

CHANEL OR CHANNEL  
THE MOTIVATIONS BEHIND THE PURCHASE OF COUNTERFEIT LUXURY  
FASHION GOODS AND THE POST-PURCHASE SATISFACTION WITH THE SAME

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## **Abstract**

For every kind of high value product, there will always be counterfeits and if even Rembrandt paintings could not escape of such action 400 hundreds years ago, high end fashion certainly cannot nowadays. There have always been counterfeits in fashion, however, due to the technological evolution and the actual fast pace of fashion, counterfeits are more rife than ever before.

Reproducing a genuine fashion product has a great impact for luxury fashion brands. Such impact is not only regarding sales but mainly because of brand equity dilution and reputation. Therefore, there is a serious concern about fighting counterfeiting -there are laws against it and brands have already developed mechanisms to find falsifications of their own goods. However, as long as there is demand, there will be counterfeits and, consequently, it is crucial to understand the motivations behind such purchases to decrease the mentioned demand.

Hence, the aim of the present thesis is to understand the motivations behind the purchase of luxury fashion counterfeits and the post-consumption satisfaction with the same. To accomplish such goal, an exploratory qualitative research was applied where consumers, fashion designers and marketing professionals were interviewed to gain new insights regarding the mentioned topic as well as how it differs from the purchase the original good.

The achieved results demonstrated that the purchase of counterfeits is both due to extrinsic and intrinsic motivations. Although, the extrinsic motivations are very similar to the ones behind the purchase of the original product, intrinsic motivations differ mainly due to hedonic reasons. The expectations regarding counterfeits are usually low which make them easier to exceed comparing to originals' expectations.

**Key-words:** Fashion, Luxury, Counterfeits, Motivations, Post-Purchase Satisfaction

### **JEL Classification System:**

M10 – Business Administration: General

M30 – Marketing and Advertising: General

## **Resumo**

O princípio é unânime- para qualquer item de natureza valiosa, haverá sempre um contrafeito. E se nem os quadros de Rembrandt resistiram a tal ato há 400 anos atrás, a moda de luxo também não sai ilesa atualmente. Aliás, de forma mais assertiva, a realidade é que sempre houve falsificações na moda, contudo, devido ao avanço tecnológico e ao seu atual ritmo, o problema nunca foi tão grave.

A reprodução de uma peça genuína apresenta um grande impacto para as marcas de moda de luxo. Tal impacto é não só relativo às vendas mais também, e principalmente, à deterioração do capital e da reputação das mesmas. Consequentemente, existe uma grande preocupação no combate à contrafação – não só existem leis contra esta, como também as marcas já criaram mecanismos para localizarem contrafeitos dos seus próprios bens. Contudo, enquanto houver procura, haverá oferta, sendo assim é crucial compreender as motivações de compra de produtos contrafeitos de forma a diminuir a sua procura.

Por conseguinte, o objetivo da presente tese é identificar as motivações que levam à compra de produtos contrafeitos tal como a satisfação pós compra. Para alcançar o objetivo mencionado uma pesquisa exploratória e qualitativa foi aplicada. Nesta, consumidores, designers de moda e *fashion marketers* foram entrevistados com o intuito de compreender o tópico já mencionada e tal como este difere da compra do produto de luxo original.

Os resultados obtidos demonstram que a compra de contrafeitos é devido a motivações intrínsecas e extrínsecas. Apesar das motivações extrínsecas encontradas serem bastante semelhantes às encontradas na compra do produto original, o mesmo já não se sucede com as motivações intrínsecas. Relativamente às expectativas na compra de um produto contrafeito, estas são usualmente bastante baixas. Consequentemente são mais fáceis de exceder comparando com as expectativas de um produto original.

**Palavras-chave:** Moda, Luxo, Contrafação, Motivações, Satisfação Pós-Compra

### **JEL Classification System:**

M10 – Business Administration: General

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## **Chapter 1: Introduction**

Counterfeiting is as old as the fashion industry itself. However, counterfeiting of brand name products has increased by more than 10.000% in the past two decades and it is estimated to account 2,5% of world trade or as much as \$461 billion, damaging companies and state coffers (OECD, 2016). The impact of counterfeiting is greater for rich countries, where most of the companies making the highly desirable branded goods are based, with the EU importing up to 5% of fakes in 2013 (Rose, 2016).

Regarding Portugal, although there is lack of information of counterfeiting in Portugal, in 2008, 178.6 million counterfeited goods were seized by the police within the EU boundaries with an average value of 2 millions euros per semester and it is expected that such number continues growing (Expresso, 2009). Counterfeit goods, comprising any illegal impersonation of branded goods, are growing in popularity and specialty in luxury brands (Radhawas el al, 2015). Such fact is due to the relative ease of manufacturing and the increase in consumer demand - Portugal is both a manufacturer and buyer of counterfeit luxury goods. Counterfeiting has indeed become an economic problem of international importance, with CIA citing that it is one of the main crimes of the XXI century. Subsequently, many researches have already studied the counterfeiting phenomenon, however, most studies have focused on how to control the supply side of counterfeits and few have investigated the demand side, in particular which determinants explain purchase decision-making between counterfeits and originals (Yoo and Lee, 2012).

Moreover, there is a common sense that research focused on the demand side of counterfeiting luxury goods is needed in order to find mechanisms which luxury brands can use to persuade consumers from buying counterfeits and buying the originals instead.

Therefore, the aim of the present thesis is to identify the motivations which lead a consumer to buy a counterfeit of a luxury fashion brand instead of buying the genuine product as well as to examine and compare the post purchase consumer' satisfaction after the purchase of both type of products. In order to limit the span of the research, and since it is the goal of this thesis not to focus in cultural differences amongst the consumers who buy counterfeit goods, the focus will be restricted to the Portuguese audience. Besides, this research also aims to focus only on buyers with adequate purchasing power for both items original luxury fashion goods and counterfeit luxury fashion goods. Thus, not all levels of income in Portugal should be considered.

Concerning the structure of the present dissertation, firstly a Literature Review (Chapter 2) will be conducted, whose aim is to deliver a comprehensive exploration of the subject,

together with an indication of the limitations of the current research. Secondly, and in conformity with the Literature Review, the Methodology (Chapter 3) will be approached through an identification of the research design and methods. Thereafter, it will be presented the Results (Chapter 4) extracted from the data research collected for the dissertation. Lastly, and according with the research and its results, it will be present the Conclusion (Chapter 5) with Managerial Implications regarding the results, its Limitation and Future Research.

## **Chapter 2: Literature Review**

In order to understand why and who buys counterfeit luxury fashion goods, there is a need to understand what is luxury and fashion. The mystery of buying such counterfeits can only be solved if there is a previous knowledge and understanding of the motivations behind the purchase of fashion luxury goods. Only after this stage, it is possible to make assumptions and test how this motivation vary for counterfeits. As results, this literature review is focused on the subject of luxury and fashion.

### **2.1. Luxury Goods**

#### **2.1.1 The meaning of luxury**

A Birkin bag costs between 12 thousand and 300 thousand euros, a Bugatty Veyron 2 million euros. There always has been desire for crystals, rare pearls or even species from exotic countries. The Human kind always desired luxury. Derived from the Latin *luxus* and consequently from the old French *luxurie*, luxury means “excess, extravagance” or even “vicious indulgence” (Berthon et al, 2009). Evolutionists such as Geoffrey Miller (a great supporter of Darwin’s Selection Theory) defends individuals buy things to advertise themselves and luxury goods are markers of sexual selection - “*The beautiful and rare objects that we prize are really signs to others that they should prize us.*” (Geoffrey Miller, 2000).

Hence, consumers feel attracted by luxury products due to its symbolism rather than the products physical attributes (Berthon et al, 2009; Han et al, 2010). It is its uniqueness, rarity and the inability of the masses to obtain it (Dubois and Peternault, 1995) that make such items so desirable. In the literature, there is an agreement to define luxury goods as goods which enable consumers to satisfy psychological and functional needs, however it is such psychological benefits that distinguish a luxury product from a non-luxury product (Vigneron & Johnson, 2004). In other words, and from an economical point of view, luxury brands are those whose quality and price ratios are the highest of the market; which means their price is substantially greater than the price of product with similar tangible features (Nueno and



Quelch, 1998). This last notion is highly related with Conspicuous Consumption, one of the factors behind luxury brands consumptions in which consumers buy such brands in order to show prestige and status.

Although there is the mentioned agreement the luxury concept continues to be debatable since there is not a single definition for it due to its complexity and subjectivity - even one single person might have conflicting opinions about luxury (Dubois et al, 2001). Such fact is due to its nature; luxury is more than a characteristic or a set of attributes. Luxury is actually more than a material, it varies with the social and cultural contexte (Kemp, 1998) and it also has an intensely individual component- what might be luxury for one person, it might be irrelevant for another; individuals create their own understanding of luxury goods.

With the development of an industrialized world, and therefore of the problem of mass production solved, luxury increasingly became the brand (Berthon et al, 2009) - Luxury Brands. Therefore, more than trying to find a single definition for luxury brands, researches (Vigneron & Johnson, 2004; Berthon et al. (2009) have focused on studying its dimensions in order to understand the amount of luxury contained in a given brand. Vigneron & Johnson, (2004) and Berthon et al, (2009) developed multi-dimensional models to differentiate non-luxury goods from luxury goods; for these researches luxury should be seen as a matter of degree, as a luxury continuum.

For Berthon et al. (2009) a luxury brand has three components or dimensions: **the functional** (material embodiment, the less emphasized in luxury goods since such goods are higher in personal and social identity with means experimentalism and symbolic dimensions), **the experiential** (the person's subjective taste; it is where personal, hedonic value is found in the brand - provides seniority pleasure and cognitive stimulation) and **the symbolic** (related to the symbolic nature of a luxury brand - the value that a luxury brand signals to others and the value of such signal to the individual; then it satisfies consumers' needs for self-enhancement and identity). Therefore, brands are presented in the luxury continuum according its value in each one of the mentioned dimensions which also depends on the individual's perception.

As a result, different market segments purchase a brand for different motivations which are related with the three dimensions and which one the consumer value the most. The previous fact not only implies that there is not a generic luxury brand, but it also concludes there are likely to be multiple market segments for any luxury brand. The dimensions of such segments depend on market attributes such as culture, location and also intrinsic variables.

On the other hand, for Vigneron and Johnson (2004), to analyze a brand in the continuum, there are five dimensions worth to take in consideration. Like in the model developed by

Berthon et al. (2009), it is expected that different groups of consumers have different perceptions of luxury for the same brands, and that the overall luxury level of a brand integrates these perceptions from different angles.

1. **Perceived Conspicuousness** - such dimension is related to the symbolic dimension of Berth et al (2009). A diversity of studies already determined that consumers consider reference group influences when publicly consuming luxury brands. Individuals may consume luxury brands in search for social representation. Social Status is actually related with a brand as the latter is an important factor in conspicuous consumption (Belk, 1988).
2. **Perceived uniqueness**- one of the motives to buy luxury brands is the need for uniqueness (Snyder and Fromklim, 1977). Uniqueness is used to enhance one's self image as well as social image by adhering to one's personal taste or avoiding similar consumption (Tian et al, 2001). Such dimension is also related with the Symbolic dimension of Berthon et al. (2009).
3. **Perceived Extended Self** - Belk (1988) clarifies that consumers use brands not only to classify them in relation to other individuals but also to integrate a symbolic meaning into their own identity. Consequently, consumers desire to belong to a lifestyle or to be distinguished from another one affects their luxury seeking behavior (Solomon, 1983; Mick,1986).
4. **Perceived Hedonism**- Related with the experiential dimension of Berthon at al.(2009), luxury consumers may be looking for personal rewards and fulfillment acquired through the purchase and consumption of products evaluated for their subjective emotional benefit and intrinsically properties (Seth at al, 1991).
5. **Perceived Quality** - consumers perceive higher prices as an indicator of greater quality (Shugan, 1984). Consequently, it is supposed that luxury brands offer better qualities and performance than non-luxury brands.

As it is possible to conclude, Perceived Conspicuous, Perceived Unique Value and Perceived Social Value are more influenced by interpersonal factors while Perceived Quality, Perceived Hedonic and also Perceived Unique Value are due to personal factors.

Although, the multi-dimensional models presented above are more adequate to identify luxury goods and brands due to its complexity and subjectivity, Riley et al. (2004) examined several features which differentiate non-luxury goods consumer from luxury goods. First of all, luxury goods are seen and managed as niche market segments and have exclusive distribution, however, mass goods are mass marketed and distributed. Besides, functionality and price are

the main influences when buying non-luxury goods, while prestige and status are vital in luxury goods. Another characteristic of luxury goods is the importance of the after sale services and the cruciality of craftsmanship and heritage in the same. On the other hand, for mass goods the embodiment of the latest technology is the most vital point.

Phau and Prendergast (2005) also pointed five factors which a good must incorporate in order to be considered luxury - evoking exclusiveness, having a well-known brand identity, enjoying high brand awareness and perceived quality, retaining sales levels and customer loyalty.

It is important to emphasize that previous features are undoubtedly helpful to identify luxury goods, however, delineation of luxury goods in terms of features is inadequate and outdated, a multi-dimensional model is more accurate due to the subjective nature of such goods (Djelic and Ainamo, 1999).

Concluding, although there is not any universal definition of luxury goods, luxury goods are seen as symbols of personal and social identity (Vickers and Renand, 2003) and the consumption of such goods result of motives of self-expression and sociability (Vigneron and Johnson, 2004). Luxury brands combine a fusion of emotion: image and personality; congruity with self-concept and communication of the these concepts symbolically in brand identity (Serinhaus, 2005).

### **2.1.2 The segments of the luxury industry**

With the growth of the luxury industry, luxury products are not only restricted to the elite classes as it used to be. According to Perez (2008) although luxury has always been a relative concept, luxury is nowadays more mass marketed than ever. It is due to the popularity of luxury in Asian countries and the increasing appetite for such products that there has been an increase on the production of counterfeit luxury goods and mass marketing of famous luxury brands. Such fact is related to the importance of names and logos for mass consumers and, then, in the process of “Luxirification” - of publicly consume luxury goods. The brand name, logo and label have notably gone from the outside of the color to the outside of it (Gosh and Varshney, 2013).

As it is easy to deduce, the view of luxury as something exclusive does not go with the phenomena of mass-luxury. Actually, the luxury industry should be divided in four segments (Perez, 2008)- **true luxury, tradition luxury, modern luxury living** and **life’s little luxuries**. Summarizing, true luxury is for the ultra-rich where the main factor is exclusivity (includes products such as haute couture); tradition luxury includes fragrances and jewelry;

modern luxury living is related to the latest trends offering status and appeal (travels, online luxury or luxury technology) and, finally, life little luxury is concerned with the luxury ranges which have been developed for the mass market.

Dubois et al. (2001) concludes that the key dimensions of luxury are excellent quality, very high price, scarcity and uniqueness, aesthetics and poly-sensuality, ancestral heritage and personal history, and superfluousness. There has been considerable unanimity among researchers about four luxury dimensions: Premium quality, aesthetics, expensiveness and history. However, there is a lack of consensus regarding the “functionality” dimension - while some consumers found it important others did not (Gosh and Varshney, 2013). According to Birtwistle (2005) the desirability of luxury brands goes beyond their functional value and luxury brands are able to charge a premium price for the perceived high status that the good provides.

As it was previously mentioned luxury for the mass market is growing. Although, the combination of luxury and mass market brands within one company portfolio has benefits of scale and scope economy, it causes brand equity corrosion by decreasing brand value (Strach and Everett, 2006). When a luxury brand becomes more affordable, it loses its uniqueness and, consequently, the exclusive imagine which is a great part of its luxury value is lost. As it is suggested by Preiholt and Hogg (2006) a solution to solve the paradox - exclusivity versus increasing sales - is to come up with new products at regular intervals, with such idea the sales of individuals products are little (keeping the exclusive status) while the total sales of the overall portfolio can be large.

### **2.1.3 The Self-concept in luxury**

The self-concept regards to the beliefs that an individual holds about his/hers attributes, and how he evaluates such qualities (Solomon et al, 2006). The self exerts a crucial impact on consumers’ decision making and product and brand choices (Sirgy et al., 2006). Although there are several points of view regarding the self-concept, there is a consensus about the existence and independent influence of two self concept motives - self-consistency and self-esteem (Epstein, 1980).

According to the self-congruity theory, consumers prefer products or brands which are consistent with their self-image and, consequently, can increase their self-image (Sirgy et al., 2008). Then, consumers purposefully purchase certain products and brands to express their self-image to the public (self-consistency) and also to enhance self-esteem by experiencing the positive reflection of themselves in the public.

Individuals have a perceived self-image relating to their self-concept and attempt to preserve, enhance, alter or extend this image by purchasing and products they consider relevant (Sirgy, 1985). Such influence is vital for luxury consumption. Recent research (Tsai, 2005) requests a distinction between personality oriented and socially oriented luxury consumers and traces the origins of their orientations back to an individual's self concept - some people tend to focus in their internal domain and self-related goals and needs, thinking of themselves in terms of unique personal traits and attributes, while other focus on their inter-personal domain and the opinion of others. They care more about how their public self appears to the rest of the society.

Moreover, consumers with an independent self demonstrate a personal orientation in the way they consume luxury by focusing on hedonic, utilitarian and self communication goals - which means there intrinsic motivations score higher than there extrinsic motivations. On the other hand, consumers with an interdependent self-concept care more about the social function of luxury consumption - as it is the case of the bandwagon effect.

Furthermore, the two aspects can coexist within the person (Aaker and Lee, 2001); and individuals differ on their relative strength on a chronic basis leading to individual differences in ones's self concept.

Moreover, the consumption of certain goods or brands are an attempt to signal status and group membership (Belk, 1988). Such fact is due to the symbolic value of the product for the individuals' self image. Luxury fashion goods are a great example of symbolic consumption because of it association with exclusiveness, high quality, high price and its social visibility (Belk, 1988; Thomas, 2014).

According to Cassidy (2012) personality traits play an important role in affection consumers' attitudes towards luxury fashion brand, in which public self-consciousness and self esteem are crucial.

Self-consciousness is crucial to understand the self-concept (Abe et al, 1996; Thomas, 2014). Fenigstein et al. (1975) identified two types of self consciousness: private self-consciousness and public self consciousness (which are related with the independent and dependent self). Several authors (Fenington et al, 1975; Duvak Wicklund, 1972) proved that the consciousness of the self exerts a strong impact in consumer behavior. Actually, the higher the consciousness of the self, the more likely the consumer will behave to create and maintain a positive and desirable self image. Public Self consciousness is more related to fashion and luxury variables than private self consciousness (Solomon and Schoper, 1982). Such concept is the awareness of the self as a social and public object (Fenigstein, 1975), so individuals

who have a great amount of public self consciousness are considered to be particularly concerned about their social identities and showing orientations towards gaining approval and avoiding disapproval (Doheety and Schlenker, 1991). Then, those who have high public self consciousness are more inclined than those with low public self consciousness to consume goods which create favorable impression (Vigneron and Johnson, 1999; Burnkrant and Page, 1981). Therefore, the consumption of luxury fashion products is influenced by consumers' public self consciousness due to its symbolism (Wong, 1997).

The other self dimension which should be mentioned is self-esteem. Self esteem is the manner that an individual evaluates, or the opinion one has about him or herself (Pyszczynski et al, 2004). This trait has an influence on the manner individuals act and works as motivation for some of their behaviors (Pyszczynski et al, 2004). Individuals with high self-esteem expect to have a great performance in a given event and they will avoid or not fear embarrassment, failure and rejection - they have a greater tendency to embrace risk.

Self-esteem is often related with acceptance by others (Solomon et al., 2006). Thus, when someone experiences a low level of self-esteem, there will be a tendency to adopt behaviors which can help to increase the self-esteem level.

Several authors (Leary et al, 1995; Hausman, 2000; Isaksen and Roper, 2012) studied the relationship between self-esteem and social inclusion. Leary et al. (1995) believed that self-esteem evolves as a system which examine others' reactions and alerts the individual to a possible social exclusion, consequently, there will be a motivation to engage in behavior which lead to social inclusion. Housman (2000) concluded that the self-esteem of consumers influence consumers to purchase goods impulsively in order to gain acceptance from others and satisfaction with themselves.

Moreover, products serve as tool for consumers to express their self-identity and to exercise their search of positive reflection from the public (Belk, 1988). Consequently, consumers use luxury products in order to enhance self-expression and self-image due to their symbolic meaning of uniqueness and expensiveness.

Consumers search for products and brands whose lifestyles, personalities and values match their own (Mittal, 2006). According to Quester et al, (2000) there are two key parts to brand self-congruency which are the perceived self image and the perceived brand image. Brand self congruency is defined as consumers' motivation to seek products with which they feel a strong link (Mittal, 2006). Thai (2005) referred to brand self congruency as a self motivation for luxury consumption behaviors and Amatullu and Guido (2011) argued that consumers desire luxury goods which have a personality congruency with theirs.

#### 2.1.4 Luxury Consumer Characteristics

The consumption of luxury goods cannot be understood without taking into consideration the consumers of such goods and their characteristics. Gosh and Varshney (2013) found that there are four key characteristics of luxury consumers which are income, culture, cohort-perception and self-consciousness. Several authors support these four components, Dubois and Duquesne (1993) proved that the income of the consumer has a significant effect on the consumption of luxury goods - expensiveness is crucial component of luxury items, consequently, the more money the consumer has, the more he can spend in such goods.

