

Fragrances' luxury brand extension: consumer behaviour and influences

Fragrances'
luxury brand
extension

Jose Figueiredo

*Escola Superior de Gestão e Tecnologia, Instituto Politecnico de Santarem,
Santarem, Portugal, and*

Vasco Eiriz

*Department of Management / NIPE, School of Economics and Management,
University of Minho, Braga, Portugal*

Received 26 April 2020
Revised 17 June 2020
Accepted 9 July 2020

Abstract

Purpose – This article aims to understand the influences surrounding the consumption of fragrances, especially if these products fit as a brand extension of luxury brands. More specifically, it aims at identifying the main reasons behind the process of buying fragrances and the main features associated with the consumption of fragrances.

Design/methodology/approach – This research adopts a qualitative approach in the form of 15 in-depth interviews with consumers of fragrances, seeking to assess attitudes and influences in the consumption of fragrances as a brand extension of luxury brands.

Findings – This research shows that the emotional use of fragrances as a luxury product is much more important than their functionality, the relationship between the studied consumers and fragrances depends on the occasion of consumption (season of the year; day or night) and the aroma and the durability of the aroma is the main decision criterion for the purchase of fragrances. Respondents have also mentioned comfort, elegance and sophistication as attributes to choose a fragrance as a luxury product.

Originality/value – This article adds to the current knowledge on the topics of luxury brand management and buying behaviour by providing a better understanding of attitudes and influences towards the use of fragrances. This research recognizes the importance of a brand extension strategy for luxury brands, especially in the case of fragrances.

Keywords Marketing strategy, Branding, Luxury, Brand extension, Fragrances

Paper type Research paper

1. Introduction

The overall luxury market represented more than 1.2 trillion euros in 2018 (Bain and Company, 2018). The luxury industry is comprised of nine segments (luxury cars, personal luxury goods, luxury hospitality, fine wines and spirits, fine food, private jets, designer furniture and yachts and luxury cruises) (Bain and Company, 2018). The personal luxury goods market is the second most important segment, accounting for 260 billion euros in 2018. Accessories, which are the main category of the personal luxury goods market, include leather products, watches, cosmetics, menswear, womenswear and fragrances. This research focuses on fragrances. Fragrances are present in the portfolio of every luxury brand, and they are used as part of their brand extension strategy (Aaker, 1991; Al-Mutawa *et al.*, 2015; Albrecht *et al.*, 2013; Amatulli and Guido, 2011; Stankeviciute and Hoffmann, 2011).

Brand extensions are part of the marketing strategy of many established brands trying to expand to new products and services. When faced with increasing costs and risks, companies prefer to expand their businesses through brand extensions in a wide range of product categories, instead of creating and launching new brands (Aaker and Keller, 1990; Stankeviciute and Hoffmann, 2011). The introduction of new products through established brands benefits from the association with the parent brand and reduces costs with marketing campaigns (Albrecht *et al.*, 2013).

Brand extension strategies were initiated by luxury brands after high-fashion companies extended their businesses to perfumes and accessories (Stankeviciute and Hoffmann, 2011). This



marketing strategy seeks to achieve higher profits; however, at times, it can result in failure (Kapferer and Bastien, 2009). Moreover, the way a brand extension works for a consumer brand is different from a luxury brand. This is particularly true in the case of a downward luxury brand extension, which requires a complete replication of the quality and values of the parent brand, which is a very complex thing to accomplish (Stankeviciute and Hoffmann, 2011).

There is a wide range of reasons supporting the acquisition of a luxury brand, either for personal consumption or as a gift to others. Some reasons for the consumption of luxury products are status, hedonistic values and social comparison (Ko *et al.*, 2019). In this luxury environment, although women and men have a relationship with luxury brands, they do not share the same luxury values (Roux *et al.*, 2017). Cultural differences lead consumers to have different perceptions of luxury, which impact their purchasing intentions of luxury brands (Hennigs *et al.*, 2012; Ko and Megehee, 2012).

The research on luxury brand extensions is scarce (Lim *et al.*, 2016). However, purchasing intentions and the consumption of luxury products are commonly related with emotional associations with brands (Bian and Forsythe, 2012; Heine, 2010; Kapferer, 2008; Ladhari *et al.*, 2017; Makkar and Yap, 2018; Roux *et al.*, 2017). Our research seeks to analyse this type of association, specifically regarding fragrances. It is also important to assess the attitudes and associations towards the consumption of fragrances in the Portuguese market, by trying to bridge the gap with other cultural realities (Bian and Forsythe, 2012; Ko and Megehee, 2012).

Emotion-related research uses, predominantly, quantitative methods. However, qualitative methods are also needed to provide different sources of data and richer interpretations (Gaur *et al.*, 2014). In this research, a qualitative approach has allowed for a deeper understanding of the consumption of fragrances as a brand extension of luxury brands, particularly in terms of the consumers' attitudes and perceptions in the buying process (Makkar and Yap, 2018). To sum up, this paper not only investigates a topic that is under-researched, but it also uses an original research method.

The aim of this article is to understand the influences surrounding the consumption of fragrances, especially if these products fit as a brand extension of luxury brands. This article's specific objectives are as follows: to identify the main reasons behind the process of buying a fragrance; to identify the main values associated to the consumption of fragrances, which have a greater impact on the buying process of the product; to understand if fragrances can overcome the challenges raised by the strategy of a luxury brand extension; and to analyse if a luxury brand can improve the brand image of a fragrance. This article adds to the current knowledge on luxury brand management, particularly in the case of brand extension of luxury brands. It also contributes to the understanding of the buying behaviour of fragrances through a better identification of attitudes and influences regarding the use of fragrances, a product that fits very well in many luxury brands' extensions.

The article starts by a review of the literature on the consumption of luxury goods, specifically fragrances and brand extensions. Afterwards, the article presents a description of the methods and data used to assess the way consumers use fragrances and their attitudes towards the product as an extension of luxury brands. The results are then presented in Section 4. The article ends with concluding remarks, the identification of some research limitations and suggestions for further research on the topic.

2. Literature review

2.1 *Luxury and luxury brands*

According to Sekora (1977, p. 23), luxury is "anything unneeded", which gives us some idea of conspicuousness. For Kapferer and Bastien (2009), luxury has the fundamental function of recreating social stratification. Luxury has traditionally been associated with exclusivity, status and quality (Atwal and Williams, 2009). Luxury defines beauty; it is art applied to

functional items (Kapferer, 1997). Luxury goods are refinements of basic human needs and are partially determined by its natural desirability (Berry, 1994). For Mason (1984), the conspicuous consumer can only find some satisfaction from luxury products when he obtains a good reaction from a certain audience, rather than the mere use of the products. Vickers and Renand (2003) argue that luxury goods are modifications of a base product, showing a distinctive mix of three important dimensions of instrumental performance: functionalism, experimentalism and symbolic interactionism.

