork for future studies and is conducted to improve the final research design. *Conclusive research* is applied to generate findings that are practically useful in decision making. Findings of conclusive research have specific uses [66]. In this research, only *secondary* data is used. *Secondary data* includes the literature of different authors [67]. Various literatures were referred in this study to extract the various branding dimensions and to deduce fruitful insights about their influence on the buying behaviour.

## V. DISCUSSIONS

### *Luxury Brand Experience*

Brakus et al. [41] constructed a brand experience scale with four dimensions: sensory, affective, behavioural and intellectual. The categories sense, feel, act and think of Schmitt [40] are analogous to the categories ‘sensory’, ‘affective’, ‘behavioural’ and ‘intellectual’ of Brakus et al. [41]. Brakus et al. [41] observed that brand experience is influenced by brand-related stimuli that constitute “subjective, internal consumer responses”, such as sensations, feelings and cognitions, and behavioural responses”.

According to Kim [68], *brand imagery (sensory experience)* and *customer feelings (affective experience)* are the two types of experiences that are vital in determining the luxury brand resonance.

#### *Sensory Brand Experience*

According to Langner et al. [69], as luxury goods are bought for what they mean and beyond what they are, beyond any other product, multi-sensory experiences of luxury brands gain more and more relevance in creating superior customer-perceived value.

In luxury goods marketing, concepts of experiential product and sensory experience are required to create an integrated brand experience, which can be enhanced by an appropriate store atmosphere [70]. The targeted use of multi-sensory elements in strengthening marketing communication of luxury goods is important, since a message is considerably stronger if multiple senses are stimulated simultaneously [69].

#### *Affective brand experience:*

According to Schmitt (1999), affective experiences (feel) are defined as marketing appeals to customers’ inner feelings and emotions. Affective experiences can range from mildly positive moods linked to a brand to strong

emotions of joy and pride. In addition, the feel experiences are defined by Xu & Chan [71] as the customers’ perceptions of fun and pleasure. Pine & Gilmore [38] concluded that the best relationships with customers are affective or emotional in nature and when companies succeed making the interactions pleasurable as well as satisfying needs, as a result, people are more inclined to stay loyal, even when a mistake takes place.

Kim [68] mentioned that engaging the luxury customers in creative endeavour provides affective experiences in the purchase encounter. Another way is ritualizing fashion and luxury consumption is by offering customers transcending experiences during which they can escape from daily life [72]. As suggested by Vigneron & Johnson [23], “luxury brands are predominantly hedonic because luxury consumption is primarily motivated by the affective experience of aesthetic materials”. If a luxury brand stimulates the senses and makes the customers feel good, it makes customers subject to more favourable behavioural outcomes like brand loyalty and satisfaction [68].

#### *Brand Luxury Index Model*

A prestige brand is a brand that represents the highest performance and quality within a category [73]. Extravagance and lavishness of luxury brands motivate the consumer preferences for purchase of and use of luxury brands [33], [72]. Lichtenstein et al. [74] came up with the concept of “luxuriousness” of a brand. This “luxuriousness” provides enhances self-image or provides status that contributes to satisfying internal desires.

Vigneron & Johnson [23] developed the Brand Luxury Index (BLI), a tool to estimate the amount of perceived luxuriousness of a brand. Their measure contained 5 dimensions – *uniqueness, quality, extended self, conspicuousness and hedonism*. These researchers identified that a combination of different evaluations of these five dimensions could tell the overall perception of luxuriousness of a brand.

The dimension of *perceived conspicuousness* measured how well a brand is able to indicate the status or wealth of the owner. The subjective utility derived from buying a branded luxury good that delivers no extra functional benefits may arise from their benefits as signals of social status. This preference for a far more expensive product over a cheaper yet functionally equivalent product has been referred to as *conspicuous consumption* by Veblen [75]. Veblen’s theory of conspicuous consumption was further extended by establishing that luxury displays instigate overt actions that clearly consist of favourable treatment, thus resulting in actual benefit to the person displaying luxury brands [76].

The dimension of *perceived hedonism* was developed on the assumption that luxury seekers are looking for emotional benefits such as personal rewards and pleasure seeking [4]. Dubois & Laurent argue that consumers

purchase luxury goods not just for functional benefits but also for intangible benefits such as emotional pleasure [36]. *Perceived uniqueness* measured the degree of exclusivity or rarity of a brand. *Perceived quality* was intended to access brand superiority [77].

Dimension of *perceived extended-self* was developed on Belk's [78] concept of "extended self" where he suggested that people integrate the symbolic meaning of product into their self-identity. Self-identity can be defined as the individual's subjective perception and private thoughts [79]. In the literature of luxury brands, one particular form of purchase behaviour has been linked to the concept of self. Belk [78] linked the acquisition of possessions to the concept of "extended self" which was then validated by Ahuvia [50] and Saren [80]. Saren's study stated that consumers are doing more than displaying their status or identity through luxury products, they are creating an "extended self". Vigneron & Johnson [23] stated that "the supposed luxury of a brand enables a consumer to express his or her own self, an ideal self, through the use of the brand".

Kim & Johnson [81] revised this original model of BLI to alter a few dimensions such as perceived uniqueness and perceived conspicuousness by using the criticism of the original scale [82]. Christodoulides [82] pointed out that Vigneron & Johnson [23] had recruited only business school students for their research, thus the findings might be skewed.

According to Kim & Johnson [81], the modified Brand Luxury Index consisted of the following dimensions – *Quality, Extended Self, Hedonism and Tradition*. The *tradition dimension* considers attributes linked to the origin or history of a luxury brand. Ancestral heritage, tradition in luxury and recognizable style (e.g. a Chanel tweed jacket) are important characteristics of luxury products [83], [73].