The relationship between culture and luxury consumption is more complex than the above. Luxury goods owe their future to different meaning in different markets (European Luxury goods, 2010). The fundamental reasons why consumers buy luxury goods differ around the world, there are set of values and attitudes which provide the foundation for luxury goods development better than other. An analysis found out that the following characteristics create great opportunities for luxury goods:

- **Enforced Collectivism** - In countries like China and Russia, communism rules created an urge to “catch up” the present. Then, luxury goods are viewed as symbols of individual achievement in the new world;
- **Uncertainty avoidance** - Such cultural trait facilitates luxury development since such goods offer confirmation and reassurance ( as if their precious and desirable nature is extended to their owners);
- **Horizontal hierarchies** - a horizontal hierarchical culture has a negative effect on luxury. However, luxury can still thrive in such cultures in which individualism is high and uncertainty avoidance is low as it the case of Portugal or the United Kingdom.

Therefore, although the exact impact of culture in luxury goods consumption is complex to understand - due to the numbers of factors involved and the difficulty to measure them - the report European Luxury goods (2010) have found strong relationship between luxury consumption and culture.

The third most important consumer characteristic mentioned by several author is the cohort perception. Meredith and Schewe (1994), Ryder (1965) and Holbrook and Schildler (1989) found out that individuals born during the same time period and living similar external events, mainly during adolescence and early adulthood, are considered to form a cohort group whose styles followed at such period have a lifelong impact on the individuals’ psyche. Consequently, Hauck and Stanforth (2007) proved there is a difference on the perception of

luxury goods among different cohort groups. Thus, the cohort perception of a consumer is linked with his luxury good consumption - luxury for one generation may become a necessity for the next one (Berry, 1994).

Last but not the least, self consciousness also plays an important role in the consumption of luxury goods (Vigneron and Johnson, 1999). Actually, privately self-conscious individuals are more concerned about themselves while publicly self-conscious people are more influenced by others (Gosh and Vsrshney, 2013). Thus, people who are high in public self-consciousness are more likely to use goods to create favorable impression (Burnkrant and Page, 1981). Besides, it has also been shown that individuals who portraits this characteristic are more fashion conscious and likely to report using clothing and make up to affect their public image (Miller and Cox, 1982). These individuals also showed higher levels of anxiety and lower self-esteem (Tunnell, 1984). Finally, public self consciousness is related to various socially conspicuous consumption behaviors and traits, which can be seen as a direct influence on the social self-concept or the image one believes others hold about the self (Sirgy, 1982).

Under these circumstances, with the multi-dimension theory by Vigneron and Johnson (1999) which was already mentioned and using the self consciousness concept, it is possible to characterize luxury consumers within a social and personal approach under the assumption some people tend to be more private self-conscious (focus on their inner thoughts and feelings) and others more public self-conscious (who are mainly concerned on how they appear to others).

In order to examine the types of luxury consumers, Vigneron and Johnson (1999) organized five luxury dimensions or values which the consumers believe they can gain with the purchase or consumption of luxury grids which are: perceived conspicuousness, perceived uniqueness, perceived extended self, perceived hedonism and perceived quality). These five dimensions or values combined with the following five effects or motivations result in five different categories of consumers depending on which combination (dimension - effect ) is stronger for the consumer:

**The Veblen effect - perceived conspicuous value:** Veblenian consumers attach greater importance to the price as an indication of prestige since their main objective is to impress others (Mosca, 2016). Such consumers are highly susceptible to reference-group influence (Bearden and Etzel, 1982).



**The snob effect - perceived unique value:** Snob consumers perceived price as an indicator of exclusivity and avoid using popular brands to emphasize inner directed consumption. As result, the snob effect is characterized by having an inter personal and personal dimension since it not only takes in consideration the emotional desire when consuming a luxury brand, but it is also influenced by others individuals behavior (Mason, 1992). Snob consumers may appear in two circumstances - when a new luxury good is launched (in order to be the first to adopt the product and take advantage of the limited number of consumers in such moment) and when they reject a particular product because it is consumed by the masses (Mason, 1981). Besides, these consumers express a need for uniqueness which is caused by a social comparison process where the consumer desires to be perceived as different from the outgoes (Vigneron and Johnson, 1999).

**The bandwagon effect- perceived social value:** Relative to snob effect consumers, bandwagon consumers attach less importance to price as an indicator of prestige, but will place greater emphasis on the effect they make on others while consuming prestige brands. These consumers purchase or consume luxury goods to conform with prestige groups and/or to be distinguished from non -prestige reference groups (Sirgy, 1982, Solomon, 2000).

**The hedonic effect - perceived emotional value:** Hedonist consumers are more interested in their own thoughts and feelings, and thus will place less emphasis on price as an indicator of prestige. These consumers value the perceived utility acquired from a luxury brand to arouse feelings. Then, individuals who relate to personal values which depend on the individual's fulfillment and who are not susceptible to interpersonal influences (such snob, bandwagon and Veblian type consumers) are considered hedonic consumers (Vigneron and Johnson, 1999).

**The perfectionism effect - perceived quality value:** Perfectionist consumers rely on their own perception of the product's quality and may use price as further evidence of quality. People who pay high attention to personal values and who identifies the value of luxury brands according to the value of reassurance expected from such brands (like comfort, prestige or prestige - it depends on the product category), are named perfectionist consumers. As it is possible to conclude Veblian, Snob and Bandwagon types of consumers are mainly influenced by social values which mean they have the tendency to direct their attention outward. Consequently, they are more influenced by reference group to which they want to be part of or to differentiate themselves from. They also use luxury goods to signal their status and wealth to other. Hence, for high public self-conscious consumers the symbolic meaning of the product or brand is crucial since such individuals assume the product as part of

themselves (extended self) and use it in order to demonstrate they have the prestige (and other characteristics that the product or the brand may represent) the good communicate.

In contrast, some people tend to be more influenced by personal effects. In other words, they consume mainly due to intrinsic motivations (such concept is going to be developed in the next chapter), which mean they can be two types of consumers - hedonic or perfectionist consumers.

Concluding, it should be stressed that both interpersonal and personal values may affect all consumers, however, consumers are more influenced by one more than the other. The five values are assumed as independent, although, the authors believe they relate additively and lead incrementally to brand selection. Certain consumers may belong to more than one category of consumers (Vigneron and Johnson, 1999).

## **2.1.5 Consumer motivations for luxury products:**

### **2.1.5.1 Motivations**

According to Solomon (2000) consumers select, purchase, use and dispose of products to satisfy needs. Needs create an inclination to respond but it is motivation which determine the active response (Mahatoo, 1989). Motivations can actually have a cognitive, emotional or physical origin which stimulates and directs consumer behavior. Moreover, in order to study consumer behavior it is crucial to study motivations since these trigger responses to products that individuals believe possess the qualities necessary to satisfy their needs. Motivations can be external or internal (Solomon, 2000).

As result, in order to understand or to study the motivations behind purchase of a luxury good, there is a need to understand what is this force that prompts action (Pinder, 1998) and how does it work. Motivation - the process that causes people to behave as they do (Solomon et al, 2006) - is related to conscious and unconscious decision involving when, why and how to allocate efforts to a task or activity (Eysenck and Eysenck, 1985). The nature of motivation is not consensual (Dinibutun, 2012) since there is a significant number of theories to explain it. These theories - which main goal is to explain the behavior of certain people at certain times - can be grouped in Content theories (such as Maslow (1943), Alderfer (1972), McClellan (1944) and Herzberg (1959)) and Process Theories (such as the Expectancy Theory (Vroom, 1964)). Hence, Content Theories focus on finding individual needs that influence the consumer behavior, while Process Theories focus on the actual process of motivation. Maslow Theory (1943) defends that human needs are a five step hierarchy,

ranging from the bottom of a pyramid, physiological, to safety, social, esteem, and self-actualization (at the top of the pyramid). Alderfer's ERG theory (1972) groups Mallow's five needs into three - existence, relatedness and growth - where more than one need can be activated at the same time. McClelland (1944) developed the Achievement Motivation Theory which focus on social developed needs (which correspond to Maslow's self actualization, esteem and love needs). The intensity of these motives varies between individuals. Meanwhile, what is concerned with Process Theories, these focus on cognitive factors rather than biological ones to comprehend what drives behavior (Solomon et al, 2006). Expectancy Theory states that consumers are influenced by the expected result of their actions - one product is chosen over another because it is expected to have more positive consequences for the consumer. This theory is going to be used in this thesis in order to study the post consumption satisfaction when buying a counterfeit product.

As stated by Truong and McColl (2011) consumer motives for luxury consumption are categorize in two wide categories depending on the orientation of the motivation that concerns the attitudes and goals that drive behavior (Ryan and Deci, 2000): intrinsic or extrinsic motivations. An intrinsically oriented purchase reflects internal self-fulfillment objectives (Tsai, 2005). On the other hand, extrinsically oriented purchases are related to the importance of others' perception of the consumer as the main motivation factor. Thus, it can be concluded that intrinsic motivations cover the experiential dimension of Berthon et al (2011) which is related with personal values from Vigneron and Johnson (1999) whereas the extrinsic motivations are related to the symbolic dimension of the same author as well as with the inter-personal value of Vigneron and Johnson (1999). Consequently, extrinsic motivations also fall within the theory of conspicuous consumption (as it was already mention such theory states that consumers purchase largely to signal their wealth and status (Veblen, 1899)). Whereas, intrinsic motivations are often related with the self-determination theory (Ryan and Deci, 2000). Such theory defends the development and functioning of personality within social contexts and asserts that humans are active organisms with a natural tendency towards psychological growth and development (Sheldon et al, 2004). It is the satisfaction of basic psychological needs, which are innate, universal and vital to well-being nourishes and maintain the development process. Hence, achieving the state of well-being therefore depends on individuals' ability to satisfy such needs.

Furthermore, when a behaviour is intrinsically motivated, it is performed without receiving no apparent reward (Deci, 1971) since the actual engagement with the consumption or activity offers the individual enjoyment for itself. On the contrary, extrinsic motivations refer to

achievements veined those inherent to the activity or consumption like positive feedback from others or status.

Thus, as luxury goods are symbols of personal and social identity (Vickers and Johnson, 2004) intrinsic motivations and extrinsic motivations (such social motivations) are behind the consumption of such goods.

### **2.1.5.2. Motivations behind the purchase of luxury goods**

#### **2.1.5.2.1. Symbolic Consumption**

Material possessions are often perceived as an “extended self” since the consumers see them as part of themselves (Belk, 1988). Actually, consuming brands and goods are an important form of personal expression and collective identity.

There has been identified four levels of the extended self (Belk, 1988; Solomon et al., 2014):

- **Individual level** - The most personal level includes the possessions such as clothing, jewelry and cars. It is in this dimension were luxury fashion goods and the counterfeits studied in this thesis are included.
- **Family level**- The second level of the extended self represent the symbolic body of the family which include the consumer’s residence and furbishment;
- **Community level** - The possessions which symbolize the neighborhood or town from which the consumer and his/her community belong;
- **Group level** - The possessions which symbolize a group which the consumer belongs such as sport team or activity he or she practices.

Regarding the consumption of luxury brands, such is highly motivated by symbolic connections rather than utilitarian benefits. The symbolic meanings of luxury goods are socially but mainly via the advertisers’ branding strategies and the consumers’ socialization experiences around the brands (Han, Nunes and Dreeze, 2010). Consumers use luxury brands to advance life goals, to finish with the gap between the real self (which refers to the person more realistic appraisal of the qualities he/she has or lacks) and ideal self (a person’s conception of how he or she would like to be), to reaffirm group membership (Bagozzi and Dholakia (2006), to express individuality (Aaker, 1997) and to catch up or keep up with reference groups (Chipp at al, 20111).

Vickers and Renand (2003) defended that the social symbolism of luxury goods has a great influence on consumers’ purchasing choice. Luxury goods symbolism may have several sets

of representation, consequently, consumers can satisfy not only material needs but also symbolic needs with these goods (Djelic and Ainamo, 1999).

Then, luxury goods represent a form of communication between consumers and their reference groups - luxury goods are used as a form to make a desired impression on others through their symbolism (O'Cass and Frost, 2002).

Moreover, luxury good consumption is strongly influenced by consumers' reference groups - any person or group of individuals who can significantly influence someone's behavior (Bearden and Etzel, 1982). According to Bourne (1957) who analyzed the relationship between reference group influence and product conspicuousness, reference groups have more influence on the consumption of public and luxury products than on private and necessity products - hence, individuals who purchase public luxury goods are most likely subject to reference groups.

Susceptibility to reference group influence is related to an individual's status consumption and conspicuous consumption (O'Cass and McEwen, 2006). The more individual oriented an individual is, the less sensitive the individual is to reference group influence.

Consumers who stress interpersonal relationships respond favorably to status tried products, on the other hand, consumers who are insensitive to social cues are more susceptible to the quality and functional performance of the product - intrinsic motivations (Czellar, 2003). Individual with this last trait seek self directed pleasure, not satisfaction from pleasing peers or reference groups through purchasing luxury goods. They are apt to focus on personal affective benefits - hedonic consumption - and personal utilitarian benefits (Tsai, 2005).

Symbolic Consumption is highly related to Conspicuous consumption, as Belk (1988) stated individuals may consume luxury brands in search for social representation, in order to have a social status. Such inclusion in a certain social status (aspiring or real) is achieved by consuming products and brands which indicate the prestige need and impress others - conspicuous consumption.

#### **2.1.5.2.2. Conspicuous and Inconspicuous Consumption**

Luxury goods are usually consumed to demonstrate status and as such are shown conspicuously to provide visual representation of such status (O' Cass and McEwen, 2006). Conspicuous consumption is used to signal wealth and status; the purpose of acquiring products is to gain prestige. Veblen (1899) identified two motives for conspicuous consumption - pecuniary emulation and invidious comparison. Pecuniary emulation refers to consumers' striving to project the image they belong in their own class or the above.

Invidious comparison refers to consumers' striving to distinguish themselves from the class below.

Consumers purchase luxury products to signal important information to others (Belk et al, 1982). According to Veblen (1899), the purchase of luxury goods to wastefully display wealth rather than to aim to satisfy more utilitarian needs is called conspicuous consumption. Thus, according to such view, the main goal of a luxury brand is to be visible and able to signal and convey meaning, at the expense of a range of associations and elements, which in exchange generate economic and social capital (Holt, 2004).

For many sociologists, psychologists and marketers one of the main engines of consumption has been seen to be the race for class and status (Brooks, 1981; Dittmar, 2008; Simmel, 2011). Such search for status seems to be related to the individual trait of materialism - the envy characteristic of which leads to a desire for consumer goods a little better than our pairs (Belk, 1988; Eckhardt et al., 2014). Besides, there are also situations in which conspicuous consumption is expected or discouraged (Daloz, 2013) - in times of significant status mobility, conspicuous consumption becomes a way to affirm such status. However, in time and places where status is entrenched and stable there is a less need to do such consumption (Ger and Belk, 1996).

Nowadays, with the appearance of a new type of luxury - democratized luxury or luxury for the masses (Thomas, 2007) which involves affordability, mass-market proliferation, the divorce of status and class as well as the availability of luxury products in the mass market - the meaning of luxury has been diluted. Such fact is also due to the increase of counterfeits which together with the appearance of less expensive new luxury goods and the cultural homogenization (result of public education, progressive income taxes and welfare benefits), have led to fewer consumption-based boundaries. They do not defend that privilege and hierarchical social classes have disappeared, although these hierarchies have become more complex (Eckhart et al., 2014).

Consequently, as result of the "massification" of luxury and the continued pressure to demonstrate individuality, there has been a rise of inconspicuous brands (Eckhart et al, 2014). Such consumption is characterized by the purchase of brands whose symbols are not really apparent or visible to most consumers. These brands are used by wealthy consumers who are low in need for status, who want to be associate with their own kind and also pay a premium price for goods that only they can recognize (Han et al, 2010).

Conspicuous consumption serves as a live information system to show the others the consumers' self-image, rank and values (Bagwell and Ternheim (1996).

#### **2.1.5.2.3. Hedonism and utilitarianism**

Traditional views of luxury usually highlight exclusivity, quality and higher social status as the main purchase motives for such goods. However, Hedonism and Perfectionism are motivational factors that must not be forgotten (Vigneron and Johnson, 1999; Ebenkamp, 2004).

Hedonic consumption is related to the facets of consumer behavior which concern with multi-sensory (taste, sounds, scents, tactile impressions and visual image), fantasy and emotive aspects of one's experience with a good (Hirschman and Holbrook, 1982).

Luxury products are an example of hedonic goods since their core benefits are experiential, emotional and mainly intangible. Actually, a real (multi) sensory experience with a product may create internal, multi-sensory images in the consumer mind (Berlyne, 1971). Hence, such multi-sensory image output can be of two types - historic imagery (when it involves the recall of past events) or fantasy imagery (when the consumer creates a response which is not directly related with a previous experience) - these two types of multi sensory images should be seen in a continuum (Hirschman and Holbrook, 1982).

The opposite of hedonism is **utilitarianism**, however such concepts are not two ends of a one-dimensional scale (Choi et al, 2014). As the luxury concept, hedonism and utilitarianism are also in a continuum in which a product may be high and low on both attributes, though its overall perception could be singularly hedonic or utilitarian (Wertenbroch and Dhar, 2000; Choi et al, 2014).

#### **2.1.5.2.4. Self-expression Motivation**

As it was already explained luxury goods are used to express the self identity, actually, individuals who feel they have an incomplete self-definition may acquire and display goods which are associated with the image they want to show to others (Wicklund and Gollwitzer, 1982).

Furthermore, consumers have reference groups, which are real or imaginary groups conceived of having great importance to the consumer's evaluation, aspirations. A reference group provides social cues of how and what the individual should consume in order to enhance the image the others have of him/her and to be part of such reference group (Whan and Parker, 1977). People are especially vulnerable to reference group effects when the product is publicly consumed (Bearden and Etzel 1982, Childers and Rao, 1992) as it is the case of luxury fashion goods. On the other hand, there are times when individuals aim is to avoid unwanted reference groups since do not want to be identified with those. Consequently,

consumers express themselves by buying luxury goods which enhance the self-concept by following an aspired reference group or by buying luxury goods which distance them from unwanted reference groups - bandwagon and snob effect respectively.

#### **2.1.5.2.4.1 Bandwagon**

In 1950 Leibenstein provided insights into the type of consumption behavior that seduces the masses; using economic terms Leibenstein highlighted the importance of external factors on utility; he offered a mathematical explanation which the value consumers derive from certain products is enhanced or decreased according to goods' price level or when tiger consumers take some action related to the product - decreasing or increasing its consumption.

Bandwagon effect is then defined as the extent to which the demand for a commodity is increase due to the fact that the others are also consuming the same commodity (Leibenstein, 1950). In the luxury market, the bandwagon effect occurs when consumers buy certain products because of their popularity which triggers further demand (Chaudhuri and Majumdar, 2006). As it was previously mentioned for certain segments of luxury products, popularity signifies both prestigious and must haves due to the value deprived from the interaction with other consumers (Leibenstein, 1950). In other words, in such segments products gain additional value because others are buying and using them.

#### **2.1.5.2.4.2. Snob**

If the bandwagon effect main goal is to be part of a reference group through enhancing his/her self concept, the contrary effect is called snob effect. According to Leibenstein (1950), a "snob" consumer tries to avoid an unwanted reference group membership. In other words, the snob effect reflects the desire to be special and to be different. So, in this cases, consumers seek for uncommon luxury brands to disassociate with the masses, to diverge from the established social norm, and to create a unique and individual self-image (Tsai, 2013). Such effect is nowadays related with inconspicuous consumption which was already defined and explained previously.

#### **2.1.5.3 Brand Consciousness**

Brand consciousness is defined as the mental orientation of consumers to purchase well-known brand-name products instead other brands (Sproles and Kendall, 1986). Therefore, brand conscious consumers use brands to portray their fashion consciousness, express personality traits, an reduce risk in purchase decisions (Liao and Wang, 2009).



As well-known brands offer consumers a sense of familiarity, they reduce the amount of risk involved in purchasing behavior. So, when a consumer has a great level of brand consciousness, he or she is more likely to believe that brands are symbols of both status and prestige (Liao and Wang, 2009). As a result, individuals who present a high brand consciousness level, are more likely to purchase and consume expensive, well-known brands and products (Lehmann and Winer, 1997).

Brand consciousness is highly related with public self-consciousness and self-esteem. As Giovannini and Xu (2013) suggested, consumers with high public self-consciousness, tend to choose well-known brands in order to express their self-image to the public (Sirgy, 1982). Regarding self-esteem individuals with low self-esteem, which is related with social exclusion, develop a high level of brand consciousness in order to gain social approval through the consumption of well-known brands and products (Leary et al., 1995; Giovannini and Xu, 2013).

## **2.2 Fashion goods**

### **2.2.1 The meaning of Fashion**

There is no simple way to define fashion since the word has had different connections throughout history - the meaning and significance of the term have changed in order to suit the social customs and clothing habits of individuals in different social structures. Fashion is not the same as clothing, although it does provide an extra added value to clothing through people's image and belief (Kawamura, 2005), actually, Bell (1976) argues that fashion is the essential virtue in a garment without which intrinsic values can hardly be perceived. Then, fashion is not the visual clothing but the invisible elements included in clothing. Brenninkmeyer (1963) defined fashion as a prevailing usage of dress adopted in society for the times - it is the result of the acceptance of certain cultural values which are open to relatively rapid change; it is an expression of the *zeitgeist* of the times which are being lived. Thus, although fashion may be seen as socially frivolous, it is not sociologically trivial - fashion is the result of a great deal of influence which collectively determines the social structure of society.