Luxury brands are those whose ratio of functional utility to price is low, and the ratio of intangible and situational utility to price is high (Nueno and Quelch, 1998). According to Kapferer and Bastien (2009), a luxury brand is built throughout a long period of time, by the adequate management of resources in a specific way, particularly by respecting the luxury brand status. For Dion and Arnould (2011, p. 504), "a luxury good represents simultaneous aesthetic and technical excellence". A clear definition of a luxury brand, in comparison to a non-luxury brand, does not exist (Vigneron and Johnson, 2004).

More than the utility of a luxury good, a particular branded product gives prestige and status to the user (Grossman and Shapiro, 1988). Luxury is also identified in terms of its psychological value as a status symbol and as an experience that is congruent with a personal concept of self (Fionda and Moore, 2009). Other consumers can find intangible assets in the use of a luxury product, such as sensory pleasure, aesthetic beauty and even excitement (Hur *et al.*, 2014). Consumers with a need for uniqueness use luxury brands to express their personal style in terms of self-image and social image (Kauppinen-Raisanen *et al.*, 2018).

The democratization of luxury brands can be seen as a process through which brands try to target non-traditional wealthy clients, by using new product lines and new brand or product extensions to market their products to middle-class consumers (Silverstein and Fiske, 2003; Vigneron and Johnson, 2004). The literature distinguishes three major types of new-luxury goods (Silverstein and Fiske, 2003): accessible super premium (products with a price near the top of their category), old-luxury brand extension (lower priced versions of goods that traditionally could only be afforded by the rich) and mass prestige or "masstige", through which new luxury brands have a superior level of prestige when compared to middle-range brands, even though they are sold with a small price increase (Truong *et al.*, 2009).

2.2 Brand extensions

The use of brand extensions is a common marketing strategy tool for luxury and non-luxury brands. Parent brands try to explore their positive brand image by expanding into new categories (Albrecht *et al.*, 2013). This expansion contributes to a better diffusion of the parent brand by attracting new target segments and by increasing the occasions to use the brand (Dens and Pelsmacker, 2016). Extensions also represent a reduced risk to consumers and a lower level of costs in marketing programmes (Keller and Sood, 2003). Single-product brands are disappearing, which leads to increased complex product ranges (Michel and Donthu, 2014).

The success of a brand extension is uncertain (Volckner and Sattler, 2006). According to these authors, the main drivers of success of a brand extension are the fit between the parent brand and the extension product, marketing support, parent brand conviction, retailer acceptance and parent-brand experience. If the expansion through new brand extensions is a success, the parent brand will have an increased revenue, and its brand image and equity will improve (Keller and Sood, 2003). On the other hand, downscale extensions can damage the image of the parent brand due the feedback effect (Riley *et al.*, 2013). Sometimes, different types of relationships between the parent brand and its extensions can result in an increase or a decrease in sales (Carter and Curry, 2013).

The customer's evaluation of a brand extension is usually related with the perceived fit between the parent brand and the extension (Evangeline and Ragel, 2016; Klink and Smith, 2001).

A greater exposure to an extension in the marketplace will further increase the perceived fit with the parent brand. Marketers and advertisers must identify a possible association between the parent brand and the extension in order to improve the message to consumers (Kim and Yoon, 2013).

The use of a new brand name instead of an extended brand name deserves a different management approach that depends on the targeted consumer (Klink and Athaide, 2010). Highly innovative consumers have a higher appreciation for new products with new brand names. An extended brand name is associated with low risk and poor newness, which does not appeal to innovators. In their strategy of expansion, companies try to reduce risks and to strengthen synergies when they launch new products and services by using established brands (Albrecht *et al.*, 2013).

2.3 Extensions of luxury brands

The use of a brand extension strategy has become fundamental in the business model of many luxury brands, allowing them to profit from one of their most important assets, the brand image (Kapferer, 2008; Keller, 2003). The consumer's perception regarding the consistency between the brand extension and the parent brand is the key element in predicting a brand extension success (Aaker and Keller, 1990). Consumers buy luxury brands due to their symbolic dimension, such as status, rather than their functionality. In contrast to fast-moving consumer goods that basically rely on functionality, the marketing strategy for luxury brands and their extensions should focus on the symbolic component (Riley *et al.*, 2004).

Luxury brands continue to bet on extensions, while maintaining their perceived rarity and exclusivity in their core and non-core products (Kapferer and Valette-Florence, 2018). The expansion through extensions and co-branding is common for emerging luxury sportswear brands (Lim *et al.*, 2016).

Luxury brands try to limit sales to maintain exclusivity, or risk brand dilution to increase revenues. Some luxury fashion houses chose multiple types of brand extensions, such as category extensions and line extensions, and even downward extensions as a result of collaboration with other popular brands (Stankeviciute and Hoffmann, 2020).

Marketers see luxury brand extension strategy as a way to leverage their brand asset, taking the advantage of their brand image. This strategy brings opportunities and some potential negative consequences. The introduction of new products through horizontal brand extension can reduce risks and expand the brand (Ahn *et al.*, 2018).

2.4 Motivations regarding consumption of luxury goods

Luxury goods are seen by most consumers far beyond their functionality, representing a close relationship between individuals and luxury brands. Consumers of luxury brands seek to achieve tangible and intangible benefits, most of the times linked to their self-image, bringing this behaviour to the concept of narcissism. Luxury brand consumers have comparatively more narcissistic tendencies than other people (Kang, 2016).

Narcissism, considered as a consumer disposition, has an impact in conspicuous consumption. This conspicuousness is related with the consumption of products that enhance the self-worth and self-importance of consumers. Narcissistic consumers are prime targets for luxury goods producers (Neave *et al.*, 2020).

The age segment of luxury consumers is evolving from the 40s and 50s to young consumers (Kang, 2016). A part of younger generations, millennials and generation Z, is narcissistic, which makes them a relevant share of luxury goods market in the future (Neave *et al.*, 2020).

The segmentation of the luxury market had different perspectives throughout time. Vigneron and Johnson (1999) proposed a framework of luxury-seeking consumer behaviour,

which included five perceived values: conspicuousness, perceived uniqueness and perceived quality (non-personal perceptions); perceived hedonism and perceived extended self (personal-oriented perceptions). For [Dubois et al. \(2005\)](#), the luxury market could be divided into three segments: the elitists (luxury is appropriate for a small elite), the democrats (everyone should be able to have access to luxury products) and the distance segment (they feel distanced from luxury products, because they are not attracted by these products).

Marketers must take into consideration that the luxury market is not homogeneous. They need to adjust their marketing strategies to the different customers' luxury value system: the social value dimension (conspicuousness, popularity or exclusivity), individual standards of superior quality (financial investment) and the individual self (hedonistic or materialist motives) ([Wiedman et al., 2009](#)). Another approach, presented by [Janssen et al. \(2017\)](#), appears to divide the consumers of luxury brands into two groups: one, with a high need for status, whose consumers prefer conspicuously branded goods in order to show their difference from mass consumers; the other one, with a lower need for status, preferring inconspicuously branded products, aiming to show their similarity with other consumers.

In a different approach, [Heine and Phan \(2011\)](#) have concluded that consumers have the perception that luxury products have six major characteristics: price, quality, aesthetics, rarity, symbolism and an extraordinary character. However, it is not necessary for a luxury brand to have all the aforementioned characteristics, particularly because consumers' purchase decisions depend on the comparison between expectations and the perception given by the product.