#### **Brand Luxury Value Model**

According to Kapferer [17], luxury value consists of two elements – luxury for self (self-rewarding, pampering) and luxury for others (social status, emotional pleasure of flaunting prosperity). According to Hudders et al. [84], luxury brand meaning has three facets – an expressive facet that refers to the exclusivity of luxury brands, the impressive-functional facet that refers to the premium quality of luxury good/ service and the impressive-emotional facet that refers to the extraordinary aesthetic aspects of luxury.

Wiedmann et al. [24] revised Vigneron & Johnson's [23] BLI model and developed a four-dimensional model that explains luxury consumption through *individual, social, functional and financial dimensions* of consumer perceptions.

The *individual dimension* focuses on individual's personal orientation towards luxury consumption and addresses

personal issues such as hedonism and self-identity [23], [85].

The *financial dimensions* address direct monetary aspects such as price, discount, resale cost. It describes the value of the product (in terms of monetary value) and that which consumers will sacrifice to obtain the product [86]. The *functional dimension* refers to core product benefits such as uniqueness, usability, quality, durability [87].

The *social dimension* refers to perceived utility (such as conspicuousness or prestige value) individuals acquire from the luxury goods or services that recognizable within their social group [23]. Although these value dimensions operate independently, they interact with one another and can have varying degrees of influence on each other [88].

#### **Luxury Brand Love**

Research shows that there is a positive relation between brand love and luxury brand consumption [89]. According to Albert et al. [52], the seven dimensions of brand love are uniqueness, pleasure, intimacy, idealization, duration, memories and dream.

#### **Dream**

Dubois & Paternault [90] coined the term "Dream Equation". The luxury industry often refers to its role as "selling dreams". Godey et al. [91] in his paper stated that "dream" is a frequently used term to signify the luxury brand's uniqueness. The dream equation equates brand awareness and brand purchase intention. The dream value of a brand is negatively affected if there is high level of brand penetration. The brand loses its perceived exclusivity, especially in the luxury industry [17].

#### **Idealization**

Customers can "internalize" luxury if motivated by aesthetic pleasures or idealization [92]. Tsai [93] connected idealization of luxury to concepts like self-directed pleasure as well as congruity to internal self.

#### **Pleasure**

The extent to which a luxury brand provides intangible benefits like *pleasure* and sensory gratification to the consumer determines consumer behaviour [4]. Consumers buying luxury products and services want to treat themselves to something special, something that can provide pleasure and intrinsic enjoyment [94], [23].

#### **Intimacy**

By being associated with beautiful, attractive luxury brands, consumers may experience sensual pleasure or *intimacy* with the brand [36], [95].

#### **Luxury Brand Equity**

The four dimensions of brand equity suggested by Aaker [59], [58] – perceived quality, brand awareness, brand loyalty and brand image, have been broadly accepted by researchers [56], [96]. The consumer-based brand equity model (CBBE) by Keller [56] emphasis the duality of

brands: the rational route to brand building is the left side and the emotional route is the right side.

Within marketing literature, operationalizations of customer-based equity usually fall under consumer perception (*brand awareness, perceived quality, brand associations*) and consumer behaviour (*brand loyalty, brand attachment, brand resonance*) [97], [96].

#### *Brand Awareness*

Brand awareness is the probability of consumer's familiarity with a given brand. Without awareness, luxury brand cannot perform its role of costly signalling [76]. Brand Awareness positively affects the luxury brand dream (desirability) [17]. According to Kapferer & Valette-Florence [17], luxury brands should aim for high awareness and low penetration to maintain the rarity/uniqueness of the brand.

#### *Brand Attachment*

Brand attachment refers to the strength of cognitive and affective bond connecting the brand with the self [98]. It is an emotionally charged bond between the consumer and brand and is essential for creating a strong loyalty with the brand. Brand attachment is composed of constructs such as brand-self connection and prominence of brand thoughts and feelings [99].

According to Carroll & Ahuvia [48], hedonism and self-expressiveness are two factors for nurturing brand attachment in luxury brands. Using luxury brands gives consumers a sense of belonging to an exclusive community. This experience usually couples with enthusiasm and attachment for the brand [52].

#### *Brand Loyalty*

Brand loyalty is the holy grail of brand equity [100] and it is the attachment of a consumer towards a brand [72]. Brand loyalty can also be described as a biased behavioural purchase process that results from a psychological process [101].

Luxury brands usually have a higher proportion of loyal customers (especially consumers with "old money") as compared to functional products [102]. At the same time, gaining brand loyalty is becoming a daunting task for the luxury brands because of the changing nature of the new luxury consumer [103].

Brand loyalty has both behavioural and attitudinal dimensions [104]. The attitudinal loyalty refers to some strong cognitive elements [105] and describes a consumer's overall satisfaction and the behavioural dimension represents repeat purchases of the same brand over time [106], [72].

#### *Perceived Quality*

Since many consumers use the price of a brand as a rule-of-thumb for its quality [107], thus luxury brands are perceived as high-quality. Luxury brands are thus associated with exquisite craftsmanship, excellent quality,

high performance and durability [108]. Luxury brands attain this high quality by using high quality raw materials and by detailed workmanship [13].

In the past, luxury products were usually handmade; however, many luxury manufacturers have outsourced the production of their brands to low labour-cost countries like China and Bangladesh [109]. To still ensure outstanding quality of their products, luxury marketers now distinguish themselves in innovations, sophistication and uniqueness [13], [108].

#### *Brand Associations*

Brand associations are any assets or liabilities that are "linked" in memory to a brand [59]. Brand associations are important to both marketers and consumers. Marketers use brand associations to differentiate or position brands, to create positive attitudes and feelings towards a brand. Brand associations help consumers make purchase decisions [59]. Kirmani et al. [110] concluded that consumers associate their own self with luxury brands which is different from functional brands. The major brand associations luxury consumers have with the luxury brands are symbolic (brand prestige, brand personality) or functional (perceived quality) in nature [111].