From an economical point of view, Fashion belongs to the phenomena of neomania- novelty - which is a characteristic of capitalism: in an entirely institutional manner, the new is a purchase value (Barths, 1967). Thus, change/innovation and novelty are actually two of the main characteristics of fashion. For those who have studied fashion from an economical

approach (Sombart 1967, Nystrom 1926 and Ansbach 1967) fashion is capitalism's favorite child.

Through the years, Fashion has been seen as a process of imitation (Kawamura, 2005). Such affirmation is due to that fact that social inferiors aspire to be as their superiors and engage in imitative activities to emulate them in order to gain recognition and even to entry in the privileged group (Hunt, 1996).

Moreover, according to Veblen (1957) it is possible to identify three properties in fashion:

- 1 - it is an expression of the wearer's health - expenditure on clothing is a striking example of conspicuous consumption;
- 2- It shows that one does not need to earn one's living or is not engaged in any kind of productive physical labor;
- 3- It is up to date.

Therefore, the creations of talented individuals are spread throughout social systems by the progress of imitation: These imitations disseminate, regularly progressing until the limits of the system until they come into contact with an obstacle. In other words, upper- class women invent new styles, and they are imitated by women from inferior classes, in order to express their opposition, these come up with newer styles (Veblen, 1975).

Although Veblen's view is accurate, nowadays Western societies have changed. In the past decades, people's patterns of consumption are changing: the mass market from the 50's and 60's and even the 70's has disappeared, replaced by a phenomena which demographers call "demassification", where fashionable consumers impatiently wait to see what the fashion will be for the next season. Consequently, Veblen's imitation process is no longer viable in societies with a low system of social stratification, consumers no longer imitate fashion leaders, but they select their own style according to the perception of their own identities and lifestyles (Crane, 2000).

### **2.2.2 Fashion history**

Interests in fashion came around as fashion changes were taking place more and more rapidly. Such rapid changes occurred as nineteenth-century industrialization resulted in the development of means for producing new fashion quickly and inexpensively. The social structure of the Western world underwent a great change in the eighteenth and nineteenth centuries - the population increased, productivity drifted, money economy developed due to the growing division of labor, technology improved, commerce expanded and social mobility

became possible . These facts widespread fashion among population as a whole, making the fashion phenomena more democratized.

The modern luxury fashion industry was originated in France when Charles Fredrick Worth - considered the father of haute couture - arrived in Paris and created haute couture in 1858 (Crane, 1997). Europe's industrialization and development of manufacturing techniques impulsed the rise of the fashion industry in the nineteenth century. It was in this period that many luxury brands were launched such as Cartier or Louis Vuitton (Kawamura, 2005).

The made to order clothes designed and created by haute couture designers could only be afford by a small homogenous consumer - the upper class.

Fashion as an institution produces hierarchy among all makers of clothes by adding social, economic, cultural and symbolic capital to clothes, which are then transformed into luxury. Luxury clothes are meaningful only in relation to non luxury clothes, but in modern capitalist societies anyone can obtain luxury clothes in less expensive ways. The democratization of luxury is increasingly allowing people to obtain luxury items. Such democratization not only provides enormous business opportunities but also means notorious challenges for luxury good companies (Tsai, 2005). A wider group of middle and upper middle class consumers has increased their wealth and a desire for symbolic satisfaction. These consumers differ from the upper class in terms of lifestyle, desires and purchasing behavior (Crane, 1997). Nowadays, luxury good consumers are increasingly diverse and many are not loyal to a specific individual luxury brand.

The motivation to attain is based on the desire to make a slight difference with others because luxury items provide a sense of superiority as an image and added value are attached to them.

The model of modern day consumption originated in pre-revolutionary court life, especially that of Louis XIV of France who was known as the "consumer king". In such kingdom there was a closed world of courtly consumption, and it was such court that had made elegance and France synonymous (De Marly, 1987). The purpose of such luxury was not to give pleasure either to the king or to his coasters. It was an expression of his political power.

The luxury marker has undergone transformation since the 1960s, the traditional consumer of haute couture houses has declined, however, economic, social and technological changes have allowed the accumulation of vast wealth by a different sizable group who provides a ready to wear market for luxury goods as a result of their discretionary income and spending power (Okonkwo, 2007). There are now two main luxury goods market segments - consumers who still hold the traditional branded goods in high esteem and those who appreciate a broader set of luxury goods, including traditional brands and new luxury brands.

With the industrial revolution, which made possible large-scale production, a consumer revolution also evolved. By the 1890's everyone wore shorter, simpler and more colorful clothes (Kawamura, 2005). It was the beginning of mass consumption where similar merchandise reaches all seasons and social classes. As consequence of such revolution people's value systems transformed and fashion was not meaning of luxury anymore. Fashion was now democratized and available for everyone. Such fact is possible due fast fashion brands - such as Zara, Topshop or H&M - which build multi-billion-dollar businesses reproducing the latest catwalk recreations for cheaper price (Pike, 2016).

According to Williams (1982) the modern human has perpetual desire, and fashion feeds on it - *“the elitist consumer never finds a resting place and keeps buying and discarding perpetually on the move to keep one jump ahead of the common heard (...)”* (Williams, 1982). Today's reduced barriers to enter the luxury marker have led to great expansion in the number and variety of luxury products and brands. Consumers are increasingly autonomous, demanding, heterogeneous and sophisticated.

### **2.2.3. Luxury Fashion Brands**

Fashion is one of the main categories of luxury goods nowadays, comprising couture, ready to wear and accessories (Fionda and Moore, 2008).

According to Jackson (2004) global recognition, core competence, high quality, innovation, powerful advertising, immaculate in-store presentation and customer service are the traits which characterize a luxury fashion brand. Several studies (Dittmar, 1992; Kirchler and Piesslinger et al, 1995; Cox and Dittmat, 1995; Dittmar et al, 1995) proved that fashion is severely used for social communication and, therefore, creating an identity. Fashion is actually part of the extended self and it is a tool to express personality, taste and values to the others (Banisrer and Hogg, 2004; O'Cass, 2004; Potts, 2007). So, if individuals follow fashion to gain attention of the others, then, luxury fashion brands can easily be consumed to employ a signal of wealth or status (Vigneron and Johnson, 2004) - such effect is called conspicuous consumption.

Although the lack of studies about fashion. The branding of luxury fashion goods is more complex and challenging than the majority of the sectors. Such fact its due to the speed of change within the sector - there are fashion shows at least twice a year where brands have to present new collections - as well as due to the number of different fashion items which are marked using a single luxury brand name. Last but not the least, the marketing of fashion brands is commonly not only more elaborated and costly, since there may be differences in

product numbers, operating scale and the trend of luxury fashion companies to take control of the distribution of their goods within the different markets they operate (Chevalier and Mazzalovo, 2008; Moore and Birtwistle, 2005; Jackson and Shaw, 2014).

#### **2.2.4. Fashion and the self**

Simule (1904), who was an expert in seeing the dualistic side of social phenomena, saw fashion as the desire for imitation and differentiation.

By using psychology as a framework for study, clothing can be seen as an intimate part of the self (Horn and Gurel, 1975). Individuals interpret clothes as part of their bodies, consequently they are the first items of the first level of the extended self (Hurlocl, 1929).

Therefore, clothing is seen as a symbol of crucial importance for the individual. As a non-verbal language, it communicates to others an impression of social status, occupation, role, self-confidence, intelligence, conformity, individuality and other personality characteristics (Horn and Gurel, 1975).

Fashion ultimate purpose is the expression of individual identity. If self identity were never in doubt and social comparison never took place, there would be no demand for fashion, and there would be no need or opportunity for style change (Cannon, 1998).

In order to create demand, culture industries attempt to define stars for the public through advertising. In the fashion industry, the identity of stars is particularly important. This is because designers personify the clothes they design. The designers and their clothes are intended to portray a certain lifestyle, a way of approaching life or worldview that finds identify with and aspire to - symbolic consumption.

Holbrook and Dixon (1985) define fashion as public consumption through with people communicate to others the image they wish to project to others. In order for consumption to serve symbolically, it must be visible to others, which also relates to Veblen's concept of conspicuous consumption (Veblen, 1975). Communications with others through consumption became a signal to others as to which norms are shared and agrees upon agreement among a number of individuals.

The cultural meaning of consumer goods is shifting, which means it is constantly flowing to and from several locations in the social world, aided by the collective and individual efforts of designers, producers, advertisers, and consumers (Kawamura, 2005). Contemporary culture has been associated with an increasingly materialistic or fetish attitude, and the symbolic dimension of consumption is increasingly becoming important. Fashion is the non-material dimension of modern culture.

Besides, in postmodern cultures, consumption is conceptualized as a form of role playing, as consumers seek to project conceptions of identity that are continually evolving. Social class is less evident and important in one's self image and identity in contemporary society than before. Style differentiation no longer distinguishes social classes. There is great deal of interclass and intra-class mobility. Social identity that used to be based on economic and political spheres is now based in something outside. As it was already mentioned, Crane (2000) points that consumers no longer imitate fashion leaders but they are people selecting styles of the basis of their perception of their own identities and lifestyles.

### **2.2.5. Types of fashion consumers**

In today's literature fashion consumers have been categorized in five groups (Workman and Caldwell, 2007) - Fashion innovators, fashion opinion leaders, innovative communicators and fashion followers. As the denomination implies, fashion innovators are the first to experience and to buy the new trends, fashion opinion leaders master the art of influencing others to adopt the new trends and fashions, innovative communicators are experts in adopting new styles and to influence others' fashion decisions. Fashion followers, the majority of fashion consumers, wait until a fashion movement or trend is fully accepted by the other fashion consumers. Workman and Caldwell (2007) also concluded fashion consumer groups differ in their need of uniqueness and centrality of visual product aesthetics - fashion consumers present a highly level of complexity and diversity regarding their needs.

Furthermore, instead of using the five type fashion consumers model, fashion consumers can also be divided in only two groups - fast fashion consumers and slow fashion consumers (Watson and Yan, 2013). Such fact depends on what consumers value the most in fashion. Fast fashion consumers are always searching for new emerging fashion trends which appear every month - some brands apply the proper business model for satisfy such consumers like Zara and H&M. The shelf life of fast fashion products is minor since newer fashion items are continually replacing the existing ones (Watson and Yan. 2013). On the other hand, slow fashion consumers are more impressed with quality than with experiencing the news trend, such consumers do not care about quantity but about quality, priming seasonless pieces which can be worn almost year round (Fletcher, 2007) - the philosophy is to create timeless pieces which embrace simplicity of form and focus on detail.

Moreover, a fast fashion consumer is characterized by someone whose purchase choices are trendy and fashion forward. Consequently, there is a high replaceable factor which allows them to fulfill a need to purchase frequently and in quantity.

However, slow fashion consumers choose to purchase high quality, versatile clothing that allows them to build a wardrobe based on the idea of clothing created out of care and consideration.

### **2.3. Luxury fashion counterfeiting**

#### **2.3.1 The meaning of counterfeiting in luxury fashion goods**

Counterfeiting is defined as “*the act of producing or selling a product containing an intentional and calculated reproduction of a genuine trademark*” (McCathy, 2004). The most popular product to counterfeit is clothing, followed by shoes watches, leather goods and jewelry (Yoo and Lee, 2009). Luis Vuitton, Burberry, Gucci, Prada, Chanel are frequently abused. Although, such counterfeits are usually manufactured in countries like China, South Korea or Taiwan (Ritson, 2007), the purchase of counterfeits is quite a popular activity not only in countries under development but also in developed countries.

Counterfeits benefit from almost no investment in brand name, recognition and R&D (Harvey and Ronkainen, 1985). On the other hand the original brands are confronted with brand reputation damage and profit damages (Green and Smith, 2002; Penz and Stottinger, 2008).

There are two types of counterfeiting from the consumers’ perspective and which depends on whether the consumer is aware or unaware that his/her purchase is a counterfeit or not (Wilcox et al, 2009). Thus, when it is known the item is not original and even with that information the consumers consciously decides to buy it, it is a case of non-deceptive counterfeiting. Such non deceptive form of counterfeiting is particularly prevalent in luxury brand markets (Nia and Zaichkowsky, 2000), where consumers can often differentiate counterfeits from genuine brands on the basis of differences in the distribution channel, prices and even the inferior quality of the product (Wilcox et al. 2009). There always has been controversy regarding non-Deceptive counterfeit since some authors believe that it has apparently little demonstrable impact on genuine brands (Nia and Zaichkowsky, 2000) since they may even help to build brand awareness (Schultz and Saporito, 1996) and to increase the snob value not only for the originals but also counterfeits (Barnett, 2005). However, other authors argue that counterfeiting not only leads to sales lost but it also dilutes brand equity and reputation (Sommavilla, 2016). The consequences are even worst for emerging and independent designers as they cannot hide behind the strength of their labels and rely on their selling rather on their names. In these cases, when an emerging designer is copied, those who

steal typically copy everything but the tell - tale logos, leaving even well intentioned consumers unaware they are purchasing counterfeits or copies (Pike, 2016).

Besides, according to Bosworth (2006) the deceptiveness of the counterfeit good should be seen as in a spectrum which runs from very deceptive (where original and counterfeit goods seem identical and impossible to tell apart) to very non-deceptive (where all buyers are able to distinguish the counterfeit from the genuine article). Only when the consumer has awareness of the possible deceptiveness can determinants of purchase intention for counterfeit goods to differ considerably from the determinants of purchase intention for original brands. Then, in this thesis as the main goal is to study the motivations behind the purchase of counterfeit luxury fashion goods, the focus is non deceptive counterfeits since the consumer must be aware of the actual nature of the purchase.

However, it is worth to mention that the quality of counterfeit goods have been improving over the years, being almost exact copies of the original brand. Such fact may be due to outsourcing in manufacturing which has been increasing in what concerns fashion luxury brands as an attempt to reduce production costs (Phillips, 2005). Furthermore, the online market has also been a great lever for counterfeiting since counterfeits can be easily advertised, sold and distributed online. The internet has actually enabled counterfeiters to build professional marketplaces that can reach a wide customer base (Pike, 2016).

### **2.3.2 Determinants affecting the purchase of counterfeited luxury goods**

Although there has been great research about the counterfeit of luxury goods, it is still not possible to clearly identify a counterfeit good consumer. The existing research in this area is rather fragmented or the results are often contradictory (Eisend and Schubert-Guller, 2006). According to Yoo and Lee (2009) individuals may choose counterfeits due to their economical and hedonic benefits or consumers with low purchase power choose counterfeits in order to prove their ability to purchase luxury brands and show them (conspicuous consumption). On the other hand, such products are also bought by rich individuals in developed countries who can afford buying the original luxury good (Gentry, Putrevu and Schultz 2006; Chuen and Phau, 2002). Such contradictory conclusions in previous researches difficult the understanding of the reasons behind the purchase of such goods.

However, it has already been identified several factors which explain the purchase and consumption of luxury fashion counterfeit goods. Following Eisend and Schubert-Guller (2006) research, who did a review about the exiting information about the subject, there are four group factors:



Firstly, there are **psychological and demographic characteristics** which involve self image (Blojct et al., 1993; Yoo and Lee, 2009); social expressions (Wilcox et al, 2009); attitudes towards counterfeiting, readiness to take risk, fashion involvement, ethical predisposition, self identity and price consciousness (Penz and Stottinger, 2005); materialism and expected social status (conspicuous consumption) (Yoo and Lee, 2009). Therefore such category is labeled “person”.

The second category is composed by **product related features** such as product importance, style, fashionables and Price (Bloch et al, 1993).

Regarding price, it has been indicated in several studies as the most important factor influencing intention to purchase counterfeit luxury goods (Wiedmann et al., 2007) - since the low price of the counterfeit good allows the consumer to save money, the perceived value (price and quality ratio) of such good is considered high (Ang, 2001).

**Social and cultural contexts** are associated with the third group which also involves as determinant the social norm. As it was already explained, different societies have different motivations to buy luxury fashion goods, consequently, they also have different motivations to buy counterfeit luxury goods.

Finally, the fourth group includes **purchase situation and mood of the consumer** (Penz and Stottinger, 2005). One emerging factor refers to the purpose of purpose of the purchase which is typical for the holiday situation and differs from the purchase situation at home. Actually, purchasing counterfeit products on holidays can fulfill additional purpose (small present or souvenir,). The holiday situation produces a holiday mood which seems to drive the inclination to purchase counterfeit products since people are in a rather good mood and do not experience everyday social constrains. Belk (1975) categorized mood as an antecedent situational state influencing purchasing decisions. Mood can apparently influence behavior even without interfering with other cognitive processes (Clark and Isen, 1982). Besides, Gentry et al., (2001) were able to show that counterfeits provide novelty and symbolize one’s travel experience for tourist consumers. Counterfeits represent prestige of having been on the places where they are available and provide an authentic experience in the travels consumers (Gentry et al., 2006).

The framework present on Appendix 1 was design by Eised and Schubert -Guller and summarizes the main categories, moderators and consequences of the purchase of counterfeit products.

This thesis is focused on the first group of determinants affecting the purchase of counterfeit goods which is the first group, which are part the motivations already mentioned in this literature review.

Regarding demographic variables, there are contradicting results of research (Eisend and Schuchert-Guller, 2006; Hieke, 2010, Phau et al. 2001) on the influence of such variables. Consequently, it has already been concluded that there is not a demographic picture of counterfeit goods consumer (Eisend and Schuchert-Guller, 2006).

## **2.4. Post- Purchase satisfaction**

Besides, the motivations behind the purchase of counterfeit fashion luxury goods, the other aim of this thesis is to compare the post-purchase satisfaction with a counterfeit luxury fashion good and with a genuine luxury fashion good. Consequently, it is crucial to understand the nature and the factors behind such stage of the consumer decision process.

### **2.4.1 Post – Purchase Satisfaction**

According to the CDP (Consumer Decision Process) model (Appendix 2), by Blackwell et al. (2006), different internal and external factors affect consumers' decision process. This model includes seven stages, starting at need recognition, the second stage is about search for information, followed by pre-purchase evaluation of alternatives, purchase, consumption, post-consumption evaluation and divestment. The first three stages consider the pre-purchase stage, while the next ones are regarding the purchase stage, and, finally, the two last steps are about post-purchase stage. The key stage under evaluation in this thesis is the last stage - post purchase stage which comprises the steps Post- Consumption Evaluation and Divestment.

Additionally, it is also relevant to mention that luxury fashion products present an Extended problem-solving process (Solomon, 2006) in which the consumer lives all the seven stages of the Consumer Decision Process traditionally due to the high risk (monetary, social and psychological) and involvement associated with fashion and luxury. Therefore, there is usually an extensive information search and rationalization before the product purchase (Solomon, 2006).

According to Solomon et al. (2006), consumer satisfaction/dissatisfaction is induced by the overall feelings which an individual has about a product after it has been purchased. After the purchase, the consumer engages in a continuous process of evaluating the item while they are using it. There are several definitions to describe the satisfaction with a product. Giese and Cote (2000) stress that the three more important elements are the cognitive or emotional

response, the focus on specific aspects related to expectations and product characteristics and the fact that the response does not occur after consumption.

The relationship between satisfaction and product properties has been studied several times, however, luxury products are commonly forgotten (Szymanski and Henard, 2001; Ciornea, 2013). Physical properties, beneficial properties and image properties are the three times of product attributes which are linked together by consumer experience (Lefkoff-Hagius and Mason, 1993). Regarding luxury fashion products, Abraham-Mali and Littrel (1995) defended there are four categories products - physical appearance, physical performance, expressive and intrinsic.

Hence, based on Cognitive measures of satisfaction and focus on product attributes as predictors of satisfaction, these attributes are the most important:

**Quality** is one of the main factors associated with consumers' satisfaction. Empirical studies (Anderson et al., 1994; Tsiotsou, 2006) proved quality is an antecedent of satisfaction. Other several authors concluded that quality is one of the reasons behind luxury products consumption (Wiedann et al, 2007; Dubois et al., 2001), however, others believe that luxury consumers consider the superior quality an intrinsic attribute of all luxury products (Vigneron and Johnson, 1999). Others (Amatulli and Guido, 2011) underlined that in case of fashion luxury products, quality was the most mentioned attribute to describe the product.

**Value** is defined as the ratio between perceived quality of a product and the price paid by it (Anderson et al., 1994). Consequently, satisfaction is influenced by the price of the product. Luxury products have higher prices which are accepted by the consumers since such characteristics is seen as necessary sacrifice for high quality products (Dubois et al, 2001). Nowadays, luxury consumers are more exigent, asking for more value. However, the benefits requested are not necessary related to quality (Wiedmann at al. 2007).

**Style**, such attribute is crucial in the preference of clothing (Eckman et al., 1990). Such aesthetic value is mentioned by several authors as an important reason behind the acquisition of high fashion designer clothes (Kamenidou et al., 2007; Ciornea, 2013) and it is linked with luxury goods in general (Dubois et al, 2001; Amatulli and Guido, 2011).

**Prestige**, luxury products tend to have a specific status/prestige which it is transferred to the consumer while using it (Dubois et al., 2001). The results of Choo et al. (2012) demonstrated

that the perception of high symbolic values may lead to the development of a positive relationship between the consumer and the brand.