Motivations towards the consumption of luxury brands can have an extrinsic source (conspicuous wealthy consumers) or an intrinsic source (middle- and lower-class consumers aspiring for product quality and self-directed pleasure) ([Truong and McColl, 2011](#)). Female and male consumers, with their respective position in the social structure, beliefs and roles, have distinct relationships with luxury brands ([Roux, 2017](#)). Similarly, the cultural background has an impact on consumer behaviour and their purchase intentions regarding luxury brands ([Bian and Forsythe, 2012](#); [Hennigs et al., 2012](#)).

To target luxury consumers, it is more important to perceive their personality, values, attitudes, interests and lifestyles, than to assess their personal income. Personal traits (need for uniqueness and self-monitoring) and social traits (self-expression and self-presentation) are determinants in luxury purchase intentions ([Kauppinen-Raisanen et al., 2018](#)).

3. Method and data

The research on emotions in marketing and purchase decisions is predominantly quantitative ([Gaur et al., 2014](#)). This research offers an original contribution by presenting a qualitative approach aiming to understand the aspects that influence the consumption of fragrances as brand extensions of luxury brands ([Makkar and Yap, 2018](#)) in a specific context. In qualitative studies, data can be collected through interviews, allowing us to find some patterns regarding the phenomena under study ([Sekaran and Bougie, 2016](#)). There were some reasons that supported the implementation of this approach. Firstly, with a few exceptions ([Ardelet et al., 2015](#); [Chailan, 2018](#); [Roux, 2017](#)), the state of the current knowledge on the influences surrounding the consumption of fragrances is very scarce ([Ko et al., 2019](#)), which led to an exploratory study through the use of qualitative data ([Sekaran and Bougie, 2016](#)). Secondly, interviews are a good technique and source of data to better understand the phenomenon under study ([Amatulli and Guido, 2011](#); [Dubois et al., 2005](#); [Makkar and Yap, 2018](#)), since they allow a mix between the exploration of data and its interpretation and explanation.

A qualitative research can be carried out when we face a complex phenomenon, and the nature of what respondents are expected to describe may be difficult to capture with very structured questions ([Malhotra and Birks, 2005](#)). Through interviews, the researcher can uncover the respondent's underlying motivations, beliefs, attitudes and feelings. Once the

interviewer gains access to a potential respondent, he should begin by explaining the purpose of the interview; afterwards, he should ask more structured questions in order to get perceptions and attitudes concerning the consumption of fragrances, especially in what concerns brand extensions.

The interview guide used in this research ([Appendix](#)) was based on the research objectives and major topics of the research area that were identified in the literature review. The questions were structured in five parts that corresponded to the topics under investigation in this article: consumption of fragrances (Part 1 and Part 3), the process of buying fragrances (Part 2), influences on the consumption of fragrances (Part 4) and attitudes towards brand extensions (Part 5). The qualitative approach used implied a semi-standardized structure, in which the interviewees answered specific questions regarding the consumption of fragrances, as well as open-ended questions that sought to gather more individual and specific data regarding the perception of their relationships with the fragrances ([Shah, 2017](#); [Makkar and Yap, 2018](#)).

The research focused on buyers of fragrances of luxury brands. In order to select a location to carry out the study, the following criteria were defined: a luxury brand retail store operating in a prestigious location; the selected brand store should have a luxury brand image; it was necessary to have appropriate facilities to properly accommodate the respondents. One of the luxury brand retail stores in Portugal that sells fragrances was selected, which is located in one of the most prestigious shopping centres in the Lisbon area. The study was carried out at the Sephora shop located in Cascais shopping. Founded in 1969, in Paris, Sephora, which is part of the LVMH selective retailing company, is an important and large retailer of fragrances, particularly of luxury brands ([LVMH, 2018](#)).

The selection of respondents implied that they would have to be usual buyers of fragrances of luxury and non-luxury brands. Choosing a minimum of 15 respondents was based on the researchers' own judgement, whilst also considering previous studies on luxury ([Makkar and Yap, 2018](#)) and qualitative research ([Quinn, 2009](#); [Shah, 2017](#)). After the data collection, we assessed the need for more interviewees, and we concluded that the available data were enough to achieve the goals of the research, and, simultaneously, the theoretical saturation point had also been reached ([Bryman, 2013](#)). In other words, all the relevant information necessary to gain complete insights into the research goals had been found.

A research based on the consumer's perspective needs to be done by interviewees with a deep knowledge of the matter ([Heine and Phan, 2011](#)). Interviews were carried out in Portuguese by a mature researcher with great familiarity and knowledge of the fragrance market and products.

Respondents were selected from the clients of the chosen store, with no specific gender-related requirements. The sample consists of 15 respondents (11 women and 4 men). They have a higher/medium level of education. Fourteen respondents have one or two houses. Thirteen respondents go on vacations to foreign countries ([Table 1](#)).

The interview process began with a short inquiry, in which they had to answer the questions in the first part of the interview guide. After finishing this brief inquiry (Part 1 of the interview guide), the respondents who met the predefined criteria (regular buyers, and buyers of fragrances belonging to a luxury brand) moved to the second step of the interview. Then, the following parts of the interview (Part 2 and the remaining parts) were conducted in a small room in the shop that would allow the recording of the entire conversation.

The second part of the interview began with a short briefing concerning personal data. Then, the conversation was focused on the consumer buying process. Then, a description of their last purchase was requested (Part 3). Next, the focus was on the influences that the customer brings to a purchase of a certain luxury brand of fragrances (Part 4). Finally, the focus was on the use and consumption of fragrances as an extension of a luxury brand (Part 5).

Variable	Profile	Number of respondents
Gender	Female	11
	Male	4
Age	<25 years	1
	25–35 years	8
	36–45 years	2
	>45 years	4
Status	Married	7
	Single	8
Education	Master's degree	1
	Undergraduate degree	10
	High school	4
Home ownership	Does not own a house	1
	Owns a single house	7
	Owns two houses	7
Vacations	Vacations in foreign countries	13
	Vacations in the country	2

Table 1.
Profile of the 15
respondents

Source(s): Authors

Interviews were conducted in a face-to-face situation and lasted, on average, 20 min. They were recorded and transcribed in Portuguese. The qualitative data analysis was carried out in MaxQDA 11. First, the data were cleared of some inconsistencies and errors. Secondly, a progressive process of dissection of the data was begun (Mayring, 2014). More specifically, the data analysis process followed these steps: (1) to examine the transcripts without the errors, separating key aspects into categories, (2) to group similar themes into categories and, finally (3) to explore relationships between categories in order to assess the coherence between them. In summary, through the process of data analysis, in order to obtain evidence and meaning, we have applied the themes and categories identified in Table 2.