#### *Brand Resonance*

Brand resonance is a concept that characterises brand relationships with the consumer. It is the extent to which the consumer resonates or feels in sync with the brand [112]. Brand resonance is at the top of the pyramid of Keller's [56] consumer-based brand equity model (CBBE). The creation of significant brand equity requires reaching at the top of the pyramid with brand resonance [20]. Brand resonance in luxury brands can be built by providing the consumers with an affective and highly sensory luxury brand experience [68]. The pinnacle of any luxury brand is to create *brand resonance* where owning and using the luxury brand becomes a part and parcel of the customer's "life project" and helps him or her exhibit some part of his/her social identity [113].

#### *Luxury Brand Personality*

Sung et al. [61] came up with a luxury brand personality model which was a variation of the Aaker's brand personality model taking in the criticism that Aaker's brand personality model was not completely suitable for luxury brands. Six dimensions of luxury brand personality were indicated in this model – *excitement* (daring, spirited, imaginative, up to date), *sincerity* (down to earth, honest, wholesome, cheerful) and *sophistication* (upper class, charming) had similar meanings as identified in Aaker's [58] framework and the dimensions of *professionalism*, *attractiveness* and *materialism* had meanings specific to the luxury brand [61].

*Professionalism* indicates that luxury is not only dictated by symbolism, consumers expect luxury brands to have superior qualities as compared with non-luxury brands.



Luxury brand image can only be sustained if quality is consistently maintained at a high standard [82]. Sung et al. [61] implied that luxury consumers associate luxury brand with personality characteristics such as mature, reliable, refined and intelligent.

*Materialism* dimension (defined by traits such as materialistic, stuck-up, showy and pretentious) may reflect the social aspects (conspicuousness) of luxury consumption in general [61] and is consistent with the self-concept [78].

The table below (Table 1) exhibits all the branding dimensions and its attributes affecting the buying behaviour of customers in the luxury sector:

Sl. No.	Reference	Model	Dimensions	Parameters
1	Kim, J., & Johnson, K. (2015). Brand luxury index: a reconsideration and revision. Journal of Fashion Marketing and Management, 19(4), 430-444.	Brand-Luxury Index Model	Conspicuousness	1) Conspicuous vs. noticeable 2) Popular vs. elitist 3) Affordable vs. extremely expensive 4) For wealthy vs. for well off
			Uniqueness	1) Fairly exclusive vs very exclusive 2) Precious vs. valuable 3) Rare vs. uncommon 4) Unique vs. unusual
			Perceived Quality	1) Hand crafted vs. mass manufactured 2) Best quality vs. good quality 3) Very sophisticated vs. fairly sophisticated 4) Superior vs. better
			Hedonism	1) Exquisite vs. tasteful 2) Very stunning vs. fairly stunning
			Extended-self	1) Very influential vs. fairly influential 2) Very powerful vs. fairly powerful 3) Highly regarded vs. well regarded
			Tradition	1) Timeless vs. high fashion 2) Heritage vs. emerging
2	Albert, N & Merunka, Dwight & Valette-Florence, Pierre. (2009). The Feeling of Love Toward a Brand: Concept and Measurement. Advances in Consumer Research. 36.	Brand Love Model	Pleasure	1) Discovering new products from this brand is pure pleasure 2) I take real pleasure in using this brand 3) I am always happy to use this brand
			Idealization	1) There is something almost "magical" about my relationship with this brand 2) I idealize this brand
			Dream	1) This brand corresponds to an ideal for me 2) I dream about this brand since long 3) This brand is childhood dream 4) I dream (or have dreamt) to possess this brand
			Intimacy	1) I have a warm and comfortable relationship with this brand 2) I feel emotionally close to this brand 3) I value this brand greatly in my life
3	Aaker, D.A., (1991). Managing Brand Equity. Free Press, New York, USA., ISBN-13: 978-0029001011  Buil, I., Chernatony, D.L., & Martínez, E. (2008). A cross-national validation of the consumer-based brand equity scale. Journal of Product & Brand Management, 17(6), 384-392. (117)  Sharma, R. (2016). Effect of Celebrity Endorsements on Dimensions of Customer-based Brand Equity: Empirical Evidence from Indian Luxury Market. Journal of Creative	Brand Equity Model (Aaker)	Brand Awareness	1) I am aware of the brand 2) When I think of luxury, this brand comes to my mind 3) This is a brand I'm very familiar with 4) I know what this brand looks like 5) I can recognise this brand amongst other brands 6) I know this brand very well
			Brand Loyalty	1) I consider myself to be loyal to this brand 2) This brand would be my first choice while considering luxury apparel 3) I will not buy other brands if this brand is available in the store
			Perceived Quality	1) This brand offers quality products 2) This brand offers products of consistent quality 3) This brand offers very reliable products
			Brand Associations	1) Some characteristics of this brand come to my mind quickly