**Visibility** is highly related to prestige, since prestige can only exist if it is visible to others (Solomon, 1997). It has already been recognized a positive relationship between the social visibility of a luxury brand and its consumption (Chao and Schor, 1998) as well as with perceived conspicuousness and perceived social value of a luxury product (Wiedmann et al. (2007).

**Repurchase intention** is strongly linked with customer satisfaction - several authors (Liao et al., 2009); Yi and La, 2004) have reported that customer satisfaction is an impact indicator of repurchase intention. However, regarding luxury goods, the probability to repurchase a product is close to zero which means the repurchase intention while studying such category of products should not be applied on the exactly same product but on a similar product of the same brand (Ciornea, 2013).

**Comfort** is an important characteristic in fashion products consumption (Meneses and Rodriguez, 2010). Such characteristic is linked to positive emotions which can lead to hedonic experiences and, consequently, to the generation of a personal motivation of luxury consumption (Wiedmann et al, 2007).

#### **2.4.2 The importance of expectations**

Consumers usually purchase products on the basis of their product's performance expectations to meet their goals. Post consumption emotions are the result of a gap between the expected performance and the actual performance (Oliver 1997; Chitturi et al, 2009). According to the expectancy disconfirmation model (Solomon et al., 2006), consumers create beliefs about a produce performance based on a previous experience with the product or/and communications about a product which imply a certain level of quality/performance. Consequently, there are three possible situations when evaluation a product after its purchase - when the performance of the product meets the consumer expectation, the consumer tends to have a neutral evaluation of the same; if the product fails to live up to expectations, there will be a negative effect towards it. On the other hand, when the product's performance exceeds expectations, the consumer will be satisfied and pleased.

### **2.4.3 Motivational Conflicts**

Consumers of counterfeit and luxury products try to justify their behavior since both consumptions may provoke a state of dissonance on the individual. A state of dissonance occurs when there is a psychological inconsistency between two or more beliefs or behaviors (Solomon et al., 2006). In the case of counterfeit and original luxury fashion products both possesses good and bad qualities. For example, by choosing the counterfeit over the original product, the consumer gets less quality than if it has chosen the original one and it can also suffer from moral problems. Consequently, the loss of the qualities of the not chosen good, creates an unpleasant (dissonant state) which the individual is motivated to reduce.

Therefore, the theory of cognitive dissonance may be applied in order to study the motivations behind such purchases and satisfaction, since this theory supports the explanation of the mental process consumers go through when coping with dissonance. Consumers develop strategies to decrease their dissonance and, then, to convince themselves that the choice made was the right one. There are two types of motivational conflicts - approach avoidance conflict and avoidance-avoidance conflict. To answer the aimed question of this thesis, there is a focus on the approach-avoidance conflict. Such conflict happens when the products desired have negative consequences attained to them as well (Solomon et al., 2006). Hence, when an item is desired but wished to be avoid as well, there is an approach - avoidance conflict.

### **2.4.4 The importance of guilt in consumption**

Guilt is commonly associated with hedonic consumption - hedonic purchase decisions are usually more difficult than utilitarian decision since consumers anticipate feeling guilt. Such feeling reduces the positive feeling deprived from hedonic consumption and makes purchases less satisfying (Prelec and Loewenstein, 1998). Therefore, dealing with consumers' guilt is a vital challenge for selling luxury products. When the sense of guilt is mitigated, the hedonic consumption increases (Okada, 2005). Watson and Yan (2013) concluded that in order to avoid such guilt/ remorse consumers use different techniques. Fast fashion consumers avoid guilt by purchase garments which is inexpensive. On the other hand, slow fashion consumers use their slow ideal to make purchases which complement their style and wardrobe. As such type of fashion consumers tend to keep their clothing for an extended period of time, such fact helps to avoid guilt after purchasing and consuming. In contribution to avoid guilt, slow fashion consumers focus on quality over quantity - so when slow fashion consumer buy an

expensive item, they avoid buyers' remorse because they know the item has high quality and will last for a long period of time.

Based on the research of Chitturi et al. (2008) it is believed that the consumption of a product with great hedonic attributes evokes greater promotion emotions of cheerfulness and excitement. On the other hand, the consumption of superior utilitarian benefits evokes greater prevention emotions of confidence and security.

## **Chapter 3: Methodology**

### **3.1. Research Objectives**

The present thesis is developed under a marketing orientation. Thus, it is important to mention that according to such orientation or philosophy, a company's goal is to make profit by fulfilling consumers' needs which is only possible when there is a deep knowledge and understanding of consumer behaviour. As the products in a marketing approach in business, individuals do also promote and advertise themselves and, in the modern economy such happens through other products. It is due to this fact the luxury and fashion are so important these days. If individuals have the need to demonstrate their value to others, luxury products are the most valuable ones which make the individuals who use them to be able to differentiate themselves from the others and provide a certain sense of superiority. Regarding fashion, if marketing is the spinal cord of capitalism, fashion is capitalism's favorite child since innovation and novelty are crucial parts of fashion and consequently, it satisfies the market's hunger for such traits.

On the other hand, the human mind is highly complex and the motivations behind the purchase of luxury fashion goods are not uniform among individuals as it is the black Model T car. Even more complex, are the motivations behind the purchase of luxury fashion counterfeit goods.

Moreover, the aim of this thesis is to understand the motivations behind the purchase of luxury fashion counterfeit and post-purchase satisfaction with such goods. In order to arrive to relevant conclusions, there is a need to compare such motivations and such post-consumption satisfaction with the same traits regarding original luxury fashion goods.

## **3.2 Research Design and Strategy**

### **3.2.1 Research Design**

As the phenomena which are being studied in this dissertations are the motivations behind the purchase of counterfeit luxury fashion goods as well as the post -purchase satisfaction with such items, an exploratory qualitative research design is the most accurate to be used. According to Malhotra and Birks (2005) an exploratory design is characterized by a flexible and evolving approach based on small samples, in order to provide insights and understandings.

Thus, as the aim of this dissertation is to understand the nature of the consumption of counterfeits, such can only be achieved with an Exploratory Design.

Regarding the choice of a qualitative approach, this is supported by the nature of the phenomena being studied - motivations and consumer satisfaction - which can only be fully accessed by qualitative methods since they are the most sensitive to fully capture consumer attitudes and motivations (Malhotra and Birks, 2005).

Besides, the chosen research design is considered the most appropriate by previous researches about counterfeiting. Actually, Eisend et al (2006) concluded that the prevalence of quantitative designs to study this subject does not allow further insights into determinants that were previously unknown to the researcher.

These conclusions are supported by Hoe et al. (2003) which defends there is wrong focus on the facts about counterfeiting without further research about why counterfeits are purchased. Hence, there is a need of understanding the profound explanations of the motives behind the purchase of counterfeit fashion luxury goods, where an exploratory qualitative research is the most effective.

The suitability of the exploratory qualitative research is based not only on the fact that there is a need to gain an additional insight about the phenomena in order to gain a comprehensive and complete picture of the context in which the purchase of counterfeiting occurs, but also due to the difficulty that respondents may have in providing accurate answers to questions regarding motivations and satisfaction which tap their subconscious (Malhotra and Birks, 2005). Thus, a qualitative approach is more appropriate to enhance the chance of the respondents really express their motivations and feelings through empathy and flexibility.

### **3.2.2 Research Strategy**

In regard to the research strategy, a **grounded theory** is used which consequently means this thesis is developed under **interpretivist perspective followed by an inductive approach**. This perspective is typical of an exploratory qualitative design as the goal is to explore the understand of a marketing phenomenon - the consumption of counterfeit luxury fashion goods, in this case - and not to establish causality using experimental methods (Sauders et al, 2007).

Also subjacent to such perspective is the subjective nature of reality which is based on the enquiry of individuals about the specific phenomena (Malhotra and Birks, 2005). In fact, the legitimacy of the interpretivist is established through induction, where a theory is formulated as result of the analysis of the data collected from the respondents (Sauders et al, 2007).

Consequently, the validity of an interpretivist approach depends on fair samples (due to the intense interaction needed between the researcher and respondent, large representative samples are hard to achieve) and may be unconsciously biased by the researcher. In order to surpass such limitation the results of the studies should be constantly reviewed.

Moreover, and regarding the micro level of the research strategy, a grounded theory (Glaser and Strauss, 1967) is applied in this dissertation. The aim is to apply the inductive approach accurately and appropriately by using traditional and well respected theory as it is the case of the mentioned one (Goulding, 2002). As part of the inductive method, in grounded theory, data collection begins without the development of an initial theoretical framework. However, it comprises several stages where data collection and respective analysis occur simultaneously in order to develop general concepts, to organize data and then to agglomerate it in categories (Malhotra and Birks, 2005).

As result, the data collected (through interviews) was transcribed and carefully examined as well as the notes collected during the interviews then, and with the support of Nvivo - a qualitative data analysis software - such data was coded in order to group the information in set of themes and to develop and relate concept.

Consequently, mind maps were built in order to represent the relationship of the different categories which were a result of the coding process. Such process allowed the generation of finding and insights regarding the theme studied in this dissertation.

### **3.2.3 Data Collection Method – In-Depth Interviews**

As data collection method for this dissertation it was used one **qualitative collection method: In-depth Interviews**. The mentioned technique is defined as “a direct personal interview in



which a single respondent is probed by an experienced interviewer to uncover underlying motivations, beliefs, attitudes and feeling on a topic.” (Malhotra and Birkins, 2005).

Therefore, such technique is part of direct approach which means the purpose of the dissertation in question was disclosed to the respondents, in other words, they were aware the reasons behind the questions asked and why there were important. Such fact was important for this study, since it allowed the respondents to focus and to think directly and meticulously on their motivations and satisfaction with the previous consumption of original and counterfeit luxury fashion goods.

In addition, an interview typology can vary depending on its degree of standardization (Saunders et al, 2007). Concerning the present case, **a semi structured typology was applied since it allows a flexible interaction between the interviewer and the respondent but with consistent sets of categories to be addressed.**

Thus, it was prepared an interview scripts (Appendix 3) with four set of questions to cover during the interviews.

The first set presented ice breaker questions (1) to establish a bond with the respondent before getting into the main part of the interview (Hill et al, 2002) as well as to understand the participant’s involvement with fashion and luxury. The following set of questions are related with the subjects under research in this dissertation - motivations behind the purchase of luxury fashion goods (2); motivations behind the purchase of counterfeit fashion luxury goods (3) and post-purchase satisfaction with original and counterfeit fashion luxury goods (4).

In order to encourage extensive and developmental answers (Saunders et al, 2007), open and probing question were mainly used.

However, the interviewer approach, differed from interview to interview depending on the context and how the conversation had flown. Besides, there were cases in which some questions were omitted as well as there were others where some other questions were required.

The use of semi structured interviews was particularly important due to the inexperience of the interviewer - if an unstructured typology had been applied, the results would have been more susceptible to the interview’s influence and, consequently, their quality compromised (Malhotra and Birkins, 2005).

Additionally, there are two main reasons which supported the choice of semi structured in depth interviews as data collection method over other qualitative methods. Firstly, in depth - interviewing has the unique characteristic of using probing questions to encourage more detailed information on the subjects enquired (Hair et al, 2009), as result, respondents are

persuaded to give further explanations about their answers and greater depth is achieved about the topics enquired - such fact is crucial when studying subjects with an unconscious dimension as it is the case of motivation. Another advantage over the usage of focus groups - the other qualitative data collection method with a direct approach - is the free exchange of information with lower probability of participants responding in a socially desirable way due to the inexistence of other individuals. The consumption of counterfeits is particularly sensitive to this fact as it is judged as unethical and unacceptable by some individuals as it was possible to verify in some interviews.

Under these circumstances, 30 semi structured depth interviews were undertaken with luxury fashion consumers and counterfeit luxury fashion consumers (there are consumers which are included in both consumer groups), fashion designers with their own brands as well as marketing professionals working in the fashion industry.

### **3.2.3.1 Interviews with Consumers**

In the event that the focus of this research is to understand and to gain insights about the motivations behind the purchase and the post-satisfaction with counterfeit luxury fashion goods, interviews with consumers of such items as well as with consumers of original luxury fashion goods were conducted.

It is important to explain that it was crucial to also interview original luxury fashion consumers in order to comprehend how motivations and satisfaction vary from one product to another and what differs in situations where a consumer buys the two types of product. For these reasons, such interviews contain the most important data collected since first person testimonials are described.

In total, 24 consumers, from different backgrounds, have been interviewed. As it was previously mentioned there was a scrip (appendix 3.1) with four set of open end questions. Depending on the course of the interview and how the respondent reacted to some questions, the scrip was personalized with the omission or addition of new topics. Probing questions were also always added when there was the need of a more detailed information was needed. Due to the nature of the subjects under study, behavior, opinion and values as well as feeling question were asked (Patton, 2002). The aim of the use of such type of question was to learn about previous experiences of the respondents (behaviour questions), their expectations, desires and goal (opinion and value questions), and also to trigger emotions (feeling questions).

### 3.2.3.2 Interviews with Fashion Designers

*“Designers are undoubtedly key figures in the production of fashion and play an important role in the maintenance, reproduction and dissemination of fashion. They are at the forefront in the field since their participation in the fashion system determines their status and reputation. Without designers, clothes do not become fashion.”* (Kawamura, 2007)

In other words, fashion designers are the genuine fashion creators and, consequently, the ones who are copied and whose designs are pirated when a fashion counterfeit is produced. The consequences of counterfeiting are especially severe for emerging and independent designers due to their lack of reputation, loyal clients and money to invest in trademark protection. On the other hand, there is a piracy paradox since some fashion designers (Chanel, 1930; Lauren, 2011; Philo, 2013) defend counterfeiting and coping are an important part of fashion since it is the cause that keeps them reinventing as well as a form of flattering - the ransom of success. According to Raustiaula and Springman (2012) copying is “the engine driving the fashion industry”.

For the purpose of gaining further insights about the perspective of a fashion designer regarding counterfeiting and how it impacted (or they think it would impact) their business and themselves when they were victim of such action, three fashion designers who created their own brands were interviewed for this dissertation.

It is important to mention, the respective three brands are in different stages of their maturation process. Firstly, it was interviewed the fashion designer and creator of Banda - an emerging Portuguese fashion brand whose collections are presented in Lisbon Fashion Week platform for young designers (Sangue Novo) and which is preparing its first collection to sell online and internationally.

Secondly, it was interviewed Ricardo Andrez - fashion designer of the sportswear and streetwear brand with his own name with already ten years of existence. Ricardo Andrez is present in several countries, however, Asia is its most important market. It has also already won several prizes in Portugal, Spain and France.

Finally, the third fashion designer interviewed for this research was Marta Marques, co-creator of Marques' Almeida, a highly successful fashion brand based in London, which, consequently presents its collection in London Fashion Week. Marques Almeida also won one of the most important prizes in fashion - LVMH Prize for Young Fashion Designers, and it is present in the most well-known online sites to buy luxury fashion – such as Net a Porter. Besides, Marques' Almeida is constantly referenced in the most well reputed fashion

magazines. Due to its success (and although the brand is only 5 years old) it has always been a victim of counterfeiting.

The script developed for these three respondents was considerably different from the one for consumers although it was divided in the same categories of questions. Here the aim was not to understand their motivations and satisfaction but their perspective about counterfeiting as it was already mentioned as well as a what they perceive about their customers regarding purchase motivations, satisfaction, loyalty and brand involvement. (Appendix 3.2)

### **3.2.3.3 Interviews Marketing Professionals**

The last set of respondents is composed by other fashion professionals besides fashion designers - one former sales adviser at Louis Vuitton store in Lisbon who is currently working as product developer at the brand headquarters in Paris, the marketing directors of the premium brands Sacoor and Lacoste Portugal, which are also considered luxury brands for some consumers, and the international marketing and communication director of Parfois - a Portuguese fast fashion brand present in more than fifty countries. Concerning, the interview with Parfois' marketing director, such was considered necessary after previous insights of consumers, who showed a clear relationship between the purchase of luxury fashion counterfeits and their involvement with fast fashion, and fashion designers whose opinion and relationship with fast fashion brands is similar to counterfeiting.

Therefore, there were three main purposes regarding the interviews with such respondents - to understand the motivations and expectations behind purchase of fashion in each one of these brands, their perceptions about the motivations and expectations behind the purchase of fashion counterfeits and how brands can discourage and combat the consumption of counterfeiting.

It is also important to mention that Lacoste and Louis Vuitton are part of the most counterfeited fashion brands and, consequently, highly developed and focused in combating such crime (World Intellectual Property Organization, 2015).

Hence, interviews with collaborators of such companies was crucial to have comprehensive data about actions against fashion counterfeiting.

The script (Appendix 3.3) for such interviews was very similar to the one developed for the fashion designers, however, the interviewer approach varied significantly from interview to interview depending on the knowledge of the respondents.

Concluding, the interviews took place in July, August and September of 2016. Regarding the local, it varied according with the respondents' availability and where they felt more comfortable and relaxed in order to have a prosper atmosphere. The average length of an interview was 40 minutes, in which the longest interview took 80 minutes and the shortest 22 minutes. All the in interviews were audio recorded and then transcribed - about 150000 words were obtain in total. Notes were also taken during interviews in order to remember important facts and behaviors about the respondents.

#### **Chapter 4: Results**

The data revealed numerous aspects regarding the purchase of counterfeits, how they differ from the purchase of the original luxury item and the satisfaction with the two types of products. Thus, the present part is divided in three sections which correspond to the same sections developed in the scrip - The motivation behind the purchase of luxury fashion products (RQ1), the motivations behind the purchase of counterfeit luxury fashion products (RQ2) and the post-purchase satisfaction with original and counterfeit luxury fashion products (RQ3).

The data was always analyzed and findings obtained through a consumer approach where the main source of information was the interviews with consumers.

At the end of each section there is a comparison of such results with the perspective of the other respondents - marketing professionals and also fashion designers. The opinion of the practitioners offers a qualitative interpretation of the findings, enriching the conclusions that were extracted.

#### 4.1 RQ1 - Motivations Behind the Purchase of Original Luxury Fashion Goods

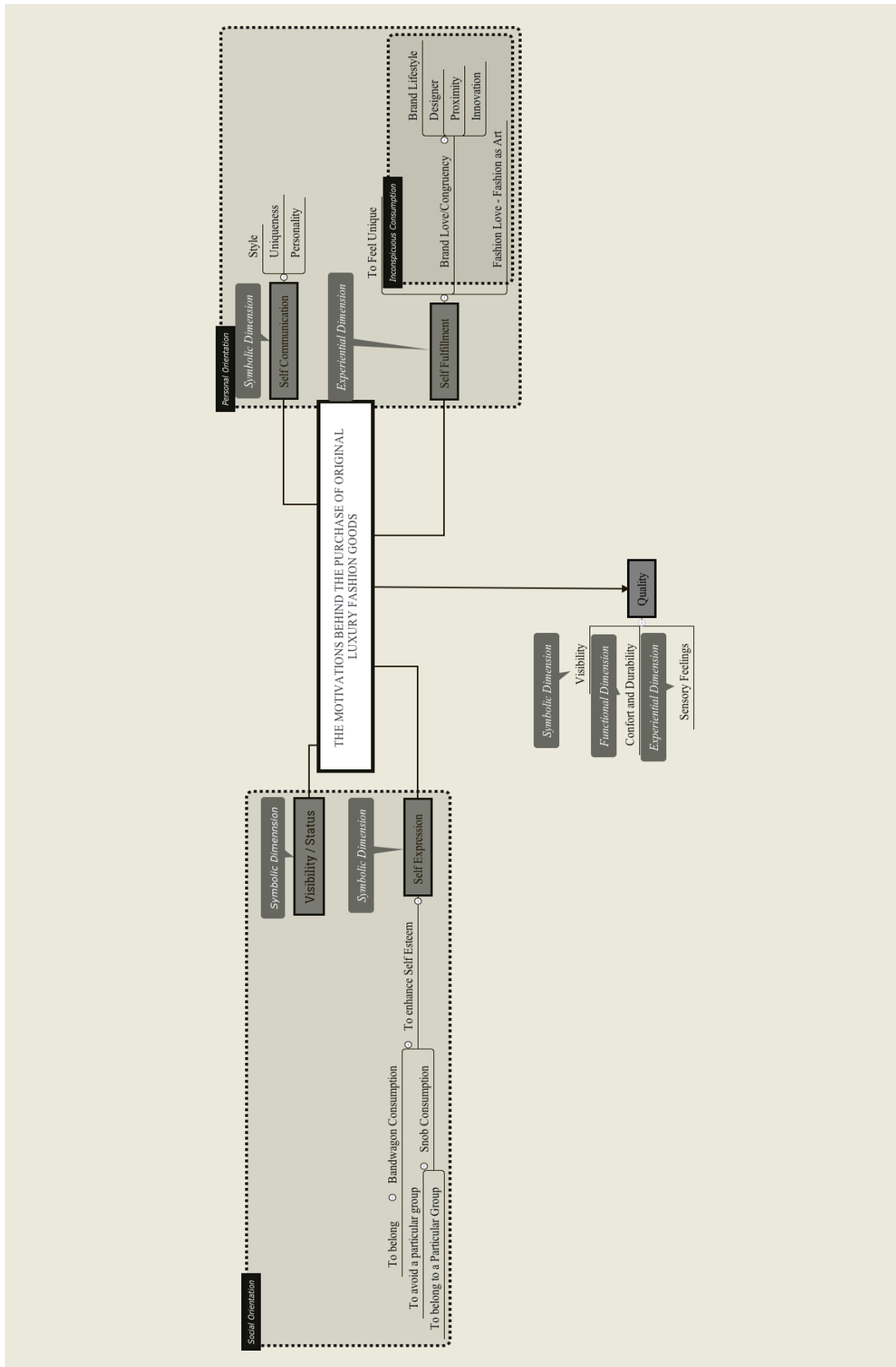


Image 1: Mind Map- The motivations behind the purchase of Luxury Fashion Goods

Source: Own elaboration

As previously described, luxury fashion consumption is leveraged by **intrinsic and extrinsic motivations** (Solomon, 2000) and such fact is related to the self-concept where individuals may possess an independent self - where a more personal orientation is shown - or an interdependent self - where the concern with a desirable sociable image scores higher (Doherty and Schlenker, 1991; Tsai, 2005). This view is evident, and then highly supported, by the interviews collected for this research. Actually, consumers with a strong personal orientation claimed they consume luxury fashion goods **to self communication and to self fulfillment while consumers with a stronger social orientation affirmed they use their luxury products to feel more confident and to show visibility to others.**

### *Quality*

Regarding Quality, this was mentioned for all respondents independently of their other motivations which lead to the purchase of fashion luxury goods. This fact is consistent with the literature review since not only multi-dimensional models (Vigneron and Johnson, 2004; Berth et al, 2009) but also feature based frameworks (Riley et al, 2004; Phau and Prendergast, 2005) emphasize quality as an important variable of luxury.