4. Results and analysis

4.1 *The consumption and buying process of fragrances*

The user profile of the 15 respondents was based on the following variables: gender, income, frequency of purchase, brand loyalty, frequency of use and functionality. The interviewees were predominantly female; they possessed a college degree and had a medium/higher level of income (Table 1). Most of the respondents had used fragrances belonging to luxury brands, and part of them had also consumed fragrances of non-luxury brands. Throughout the interview, respondents reported the use of fragrances belonging to luxury and non-luxury brands (see Table 3 with the identification of the brands mentioned by interviewees). Although, as was mentioned in the literature review, there is no clear definition of a luxury brand in comparison with a non-luxury brand (Vigneron and Johnson, 2014), the brands identified by the interviewees were the following: Acqua di Parma, Armani, Azzaro, Bvlgari, Calvin Klein, Carolina Herrera, Chanel, Chloé, Davidoff, Dior, DKNY, Dolce and Gabbana, Elizabeth Arden, Escada, Givenchy, Gucci, Guerlain, Hermès, Hugo Boss, Issey Miyake, Jean Paul Gaultier, Lacoste, Lanvin, Montblanc, Paco Rabanne, Prada, Valentino, Versace and Yves Saint Laurent.

Concerning the buying frequency, all respondents said they bought fragrances at least once a year for their own personal use (Table 2). Two of them bought once a month. One of them mentioned that “I buy once a year, but normally I buy the larger sized format”.

Regarding the specific purpose of buying fragrances, all but three of the respondents usually bought fragrances to give to other people. Christmas is referred to as the normal season to buy fragrances as a gift.

Major themes of data analysis	Main categories of data analysis	Major results
User profile	Gender Income Type of user Loyalty	Female Medium/higher income Luxury brand user High level of loyalty to the same brand
Buying process of fragrances	Use Frequency of purchase Purpose Buying criteria	Daily use At least once a year Own use As a gift Durability of the aroma is a key criterion The brand is an important criterion
The influences surrounding the consumption of fragrances	Context of consumption Type of consumption Values	Occasion (summer/winter and day/night) A use beyond functionality Durability Exclusivity Comfort Elegance Sophistication

Table 2.
Consumer behaviour
regarding fragrances

Source(s): Authors

The entire group of respondents did not have a complete loyalty to the consumption of the same brand. But a great majority of respondents have assumed a higher level of loyalty to some brands (Table 2). One of those respondents mentioned “I usually buy the same fragrances of the brands that I like, because fragrances are a part of my identity”. Another interviewee presented a different angle by saying “I usually buy the same brand, because people normally mould themselves to the specific details of a fragrance of a brand”.

The everyday use of fragrances is common for all interviewees, with one exception (Table 2). A respondent says “it’s a habit, I cannot leave home without putting on a fragrance”. Another person presented a different tone by saying, “my definition of being well-groomed is related to the use of fragrances”. Following, we have other sentences from the respondents: “I feel good with the perfume, with the aroma”; “I like to feel fresh”; “I like to feel the aroma, to feel the scent and that makes me feel good”.

From the interviewees’ perspective, the focus on the use of fragrances goes beyond its functionality, particularly when respondents present a psychological effect, and when they perceive the fragrance as an element of their own identity, as a part of feeling good and as an element of sensuality.

Consumers see fragrances as a fundamental product in their lives, particularly through the use of the product on a daily basis. This has two major implications: first, consumers are regular buyers of fragrances; secondly, the emotional benefits given by the product are more important than its functionality.

According to most of the respondents, the most important criterion to select a fragrance is the durability of the aroma, interpreted by respondents as the way the fragrance remains on the skin (Table 3). The aroma could be fresh, strong, floral, fruity or sweet, but each consumer will use the one which best fits with his/her preference. An interviewee mentioned: “I like the way the aroma remains on my skin, I like to even feel sensual, but in a good way”. Another interviewee put the focus on a single characteristic, a fragrance “with a specific aroma”.

Part 4 (question 6): Which attributes do you give more importance regarding the use of a fragrance? Please, pick 5 attributes from the list: rarity; unattainable; excellent quality; expensive; delightfulness; distinction; handicraft; elegance; originality; sophisticated; durability; creativity; exclusivity; innovation; well-being

- Int1. Durability, exclusivity, well-being, elegance and creativity
- Int2. Elegance, sophisticated, durability, excellent quality and distinction
- Int3. Excellent quality, delightfulness, exclusivity, well-being and sophisticated
- Int4. Excellent quality, delightfulness, originality, durability and distinction
- Int5. Excellent quality, durability, well-being, creativity and delightfulness
- Int6. Durability, exclusivity, excellent quality, originality and well-being
- Int7. Exclusivity, durability, rarity, innovation and well-being
- Int8. Sophisticated, creativity, durability, innovation and exclusivity
- Int9. Originality, durability, exclusivity, sophisticated and elegance
- Int10. Excellent quality, durability, creativity, innovation and well-being
- Int11. Originality, elegance, rarity, exclusivity and excellent quality
- Int12. Elegance, durability, well-being, distinction and delightfulness
- Int13. Excellent quality, delightfulness, durability, sophisticated and originality
- Int14. Durability, well-being, elegance, sophisticated and originality
- Int15. Excellent quality, exclusivity, elegance, sophisticated and originality

Part 5 (question 4): When you think of your fragrance, do you also think of the patterns of the brand? If not, then why?

- Int1. The fragrance that I usually buy, has the patterns of the brand
- Int2. Yes, it reminds me of the pattern of the brand
- Int3. Yes
- Int4. Sometimes
- Int5. Yes
- Int6. I do not think about it. I use it because I like it
- Int7. I do not think so. When I think about handbags, I do not remember the patterns of the brand; there are also other products that are not linked to the brand image, especially fragrances. I do not think there is any relationship
- Int8. Yes
- Int9. Yes
- Int10. Yes, it reminds me of the brand
- Int11. No, it reminds me of the aroma. It depends, it also reminds me of some situations from the past. But, when I think of Manifesto (from Yves Saint Laurent), I do not think of Yves Saint Laurent. I associate other perfumes to Yves Saint Laurent, like Opium, or Paris. I think Yves Saint Laurent is changing
- Int12. Yes. When someone buys this fragrance and uses it, they feel its sophistication and elegance
- Int13. Yes
- Int14. Yes
- Int15. No. For instance, I use the perfume, Chance (from Chanel). This perfume is very simple, not sophisticated at all, especially the bottle; however, the brand, Chanel, is very sophisticated and refined

Source(s): Authors

Table 3.
Some results from the interviews

Other criteria chosen by respondents are typically emotional ones. As expressed by an interviewee, “the criteria that use to buy fragrances, relates with my identity and with my experiences from the past”. This type of consumer does not buy a fragrance in a strict relationship with the aroma, but according to the emotions and the sensations sometimes related to some actual experience from the past.

The entire group of respondents admitted considering the brand as a top criterion when buying a fragrance as a gift. Even the respondents that do not consider the brand as a top priority when buying fragrances for themselves, expressed a different view when buying the product as a gift, stating, “in this case, I will consider the brand”.