	Communications, 11(3), 264			<ol style="list-style-type: none"> <li>2) I can quickly recall the symbol or the logo of this brand</li> <li>3) I consider this brand a good buy amongst luxury apparel</li> <li>4) I get my money's worth buying this brand</li> <li>5) I have a clear image of the type of person who would use this brand.</li> <li>6) I trust the company that makes this brand</li> <li>7) I like the company that makes this brand</li> <li>8) The company which makes this brand has credibility</li> </ol>
4	Keller, K. L. (1993). Conceptualizing, measuring and managing consumer-based brand equity. <i>Journal of Marketing</i> , 1-22.	Consumer Based Brand Equity Model	Brand Attachment	<ol style="list-style-type: none"> <li>1) I feel this brand is a part of me and of who I am</li> <li>2) I feel personally connected to this brand</li> <li>3) I feel emotionally bonded to this brand</li> <li>4) This brand is a part of me.</li> <li>5) This brand says something to other people about who I am</li> <li>6) My thoughts and feelings towards this brand are automatic (coming to my mind on my own)</li> <li>7) Thoughts and feelings towards this brand come to my mind naturally and instantly</li> <li>8) Thoughts and feelings towards this brand come to my mind so naturally and instantly that I don't have much control over them</li> <li>9) This brand automatically evokes many good thoughts about the past, present and future.</li> <li>10) I have many thoughts about this brand.</li> </ol>
			Brand Resonance	<ol style="list-style-type: none"> <li>1) I actively share information about the brand with others.</li> <li>2) I would actively search for information about the brand.</li> <li>3) This brand has a positive impact on me.</li> <li>4) I am willing to spend more time and money on the brand.</li> <li>5) The brand delivers a positive image on me</li> </ol>
5	Brakus, J. Josko., Schmitt, B.H. and L. Zarantonello (2009), "Brand Experience: What Is It? How Is It Measured? Does It Affect Loyalty?", <i>Journal of Marketing</i> , 73 (3), 52-68	Brand Experience Model	Sensory Brand Experience	<ol style="list-style-type: none"> <li>1) This brand makes a strong impression on my visual senses or other senses</li> <li>2) I find this brand interesting in a sensory way.</li> </ol>
			Affective Brand Experience	<ol style="list-style-type: none"> <li>1) This brand induces feelings or sentiments</li> <li>2) This brand is an emotional brand</li> </ol>
6	Hennigs, Nadine & Wiedmann, Klaus-Peter & Klarmann, Christiane & Strehlau, Suzane & Godey, Bruno & Pederzoli, Daniele & Neulinger, Agnes & Dave, Kartik & Aiello, Gaetano & Donvito, Raffaele & Taro, Koyama & Rodriguez Santos, Carmen & Jung, Jaehae & Oh, Hyunjo. (2012). What is the Value of Luxury? A Cross-Cultural Consumer Perspective. <i>Psychology and Marketing</i> , 29. 1018-1034. 10.1002/mar.20583.  Wiedmann, Klaus-Peter & Hennigs, Nadine & Siebels, Astrid. (2007). Measuring consumers' luxury value perception: A cross-cultural framework. <i>Academy of Marketing Science Review</i> , 7.	Luxury Value Model	Individual Value Dimension	<ol style="list-style-type: none"> <li>1) I derive self-satisfaction from buying luxury products.</li> <li>2) Purchasing luxury clothing makes me feel good.</li> <li>3) Wearing luxury clothing gives me a lot of pleasure.</li> <li>4) When I am in a bad mood, I may buy luxury brands as gifts for myself to alleviate my emotional burden.</li> <li>5) I view luxury brand purchases as gifts for myself to celebrate something that I do and feel excited about.</li> <li>6) I view luxury brand purchases gifts for myself to celebrate an occasion that I believe is significant to me.</li> <li>7) As a whole, I may regard luxury brands as gifts that I buy to treat myself.</li> </ol>
			Social Value Dimension	<ol style="list-style-type: none"> <li>1) I like to know what luxury brands and products make good impressions on others.</li> <li>2) To me, my friends' perceptions of different luxury brands or products are important.</li> <li>3) I pay attention to what types of people buy certain luxury brands or products.</li> <li>4) It is important to know what others think of people who use certain luxury brands or products.</li> <li>5) I am interested in determining what luxury brands I should buy to make good impressions on others.</li> <li>6) It is important that others have a high opinion of how I dress and look.</li> <li>7) If I were to buy something expensive, I would worry about what others would think of me</li> </ol>
			Functional Value Dimension	<ol style="list-style-type: none"> <li>1) The superior product quality is a major reason for buying a luxury brand.</li> </ol>



				<ol style="list-style-type: none"> <li>2) I place emphasis on quality assurance over prestige when considering the purchase of a luxury brand.</li> <li>3) I am inclined to evaluate the substantive attributes and performance of a luxury brand rather than listening to the opinions of others.</li> <li>4) A luxury brand that is preferred by many people but that does not meet my quality standards will never enter into my purchase consideration.</li> </ol>
			Financial Value Dimension	<ol style="list-style-type: none"> <li>1) Luxury products are inevitably very expensive.</li> <li>2) Few people own a true luxury product.</li> <li>3) Truly luxury products cannot be mass-produced.</li> <li>4) A luxury product cannot be sold in supermarkets.</li> </ol>
7	Sung, Y., Choi, S., Ahn, H., & Song, Y. (2015). Dimensions of Luxury Brand Personality: Scale Development and Validation. <i>Psychology &amp; Marketing</i> , 32(1), 121-132.	Luxury Brand Personality Model	Excitement	1) Energetic 2) Exciting 3) Adventurous 4) Fun 5) Daring 6) Outgoing 7) Cool 8) Colourful
			Sincerity	1) Laidback 2) Simple 3) Gentle 4) Family-oriented 5) Down-to-earth 6) Sensitive 7) Thoughtful 8) warm
			Sophistication	1) Upper-class 2) sophisticated 3) wealthy 4) status-conscious 5) stylish
			Professionalism	1) Mature 2) Professional 3) Intelligent 4) Reliable 5) Refined
			Attractiveness	1) Beautiful 2) Attractive 3) Good-looking 4) Artistic 5) Gorgeous
			Materialism	1) Selfish 2) Materialistic 3) Stuck-up 4) Pretentious 5) Showy

Table 1: Selected branding dimensions, items and the models from where they are selected

### Need Gap

A lot many researches on luxury have been conducted given a global/ Western perspective [33], [7], [8] and a lot of research has also been done taking into account the Asian consumers [11], [18].