Although all the respondents mentioned this topic as a factor to buy such items, its importance varies from consumer to consumer as well as the way they perceive it. Actually, there are consumers who **associate quality to durability and comfort** and, consequently, for them quality integrates the **functional dimension of a product** (Vigneron and Johnson, 2004).

*“If something is expensive it is because it has quality and if it has quality, it has durability which is very important for me. I don’t like buy new suits every month or every year. I’d rather buy a luxury suit than two which are cheaper because I value a lot durability.”* (Male, age 26).

*“I like quality, I like to buy fashion items with the highest quality, they are more comfortable. I also have items with less quality in which I also feel well but I know they don't have the same durability.”* (Female, age 45)

*“Comfort is the most important. Luxury brings comfort - the materials are better, they have more quality, so they are more comfortable, the cotton is different, everything is different.”* (Female, age 29)

However, it is worth noting that for some other consumers, **quality is associated with a more hedonic dimension** of a product since they are more concerned with multisensory feeling (Hirschman and Holbrook, 1982) - *“I like to buy luxury fashion because they have more*

*quality - the touch is different. I like to hold the garment and feel it, to touch and feel the quality of the fabric.” (Female, age 50)*

A third group associates **quality as a more extrinsic motivation since quality is perceived as a form of visibility and status** (Veblen, 1889) - “ (...) *by visibility, I mean the shape and quality, the craftsmanship, it’s the way how it presents in you and how others perceive it. (...) You can stand out from the crowd, I feel I am wearing a great product and the others can undergo it” (Female, 23).*

This view is supported by the testimony of Banda’s fashion designer who was interviewed and which reflects how consumers - special from developed countries like France and Switzerland where the main luxury brands are born - relate brands with quality and status. As claimed by this view, consumers who were educated with luxury brands, learn to associate them with quality - for them they are a symbol of quality - and as any symbol, they serve to demonstrate a position in society.

#### *Intrinsic Motivations*

Some consumers expressed a **personal orientation**, showing their focus in their internal domain and without demonstrating an interest on others’ opinion or need to be accepted as it is argued by Tsai (2005).

*“I buy fashion for me. I really don’t care about the others at all. I get dressed for myself, not for other people! And if I like something I buy it and I use it independently of others opinion” (Female, age 29)*

*“If someone likes what I am wearing or not, it’s not important for me. Actually, I think I like the pieces more when the others don’t like - it means I am showing my individuality” (Female, age 22)*

*“I am not inspired by someone. I like to dress what I know it fits me well. I don’t have any intention to belong to a certain group, I try to create my own style with what I like” (Female, age 45)*

Such consumers demonstrated to **purchase fashion luxury goods due to hedonic and self-communication motivations** which is in accordance with Tsai (2005).

#### *Hedonic Motivations*

**Self-fulfillment** seems to be the main achievement for consumers where hedonic motivations score higher. Such circumstance coincides with the view of Seth et al. (1991) who argued



luxury consumers may be looking for personal rewards and fulfillment acquired through the purchase and consumption of products:

*“It is one more stamp in my wallet of dreams, it is one thing more that I achieved. I worked to achieved something. It’s a matter of self fulfillment.”* (Male, age 29)

*“It’s the psychological part of finding what are you looking for, I feel fulfilled with luxury bag because I really worked for it”* (Female, age 22)

Nevertheless, **the reasons why the consumer feels fulfilled with the luxury fashion item or why a particular luxury item is an object of self fulfillment for the consumer may differ.**

In other words, the subjective emotional benefits and intrinsic properties perceived on the product and which make as a driver of fulfillment can have several dimensions and its importance may vary.

Firstly, **brand love** - when the consumer has a strong bond with a brand - seems to be a crucial aspect of self fulfillment:

*“When I buy expensive fashion items I feel self fulfilled because I like luxury and the brand mainly. I want to transmit the brand values and that for me is a way of self fulfillment”* (Female, age 45)

*“(…) I buy fashion luxury to feel satisfied with myself regarding self fulfillment. If I didn’t like fashion I could buy Zara that would be the same. But I like fashion and I like to have items from certain brands - I like the brands and what they mean.”* (Male, age 24)

As it is possible to deduce from the previous quotes, the mentioned brand love and involvement happens when the consumer has a **strong congruency with the brand - consumers search for brands whose lifestyle, personalities and values match their own** (Mittal, 2006). Hence, brand self congruency can also be considered a motivation (Thai, 2005) to buy fashion luxury goods. This brand congruency is especially important in fashion brands since clothes are interpreted by the individuals as part of their bodies, thus, they are the first items of the level of extended self (Hurlocl, 1929):

*“I like to buy luxury goods from brands I like, I have to recognize myself in the brand concept, it doesn’t make sense to buy a luxury brand which I don’t identify myself with, I would never by Versace for example. If I bought it, I would feel well with myself. I like Gucci!”* (Male, age 24)

*“I like to buy luxury fashion for myself it’s like “Cool, I always liked this brand and now I have something from It”, it’s the pleasure of having something that you always dreamt about, it’s something unconscious.”* (Male, age 23)

Such brand love can be caused by several factors according to the consumers' **interview - lifestyle, the designer, brand innovation and proximity were the main determinants to like a brand.**

Actually, the brand Marques' Almeida believes that fashion is not about the clothes but about the lifestyle, being that the reason which lead consumers' to buy their products - *"People buy our products because of our ideology which they agree and want to be part of."* (Marta Marques, Marques' Almeida's co-founder). Such fact seems to be true for the consumers as well as for Crane (2000) who argued that *"Clothing itself is less important than frames that are used to sell it. (...) Consumers are no longer perceived as "cultural dopes" or "fashion victims" who imitate fashion leaders but as people selecting styles on the basis of their perceptions of their own identity and lifestyles"*. Regarding the respondents of this dissertation such view is explicit in the following quotes:

*"I like Commes de Garçon Play and I recognize myself in it because is relaxed and jolly and I like such lifestyle"* (Male, age 23)

*"I like Dior but I don't have anything from it. I feel a connection with the brand and the people who dress it - it's someone elegant, successful and with a je ne sais quoi without being a cliché."* (Female, age 22)

**The designer, the proximity and care that the brand shows with its consumers as well as its irreverence and innovation are also factors which are important for the consumer,** and thus, to incentive their bond and loyalty with it:

*"I like Louis Vuitton since Nicolas Ghesquire is there because I like the designer and its ideas which are really cool. I identify myself with the person. I also liked Balenciaga when he was there. "* (Male, age 23)

*"I have a big passion for Burberry due to what Cristopher Bailley did with it. - he reinvented the brand in a very smart way. Not only the brand but also in terms of communication. Burberry was the first brand to have Snap Chat - it was incredible, they simulated a store robbery, they showed the first images of the collection there. When no other brand was thinking about SnapChat, they were there in such a innovative way, that was really refreshing and that was important for me"* (Male, age 29)

Hence, **the first dimension of self-fulfillment found on this dissertation is related with brand love, such happens when the consumers feels self congruency and a connection and admiration for the brand lifestyle and other several factors such as the designer, its irreverence and proximity with the consumer.**

Besides, it is also important to mention that consumers which consider self fulfillment as the main motivation to purchase the items under study, also have a **strong link with fashion and see it as art**:

*“I have a need to buy outfits because it’s an extension of myself because I like fashion. Fashion is art for me, and mainly luxury items which have an entire process around them and several hours of work and an enormous creative process until the moment where the item is ready to be sold.”* (Male, age 24)

Consequently, these consumers (who show feelings for the brands and have a great involvement with fashion) **think of their luxury brand items as art pieces and hence as timeless and extremely precious, as an item of cult which they not only have great care with but also something that they should pass for the next generations.**

*“I like fashion luxury items because they are differentiators. I know that if I take care of them they will last for decades. I want to give them to my daughter and granddaughter one day because it is something that I would have liked to receive from my grand mother”* (Female, 27)

*“If I bought the Givenchy t-shirt with the shark, I would always use it, it would be intemporal for me, it’s an art piece, it’s an icon.”* (Male, age 29)

Also related with this fact is **inconspicuous consumption** (Han et al, 2010) as these consumers prefer items which only **who really appreciate brand will understand what they are wearing** - it is a way of showing their affection for the brand:

*“I prefer items which not everyone can understand which luxury brand they are from - I love the brand so I don't need to show it, and then who understand fashion will also understand what it is - I really love the brand and identify myself with it.”* (Male, 24)

*“I have a Prada backpack, I love it and I don’t tell anyone it’s Prada, only if someone asks me, I wouldn’t buy something for the symbol just for the others. I have a black Prada backpack because I know it’s Prada and it gives me pleasure to have I know all the creative process behind it and because I know its quality.”* (Male, 29)

*“Who sees me with a Commes de Garçon t-shirt, and doesn't know anything about fashion, will not understand the meaning of the heart on the right side of the t-shirt. But who really understands fashion it’s a form of communication and to express that you like the same things”* (Male, 23)

This fact was especially important to conclude that while more the majority of consumers avoid to buy luxury fashion pieces who may go out of fashion and prefer to buy such items in fast fashion stores (Watson and Yan, 2013), **personal oriented consumers perceive such**

**pieces as iconic pieces which they would not mind to use even if they could be classified as fashion outdated since for them they are art pieces.** According to Marques' Almeida, these are also the most loyal consumers to a brand since it is possible to perceive their bond with the brand through their interaction with it (on social media for example) as well as they their relationship with the product when purchasing it.

*“We have individuals answering our newsletters or starting conversations on Facebook so we I know our loyal consumers and we really try to build proximity with them because they really appreciate it.”* (Marta Marques, Marques' Almedia Co-founder)

Apart from brand and fashion involvement, **uniqueness is also mentioned as a dimension of self fulfillment** - consumers who demonstrate this perspective refer that fact of purchasing something which they really desire and were able to make an effort to achieve it as well as the originality of the product which is rare and therefore more unique and original. Such trait is also associated with **Style** which is also a hedonic motivation related with the visual images and fantasy (Hirschman and Holbrook, 1982).

*“I feel more unique with my branded fashion items, they are unique, other individuals can have them, but each one of them is unique “* (Female, age 45)

*“Fashion luxury pieces are more original than others, They have a better style”* (Female, 23)

*“I feel self fulfilled because I was able to purchase something that not an average person can”* (Female, age 23).

*“I bought a Chanel bag of 3000 euros and when I bought it I couldn't talk. I knew I deserved it, I bought it with my effort and my work, I was two years working for it and I really felt self fulfilled on that moment.”* (Female, age 29)

*“I prefer fashion luxury products because of its uniqueness, I don't like to go on the street and see seven more women with a bag like mine.”* (Female, age 29)

#### *Self Communication*

Apart from Self fulfillment, **Self Communication** is also an important intrinsic motivation regarding the purchase of fashion luxury goods. Self communication is related to **symbolic consumption** where consumers use brands not only to classify them in relation to others but also to integrate a symbolic meaning into their own identity (Belk,1988). Thus, regarding the personal dimension of self communication, individuals use luxury fashion products to enhance one's self image (Snyder and Fromklm, 1977). Such means, that consumers only purchase items which are congruent with their self in order to enhance their self identity by purchasing goods which preserve, enhance or extend the image they have or wish to have

about themselves. Actually, the following quote demonstrates how consumers perceive such items as a way of self communication- such self communication is related to motivations and factors already explained previously as uniqueness, brand love, style and inconspicuous consumption.

*“I bought a Longchamp bag because it represented me - it’s not a super fancy bag but it’s not a common bag which everyone has. It has my favorite color - it transmits a bit of me”* (Female, 22)

Such quote supports Snyder and Framklim view (1977) consumers express themselves and enhance self image with brands which share values and lifestyles - and thus use the brands to express such factors.

Henceforth, **consumers use fashion luxury items to enhance their individuality in relation to others, their style and their uniqueness.**

*“I like luxury because I know it is more unique and it’s not like everyone will be wearing the same thing because it is so fashionable”* (Female, age 23)

*“I only buy a luxury fashion piece if I feel it is unique, that it will make me feel different, that I am not going to find someone else with the same piece, I buy it because of it and because it is more beautiful and has my style.”* (Female, age 22)

*“The difference between being fast fashion and luxury is that in luxury the style is unique the piece is unique and consequently I feel unique as well”* (Female, age 50).

In addition it is important to stress that consumers choose their style on the basis of their perception of their own identities and lifestyles (Crane, 2000) and therefore they choose the luxury brand which better represent it – **brand congruency**.

#### *Extrinsic motivations*

If some consumers express a personal orientation where the main motivations are hedonic and self-communication - where both are related with brand and fashion love and thus with brand congruency motivations- as well as quality (in a function and hedonic perspective), others consumers demonstrate a more **social orientation** (Tsai, 2005) where such individuals tend to focus on their interpersonal domain and others importance.

*“When I buy a luxury fashion product I have to check what type of person wears the brand, if I recognize myself in them and if I want to belong to their group. There are brands that I would never use because they are brands for people which I don’t want to be associated with. It doesn’t enhance my self confidence.”* (Female, age 23)

*“I like to dress well because it is something that everyone sees and judges you for. I am being judge for what I am wearing so the better I dress, the better I will be judged.”* (Male, age 25)

As it was already expected consumers with a public orientation show an orientation to consume goods which create a favorable impression on others (Vigneron and Johnson, 1999; Burnkrant and Page, 1981) in order to enhance **their self esteem**. Actually several consumers who demonstrated a great level of social orientation mentioned **self enhancement as the main goal when purchase luxury fashion goods**.

*“I like when people sometimes tell me that I look good. It increases my self confidence.”* (Female, age 23)

*“I am shy and I have difficulties to fit in new environments so I use my luxury products as a way of belonging and to give me a boost of confidence”.*

*“I use my luxury products when I need to feel more adult. I take them to work to show others that I’m not just a young girl, and intern that’s there.”* (Female, age 24)

Therefore, social oriented consumers use fashion luxury products mainly due to extrinsic motivations where **the main aim is to increase self esteem through others acceptance** as it is supported by Solomon et al. (2006). Such extrinsic motivations are related to symbolic motivations related with self expression (Belk, 1988) - by belonging to a group (**bandwagon**) and avoiding others (**snob consumption**) - and **conspicuous consumption** - where the main goal is to show status and visibility.

Regarding **visibility**, this is highly expressed by consumers as a motivation to buy luxury fashion goods. **Actually, visibility motivations are related to conspicuous consumption where luxury goods are consumed to demonstrate status** and are shown conspicuously to provide visual representation of the same (O’ Cass and McEwen, 2006).

*“I use Sacoor because it’s a brand which gives me visibility. As well as Rockford on the shoes. Although my suits don’t have the logo, people can see the brand when I take out the jacket or when I’m taking out the mobile from the pocket. They can see the brand in these situations”* (Male, age 25)

Hence, individuals who search for **visibility and status through their items prefer goods where the brand is visible to the others**, so they can perceive their prestige (such view is mentioned by several authors - Tsai (2005), O’Cass and McEwen, (2006)). Consequently, they prefer items with logos, monograms and the more icon pieces of the brands:

*“I feel really attracted by Michael Kors watches because you have the image there. It is something that everyone is going to be able to see.”* (Female, age 25)

*“I have pieces where the logo is visible and that’s really important for me in some environments.” (Male, age 25)*

Therefore, **Conspicuous Consumption** is related with the self expression motivation to belong to a certain group - **bandwagon motivations** (Leinenstein, 1950). In these cases, consumers value fashion luxury goods to belong and to be associated to certain groups (Solomon, 2000).

*“I use luxury fashion items both to belong and to differentiate myself from the others. I use my luxury fashion items to differentiate myself from all the others who use fast fashion, but also to belong to a group of people from a higher level.” (Female, age 30)*

*“I see someone with a brand, If I like the person, I generalize and then I also I like the brand and then I want to use it as well” (Female, age 25)*

*“I work in a Consulting Company, then I have to be really well dressed to show elegance and professionalism. Thus, I use certain brands to integrate myself there” (Female, 24)*

On the other hand, there are also consumers who associate the consumption of very branded items and the brand itself with a group of individuals which they do not want to belong and, consequently, they avoid such items and brands to differentiate themselves from such group - **snob consumption motivations** (Tsai, 2013).

*“There are luxury brands that I’d never use such as Armani or Versace because they are brands for people who want to show their wealth. Such values are not my values. I like Prada, I would buy Prada with a small logo because it’s not that kind of people who use Prada.” (Female, age 23)*

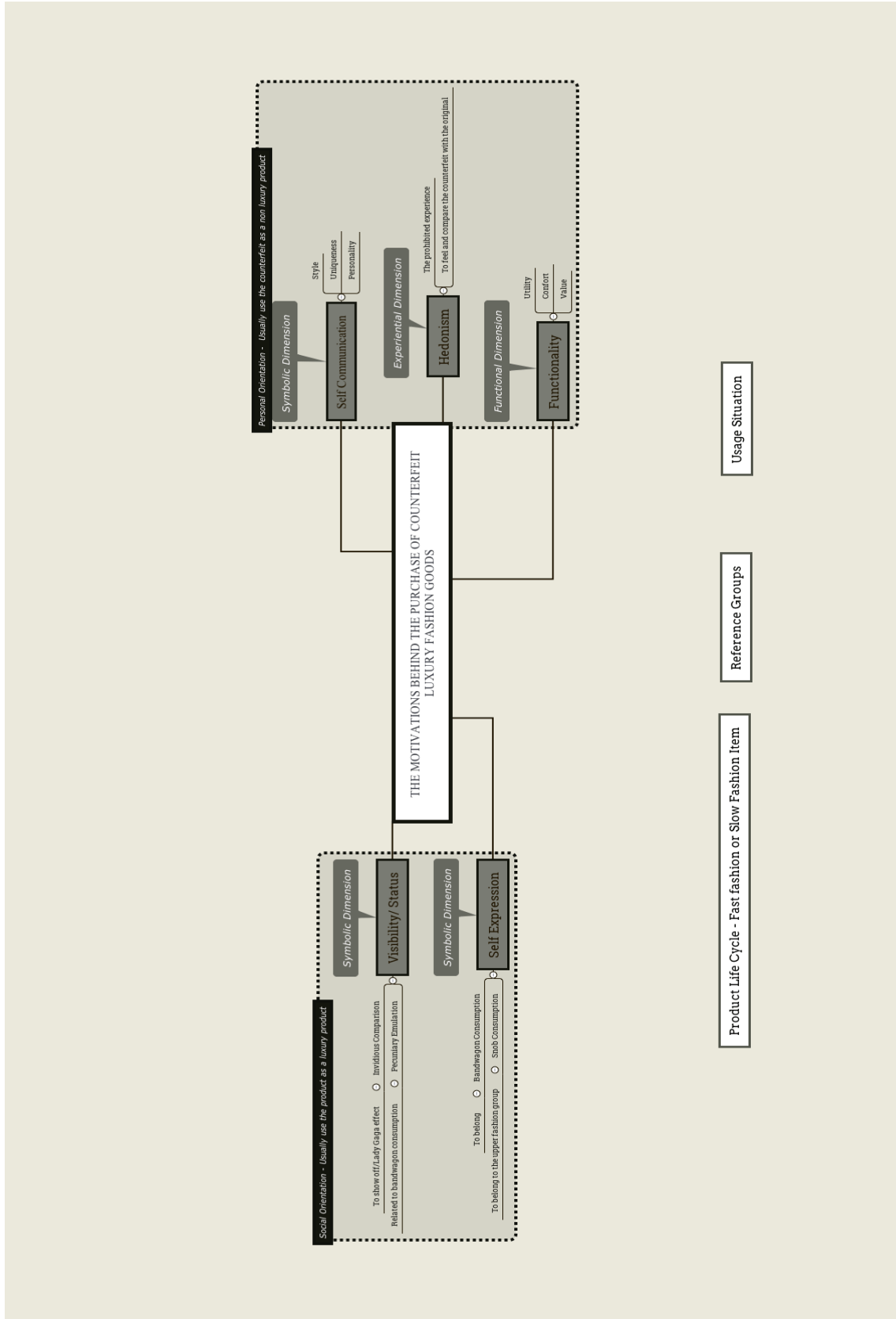
*“I like to be discrete. I don’t like very big logos. I don’t mind with the symbol when I like the brand, but highly branded items I don’t like. I think it’s tacky. People who use such products it’s to show the brand.” (Male, age 23)*

Such is also a case of **Inconspicuous Consumption** in which individuals are consuming certain fashion luxury goods not only avoid the masses (as the previous citations) and to belong to a restrict group of their own kind who only they can recognize (Han et al, 2014).