4.2 The influences surrounding the consumption of fragrances

Almost all of the respondents admitted that they normally use fragrances depending on the occasion (Table 2). The respondents expressed the idea that they have used different types of

fragrances for the winter in comparison to the summer season. The argument is similar regarding the division between day and night. One interviewee mentioned: “a fragrance relates to a moment, and when we have a change, for instance, when it becomes hotter or colder, or if it is night or day, or when we have a change in our humour, the fragrance will also change”. Another interviewee mentioned a similar approach: “some days, I like to use a soft aroma, because I’m feeling like a young girl, in other situations, when I’m wearing something pink, I like to use a floral aroma”. Another respondent expressed this same idea: “a special fragrance can be used for going out or for a special dinner”.

For the majority of respondents, the high price of a luxury brand does not work as a bad influence. For them, a fragrance belonging to a luxury brand normally has a perception of high quality. This perception relates to a higher durability of the aroma and its exclusivity. One interviewee expressed it in this way: “the value of a luxury brand is connected to its innovative characteristics”.

According to the majority of the interviewees, the most important attribute of a fragrance belonging to a luxury brand is the durability of the aroma. Other important attributes for a fragrance mentioned by the interviewees were exclusivity, comfort, elegance and sophistication. For consumers, major influences surrounding the use of fragrances come from their emotional environment rather than being related with some specific features of the products. Nevertheless, consumers have a high-quality perception from luxury brands, which needs to be highlighted from a managerial perspective.

4.3 The assessment of fragrances as an extension of a luxury brand

Only three respondents admitted that they did not buy any other products from the luxury brand beyond their fragrances. In addition to fragrances, all other respondents bought more brand extensions like cosmetics, clothes and shoes. The majority of the interviewees found a fit between the parent brand and the fragrance.

For them, there is a pattern of the parent brand when they consume the fragrance. One of the interviewees supported this idea by saying, “there is a logic when someone buys a fragrance and uses it, he feels the sophistication and elegance of the brand”. Two interviewees, in particular, opposed this idea, because they considered that the patterns of the parent brand did not exist in fragrances, especially when they are compared to other extensions of the same brand.

Most of the respondents considered that brand associations between the parent brand and the brand extension exist in the packaging or in the design of the fragrances that they have used. One respondent argued: “I think the design of the fragrance respects the history of the brand”. Another one mentioned that “the bottle and the packaging are consistent with the brand”. Others showed that they were delighted with the brands, by saying: “I think the design is cute, it’s definitely Yves Saint Laurent”, and “In the case of Miss Dior, the bottle is so beautiful”.

Some of the respondents have opposed the idea of a clear similarity between the luxury brand and their fragrance extension. One of them argued: “I think the bottle and the packaging of the fragrance from Chanel that I use is poor. I think they need to change”. Another respondent repeated the same argument: “Chance, a fragrance by Chanel, has a very simple and unsophisticated bottle, clearly the opposite of Chanel, which normally has products which are quite refined”.

The entire group of respondents supported the idea that fragrances do not damage the image of the luxury brand. Additionally, they share the same argument concerning the positive link between the luxury brand and the fragrances, especially concerning their high level of quality. Most of the respondents concluded that there is a clear fit between the parent brand and the fragrances as a brand extension. They usually buy more products, beyond fragrances, from the same parent brand.

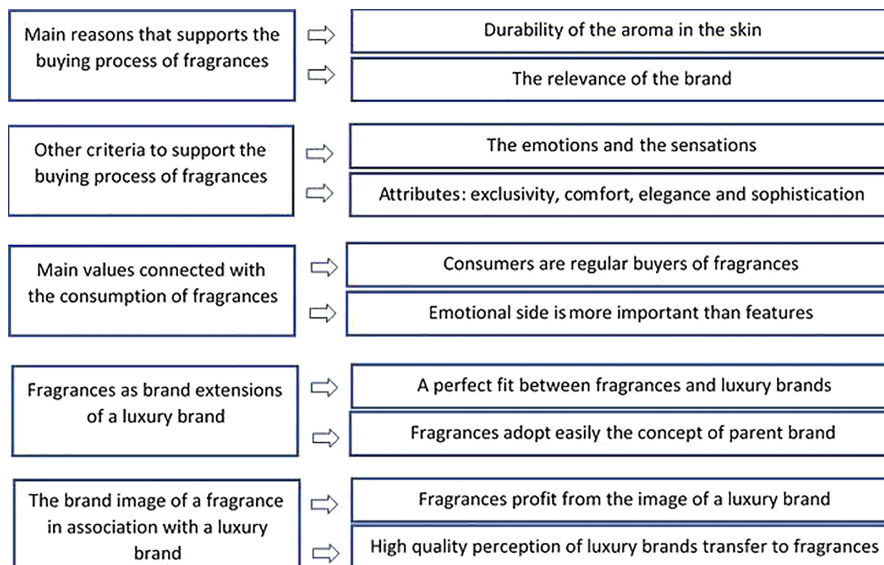
5. Discussion and conceptualization

This study assessed the consumers' buying behaviour of fragrances and the different influences around them. In addition, it was also assessed whether fragrances work as well as an extension of luxury brands. A qualitative approach was carried out, in which the interviewees answered specific questions regarding the consumption of fragrances.

Interviewees were regular buyers of fragrances for their own personal use, but they also bought fragrances as a gift. The emotional use of fragrances is much more important than their functionality, which confirms previous studies on luxury products (Bian and Forsythe, 2012; Heine, 2010; Ladhari *et al.*, 2017; Makkar and Yap, 2018; Roux *et al.*, 2017). The relationship between the studied consumers and the fragrances depends more on variables such as the season of the year or the time of the day (day or night) than the aroma. However, the durability of the aroma is the main criterion to support the purchase of fragrances (Figure 1). The relevance of the brand is also a top priority, particularly if the buyer will offer the product as a gift to another person.

Besides the durability of the aroma and its exclusivity, respondents have mentioned attributes to define a fragrance, such as comfort, elegance and sophistication, which are similar attributes of other luxury products (Atwal and Williams, 2009; Kapferer and Valette-Florence, 2018). The results show that fragrances are used on a daily basis, acting as part of the consumers' identity. Sometimes, the choice of a fragrance relates to the season or the emotionality of the consumer, which is a similar characteristic to other luxury products (Bian and Forsythe, 2012; Heine, 2010; Kapferer, 2008; Makkar and Yap, 2018; Roux *et al.*, 2017). Fragrances from luxury brands are related to high-quality and innovative products. According to respondents, such characteristics allow for the practice of higher prices, a result that supports previous studies on luxury products (Nueno and Quelch, 1998; Stankeviciute and Hoffmann, 2011; Truong *et al.*, 2009). Moreover, consumers do not perceive higher prices as an obstacle to buying the product.

Many respondents have mentioned exclusivity and originality attributes as an important criterion to choose a fragrance. This brings us to the need-for-uniqueness for individuals



Source(s): Authors

Figure 1. Attitudes and influences surrounding fragrances as brand extensions of luxury brands

trying to communicate a distinctive self-image to others (Neave *et al.*, 2020; Margariti *et al.*, 2019).