While many luxury brands like LVMH, Gucci and Hermes have successfully penetrated the Asian market, some brands like Prada have struggled [114]. Treating the Asian market as a homogeneous market might be one of the reasons for this underperformance [18].

Researchers have established that social behaviour of consumers of one culture can't be based on another culture, due to differences in value associations and psychology of consumption behaviour [87], [78].

Shukla et al. [18] did a comparative research on the difference in value perceptions of luxury consumers in three countries – India, China and Indonesia and found major differences. For example, the Indian luxury brand consumer seem to be influenced by what others think of them, and therefore consumes in a way to influence others, in order to achieve societal acceptance, reflecting the hierarchical nature of the society whereas the Indonesian consumer is influenced by self-pleasure and hedonistic attribute. Thus, Asia cannot be considered as one luxury market with similar consumer behaviour characteristics.

Though a few researches have been conducted pertaining to consumer buying behaviour in the Indian apparel industry [115], Indian luxury sector [116] and the Indian luxury apparel sector [117], [21]; researchers have studied the effect of attributes such as materialism and conspicuousness on the luxury consumption in India [118], brand equity on fashion apparel brands [27], brand personality on the Indian apparel market [119]; yet there is

a need for a comprehensive research which does an in-depth study of the branding dimensions which are relevant to the Indian luxury apparel industry.

### VI. CONCLUSION

In spite of the fact that there has been quite a lot of research on the branding dimensions in literature [23], [24]; there is still scope to see whether these dimensions hold true for the Indian luxury apparel industry. The changing nature of consumers in the Indian luxury industry makes it important to identify the branding strategies that will work for them.

Consumers like to purchase luxury goods in order to satisfy not only their material needs but also social needs such as prestige, impressing others, status symbol manifestation [6], [7] and internal needs like hedonism, extension-of-self etc. [15].

Brand owners do not just offer value but they also need to co-create value with inputs from their consumers [94]. A good branding strategy is needed to make a memorable impression on consumers and for the consumers to know what to expect from the luxury brand [120].

Important branding dimensions from various models of brand experience, brand equity, brand personality, brand love and luxury brand value have been identified in this paper.

As such, a revision of the dimensions of the luxury brand through this research, will not only contribute to an understanding of the nature of luxury branding and brand strategy with respect to luxury apparel, but will also offer further insights into the behaviour of the Indian luxury consumer.