*“When I buy luxury fashion items I feel satisfied because, I feel I belong to an universe of individuals who have an art piece from that artist, It’s like buying a piece of art.” (Male, age 29)*

*“I don’t like showing off and I would buy for example a product where there is a visible brand. I don’t like when it says Gucci or Chanel. I am wearing it so I know it is a great product and I feel who appreciate fashion as I do, will feel it too because you can see the difference if you are aware of such clothes or such brands.” (Female, age 23)*

#### 4.2 RQ2- Motivations Behind the Purchase of Counterfeit Luxury Fashion Goods





*Image 2: Mind Map- The motivations behind the purchase of Counterfeit Luxury Fashion Goods. Source: Own elaboration*

Regarding the motivations behind the purchase of counterfeit luxury fashion goods, as it was expected, these differ from consumer to consumer. As the motivations behind the purchase of original luxury fashion goods (RQ1), the motivations behind the purchase of the items in question can also be extrinsic or intrinsic depending on the individual self-orientation (Tsai, 2005) which can be more social or personal, respectively.

As it was mentioned in the literature review this dissertation concerns **the non -deceptive purchase of counterfeits where the consumer is aware of the nature of the item** which is being purchased (Wilcox et al, 2009) therefore only purchases where the consumer was conscious of such fact were considered.

#### *Extrinsic motivations*

Firstly, there are some consumers whose extrinsic motivations prevail when purchasing counterfeits. Thus, these consumers purchase such items in order to **enhance their image regarding others** (Ryan and Deci, 2000) as it also occurs in the purchase of the original product.

*“I am a musician; I need to be different from others in order to stand out - I want to shock people by the way I look. Thus, I have some counterfeits which are perfect for it. I care about visibility, and at this moment I don't care about quality I care about saving money, so I use counterfeits. I have counterfeits from Armani and Lacoste.”* (Male, age 19)

The citation above demonstrates a clear example where the consumer consumes counterfeits in order to **show off and differentiate himself from the others**. Consequently, it is a case of symbolic consumption where the consumer is using the products to impress others due to the value intrinsic to the brand which the product is counterfeiting (Belk, 1988). It is interesting the fact the mentioned consumer is a musician, actually, there are well known celebrities who used counterfeits in the beginning of their careers and such is seen a way of showing personality and attitude to some others consumers:

*“I remember that Lady Gaga used to wear counterfeits from Margiela and when someone asked her if they were counterfeited she would answer that they were real and although I don't understand people who use counterfeits I admired her in that moment - she showed personality, it showed that she takes risks.”* (Male, age 23)

Henceforth, the goal of the previous consumer is to impress others and demonstrates his superiority in relation to them - **invidious comparison** as it is described by Veblen (1899). Additionally, there are also other consumers who use counterfeit fashion luxury products to project the image they belong on a certain class or to belong to a certain group - **pecuniary emulation** (Veblen, 1899):

*“I have a Michael Kors counterfeited but I bought it to belong, not to draw attention. I’d rather be in a standard mode. I may have other things to draw attention to myself but not clothes and accessories. I also have a (counterfeited) Longchamp I bought it because I know it was socially well accepted.”* (Female, age 25)

*“I wouldn’t have bought my counterfeited Chanel if it didn’t have the brand there, I think it’s because of my group of friends and everyone says that would love to have a Chanel bag.”* (Female, age 24)

Henceforth, such consumers are seduced to buy products which are also consumed by others and then they know **they are socially well accepted**. Thus, it is a case of **bandwagon consumption** (Leibenstein, 1950) where consumers have reference groups - in these case the ones who use Michael Kors or the ones who desire a Chanel - which provide social cues of what such consumers should consume in order to enhance their image (Park and Lessing, 1977).

Moreover, all the cases mentioned above are cases of **Conspicuous Consumption** (Veblen, 1899) where **the consumers desire to signal important information to others through the products they are consuming and, consequently, these must be well signed with monograms and logos** as it is possible to conclude from the citations above where one of the consumers would not have bought the counterfeited Chanel bag if it did not have the logo there.

*“Louis Vuitton is a very branded brand - you have the monogram, the damier, the logo and even the format of the bags is different. So there a lot of people whose main motivation to buy LV is the visibility and that’s why it is the most counterfeited brand in fashion because it is super branded and people buy them due to visibility and status.”* (Rita Maria António, Product Developer at Louis Vuitton HQ)

Therefore, consumers with such motivations are also present in Research Question 1 regarding the motivations behind the purchase of original fashion luxury goods and there were actually some respondents who purchase both type of products and others who are not able to buy counterfeits. The reasons for such statement is going to be explained hereafter.

On the other hand, there are also consumers **who buy luxury fashion counterfeits in order to dissociate themselves from the masses - snob consumption** (Leibnestein, 1950)- and to **be part of a restricted group with whom they share the same interests which is fashion:**

*“I love fashion! I understand the brand so I don’t think there is a problem for consuming counterfeits. I just don’t want to spent one thousand euros in a purse when I can spend one hundred. (...) It is a way of communicating to others, to show we like the same stuff in fashion”* (Female, age 25)

*“If I see someone with a counterfeit but it is not like really bad counterfeit or a super branded one, I can see that the person knows about fashion and that’s cool because we have the same interests although she or he may not have the money to buy the real one.”* (Male, age 23)

Therefore, consumers whose motivations are to belong to a restricted group which is known for being fashionable are able to buy **inconspicuous counterfeits** (Eckhart et al, 2014).

*“I live in Paris now and I have some friends who buy counterfeits but they don’t care about the visibly. It’s a matter of having access to a certain group of people - for example yesterday I was talking with a guy who had a black jacket and I could see it was Maison Margiela or it could be a counterfeit, it doesn’t matter, the fact is that I was able to understand that it was Margiela because I understand fashion, it didn’t have any logo. That’s also why my friends buy counterfeits.”* (Female, age 24)

*“Then there are also Louis Vuitton bags which are more inconspicuous and which are more expensive such as the Twist model for example. There are people who can afford the Neverfull model for example but cannot afford the Twist model. However, the Neverfull model does not give access to the upper scale fashion. So they buy the Twist’s counterfeit for 200 or 500 euros instead of buying the original one for 1.000 euros.”* (Rita Maria António, Product Developer at Louis Vuitton HQ)

Concluding, consumers whose main motivations are the mentioned above demonstrated the intention to use **their counterfeits as if it was the original and to deceive others**. According to the Product Developer at Louis Vuitton who was interviewed for this dissertation, **inconspicuous consumers who buy counterfeits present a pre disposition to buy high quality counterfeits** which are also especially identical to the original product.

*“When the consumer buys because of the status and visibility they also use it as if it was the original one. However, this consumer is able to buy a counterfeit which is not exactly like the Louis Vuitton bag. The consumer wants it because it is famous. On the other hand, when a consumer buys a bag like Twist counterfeited, the quality and the accuracy of the design are*

*really important because they know.*” (Rita Maria António, Product Developer at Louis Vuitton HQ)

This view is supported by Marques’ Almeida who believes the main people who buy their counterfeits are individuals **who certainly like fashion and follow trends** but who **does not feel any relationship with the brand**.

*“We always have had people buying counterfeits of our clothes, I think it’s an impulse purchase in which the aim goal is to be trendier. There are people who I know that would like to buy our products and don’t have purchasing power for it. However, they do not purchase counterfeits due to their relationship with the brand.”* (Marta Marques, Marques’ Almeida co-founder).

Under these circumstances, it is possible to conclude that such happens due to the knowledge of the consumers since the first group - who buys conspicuous counterfeits to enhance visibility - may not even have a relationship with fashion or with the brand. Such consumers just like the model because they know it is well accepted. On the other hand, the consumer who purchases inconspicuous items aims to belong to the upper fashion group and therefore such consumers know the original product. Besides, these facts can also be related with others knowledge since consumers use products and brands to enhance their self-esteem through gaining social approval and avoiding situations of social exclusion (Leary et al. 1995). Hence, counterfeit consumers have a tendency to avoid situations where the others can exclude them due to the consumption of the counterfeit. As result, **consumers buy high quality counterfeits or use them in situations where they know such social exclusion is not going to occur**.

*“My counterfeit is perfect, it’s impressive, it’s really difficult to perceive it’s a counterfeit. But it was expensive for a counterfeit so it is supposed to be like that.”* (Female, age 25)

*“Of course I wouldn’t use my counterfeits if I had a meeting with Mexia or someone of his social class. They have more money so they could be able to understand it’s a counterfeit. Here I don’t mind, I think no one can realize it”* (Female, age 25)

*“I don’t tell people that it’s a counterfeit. They think it’s real and I’m proud of it - only if it is someone really closed.”* (Female, age 24)

It is interesting that the majority the fashion designers and fashion marketing managers who were interviewed for this thesis believe that the purchase of counterfeits is only associated with extrinsic motivations where than main goal is to show status, visibility and their trendier style.

*“I think that people buy counterfeits to show they are trendier. I think that’s the main motivation.”* (Marta Marques, Marques’ Almeida co-founder)

*“Who buys counterfeits is to show that “I also have”. It is to show status.”* (Susana Coerver, Parfois’ Marketing Manager)

*“There can only be one reason which lead people to buy counterfeits which is to show to the others that you have an item from X brand. They are trying to trick themselves, that’s fake, they should be more relaxed and assume what they really are.”* (Ricardo Andrez, Ricardo Andrez’s founder and designer).

Besides, there also seems **to be a relationship between the purchase of luxury fashion counterfeits and the search for fast fashion items**. Nowadays, mainly due to fast fashion brands which are a consequence of the significant materialistic attitude, individuals’ consumption is increasing (Kawamura, 2005) and therefore there are new trends every month. Thus, consumers who wish to be trendier prefer quantity over quality purchasing counterfeits and cheap fast fashion items (Fletcher, 2007).

*“As nowadays a fashion product life cycle is extremely short, it also boost counterfeiting. You just need to be racional - for example the Chloe bag. The bag is still beautiful but it is completely out of fashion, luxury is not timeless anymore. There are so many imitations of the bag because it was an it bag but now after 2 years it is outdated. So, you’re not going to spend 2 thousand years in something that in 2 years you will not want to use.”* (Rita Maria António, Product Developer at Louis Vuitton HQ)

*“The consumer is not waiting six months anymore to buy an item from a certain brand. Luxury brands are competing with fast fashion brands”* (Tiago Loureiro, Founder and Designer of Banda).

On the other hand, Parfois’ Marketing Manager believes that materialistic attitude is changing at least in developed countries and therefore the purchase of counterfeits.

*“My experience tells me that European countries were already greedier for consumption than today. The last data analyzed concluded that people buy less offline however, they are not buying more online either. So something is changing. Besides, people rationalize more before buying a product. We are starting to have a more conscious consumption.”* (Susana Coerver, Parfois’ Marketing Manager).

#### *Intrinsic motivations*

On the other hand, **there are consumers for whom does not matter if the others are able to perceive that the item is a counterfeit and neither have the intention to deceive them.**

*“I always tell people it’s a counterfeit, I have zero problems with that. I even think it’s fun”*  
(Female, age 30)

*“I’m very honest, I’m not able to lie. If I have something that I really love and It was cheap I even feel proud.”* (Female, age 22)

Henceforth, such consumers demonstrated more intrinsic motivations since they do not show any interest in others opinion (Tsai, 2005). It was also interesting that the same consumers also **do not use their counterfeits as a luxury product but as a fast fashion item** (Watson and Yan, 2013).

*“I use my counterfeits but not as a luxury product. It’s like one more bag in the wardrobe, I don’t use it in special occasions as I use my luxury ones, I use it daily, it is like all the others bag I have from Zara, Primark, etc. It doesn’t give me a self confidence boost as the luxury one gives.”* (Female, age 22)

As it is possible to conclude from the previous citation these consumers are the ones **who buy luxury fashion items due to intrinsic motivations (Tsai, 2005) related with self fulfillment as it was demonstrated in RQ1** and, consequently, the counterfeit does not satisfy the subjacent needs.

*“It’s completely different my relationship with the original product and with the counterfeited. I bought a fake Goyard because I would never spend so much money in a Goyard but I completely assume it is fake, I really don’t care. I bought it because I found it and I looked nice, I use it as an everyday product, not as a luxury product. My luxury products are my babies, I really take care of them and it’s something completely irrational because I see them and I want them I feel I will only be fulfilled with I buy it”* (Female, age 30)

*“I couldn’t use a counterfeit of a luxury product I really desire. When I want a luxury product is because of the fulfillment I will feel around it and all the dreams I have with it. I would never feel it with the counterfeit. It doesn’t give me confidence or self fulfillment. People can come to me and tell me that it’s beautiful and spectacular but I couldn’t feel it that way because for me it’s not the real one. Now if I see a bag that I like and it’s a counterfeit I don’t mind because I don’t feel all the things I just told you about it.”* (Female, age 22)

Thus, in these cases, and as the opposite to the previous cases where the consumer presents the same motivations behind the purchase of the original and the counterfeit, the **motivations which lead the consumer to purchase a counterfeit differ from the motivations which lead him/her to purchase the original product.**

Under these circumstances, some consumers present **functional motivations** (Bethon et al, 2009) to purchase counterfeits allied to **motivations regarding the style and aesthetic of the product and its value for money.**

*“I didn’t buy the dress because it was a counterfeit I bought it because I liked aesthetically and I needed a dress at that time”* (Female, age 50)

*“I bought it because it was beautiful and cheap and I needed something practical to wear”* (Female, age 45)

*“I really liked the model of the bag and I needed a bag to put my lunch and that one was perfect for it”* (Female, age 25)

It is worth mentioning that in these cases the consumer is not worry about quality or with the deceptiveness of the counterfeit as in the cases already mentioned. Thus, the motivations are not socially oriented. Besides, **the functional dimension of the product plays an important role for them** which is consistent with the fact that they do not use the product as if it was the original product according to Berthon et al. (2009) who defended that such dimension was the less important in luxury goods since the emphasis is on the consumer’s personal and social identity.

Additionally, there were some consumers who demonstrate other hedonic motivations - apart from the aesthetics - regarding the purchase of counterfeits. These hedonic motivations are related with **the pleasurable experience of buying something which they feel is prohibited:**

*“It is so exciting, there are so many options and you know it’s all the experience - I have to go to some Chinese home where everything is illegal and you are there being a completely different person. It’s exciting”* (Female, age 29)

*“I bought a counterfeited shirt once and it was really funny because of everything that was around it, the original cost 200 euros and I bought mine for 10. I had so much fun.”* (Male, age 35)

*“I found the Goyard bag on Alibaba and it was so funny to buy it there, it was everything so comic and then I really like to come home with my counterfeit and find all the differences between it and the original one - like a zip that should be there and it isn’t etc.”* (Female, age 30)

Furthermore, and related to the extrinsic motivation of buying counterfeits in order to belong to a group whose lifestyle involves a love for fashion or at least its appreciation, there are consumers who demonstrate **self-communication motivations regarding their love for the brand which they are using the counterfeit.**

*“I use counterfeits because I understand the brand so I don't think the designer would mind, I use counterfeits because of it actually - I like the brand , I understand the brand so it's a way of expressing myself. I just don't want to spend 400 euros on a shirt or I just don't have them”* (Male, 23)

*“I think the majority of the people who buy counterfeits do not care about the brand, I care about the brand. I buy counterfeits because I like the brand.”* (Female, age 24)

These fact is related to **brand congruency motivations** where the consumer uses brands to portray their fashion consciousness and express their personality traits as it was already mentioned in RQ1 (Liao and Wang , 2009).

However, the majority of the consumers interviewed who are brand conscious (Sproles and Kendall, 1986), **are not able to buy counterfeits since they feel they are not being honest with themselves** as well as they feel they are **betraying the brand with which they feel a bond.**

Finally, the purchase of counterfeit fashion luxury products is **also related to the consumers' relationship with the original item.** Actually, some consumers present such a bond with their luxury products which they buy counterfeits in order to use in situations which they do not feel confident to use the original one.

*“When I use a counterfeit I feel relieved and confident because I can use it as much as I want and I really don't care if it happens something with it. With my luxury product it's different I don't put a lot of things inside it, I cannot put it in the floor and I would never go out with it - for this situations I have the counterfeit”* (Female, age 24)

Therefore, when consumers signal this trait, they also use the counterfeit as a fast fashion item. The reasons which lead the consumers to use the counterfeit instead of an item from a fast fashion item **seem to be related with the perceived social acceptance of the counterfeit and its aesthetics.**

*“I bought the Longchamp because I knew it was socially well accepted”* (Female, age 25)

Besides, all these motivations can also be **related with the consumption situation-** since it may depend on the group of individuals with who the consumer is interacting or its duty in a given time.

Actually, the purchase and consumption of purchase may be considered a **social experience** and therefore depending on the fact that the others also consume counterfeits or if they have the ability to perceive it is a counterfeit, the consumer chooses to use or not to use its counterfeits.



*“I take my counterfeits to work because no one there can judge me, some of them also use them” (Female, age 24)*

*“Using counterfeits is like when you go out and drink, do you understand? Friend persuades or influences friends. If I’m with a friend and she is going to buy a counterfeit, I’m more likely to buy it as well, and then it’s the same thing when using it.” (Female, age 24)*

Concerning quality, as it was already mentioned it can be related with the consumption situation and even with the consumer relationship with his/hers luxury products:

*“I use my counterfeits at home or in situations in which I know I can damage them - they don’t have quality and they were cheap so I’m not afraid to damage them “ (Female, age 50)*

*“When it’s a counterfeit I know it’s going to be destroyed in some months so I use it in situations where I need to use something that I’m not going to mind if it goes completely destroyed” (Female, age 24)*

Therefore, consumers who demonstrate a strong bond with their luxury fashion products may **use counterfeits in situations where is the possibility of damaging the product.**

#### *Motivations against the purchase of luxury fashion counterfeits*

While interviewing consumers there were several of them who showed **motivations against the purchase of luxury fashion counterfeits - such motivations are related with ethical issues, others opinion, snob consumption and brand loyalty.**

As some consumers show extrinsic motivations to purchase luxury fashion counterfeits, others also show extrinsic motivations which lead them to avoid purchasing counterfeits.

*“You know, I associate counterfeits to the girls from the village. They are wearing a Chanel bag, it is not serious, it doesn’t look good at all.” (Female, age 23)*

*“I associate counterfeits with those people who are in the bus with an LV which so fake that even someone blind can understand it is fake with a really well designed monogram or sometimes even the letters on the logo are not the same” (Male, age 23)*

*“I admit it in a certain way. I think people who buy counterfeits are fake and hypocrite. They want to show something that they are not” (Male, age 24)*

Therefore, this is one more case of **snob consumption** (Leibenstein, 1950) where consumers avoid to use counterfeits in order to not be associate to the such group of people who buys them, since they are perceived as from an inferior social class and with values which the consumer does not want be associated with.

Apart from such snob motivation, **some consumers also admitted not to buy counterfeits for the fear of being judged by others.**

*“I think it’s because of society, I don’t feel well. Everyone will understand it’s a fake - I don’t have many for the real one so they or would think I have assaulted a bank or they will see it’s a fake and think I only care about appearances. They would say - “Look at that one, with a Michael Kors imitation, who does she want to fool?”” (Female, age 25)*

*“I don’t buy counterfeits because I don’t like to be judged by others - imagine: if I went to work with a watch of 8 000 euros the others may perceive it’s a counterfeit and that would put all my credibility in question.” (Male, age 25)*

These statements imply the strong concern of the individuals about gaining approval by others (Doherty and Schlenker, 1991) and their low self esteem since they manifest a tendency to adopt behaviors to avoid embarrassment, failure and rejection (Pyszczynki et al, 2004). Also related to their level of self esteem, is their predisposition to avoid risk. Such facts are coherent with Penz and Stottinger (2005) research which concluded that readiness to take risk is on factor which promotes the purchase of luxury fashion counterfeits as it was also evident in some interviewed consumers:

*“I feel that people can perceive it’s a counterfeit but I don’t care, obviously it depends on the environment and who the others are but I usually don’t mind” (Female, age 24)*

*“I like to take risks - I don’t mind to wear something even with the others don’t like or disapprove” (Female, age 50)*

Other motivations regarding the non-purchase of counterfeit luxury fashion item are concerned with **quality**. It is worth to mention that quality is always mentioned as a dimension of luxury items (Vigneron and Johnson, 1999) and the major motivation of perfectionist consumers which are more concerned with such functional than with the symbolic dimension of the item (Gosh and Varshney, 2013). On the other hand, as it was already explained in Research Question 1, there are consumers which can also associate quality to status and others to a more hedonic dimension.