The relationship between a luxury brand and its fragrance extension is appropriate according to the views analysed in this research. The characteristics of the parent brand, particularly sophistication and elegance, normally exist in its fragrance extension. In part, the success of fragrances remains connected to the values of luxury brands, especially in what regards exclusivity and premium prices (Atwal and Williams, 2009; Kapferer and Valette-Florence, 2018; Silverstein and Fiske, 2003).

Several respondents mentioned characteristics of the product, such as the packaging or the design, to make the association between different extensions of a luxury brand. Twelve respondents admitted buying more than one product of the same luxury brand, which reinforces the consumer purchasing intention of the extended brand (Ahn *et al.*, 2018).

Respondents to this research have shown a high level of loyalty to the brands that they are used to buying, particularly in the case of luxury brands. These users normally have a perception of exclusivity and high quality. Most of the respondents buy other products besides fragrances from the same brand, especially make-up products, shower gel and creams. They perceive a good brand association between the different products of the same luxury brand, particularly in what concerns design and packaging. In general, the studied consumers perceive a positive link between fragrances and the luxury brand, which confirms some studies that expressed the success of an extension as being linked to the fit between the core brand and the extension (Evangeline and Ragel (2016); Klink and Smith (2001)).

6. Implications, limitations and future directions

6.1 Theoretical implications

This study has contributed to the current knowledge on luxury brand extension strategy, particularly in the case of fragrances, a product that fits very well in many luxury brands' extensions (Ko and Megehee, 2012; Lim *et al.*, 2016; Ko *et al.*, 2019). In addition, this research showed that fragrances could be a natural beneficiary from a new luxury brand extension strategy.

From this research, we can conclude that emotional influences play an important role in the process of buying and using a fragrance (Kapferer, 2008; Ladhari *et al.*, 2017; Makkar and Yap, 2018; Roux *et al.*, 2017). The usage of a specific fragrance to enhance well-being, or its use depending on the part of the day, or its usage in relation with seasonality is an important emotional element for consumers of fragrances of luxury brands. Findings show also that a higher price level and a perception of high quality of a fragrance have a natural connection with their view of a luxury brand fragrance (Heine and Phan, 2011).

6.2 Managerial implications

For practitioners, this research brought some valuable ideas, such as the fundamental importance of the durability of the aroma, which goes beyond the brand itself. This is an important result that, if properly used, could be an advantage for the launching of new fragrances as an extension of a luxury brand.

The results offer a guide to practitioners in the way some elements such as the packaging and the design should be transferred to new products. Findings show fragrances should be a natural extension for a luxury brand.

Findings from this research show that marketers should take into consideration that fragrances of luxury brands have a high price perception. This could be a clue to formulate the price policy for the launching of new products, specifically new fragrances as an extension of luxury brands.

6.3 Limitations and future directions

A major limitation of this study is that its results cannot be extended to other samples or populations of luxury customers due to its qualitative research design. However, the research added value to the current knowledge on consumer behaviour of luxury goods, given that we have studied a particular context of Portuguese consumers (Bian and Forsythe, 2012; Ko and Megehee, 2012; Monga and John, 2007; Wiedmann *et al.*, 2009).

This research was carried out in a Sephora shop, part of LVMH. This can create a potential bias in the sample due to the link between the outlet and the enterprise group. Further research on the topic should be carried out in a different, neutral environment. For instance, it would be interesting to analyse whether buying behaviour is substantially different in other types of retailers.

Given that our methodological procedures and sample did not allow for the distinguishing of different types of brand extensions, we would also recommend further research on the topic to compare different types of brand extensions. In particular, it would be interesting to analyse the differences between horizontal line extensions (those that replicate the same brand for a new product) and vertical brand extensions (those that introduce a similar brand in the same product category with a different price and quality) (Hennigs *et al.*, 2013; Kim *et al.*, 2001).

This research has other limitations, such as the number and scope of interviewees. A future research can overcome this limitation, particularly by choosing respondents with other profiles and by applying quantitative methods to a larger population of consumers of fragrances. An interesting research avenue, with both practical and theoretical implications, would be to carry out comparative studies with populations of consumers from different and competing luxury brands. The specific characteristics of consumers and brands may also explain some particularities of the process of buying and consumption of fragrances. Given that each luxury brand has its own characteristics, future studies may focus on extensions of luxury brands, assessing, for instance, the influence of the parent brand.

References

- Aaker, D.A. (1991), *Managing Brand Equity*, The Free Press, New York, NY.
- Aaker, D. and Keller, K. (1990), "Consumer evaluations of brand extensions", *Journal of Marketing*, Vol. 54, pp. 27-41.
- Ahn, J., Park, J. and Hyunb, H. (2018), "Luxury product to service brand extension and brand equity transfer", *Journal of Retailing and Consumer Services*, Vol. 42, pp. 22-28.
- Al-Mutawa, F., Elliott, R. and Nuttall, P. (2015), "Foreign brands in local cultures: a social cultural perspective of postmodern brandscapes", *Journal of Consumer Behaviour*, Vol. 14, pp. 137-144.
- Albrecht, C.M., Backhaus, C., Gurzki, H. and Woisetschläger, D.M. (2013), "Drivers of brand extension success: what really matters for luxury brands", *Psychology and Marketing*, Vol. 30 No. 8, pp. 647-659.
- Amatulli, C. and Guido, G. (2011), "Determinants in purchasing intention for fashion luxury goods in the Italian market: a laddering approach", *Journal of Fashion Marketing and Management*, Vol. 15 No. 1, pp. 123-136.
- Ardelet, C., Slavich, B. and Kerviler, G. (2015), "Self-referencing narratives to predict consumers' preferences in the luxury industry: a longitudinal study", *Journal of Business Research*, Vol. 68, pp. 2037-2044.
- Atwal, G. and Williams, A. (2009), "Luxury brand marketing – the experience is everything", *Brand Management*, Vol. 16 Nos 5-6, pp. 338-346.
- Bain and Company (2018), "Luxury goods worldwide market study fall-winter 2018 – the future of luxury – a look into tomorrow to understand today", available at: <https://www.bain.com/insights/luxury-goods-worldwide-market-study-fall-winter-2018/> (accessed 12 March 2019).