## REFERENCES

- [1] Gupta A, *www.luxurysociety.com*. (Online).; 2018 (cited 2019 March 10). Available from: <https://www.luxurysociety.com/en/articles/2019/01/indian-luxury-outlook-2019/>.
- [2] Credit Suisse. *www.credit-suisse.com*. (Online).; 2018. Available from: <https://www.credit-suisse.com/corporate/en/research/research-institute/global-wealth-report.html>.
- [3] Statista. *www.statista.com*. (Online).; 2018. Available from: <https://www.statista.com/outlook/21000000/119/luxury-goods/india>.
- [4] Dubois B, Laurent G. The functions of luxury: a situational approach to excursionism. *Advances in Consumer Research*. 1996; 2(3): p. 470-477.
- [5] Sanyal S, Dutta S, Banerjee A. Attitude of Indian consumers towards luxury brand purchase: an application of 'attitude scale to luxury items'. *International Journal of Indian Culture and Business Management*. 2014.; p. 9(3), 316-339.
- [6] Amaldoss W, Jain S. Conspicuous consumption and sophisticated thinking. *Management Science*. 2005; 5(10): p. 179-211.
- [7] Fionda-Douglas A, Moore C. The anatomy of the luxury fashion brand. *Journal of Brand Management*. 2009; 16: p. 347-363.
- [8] Troung Y, McColl R, Kitchen PJ. New luxury brand positioning and the emergence of Masstige brands. *Journal of Brand Management*. 2009; 16: p. 375-382.
- [9] Okonkwo U. Sustaining the luxury brand on the Internet. *Journal of Brand Management*. 2009; 16: p. 302-310.
- [10] Kapferer JN. The two business cultures of luxury brands. In *Brand Culture*.: Taylor and Francis, London; 2006. p. 67-76.
- [11] Chadha R, Husband P. The cult of the luxury brand: Inside Asia's love affair with luxury. In.: Nicholas Brealey Publishing, London; 2006.
- [12] Ryan F. Technology will boost consumers' global power. *Caribbean business*. 2009.; p. 38-40.
- [13] Chevalier M, Mazzalovo G. Luxury brand management: A world of privilege. In. Singapore: John Wiley & Sons; 2008. p. 374-379.
- [14] Peng N, Hackley C, Tiwaskul RA, Chou CL. Antecedents of luxury brand purchase intention. *Journal of product & brand management*. 2011.; p. 457-467.
- [15] Nia A, Zaichkowsky JL. Do counterfeits devalue the ownership of luxury brands?. *Journal of Product and Brand Management*. 2000; 9: p. 485-497.
- [16] Holt DB, Quelch JA, Taylor EL. How global brands compete. *Harvard Business Review*. 2004; 82: p. 68-75.
- [17] Kapferer J, Valette-Florence P. The impact of brand penetration and awareness on luxury brand desirability. *Journal of Business Research*. 2018; 83: p. 38-50.
- [18] Shukla P, Singh J, Banerjee M. They are not all same: variations in Asian consumers' value perceptions of luxury brands.. *Marketing Letters*. 2015.
- [19] Ko E, Woodside AG. *Luxury fashion and culture*: Emerald Group Publishing; 2013.
- [20] Shieh HS, Lai WH. The Relationships Among Brand Experience, Brand Resonance and Brand Loyalty in Experiential Marketing: Evidence from Smart phone in Taiwan. *Journal of Economics and Management*. 2017.; p. 57-73.
- [21] Jain V, Roy S, Ranchhod A. Conceptualizing luxury buying behavior: the Indian perspective. *Journal of Product & Brand Management*. 2015.; p. 211-228.
- [22] Danziger PN. *Let them eat the cake: Marketing to the masses as well as the classes* Chicago, IL: Dearborn Trade Publishing; 2005.
- [23] Vigneron F, Johnson L. Measuring perceptions of brand luxury. *Journal of Brand Management*. 2004.
- [24] Wiedmann K, Hennings N, Siebels A. Measuring consumers' luxury value perception: a cross-cultural framework. *Academy of Marketing Science*. 2007; 11: p. 1-21.
- [25] Berthon P, Pitt L, Parent M, Berthon J. Aesthetics and ephemerality: observing and preserving the luxury brand. *California Management Review*. 2009; 52: p. 45-63.
- [26] Hauck WE, Stanforth N. Cohort perception of luxury goods and services. *Journal of Fashion Marketing and Management*. 2007; 11: p. 175-188.
- [27] Khan S, Khan BM. Measuring brand equity of foreign fashion apparels in the Indian market. *Journal for Global Business Advancement*. 2017.; p. 26-42.
- [28] Mason R. Cross-cultural influences on the demand for status goods. *European Advances in Consumer Research*. 1993.; p. 46-51.
- [29] Okonkwo U. *Luxury fashion branding: trends, tactics, techniques* New York: Palgrave Macmillan; 2007.
- [30] Husic M, Cicic M. Luxury consumption factors. *Journal of fashion marketing and management*. 2009; 13: p. 231-245.
- [31] Eng TY, Bogaert. Psychological and cultural insights into consumption of luxury western brands in India. *Journal of Consumer Behavior*. 2010; 9: p. 55-75.
- [32] Silverstein M, Fiske N. *Luxury for the Masses*. Harvard business review. 2003; 81: p. 48-57.
- [33] Dubois B, Duquesne P. The Market for Luxury Goods: Income versus Culture. *European Journal of Marketing*. 1993.; p. 35-44.
- [34] Hameide KK. *Fashion Branding Unraveled* New York: Fairchild books; 2011.
- [35] Ha HY, Perks H. Effects of consumer perceptions of brand experience on the web: Brand familiarity, satisfaction and brand trust. *Journal of Consumer Behaviour*. 2005.; p. 438 - 452.
- [36] Holbrook MB, Hirschman EC. The experiential aspects of consumption: consumer fantasies, feelings, and fun. *Journal of consumer research*. 1982.; p. 132-140.
- [37] Cleff T, Dörr S, Vicknair A, Walter N. Brand experience – how it relates to brand personality, consumer satisfaction and consumer loyalty. An empirical analysis of the Adidas brand. In *Interdisciplinary Management Research IX*, Opatija.; 2013. p. 731-754.
- [38] Pine B, Gilmore J. *The Experience Economy*. Harvard business review. 1998.
- [39] Sands S, Oppewal H, Beverland M. The influence of in-store experiential events on shopping value perceptions and shopping behaviour. *Advances in Consumer Research*. 2008.
- [40] Schmitt B. *Experiential Marketing*. *Journal of Marketing Management*. 1999.; p. 53-67.
- [41] Brakus JJ, Schmitt BH, Zarantonello L. Brand experience: what is it? How is it measured? Does it affect loyalty? *Journal of Marketing*. 2009.; p. 52-68.
- [42] Chaudhuri A, Holbrook MB. The chain of effects from brand trust and brand affect to brand performance: The role of brand loyalty. *Journal of Marketing*. 2001.; p. 91-93.