*“I don’t buy counterfeits because this is something I have to earn and have to pay for the quality because I think the quality can’t be the same.” (Female, age 23)*

*“The quality is never the same- I can feel the plastic, the sewing is always weird or will dissolve “ (Female, age 30)*

All these motivations can also be related with the **situation of consumption** - since it may depend on the group of individuals with who the consumer is interacting or its duty in a given time. Actually, the purchase and consumption of a counterfeit may be considered a social experience and therefore depending on the fact that the others also consume counterfeits or if they have the ability to perceive it is a counterfeit, the consumer chooses to use or not to use

its counterfeits. It is important to remember that fashion is a social phenomenon (Simmel, 1904) and therefore there is a need of social approval to purchase counterfeits (Giovanini and Xu, 2013).

On the other hand, they were also **suggested by respondents more intrinsic motivations** (Tsai, 2005) regarding the non - purchase of luxury fashion counterfeits.

**Self fulfillment** (Hedonic motivations) is several times mentioned as a motivation to purchase luxury fashion products. Such self fulfillment is created by all the fantasy and multi sensory feelings created around the luxury product (Hirschman and Holbrook, 1982). Henceforth, consumers who present hedonic motivations regarding a given luxury fashion item, rarely are not able to purchase the counterfeit of such item since their needs would not be satisfied.

*“The counterfeit doesn’t fulfill me. I don’t even think about it as an imitation of the product I want. It’s not the product I want, it’s something else.”* (Female, age 22)

*“If I bought counterfeits, I wouldn’t be satisfied because I knew it was fake, I wouldn’t feel the self fulfillment I need.”* (Male, age 24)

*“If I want a luxury bag for example, I want it because for me it’s going to be super special and using a copy of something that for me is so special is ridiculous, I’m not able to use counterfeits in these situations, I think it is genuinely stupid. However, I can use counterfeits as everyday products, I have zero problems with it”* (Female, age 30)

Besides, according to Cannon (1998) if self identity was never in doubt, fashion would not have an ultimate purpose. Such fact is evident **when consumers report not using counterfeits due to self-incongruence.**

*“I don’t like to wear counterfeits because I don’t feel loyal with myself, it’s being someone that I’m not”* (Female, age 45)

*“It’s not because of the others. I don’t use counterfeits because I know it’s fake so I wouldn’t feel truthful, I wouldn’t be satisfied”* (Male, age 24)

*“It’s my inner self. I feel like a fraud. I feel I’m trying to deceive myself and that’s not me, I don’t feel well with myself.”* (Female, age 24)

Thus, in this cases counterfeits are against the consumer self-identity and, consequently, there is a tendency to alienate them since such items do not match the consumer personality and values (Mittal, 2006).

Additionally, although some consumers are motivated to purchase counterfeits due to their admiration for the brand in question, **brand loyalty and brand involvement are usually motivations for the non-purchase of luxury fashion counterfeits** since they see it as a betrayal to the brand. This is highly related with self fulfillment - related to the fantasy

created around the luxury brand (Hirschman and Holbrook, 1982) - and also to the sense of family which some individuals might feel regarding a brand (Liao and Wang, 2009).

*“I buy counterfeits but not from Michael Kors. It’s my favorite brand, it wouldn’t be the same thing.”* (Female, age 24)

*“I couldn’t buy a counterfeit because I like the brands and I have a relationship with them. It wouldn’t feel right for the designer or for the brand itself.”* (Male, age 23)

Finally, ethical reasons are constantly mentioned for those who are against counterfeiting. The interviews consumers mentioned an **ethical problem** regarding the original brand and the real designer of the item.

*“Because I believe this is a business when people do something they are designers who are creating something special where they put some effort on. With counterfeits I know they are copying using cheap materials and assembling it using cheap labour.”* (Female, age 23)

*“I’m against it because it’s stealing the brand which has rights. Besides, they are illegal companies which do not have registers and don’t declare stuff.”* (Female, age 45)

*“Because there are people who makes the effort and works a lot to do the design and who invests a lot of money and time and counterfeiting is stealing.”* (Female, age 29)

Therefore, there were two problems mentioned by the interviewed consumer which bring ethics as the cause against counterfeiting - the first problem is related to **whom does the counterfeiting and the materials and labour conditions adjacent to it** and the second and **most prominent problem is related with copying and settling the brand and designer**. Besides, it is interesting that although some consumers mention they do not buy counterfeits due to the designer and brand, they do not have any problem to purchase an imitation in a fast fashion store or another place since it does not have the logo or the brand.

*“I don’t like counterfeits because there are creative people who register the brands and invest money. My counterfeit is unbranded - Longchamp is not written there so it’s different.”* (Female, age 25)

*“For me it’s acceptable an imitation from Seaside, Zara, Parfois, whatever because it’s not clear it’s a fake. The brand it’s not there”* (Female, age 24)

*“It is not the same thing. You can compare million of brands and they all have similar things but they are identifiable by their own brand, you have Zara and you have Chanel, there is only one type of Zara so it is different.”* (Female, age 23)

Hence, the difference between an imitation from a fast fashion brand and a counterfeit is the fact the latter is faking to be something that it is not whereas the first presents a different

brand which the consumer knows it is buying. However, this argument is invalid for other consumers:

*“There isn’t any different. It’s an imitation as well. I went to Zara yesterday I there were there the bicolor shoes imitating Chanel. It’s a scandal! I would never buy them because it is an imitation, it’s like a counterfeit!”* (Female, age 27)

This distinction also seems to be controversial to fashion professionals. For the interviewed fashion designers there is not any distinction between a counterfeit and an imitation from a fast fashion brand - both are stealing an idea and a concept.

*“It is exactly the same a counterfeit or an imitation from Zara. I think the Zara imitation is a bit worst since it almost have the appropriation of the idea because it has its own brand and marks it with its own logo. Zara products are actually copies, it’s a form of appropriation.”* (Ricardo Andrez, founder and designer of Ricardo Andrez)

*“There isn’t any difference between a Zara product or a counterfeit, it’s exactly the same. We were already victims of both actions and it was exactly the same.”* (Marta Marques, Marques’ Almeida co-founder)

Nevertheless, all the marketing managers interviewed - Lacoste, Parfois and Sacoor - do not agree with such argument, believing that counterfeiting is a crime since it is stealing a design but defending that fast fashion brands just get inspired by luxury fashion brands as it is intrinsic to the fashion cycle.

*“I don’t agree that buying a fast fashion item is the same as buying a counterfeit. One thing is to be inspired by, another situation is to fake to be something. People want to have luxury items, everyone wants to. But it is different buying something to fake to be something that they are not. I can understand that designers think it is the same because they are the ones who created the concept and the idea but we (Parfois) have millions of products which were created by us. To be a fast fashion brand doesn’t mean that we don’t create anything new.”* (Susana Coerver, Parfois’ Marketing Manager)

It is also important to mention that some of the consumers who mentioned ethical problems as the reason to not purchase counterfeits, later admitted other motivations concerning others’ opinion and fear of being negatively judge by others.

### 4.3. RQ3 – Post - Purchase Satisfaction with original and counterfeit luxury fashion goods

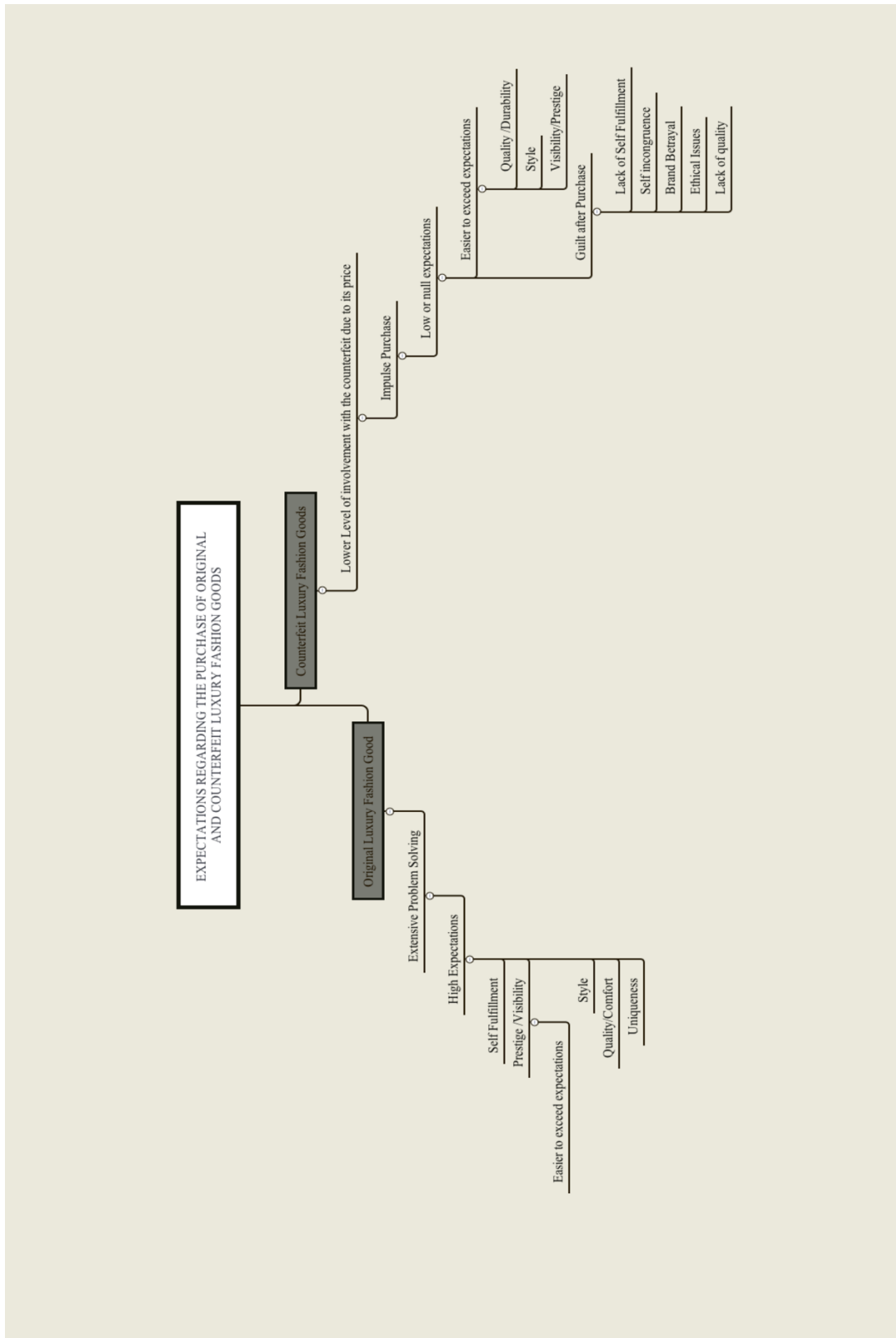


Image 3: Mind Map- Expectations regarding the purchase of Counterfeit Luxury Fashion Goods. Source: Own elaboration

The last aim of this dissertation is to understand the post-purchase satisfaction regarding luxury fashion counterfeits as well as how such varies from the post-purchase satisfaction of the genuine luxury fashion good. To study this subject, consumers were asked questions considering their expectations with their previous purchased items and if they experienced guilty feelings while or after buying luxury and counterfeits products as well as how they surpassed it.

According to Chitturi et al. (2009) Post Purchase emotions are the result of a gap between the expected performance and the actual performance. Actually, all the interviewed consumers manifested the same feelings regarding their expectations with the original luxury products - As result of the symbolic and experiential dimensions of the luxury products as well as due to its inherent price, **expectations regarding it were always very high**. Consequently, consumers admit that it is very **difficult and rare that a luxury product exceeds its expectations**.

*“It is hard to say they were better than what I expected because I already expected the highest.”* (Female, age 23)

*“Normally I really think a lot before buying a luxury product and then when I buy it, I know it’s going to satisfy my expectations.”* (Male, age 23)

*“I don’t buy luxury by impulse. I’m able to be a month or two thinking about the fashion item in question or when I buy it right away it’s because I saw it and I really loved it so the expectation is always accomplished.”* (Female, age 29)

Actually, such observation is not a surprise due to the **Extensive problem - solving process** which consumers pass when purchasing a luxury and/or fashion product (Solomon, 2006). It is a consequence of the importance of the product for the self-concept and its social role which increases the risk associated with such purchase. Besides, there is also the hedonic dimension of the luxury product where the consumer fantasizes with the item (Hirschman and Holbrook, 1982) and thus believes that the fantasy is going to be materialized when consuming the product.

Concerning the different attributes of the product (Abraham-Mali and Littrel, 1995) - **quality, style, prestige, visibility, comfort, uniqueness and self fulfillment** were mentioned when consumers were asked what expectations they have about the luxury product. However, comfort was the less disclosed and its importance seems to vary depending on the type of product:

*“In shoes the most important is comfort because it has to be something that I’m able to walk.”* (Female, age 45)

*“It depends on the type of product - comfort for shoes, styles for bags for example (...).”*

(Female, age 29)

It was also interesting to observe that while some consumers expect the highest from quality and other functional attributes since its implicit in luxury, for others these are the attributes which are more susceptible to exceed consumers' expectations.

*“The craft has to be exceptionally perfect. It's a matter of quality which has to be the maximum in a luxury item, that's why I buy them - due to quality and durability”* (Female, age 30)

*“The time a luxury product exceed my expectations was due to comfort and quality. When I buy a luxury product I never think that the comfort and functionality is going to be better than in a non-luxury product.”* (Female, age 22)

This last citation is incoherent with previous studies and also with previous conclusion mentioned in this dissertation which assume quality as the most mentioned attribute to describe a luxury product (Amatulli and Guido, 2011) and even an intrinsic attribute (Vigneron and Johnson, 1999). However, it is also important to mention, that according to the multi-dimensional model of Berthon et al. (2009) luxury is a continuum and depending on the consumer the three dimensions of such products have different importance, therefore consumers highly motivated by the experiential or/and symbolic dimension of luxury may present almost null functional motivations.

Additionally, attributes such as **prestige and visibility** which are linked to extrinsic motivations and depend on the others' feedback seem to be the ones more **likely to be related with expectations' failure or exceeder**.

*“If I buy a luxury fashion product and then people say I look bad then I regret it and it failed to meet my expectations”* (Female, age 23)

*“If you have so many expectations and then no one says anything, it means it's under my expectations. If I hear my compliments than what I was expecting, then exceeds my expectations.”* (Female, age 22)

On the other hand, if expectations regarding luxury fashion items are always the highest, the **expectations regarding the counterfeit luxury item are usually very low** This fact is a result of the price of the product since higher prices are perceived as an indicator of greater quality (Shugan, 1984). Besides, as it was concluded in RQ2, some consumers who buy luxury fashion counterfeits do not perceive them as a luxury product but as a fast fashion product.



*“I have zero expectations when I buy a counterfeits. I only hope it lasts a season. But if it doesn't it's okay, It's like buying a product at Zara or Mango.”* (Female, age 30)

*“I don't have any expectations. I buy them because they are cheap and are good to use at home or going to the beach for example. “* (Female, age 45)

Hence, the main aim of the fashion item is to be fashionable and it is prioritized quantity over quality (Watson and Yan, 2013) **which means the consumer registers a lower level of involvement with the counterfeit purchase.**

Consequently, consumers proved that it is **easier for a counterfeit to exceed its expectations:**

*“For example, the expectations were exceeded with my fake Goyard because when I put it near a real one, they were really similar”* (Female, age 30)

*“Yes, it has already exceeded my expectations in terms of quality or even when others say it's beautiful for example”* (Female, age 24)

Besides, instead of being a purchase with an Extensive problem-solving process where the consumer rationalizes significantly before actually purchase the product as it was evident in luxury fashion products, the **purchase of counterfeits can be an impulse purchase** where the consumer experiences a sudden urge which he is not able to resist (Solomon, 2006). Hence, the consumer do not have time to rationalize and to fantasize about the product, in other words, the time for the consumer to create expectations about the product is very limited.

*“I don't have any expectations when buying a counterfeit because it's something of the moment. I bought it because it was beautiful and cheap.”* (Female, age 50)

**Style, quality, durability, visibility and prestige** where the main factors referred by the respondents concerning their expectations with the counterfeit. Such demonstrate the lack of hedonic expectations compared to genuine products.

However, several consumers mentioned **guilt regarding the consumption of luxury fashion counterfeits** which is associated to hedonic motivations (Prelec and Lowenstein, 1998). Therefore, consumers who **mentioned guilt after the purchase of the counterfeit are part of the group of individuals who purchase fashion mainly due to intrinsic motivations** such as hedonic motivations. When such emotion is felt the dissatisfaction with the product achieves proportions which the consumer never felt with the luxury product.

*“I feel guilty then because I'm creating an image which is not real - I'm not being loyal to myself because I'm buying something which I don't believe.”* (Female, age 45)

*“I feel it’s fake. I don’t feel well with it because I know it isn’t real- I feel like I’m deceiving myself and the others who think it’s real.”* (Female, age 50)

*“I hoped to feel what I didn’t feel which - I hoped to look at it and have that feeling that “yes, I made it! I have a Prada!” and it didn’t happen, I felt really bad with myself.”* (Female, age 24)

In the event that consumers specified that usually the purchase of a luxury fashion counterfeit is an impulse buying (Solomon et al, 2006), the mentioned guilt is felt after the purchase of the item. When the consumer experiences such **guilt the repurchase intention is significantly low since several consumers admitted that they were not able to buy luxury fashion counterfeits after their first experience in which they felt guilt**. Besides, some even mentioned they were not able to use the counterfeit in question after its purchase due to such feeling.

*“I couldn’t buy any counterfeit again. It didn’t feel right for myself so I don’t think I would be satisfied if I bought another.”* (Female, age 45)

*“I bough two counterfeits in New York. I arrived to Portugal, I looked at them and I just couldn’t use them, I never used them actually. So I will never buy counterfeits again. I gave those two someone, I don’t remember.”* (Female, age 27)

Concerning the purchase of the original luxury fashion goods, other consumers also feel guilt regarding the purchase of them mainly due to its luxurious nature - the expensiveness and the fact that it is possible to find another product with the same functionalities at a better price.

*“I feel guilt when a buy luxury fashion because I could have invested the money in something that I needed more and because I left vanity to persuade into buying something that I really didn’t need”* (Female, age 24)

*“I feel very guilty because of the money I spent so I try to find ways to surpass it”* (Female, age 25)

However, such **guilt is usually before purchase and during the extensive problem solving regarding the item. Therefore, the consumer presents a motivational conflict** (Solomon et al, 2006) which is usually surpassed due to the product’s quality, uniqueness and style of the product.

*“I feel sometimes guilt but if I know it is a product I will wear for sure and it has quality and a unique style, then it’s okay.”* (Female, age 23)

*“I feel guilty but then I think about how it looks on me and it’s style and then quality and then I usually decide to buy it.”* (Female, age 25)

## Chapter 5: Conclusions

### 5.1 Conclusion

Based on the findings which are described in the previous section, a number of conclusions were generated regarding the purchase of counterfeit luxury fashion goods.

Concerning the motivations behind the purchase of such items, these may differ from the motivations behind the purchase of original luxury fashion items since there are consumers who do not perceive their counterfeits as an imitation of a luxury item and do not intend to use them as luxury products. Such fact depends on the personal or social orientation of the individual.

Actually, **individuals who exhibit a more social orientation use counterfeits in order to enhance visibility and status as well as to gain acceptance by others**. Therefore, these individuals use the counterfeits as a luxury fashion product to deceive others about their lifestyle and social class, to belong to a desirable group or to avoid an undesirable one.

Although, such individuals are more associated to conspicuous consumption, **inconspicuous consumption can also be observed in these cases when it is the individual's goal to belong to the particular group of the upper scale fashion** where only individuals with a high knowledge about fashion and high social class are able to belong.

As it is easily understood from RQ1, these motivations are also present in the purchase of original luxury fashion goods, however, **self esteem enhancement was greatly mentioned for individuals who buy original luxury fashion goods due to extrinsic motivations but the same goal was not mentioned concerning counterfeits**.

While there are some individuals who buy both products and others who only buy counterfeits - because they do not value quality or they prefer pay less for the item - others are not able to buy counterfeits given the social risk associated. In other words, **the risk perceived plays a crucial role for consumers who use counterfeit luxury fashion goods as original goods**. Consequently, there are consumers who admit to be tempted to buy counterfeits but who are not able to do it because they are afraid of being discovered and perceived as a fraud. In other cases, the consumer only uses the counterfeit in situations in which they know the individuals are not able to judge him for example.

The quality of the counterfeit is also associated to such factor - **inconspicuous consumers who want to belong the upper scale fashion only use high quality counterfeits** which are almost identical to the original. It is also interesting that this is the typical type of consumer

for fashion designers and other fashion professionals interviewed for this dissertation - all of them agreed that who buys counterfeits is to show to others what they are able to have.

Nevertheless, there are also consumers who do not buy counterfeits for the others - as it is common sense - but who buy them mainly due to intrinsic motivations. Such intrinsic motivations differ from the motivations of who buy original luxury fashion goods since consumers refer that they are not able to feel self-fulfillment when they purchase a luxury fashion counterfeit. Hence, the **hedonic motivations between the two type of products differ - while self fulfillment is the main goal for who buys the original product, the enjoyment of purchasing something which is prohibited or the enjoyment of comparing the counterfeit with the original product as well as style seem to be one of the greatest drivers of who buy counterfeits** due to hedonic motivations.

Nonetheless, the symbolic dimension which is present in the purchase of the original luxury fashion item - **concerning self communication** - is also present in the purchase of the counterfeit. In these cases, the consumer aims to enhance his fashion love, favorite brands, etc. In these cases, as the consumer presents a more personal focus, he does not try to deceive others and therefore it is not worried with the others are able to perceive the item as a counterfeit. They actually do not use the item as a luxury product, but as a fast fashion product. The same happens for individuals who mostly purchase counterfeits due to functional reasons - in these cases the consumers buy the counterfeit because they like its aesthetics, its comfort and may have a specific situation to use it.