-
- Berry, C.J. (1994), *The Idea of Luxury – A Conceptual and Historical Investigation*, Cambridge University Press, Cambridge, MA.
- Bian, Q. and Forsythe, S. (2012), "Purchase intention for luxury brands: a cross cultural comparison", *Journal of Business Research*, Vol. 65, pp. 1443-1451.
- Bryman, A. (2012), *Social Research Methods*, 4th ed., Oxford University Press, Oxford.
- Carter, R. and Curry, D. (2013), "Perceptions versus performance when managing extensions: new evidence about the role of fit between a parent brand and an extension", *Journal of the Academy Marketing Science*, Vol. 41, pp. 253-269.
- Chailan, C. (2018), "Art as a means to recreate luxury brands' rarity and value", *Journal of Business Research*, Vol. 85, pp. 414-423.
- Dens, N. and Pelsmacker, P. (2016), "Does poor fit always lead to negative evaluations? Extension advertising and perceived brand quality", *International Journal of Advertising*, Vol. 35 No. 3, pp. 465-485.
- Dion, D. and Arnould, E. (2011), "Retail luxury strategy: assembling charisma through art and magic", *Journal of Retailing*, Vol. 87 No. 4, pp. 502-520.
- Dubois, B., Czellar, S. and Laurent, G. (2005), "Consumer segments based on attitudes toward luxury: empirical evidence from twenty countries", *Marketing Letters*, Vol. 16 No. 2, pp. 115-128.
- Evangeline, S.J. and Ragel, V.R. (2016), "The role of consumer perceived fit in brand extension acceptability", *Journal of Brand Management*, Vol. 13 No. 1, pp. 57-72.
- Fionda, A.M. and Moore, C.M. (2009), "The anatomy of the luxury fashion brand", *Journal of Brand Management*, Vol. 16 No. 5, pp. 347-363.
- Gaur, S., Herjanto, H. and Makkar, M. (2014), "Review of emotions research in marketing, 2002–2013", *Journal of Retailing and Consumer Services*, Vol. 21, pp. 917-923.
- Grossman, G.M. and Shapiro, C. (1988), "Foreign counterfeiting of status goods", *Quarterly Journal of Economics*, Vol. 103 No. 1, pp. 79-100.
- Heine, K. (2010), "The personality of luxury fashion brands", *Journal of Global Fashion Marketing*, Vols 1-3, pp. 154-163.
- Heine, K. and Phan, M. (2011), "Trading-up mass market goods to luxury products", *Australasian Marketing Journal*, Vol. 19, pp. 108-114.
- Hennigs, N., Wiedmann, K., Klarmann, C., Strehlau, S., Godey, B., Pederzoli, D., Neulinger, A., Dave, K., AielloDonvito, G.R., Taro, K., Tábořská-Petrovicová, J., Santos, C., Jung, J. and Oh, H. (2012), "What is the value of luxury? A cross-cultural consumer perspective", *Psychology and Marketing*, Vol. 29 No. 12, pp. 1018-1034.
- Hennigs, N., Wiedmann, K., Behrens, S., Klarmann, C. and Carduck, J. (2013), "Brand extensions - a successful strategy in luxury fashion branding? Assessing consumers' implicit associations", *Journal of Fashion Marketing and Management*, Vol. 17 No. 4, pp. 390-402.
- Hur, W.M., Kim, M. and Kim, H. (2014), "The role of brand trust in male customers' relationship to luxury brands", *Psychological Reports*, Vol. 114 No. 2, pp. 609-624.
- Janssen, C., Vanhamme, J. and Leblanc, S. (2017), "Should luxury brands say it loud? Brand conspicuousness and consumer perceptions of responsible luxury", *Journal of Business Research*, Vol. 77, pp. 167-174.
- Kang, Y. and Park, S. (2016), "The perfection of the narcissistic self: a qualitative study on luxury consumption and customer equity", *Journal of Business Research*, Vol. 69, pp. 3813-3819.
- Kapferer, J.N. (1997), "Managing luxury brands", *Journal of Brand Management*, Vol. 4, pp. 251-259.
- Kapferer, J.N. (2008), *The New Strategic Brand Management – Creating and Sustaining Brand Equity Long Term*, Kogan Page, London.
- Kapferer, J.N. and Bastien, V. (2009), "The specificity of luxury management: turning marketing upside down", *Journal of Brand Management*, Vol. 16 No. 5, pp. 311-322.

-
- Kapferer, J.N. and Valette-Florence, P. (2018), "The impact of brand penetration and awareness on luxury brand desirability: a cross country analysis of the relevance of the rarity principle", *Journal of Business Research*, Vol. 83, pp. 38-50.
- Kauppinen-Raisanen, H., BjorkLonnstrom, P.A. and Jauffret, M. (2018), "How consumers' need for uniqueness, self-monitoring, and social identity affect their choices when luxury brands visually shout versus whisper", *Journal of Business Research*, Vol. 84, pp. 72-81.
- Keller, K.L. (2003), *Strategic Brand Management: Building, Measuring, and Managing Brand Equity*, Vols 2/e, Prentice Hall, Upper Saddle River, New Jersey, NJ, Vols 2/e.
- Keller, K.L. and Sood, S. (2003), "Brand equity dilution", *MIT Sloan Management Review*, Vol. 45 No. 1, pp. 12-15.
- Kim, J. and Yoon, H. (2013), "Association ambiguity in brand extension", *Journal of Advertising*, Vol. 42 No. 4, pp. 358-370.
- Kim, C., Lavack, A. and Smith, M. (2001), "Consumer evaluation of vertical brand extensions and core brands", *Journal of Business Research*, Vol. 52, pp. 211-222.
- Klink, R. and Athaide, G. (2010), "Consumer innovativeness and the use of new versus extended brand names for new products", *Journal of Product Innovation Management*, Vol. 27 No. 1, pp. 23-32.
- Klink, R. and Smith, D. (2001), "Threats to the external validity of brand extension research", *Journal of Marketing Research*, Vol. 38 No. 3, pp. 326-335.
- Ko, E. and Megehee, C. (2012), "Fashion marketing of luxury brands: recent research issues and contributions", *Journal of Business Research*, Vol. 65, pp. 1395-1398.
- Ko, E., Costello, J. and Taylor, C. (2019), "What is a luxury brand? A new definition and review of the literature", *Journal of Business Research*, Vol. 99, pp. 405-413.
- Ladhari, R., Souiden, N. and Dufour, B. (2017), "The role of emotions in utilitarian service settings: the effects of emotional satisfaction on product perception and behavioral intentions", *Journal of Retailing and Consumer Services*, Vol. 34, pp. 10-18.
- Lim, C., Kim, K. and Cheong, Y. (2016), "Factors affecting sportswear buying behavior: a comparative analysis of luxury sportswear", *Journal of Business Research*, Vol. 69, pp. 5793-5800.
- LVMH (2018), "LVMH annual report: passionate about creativity", available at: https://r.lvmh-static.com/uploads/2018/03/lvmh_ra_2017-va.pdf (accessed 12 March 2019).
- Makkar, M. and Yap, S. (2018), "Emotional experiences behind the pursuit of inconspicuous luxury", *Journal of Retailing and Consumer Services*, Vol. 44, pp. 222-234.
- Malhotra, K.N. and Birks, D.F. (2005), *Marketing Research – An Applied Approach*, 2nd ed., Prentice-Hall.
- Margariti, K., Boutsouki, C. and Hatzithomas, L. (2019), "The dilemma of luxury brand extensions", *Journal of Global Fashion Marketing*, Vol. 10, pp. 305-323.
- Mason, R. (1984), "Conspicuous consumption: a literature review", *European Journal of Marketing*, Vol. 18 No. 3, pp. 26-39.
- Mayring, P. (2014), *Qualitative Content Analysis: Theoretical Foundation, Basic Procedures and Software Solution*, Klagenfurt, Austria.
- Michel, G. and Donthu, N. (2014), "Why negative brand extension evaluations do not always negatively affect the brand: the role of central and peripheral brand associations", *Journal of Business Research*, Vol. 67, pp. 2611-2619.
- Monga, A. and John, D. (2007), "Cultural differences in brand extension evaluation: the influence of analytic versus holistic thinking", *Journal of Consumer Research*, Vol. 33, pp. 529-536.
- Neave, L., Tzemou, E. and Fastoso, F. (2020), "Seeking attention versus seeking approval: how conspicuous consumption differs between grandiose and vulnerable narcissists", *Psychology and Marketing*, Vol. 37, pp. 418-427.