- [43] Samuelsen B, Sandvik K. Effects of customer state of commitment to service provider. In 27th EMAC Conference; 1998.
- [44] Fournier S, Yao. Reviving brand loyalty: a reconceptualization within the framework of consumer – brand relationships. *International Journal Research in Marketing*. 1997;; p. 451-472.
- [45] Albert N, Merunka D. The role of brand love in consumer-brand relationships. *Journal of Consumer Marketing*. 2013;; p. 258-266.
- [46] Thomson M, MacInnis DJ, Park CW. The ties that bind: measuring the strength of consumers' emotional attachments to brands. *Journal of consumer psychology*. 2005; 15: p. 77-91.
- [47] Patwardhan H, Balasubramanian S. Brand romance: A complementary approach to explain emotional attachment toward brands. *Journal of Product & Brand Management*. 2011;; p. 297-308.
- [48] Carroll BA, Ahuvia AC. Some antecedents and outcomes of brand love. *Marketing Letters*. 2006;; p. 79-89.
- [49] Shimp TA, Madden JT. Consumer-object relations: A conceptual framework based analogously on Sternberg's triangular theory of love. *Advances in Consumer Research*. 1988;; p. 163-168.
- [50] Ahuvia A. Beyond the extended self: Love objects and consumer's identity narratives. *Journal of Consumer Research*. 2005;; p. 171-184.
- [51] Sternberg R. A Triangular Theory of Love. *Psychological Review*. 1986;; p. 119-135.
- [52] Albert N, Merunka D, Valette-Florence P. The Feeling of Love Toward a Brand: Concept and Measurement. *Advances in Consumer Research*. 2009; 36: p. 300-307.
- [53] Ahuvia AC. I love it! Towards a unifying theory of love across diverse love objects. *Michigan*; 1993.
- [54] Batra R, Ahuvia AC, Bagozzi RP. Brand love. *Journal of Marketing*. 2012; 76(2): p. 1-16.
- [55] Pitta AP, Katsanis LP. Understanding brand equity for successful brand extension. *Journal of Consumer Marketing*. 1995;; p. 51-64.
- [56] Keller KL. Conceptualizing, measuring and managing consumer-based brand equity. *Journal of Marketing*. 1993;; p. 1-22.
- [57] Aaker D, McLoughlin D. *Strategic Market Management*; Wiley; 2007.
- [58] Aaker. Dimension of brand personality. *Journal of Marketing Research*. 1997;; p. 347 – 356.
- [59] Aaker D. *Managing Brand Equity*; Simon and Schuster; 1991.
- [60] Blackston M. The qualitative dimension of brand equity. *Journal of Advertising Research*. 1995; 35(4): p. 2-7.
- [61] Sung Y, Choi S, Ahn H, Song Y. Dimensions of Luxury Brand Personality: Scale Development and Validation. *Psychology & Marketing*. 2015;; p. 121-132.
- [62] Richins ML. Valuing things: The public and private meanings of possessions. *Journal of Consumer Research*. 1994;; p. 504 – 521.
- [63] Sung Y, Tinkham S. Brand personality structure in the United States and Korea: Common and culture-specific factors. *Journal of Consumer Psychology*. 2005;; p. 334-350.
- [64] Caprara G, Barbaranelli C, Guido G. Brand personality: How to make the metaphor fit? *Journal of Economic Psychology*. 2001;; p. 377-395.
- [65] Kothari CR. *Research Methodology: Methods and Techniques*. 2nd Edition New Delhi: New Age International Publishers; 2004.
- [66] Nargundkar R. *Marketing Research: Text and Cases*: Tata McGraw-Hill Educational; 2008.
- [67] Malhotra N, Birks D. *Marketing Research: An Applied Approach*.. Pearson Education; 2007.
- [68] Kim H. The dimensionality of fashion-brand experience Aligning consumer-based brand equity approach. *Journal of Fashion Marketing and Management*. 2012;; p. 418-441.
- [69] Langner S, Hennigs N, Wiedmann KP. Social persuasion: targeting social identities through social influencers. *Journal of Consumer Marketing*. 2013;; p. 31-49.
- [70] Mascarenhas OA, Kesavan , Bernacch. Lasting customer loyalty: a total customer experience approach. *Journal of Consumer Marketing*. 2006;; p. 397-405.
- [71] Xu JB, Chan A. A conceptual framework of hotel experience and customer-based brand equity: Some research questions and implications. *International Journal of Contemporary Hospitality Management*. 2010;; p. 174-193.
- [72] Kim WG, Jin-Sun B, Kim HJ. Multidimensional customer-based brand equity and its consequences in midpriced hotels. *Journal of hospitality and tourism research*. 2008;; p. 235-254.
- [73] Dubois B, Czellar S, Laurent G. Consumer segments based on attitudes towards luxury: empirical evidence from twenty countries. *Marketing Letters*. 2005;; p. 115-128.
- [74] Lichtenstein R, Donald , Ridgway, Nancy N, Richard G. Price Perceptions and Consumer Shopping Behavior: A Field Study. *Journal of Marketing Research*. 1993.
- [75] Veblen T. *The theory of leisure class: An economic study of institutions*. New York: Dover Publications; 1994.
- [76] Nelissen R, Meijers M. Social benefits of luxury brands as costly signals of wealth and status.. *Evolution and Human Behavior*. 2011; 32: p. 343-355.
- [77] Abdullah A. Perceived Quality, Brand Image and Brand Trust as Determinants of Brand Loyalty. *Journal of Research in Business and Management*. 2015;; p. 1-8.
- [78] Belk R. Leaping Luxuries and Transitional Consumers. *Marketing Issues in Transitional Economies*. In.: Springer, US; 1999. p. 39-54.
- [79] Ku TH, Lin TL. Effects of luxury brand perceptions on brand attachment and purchase intention: A comparative analysis among consumers in China, Hong Kong and Taiwan. *South African Journal of Business Management*. 2018.
- [80] Saren M. To have is to be? A critique of self-creation through consumption. *The Marketing Review*.. 2007;; p. 343-354.
- [81] Kim J, Johnson K. Brand luxury index: a reconsideration and revision. *Journal of Fashion Marketing and Management*. 2015;; p. 430-444.
- [82] Christodoulides G. Branding in the post-internet era. *Marketing Theory*. 2009;; p. 141-144.
- [83] Nueno JL, Quelch. The mass marketing of luxury. *Business Horizons*. 1998;; p. 61-68.
- [84] Hudders L, Pandelaere M, Vyncke P. Consumer Meaning Making: The Meaning of Luxury Brands in a Democratised Luxury World. *International Journal of Market Research*. 2013;; p. 391-412.
- [85] Liao J, Wang L. Face as a Mediator of the Relationship between Material Value and Brand Consciousness. *Psychology and Marketing*. 2009;; p. 987-1001.
- [86] Kapferer. *The new strategic brand management: Creating and sustaining brand equity long term* London: Kogan Page; 2008.