Furthermore, the **individual's relationship with brands is crucial concerning the purchase of luxury fashion**. There are actually consumers which are so loyal to certain brands which are not able to buy counterfeits since they would feel they were betraying themselves as well as the brand. The same happens with the majority of consumers who present a strong relationship with fashion and, hence, perceive it as art. Such consumers are also not able to buy counterfeits. On the other hand, there is also a small group of consumers who believe which is actually the fact that they like fashion and their understatement of the brand which enables them to buy counterfeits.

Apart from brand loyalty and perceived risk, **other reasons to not buy counterfeits are associated with ethical issues** - some consumers are against counterfeiting due to the doubtful origin of them while other argue it is a crime to steal the idea or to imitate the original designer.

This last topic is especially sensitive and controversial - consumers who do not buy counterfeits due to such reason argue they buy items from fast fashion brands instead.

However, fast fashion brands also imitate luxury brands - the line which separates imitations from fast fashion brands and counterfeits is very thin or even existent specially for fashion designers and other luxury fashion professionals who believe both actions are equally serious. On the other hand, the majority of consumers and other fashion professionals argue that imitation is the natural process of fashion - the Veblen fashion cycle which was already mentioned.

Finally, the **expectations behind the purchase of an original luxury fashion item seems to be always higher than the expectations behind the purchase of counterfeit**. This fact is a consequence of the extensive problem-solving process which happens in the purchase of the luxury fashion product (mainly due to its monetary value). On the other hand, the purchase of a counterfeit is usually an impulse purchase and, hence, the rationalization process before purchasing is almost null as well as the expectations regarding it.

Furthermore, several consumers who purchased counterfeits experienced guilty after, these consumers are characterized by their personal orientation. The **mentioned guilty was especially due to the lack of self fulfillment, incoherence with the self, brand betrayal and even lack of quality**.

As it is easy to conclude, when such happens the repurchase intention is inexistent and in some cases the individual is not able to use the counterfeit bought.

## **5.2 Managerial Implications**

Counterfeiting is as old as the fashion industry itself and although there are intellectual property protections covering fashion houses, there is a thin line which separates, counterfeiting, imitation and inspiration. In order to discourage the purchase of luxury fashion counterfeits, it is imperative for fashion brands to know how to engage consumers and conquer their loyalty.

Nowadays, and as it was argued by Lacoste marketing manager, it is even more difficult to have loyal clients. Such happens not only due to the vast diversity of choice, but also due to the recent pace of fashion where every tendency is volatile as well as due to a more informed and rational consumer. **Therefore, fashion brands have to be more than clothes and design, the lifestyle around them is crucial as well as their continuous presence in the consumer everyday life** - through social media, supporting events and social causes.

Consumers have actually to understand why a fashion piece from a luxury brand is so expensive and has so much value - the brands' heritage, craftsmanship and values. The fashion brand should be seen as a close person or a friend for the consumer as some

consumers demonstrated such feelings regarding their favorite brands which they would never be able to buy counterfeits. **The designer is crucial to this relationship since he/she is seen as the owner of the creative process**, consumers who relate with the designer and appreciate fashion are not able to buy counterfeit because they see it as stealing someone's ideas.

On the other hand, consumers must also be aware of the origin of counterfeits. One of this thesis conclusions is the fact that individuals are more conscious regarding fashion sustainability and its consumption. Thus, consumers should be aware of the labour conditions and who is behind the counterfeiting network - terrorist have increasingly been linked to counterfeiting for example (Sullivan et al, 2014).

In 2015 it was produced a documentary called "The true Cost" which demonstrated how fast fashion producers disrespect human rights overseas - where the garments are assembled - as well as their the environmental impact. Therefore, if such happens in fast fashion, it is easy to imagine how it must be in the illegal world of counterfeiting. There should be more awareness campaigns alerting consumers for such problems.

As it was already mentioned, the actual pace of fashion is also increasing counterfeiting. **Fashion brands are also responsible for promoting a more rational use of fashion, creating timeless statement pieces which although they can be counterfeit, the consumer will feel encouraged to buy the original due to its timelessness and quality.**

Besides, it was also concluded the purchase of counterfeits was motivated extrinsically and intrinsically. Therefore, to decrease the demand regarding such products, brands and other identities fighting counterfeits should appeal to these motivations. Concerning, **extrinsic motivations**, there should be an emphasis on **the social risk intrinsic to the consumption of counterfeits and how these are judge by society in general**. On the other hand, to appeal consumers who buy counterfeits due to **intrinsic motivations**, there should be an **emphasis in the lack of self-congruency as well as the guilty felt after purchase** of the mentioned items.

### **5.3 Limitations and Future Research**

As conclusion of this dissertation, it also is important to articulate the research limitations and future research. Firstly, this research focused on building in-depth understanding of the purchase motivations of relatively fluent consumers in urban areas of Portugal, thus, the results may not be generalized to consumers outside the interviewed ones.

Some of the fashion marketing professional interviewed stated the cultural differences regarding luxury fashion motivations and how developed countries are evolving to a more

sustainable fashion consumption approach. Thus, investigating cultural differences seems a promising further approach when researching motivations for purchasing luxury fashion counterfeits.

Another possible limitation is the only use of qualitative methods where a limited number of informants participated. Thus, future research may also use quantitative approaches with a larger sample to overcome this limitation and to develop the generalizability and validity of the results. Furthermore, the lack of a rigid structure which characterized the in depth interviews make the results sensitive to the interviewer's influence which means the findings may have been affected by the interviewer values and predispositions.

Although, it was not part of the research spectrum of this dissertation, several consumers mentioned having already bought deceptive counterfeiting and their feelings regarding it. As future research, it is also interesting to study consumers' satisfaction and purchase intention after buying deceptive counterfeits in fashion. Besides, this study did not specifically examine the different product categories in fashion. Future research could be based on the different types of fashion product since several consumers mentioned having different motivations and involvement with shoes, clothes and purses.

Last but not least, it was concluded some individuals purchase counterfeits as use them as fast fashion items in which main motivations are related to self communication and self expression. Such consumers argue they like the style and the aesthetics, so they do not care if the product is counterfeit or not. It would also be interesting to analyze if such fact is not only a neutralization technique. The same should be analyzed for consumers who refer their brand understanding as a reason to buy counterfeits.

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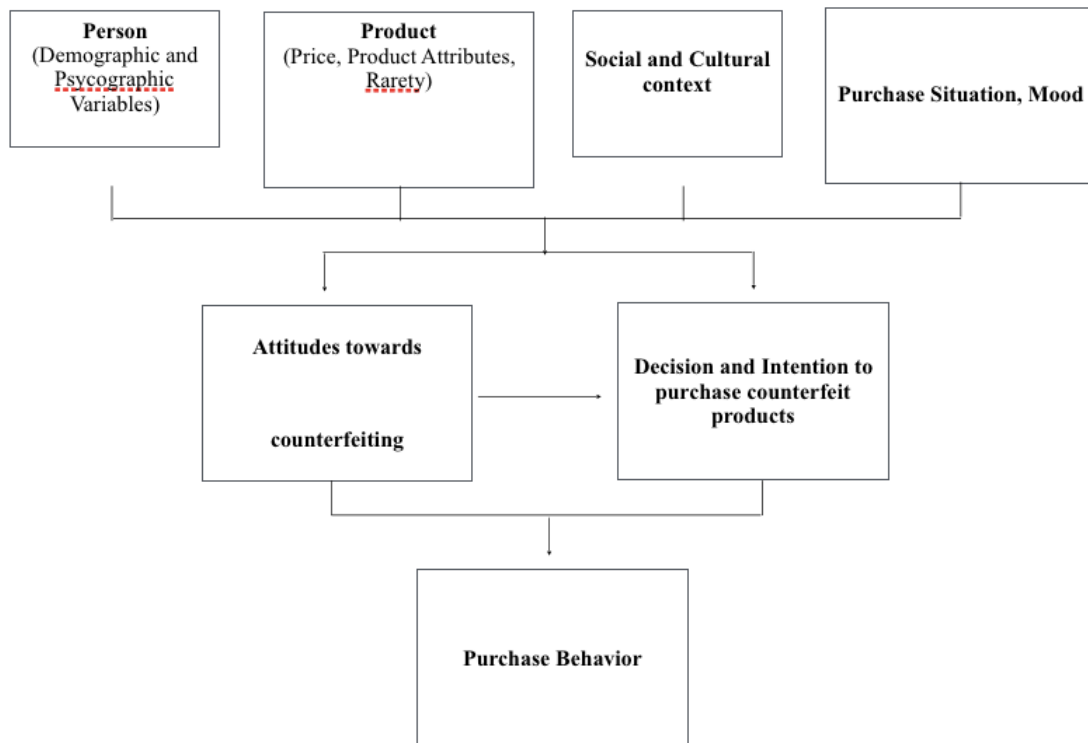
## **Appendices**

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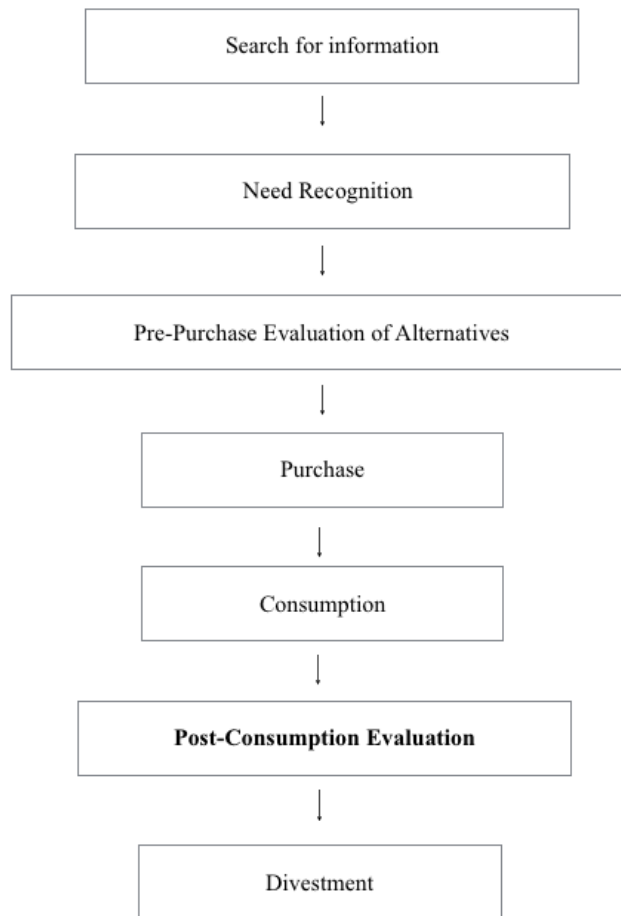
### 1. Determinants behind the purchase of counterfeit goods



*Image 4: Determinants behind the purchase of counterfeit goods*

*Source: Eisend and Schubert-Guller, 2006*

## 2. The Consumer Decision Process



*Image 5: The Consumer Decision Process*

*Source: Blackwell et al., 2006*

### **3. In depth interviews' Scrip**

#### **3.1 Consumers' Interview Guide**

Purpose - to understand the motivations behind the purchase of original fashion luxury goods and behind the purchase counterfeited fashion luxury goods. And also the post-purchase satisfaction of such goods.

#### **1) Ice breaking ——— > to make the respondent comfortable and to understand his relationship with luxury and fashion products.**

- a) What products give you more pleasure when buying ?
- b) Do you usually buy luxury products or counterfeits? What's the difference between them for you?
- c) What do you think about fashion? Do you like fashion ?
- d) What do you value more when buying fashion and luxury?
- e) what are your favorite luxury fashion brands? why?

#### **2) RQ1 - The motivations behind the purchase of original luxury fashion goods**

- a) Why do/do not you buy luxury goods?
- b) Do you “date” the good before buying it? how?
- c) How important are others opinions and who inspires you?
- d) When do you use your luxury fashion goods?

#### **3) RQ2 - The motivations behind the purchase of counterfeit luxury fashion goods**

- a) Why do/do not buy counterfeit luxury goods?
- b) when you see someone our a friend with a counterfeit luxury good what do you think?
- c) In which circumstances did you bought them? /would you buy them?
- d) In which circumstances would you use it?

#### **4) RQ3 - The post-purchase satisfaction with original and counterfeit fashion luxury goods.**

- a) What do you expect to feel / achieve after the purchase of a luxury good?
- b) How did you feel after buying it?
- c) what do you expect to feel/ achieve after the purchase of a counterfeit luxury good?

- d) how did you feel after buying it?
- e) Do you feel guilt when buying a luxury good? how do you “fight” it?
- f) Do you feel guilt when buying a counterfeit good ? how do you “fight” it?

### **3.2 Fashion Designers' Interview guide**

#### 1) Ice breaking

- B. For how long do you have your brand?
- C. How has the fashion and luxury consumer evolved in the last years?
- D. How do face those changes?
- E. What do they value more when buying your creations?
- F. Which are your main markets? How is the Portuguese fashion consumer comparing to others?

#### **2) RQ1 - To understand he motivations behind the purchase of original luxury fashion goods**

- A. Why do people buy at your brand? What are the main segments? (fast fashion consumers, slow fashion consumers, conspicuous consumers, hedonic consumers, bandwagon consumers, snob consumers) Does that also depend on the type of product?
- B. How does a brand adapt to the different segments without compromising the others?
- C. Do you note an emerging group of “inconspicuous consumers”?
- D. Do you feel that nowadays consumers are more influenced by others, less self - confident?
- E. How does a luxury consumer “date” the good before buying it?
- F. A brand conscious consumer is a loyal consumer?
- G. How does a brand incentive loyalty?

#### **3) RQ2 - To understand the motivations behind the purchase of counterfeit luxury fashion goods**

- A. Why do you think people buy counterfeit luxury goods?
- B. Do you deal a lot with such problem? Have you ever had your pieces counterfeited?
- C. What are the consumer segments which are more susceptible to such purchases?

D. More trendier pieces are also counterfeited . do you think the segment who buys such counterfeit has the same motivations of the ones who buys the classic?

D. do you think how buy counterfeits knows the lifestyle of the brand and its value and aspire to achieve it or it is just for the status because they see other people with them?

E. Do you have clients who have both? Do you think that is possible?

G. Do you think there are people buying counterfeits without knowing they are counterfeits? both in brick and online?

H. Does consumer know your brand story and who you are? Do you think that is important to fight counterfeits? How should brand fight counterfeits with the consumer?

#### **4) RQ3 - The post-purchase satisfaction with original and counterfeit fashion luxury goods.**

A. What does a consumer expect to feel / achieve after the purchase of a luxury good?

B. Does the purchase normally exceed such expectations? How does a brand measure that?

C. what do you think a consumer expects to feel/ achieve after the purchase of a counterfeit luxury good?

D. Do consumers usually feel guilt when buying a luxury/fashion good? How do you deal with such feeling?

E. Do you think consumers also feel guilty when buying counterfeits? How do they deal with it?

### **3.3 Fashion Professionals' Interview guide**

#### 1) Ice breaking

- B. For how long have you been working in fashion?
- C. How has the fashion and luxury consumer evolved in the last years?
- D. How does a marketing manager face those changes?
- E. What do they value more when buying at \_\_\_\_\_?
- F. How is the portuguese fashion consumer comparing to others?

#### **2) RQ1 - To understand he motivations behind the purchase of original luxury fashion goods**

- A. Why do people buy at \_\_\_\_\_? What are the main segments? (fast fashion consumers, slow fashion consumers, conspicuous consumers, hedonic consumers, bandwagon consumers, snob consumers) Does that also depend on the type of product?
- B. How does a brand adapt to the different segments without compromising the others?
- C. Do you note an emerging group of "inconspicuous consumers"?
- D. Do you feel that nowadays consumers are more influenced by others, less self - confident?
- E. How does a luxury consumer "date" the good before buying it?
- F. A brand conscious consumer is a loyal consumer?
- G. How does a brand incentive loyalty?

#### **3) RQ2 - To understand the motivations behind the purchase of counterfeit luxury fashion goods**

- D. Why do you think people buy \_\_\_\_\_ counterfeit luxury goods?
- E. Do you deal a lot with such problem in Portugal? Do you see a lot of counterfeits when go on the streets?
- F. What are the consumer segments which are more susceptible to such purchases?
  - D. More trendier pieces are also counterfeited . do you think the segment who buys such counterfeit has the same motivations of the ones who buys the classic?

D. do you think how buy counterfeited \_\_\_\_\_ knows the lifestyle of the brand and its value and aspire to achieve it or it is just for the status because they see other people with them?

E. Do you have clients who have both? Do you think that is possible?

G. Do you think there are people buying counterfeits without knowing they are counterfeits? both in brick and online?

H. Do \_\_\_\_\_ consumer know its story? Do you think that is important to fight counterfeits? How should brand fight counterfeits with the consumer?

#### **4) RQ3 - The post-purchase satisfaction with original and counterfeit fashion luxury goods.**

A. What does a consumer expect to feel / achieve after the purchase of a luxury good?

B. Does the purchase normally exceed such expectations? How does a brand measure that?

C. what do you think a consumer expect to feel/ achieve after the purchase of a counterfeit luxury good?

D. Do consumers usually feel guilt when buying a luxury/fashion good? How do you deal with such feeling?

E. Do you think consumers also feel guilty when buying counterfeits? How do they deal with it?

#### 4.1 Motivations against the purchase of Counterfeit Luxury Fashion Goods

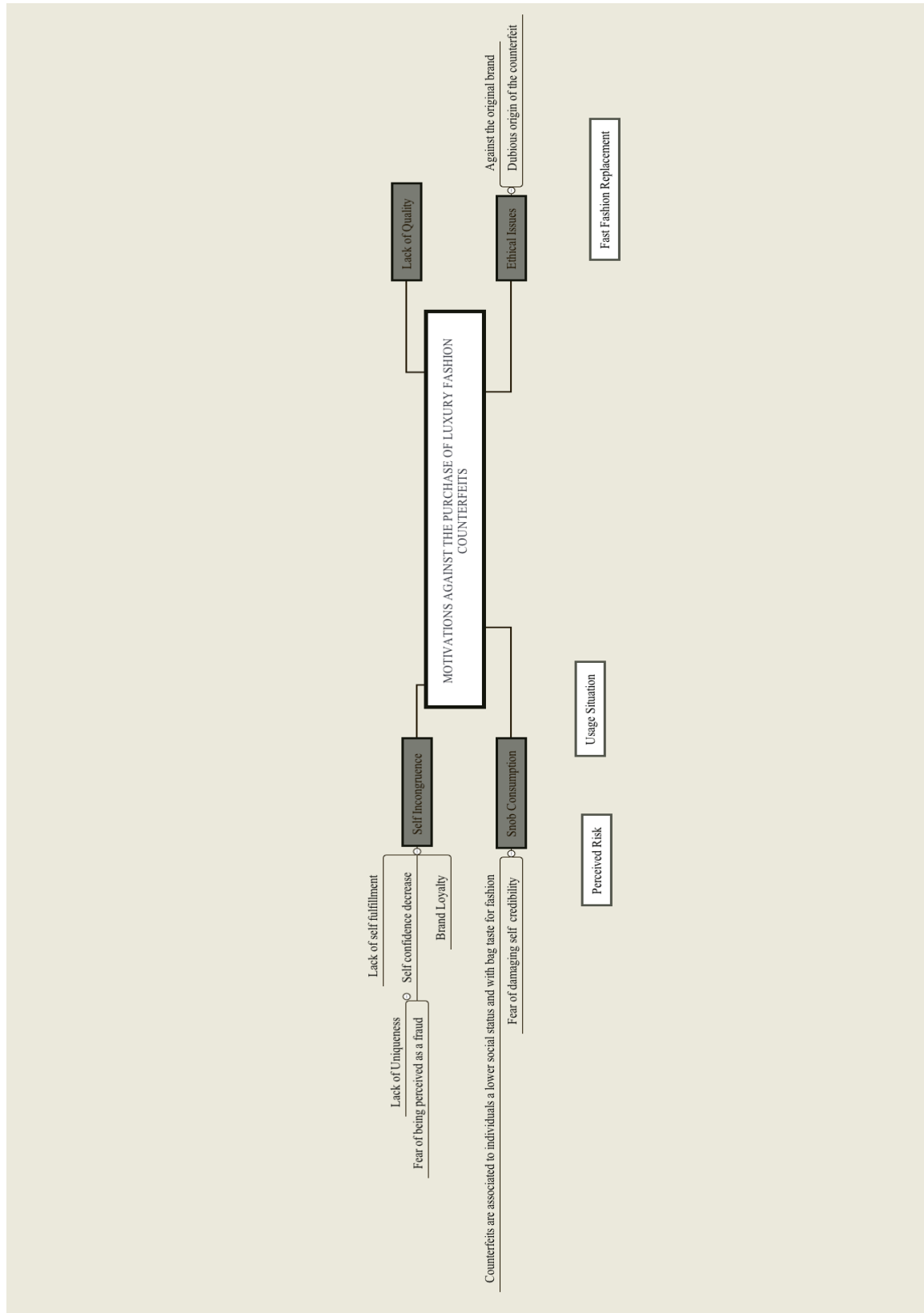


Image 6: Motivations against the purchase of counterfeit luxury fashion goods

Source: Own elaboration