-
- Nueno, J.L. and Quelch, J.A. (1998), "The mass marketing of luxury", *Business Horizons*, Vol. 41 No. 6, pp. 61-68.
- Quinn, L. (2009), "Market segmentation in managerial practice: a qualitative examination", *Journal of Marketing Management*, Vol. 25 Nos 3-4, pp. 253-272.
- Riley, F.D., Lomax, W. and Blunden, A. (2004), "Dove vs. Dior: extending the brand extension decision-making process from mass to luxury", *Australasian Marketing Journal*, Vol. 12 No. 3, pp. 40-55.
- Riley, F.D., Pina, J. and Bravo, R. (2013), "Downscale extensions: consumer evaluation and feedback effects", *Journal of Business Research*, Vol. 66, pp. 196-206.
- Roux, E., Tafani, E. and Vigneron, F. (2017), "Values associated with luxury brand consumption and the role of gender", *Journal of Business Research*, Vol. 71, pp. 102-113.
- Sekaran, U. and Bougie, U. (2016), *Research Methods for Business: A Skill Building Approach*, John Wiley and Sons, Chichester, Vols 7/e.
- Sekora, J. (1977), *Luxury: The Concept in Western Thought, Eden to Smollett*, The Johns Hopkins University Press, Baltimore.
- Shah, P. (2017), "Why do firms delete brands? Insights from a qualitative study", *Journal of Marketing Management*, Vol. 33 Nos 5-6, pp. 446-463.
- Silverstein, M.J. and Fiske, N. (2003), "Luxury for the masses", *Harvard Business Review*, Vol. 81 No. 4, pp. 48-57.
- Stankeviciute, R. and Hoffmann, J. (2011), "The slippery slope of brand expansion", *Marketing Management*, Vol. 20 No. 4, pp. 26-31.
- Stankeviciute, R. and Hoffmann, J. (2020), "The impact of brand extension on the parent luxury fashion brand: the cases of Giorgio Armani, Calvin Klein and Jimmy Choo. A retrospective commentary", *Journal of Global Fashion Marketing*, Vol. 11, pp. 90-97.
- Truong, Y. and McColl, R. (2011), "Intrinsic motivations, self-esteem, and luxury goods consumption", *Journal of Retailing and Consumer Services*, Vol. 18, pp. 555-561.
- Truong, Y., McColl, R. and Kitchen, P.J. (2009), "New luxury brand positioning and the emergence of masstige brands", *Journal of Brand Management*, Vol. 16 No. 5, pp. 375-382.
- Vickers, S.J. and Renand, F. (2003), "The marketing of luxury goods: an exploratory study- three conceptual dimensions", *The Marketing Review*, Vol. 3 No. 4, pp. 459-478.
- Vigneron, F. and Johnson, L.W. (1999), "A review and a conceptual framework of prestige-seeking consumer behavior", *Academy of Marketing Science Review*, Vol. 1, pp. 1-15.
- Vigneron, F. and Johnson, L.W. (2004), "Measuring perceptions of brand luxury", *Journal of Brand Management*, Vol. 11 No. 6, pp. 484-506.
- Volckner, F. and Sattler, H. (2006), "Drivers of brand extension success", *Journal of Marketing*, Vol. 70, pp. 18-34.
- Wiedmann, K., Hennigs, N. and Siebels, A. (2009), "Value-based segmentation of luxury consumption behavior", *Psychology and Marketing*, Vol. 26 No. 7, pp. 625-651.

Appendix

Interview guide

Preliminary issue: This interview is part of an academic research project targeted towards users of luxury fragrances.

Part 1 – Use and consumption of fragrances

- (1) Which brands do you usually buy?
- (2) Which brand do you buy more?

- (3) Do you use fragrances every day? If yes, then why?
- (4) Place of residence.

Part 2 – Buying process of fragrances

- (1) Personal data: gender; age; education; marital status; home ownership; vacation profile.
- (2) How often do you purchase a fragrance for your own personal use? And as a gift?
- (3) Do you always buy the same fragrance?
- (4) Do you always buy fragrances from the same brand? If yes, then why?
- (5) What criteria do you use when choosing a fragrance?
- (6) Is the brand important for you when purchasing a fragrance for your own personal use? And when you purchase the fragrance as a gift?
- (7) Are the brands with a higher level of notoriety a part of your top choice?

Part 3 – Last purchase of fragrances

- (1) When did you last buy a fragrance?
- (2) Did you buy the fragrance for yourself or to give to another person?
- (3) What criteria did you use to purchase this fragrance?
- (4) Did you spend some time in purchasing the fragrance or did you already have in mind a predefined choice?
- (5) Did you choose it alone or did you take advice from other people?
- (6) Do you remember any mistakes concerning the purchase of any fragrance in the past? If yes, then why?

Part 4 – Influences surrounding the consumption of fragrances

- (1) Is a fragrance a key product in your daily use?
- (2) Do you change your fragrance according to the occasion? If yes, then why?
- (3) Do you think that fragrances from brands with a higher level of notoriety are worth more money?
- (4) Would you pay more for a fragrance from a brand with a higher level of notoriety?
- (5) Do you feel special when you buy a fragrance? And when you buy a fragrance as a gift?
- (6) Which attributes do you give more importance regarding the use of a fragrance? Please, pick 5 attributes from the list: rarity; unattainable; excellent quality; expensive; delightfulness; distinction; handicraft; elegance; originality; sophisticated; durability; creativity; exclusivity; innovation; well-being.

Part 5 – Attitudes towards the use of fragrances as a brand extension

- (1) Have you ever bought any other product from this brand, other than the fragrance? If not, then do you intend to do it?

EMJB

- (2) When you choose a fragrance, do you give some importance to the brand?
- (3) Do you think the fragrance that you use respects the brand? If not, then why?
- (4) When you think of your fragrance, do you also think of the patterns of the brand? If not, then why?
- (5) Does the fragrance that you use, reflect the quality of the brand?
- (6) In your opinion, must this brand extension (your fragrance) continue to be a part of the products offered by the brand? If not, then why?
- (7) What are the main linkages that you have in mind between the fragrance and the brand that are not reflected in the packaging, or even in the design of the fragrance?
- (8) Do you think the fragrance fits well with other products from the brand?

Corresponding author

Jose Figueiredo can be contacted at: jose.figueiredo@esg.ipsantarem.pt

For instructions on how to order reprints of this article, please visit our website:

www.emeraldgrouppublishing.com/licensing/reprints.htm

Or contact us for further details: permissions@emeraldinsight.com