- [87] Sheth J, Newman B, Gross B. Why We Buy What We Buy: A Theory of Consumption Values. *Journal of Business Research*. 1991;; p. 159-170.
- [88] Hennigs , Nadine & Wiedmann , Klaus-Peter & Klarmann , Christiane & Strehlau , Suzane & Godey , Bruno & Pederzoli , et al. What is the Value of Luxury? A Cross-Cultural Consumer Perspective. *Psychology and Marketing*. 2012;; p. 1018-1034.
- [89] Oliveira M, Nobre. The importance of brand love to explain luxury brand consumption and luxury brand relationships. 2015.
- [90] Dubois B, Paternault C. Observations: Understanding the world of international luxury brands: The "dream formula." *Journal of Advertising Research*. 1970;; p. 69-76.
- [91] Godey , Bruno & Pederzoli , Daniele & Aiello , Gaetano & Don. A cross-cultural exploratory content analysis of the perception of luxury from six countries. *Journal of Product and Brand Management*. 2013.
- [92] Amatulli C, Guido G. Determinants of purchasing intention for fashion luxury goods in the Italian market A laddering approach. *Journal of Fashion Marketing and Management*. 2011;; p. 123-136.
- [93] Tsai S. Impact of Personal Orientation on Luxury-Brand Purchase Value: An International Investigation. *International Journal of Market Research*. 2005;; p. 427-452.
- [94] Tynan C, McKechnie S, Chhuon C. Co-creating value for luxury brands. *Journal of Business Research*. 2010;; p. 1156-1163.
- [95] O'Shaughnessy J, O'Shaughnessy N. Marketing, the consumer society and hedonism. *European Journal of Marketing*. 2002;; p. 524-547.
- [96] Yoo B, Donthu N. Developing and validating a multidimensional consumer-based brand equity scale. *Journal of Business Research*. 2001;; p. 1-14.
- [97] Cobb-Walgren C, Ruble A, Cynthia , Donthu N. Brand Equity, Brand Preference, and Purchase Intent. *Journal of Advertising*. 2013;; p. 25-40.
- [98] Mohammad JT, Baksh MM. Brand Attachment: affecting factors and consequences. *International journal of engineering research and management*. 2015.
- [99] Park WC, MacInnis DJ, Priester JR, Eisingerich AB, Iacobucci D. Brand attachment and brand attitude strength: conceptual and empirical differentiation of two critical brand equity drivers. *Journal of marketing*. 2010; 74: p. 1-17.
- [100] Beneke J, Zimmerman N. Beyond private label panache: the effect of store image and perceived price on brand prestige. *Journal of consumer marketing*. 2014;; p. 301-311.
- [101] Anderson RE, Srinivasan SS. E-satisfaction and e-loyalty: a contingency framework. *Psychology and marketing*. 2003;; p. 89-96.
- [102] Pourazad N, Pare V. Emotional Brand Attachment: Antecedents and Consequences for Luxury Brands. In *Australian and New Zealand Academy of Management*; 2014; Sydney.
- [103] MI9 Retail. Loyalty and the luxury consumer. (Online).; 2016. Available from: <http://mi9retail.com/wp-content/uploads/2016/09/Loyalty-and-the-Luxury-Consumer.pdf>.
- [104] Dick AS, Basu K. Customer loyalty: towards an integrated framework. *Journal of the academy of marketing science*. 1994;; p. 99-113.
- [105] Chahal H, Bala M. Confirmatory study on brand equity and brand loyalty: a special look at the impact of attitudinal and behavioural loyalty. *Journal of business practice*. 2010;; p. 1-12.
- [106] Yang Z, Peterson RT. Customer perceived value, satisfaction and loyalty: the role of switching costs. *Psychology and Marketing*. 2004;; p. 799-822.
- [107] Corneo G, Jeanne O. Conspicuous consumption, snobbism and conformism. *Journal of public economics*. 1997;; p. 55-71.
- [108] Caniato F, Caridi M, Castelli CM, Golini R. A contingency approach for SC strategy in the Italian luxury industry: do consolidated models fit? *International Journal of Production Economics*. 2009;; p. 176-189.
- [109] Thomas D. *Deluxe: How luxury lost its luster* New York: Penguin Press; 2007.
- [110] Kirmani A, Sood S, Bridges S. The Ownership Effect in Consumer Responses to Brand Line Stretches. *Journal of Marketing*. 1999.
- [111] Esmaeilpour F. The role of functional and symbolic brand associations on brand loyalty. *Journal of Fashion Marketing and Management*. 2015;; p. 467-484.
- [112] Keller KL. Building customer-based brand equity. *Marketing Management*. 2001;; p. 14-19.
- [113] Michael S. [www.brandingstrategyinsider.com](http://www.brandingstrategyinsider.com). (Online).; 2018. Available from: <https://www.brandingstrategyinsider.com/2018/07/reaching-the-pinnacle-of-brand-resonance.html#.XK9FYOGzbiW>.
- [114] Buil I, Chernetony DL, Martínez E. A cross-national validation of the consumer-based brand equity scale. *Journal of Product & Brand Management*. 2008;; p. 384-392.
- [115] Butt R, Roberts A. [www.bloomberg.com](http://www.bloomberg.com). (Online).; 2014. Available from: <http://www.bloomberg.com/news/2014-02-12/prada-full-year-sales-climb-9-boosted-by-asia-america-demand.html>.
- [116] Dhiman R, Chand P, Gupta S. Behavioural Aspects Influencing Decision to Purchase Apparels amongst Young Indian Consumers. *FIIB Business Review*. 2018;; p. 188-200.
- [117] Jain S, Khan M. Measuring the impact of beliefs on luxury buying behavior in an emerging market. *Journal of Fashion Marketing and Management*. 2017;; p. 341-360.
- [118] Jain V, Pingle S, Daswani A. Understanding Indians Purchase Behaviour Process: Luxury Apparel Sector. *Metamorphosis*. 2012;; p. 82-94.
- [119] Sharda N, Bhat A. Austerity to materialism and brand consciousness: luxury consumption in India. *Journal of Fashion Marketing and Management*. 2018;; p. 223-239.
- [120] Farhat R, Bilal M, Khan B. Importance of Brand Personality To Customer Loyalty: A Conceptual Study. *New Media and Mass Communication*. 2019.
- [121] Docters R. Brand Strategies. *Journal of Business Strategy*. 1999;; p. 9-14.
- [122] MacInnis D, Eisingerich A. Brand attachment and brand attitude. *Journal of Marketing*. 2010.
- [123] Low SG, Jr LW. The measurement and dimensionality of brand associations. *Journal of Product & Brand Management*. 2000;; p. 350-370.
- [124] Sharma R. Effect of Celebrity Endorsements on Dimensions of Customer-based Brand Equity: Empirical Evidence from Indian Luxury Market. *Journal of Creative Communications*. 2016;; p. 264-281.