

## Antecedents and Consequences of Brand Experience for Luxury Brands: A Conceptual Framework

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### Abstract

In some of the most recent approaches to conceptualising luxury brands, researchers have begun to emphasize the importance of consumer experiences in luxury branding. Luxury brand experiences offer an important way of enhancing the value derived from luxury brands. However, as having an intrinsically, inherently experiential offering is very different from actively and deliberately marketing that offer in an experiential manner. Thus the objective of this research paper is to develop a conceptual framework through which luxury marketers can formulate experiential branding strategies for their offerings in the marketplace.

**Keywords:** Luxury Brands, Brand Experience, Conceptual Framework, Antecedents, Consequences, Brand

### Introduction

The luxury market in India has also been steadily growing at a healthy rate of 25% over the last couple of years (CII-IMRB Kantar Report, 2016). The recent ecommerce and technology boom has created many relatively young ultra HNIs who have sky-high aspirations and desires when it comes to luxury in their lifestyle. According to Top of the Pyramid 2017, Kotak Wealth Management study, it is estimated the number of UHNHs (Ultra High Net Worth Individuals) in India ,increased by 10% to approximately 160,600 in 2017 – at a compounded annual growth rate of 12% over the previous five years. The growth of Indian luxury market growth is fueled by various favourable factors. The rising young population of India is a major driver of the growing Indian luxury market. The Indian luxury market is still young and evolving when compared to the mature European and North American Market (CII-IMRB Kantar Report, 2016).

According to the Top of the Pyramid 2017, Kotak Wealth Management study, Indians are getting wealthier at a younger age. About 60% of UHNHs surveyed for the report are below 40 years. Another important factor to fuel the higher growth rate of Indian luxury market is the rise of the new age women who are now more empowered and financially independent than ever before. This is especially the case in the major cities of India. This emerging category wants to feel and taste luxury (CII-IMRB Kantar Report, 2016). Euromonitor International Report (2016) stated that Luxury in India is associated with experience and

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consumers wish to enjoy the complete experience of buying luxury goods. An Indian consumer usually visits the retail luxury stores to purchase luxury goods. Consumers in India also feel the need to physically check luxury goods before making the purchase as luxury goods are considered to be a big investment and consumers feel the need to verify the product before purchasing. This changing yet important feature of Indian Luxury market is also highlighted by Jain et al. 2012. As per the research paper, Indian consumers are changing their views and behaviours from historic communal cultural bases to more individualistic approaches. Indian consumers evaluate luxury brands on the basis of the satisfaction such brands provide that fits their internal stimuli, self-indulgence and hedonic traits. Indian Luxury consumers are well educated, ambitious and have high spending capacity (Jain et al. 2012). In spite of all this potential, few academic studies have been conducted on Indian consumers and their experiences, attitudes, beliefs and feeling about the luxury brands (Schultz and Jain, 2015).

### **Conceptual Framework: Theoretical Foundations**

The roots of the word 'luxury' are derived from the word 'luxus', which according to the Oxford Latin Dictionary (1992) means 'soft or extravagant living, (over)-indulgence' and 'sumptuousness, luxuriousness, opulence' (Tynan et al., 2010). It's more positive meaning only emerged in the seventeenth century, and more recently it has come to be more associated with escape from, or cure of, the ordinary and the struggle for betterment (Berthon et al., 2009). There is no agreed upon definition of luxury, in the marketing literature (Dubois & Duquesne, 1993; Vigneron & Johnson, 1999). With no definition of luxury or luxury brands in academia (Choi, 2003; Wiedmann et al. 2009), the luxury brand term is often used to indicate products, services or brands with high price (Choi, 2003), excellent quality (Choi, 2003), aesthetic beauty (Kapferer, 1997), pleasure (Berry, 1994) or exclusivity or rarity (Pantzalis, 1995). Vigneron and Johnson (1999), use luxury to describe the very top category of prestige brands, whereas Dubois and Czellar (2002) view "prestige" to stem from unique accomplishments in the brand and "luxury" to merely concern self-indulgence. Wiedmann et al., (2007) also defined the concept of luxury as highly subjective, situational contingent and depending on the experience and individual needs of the consumers.

As per Berthon et al. (2009), Luxury is concept and cannot have a single definition; the concept of luxury is contingent upon its context – both social and individual. Thus what constitutes luxury varies with social context (social time and place), luxury has a personal component also, what might be luxury to one person, will be irrelevant or value less to another. Therefore luxury cannot be reduced to one sphere- it is an amalgamation of the material, the social and the individual. Tynan et al. 2010, (p. 1158) define luxury brands as "high quality, expensive and non-essential products and services that appear to be rare, exclusive, prestigious, and authentic and offer high levels of symbolic and emotional/hedonic value through customer experience. Therefore rather than defining luxury in single definition, marketing academicians have followed an integrative understanding of luxury which examines the multifaceted perceived value, a consumer seeks through luxury consumption (Hennigs et al., 2013; Tynan et al., 2010), which in other words refers to examining luxury in terms of what it does- the motivation for the consumer to buy luxury goods and the perceived value of luxury to the consumer rather than characteristics of or set of attributes of luxury.

### **Luxury Value Framework**

Understanding the perception of consumer value for luxury good is essential as luxury goods have to deliver sufficient value as a compensation for the high product price (Choo et al., 2012; Hennigs et al., 2013; Hennings et al., 2015; Tynan et al., 2010). In order to understand the motivation for or the perceived value of luxury consumption, earlier marketing academics used Veblen's, (1899, 1994) work on the "The theory of the Leisure Class". In this seminal work, it is postulated that achieving the social status and demonstrating wealth are major motivators for luxury consumption (Yang & Mattila, 2016).

Overlapping with the social status consumption of luxury given by Veblen, Leibenstein, (1950) added two additional forms of interpersonal effects of conspicuous consumption of luxury ; snob value and a bandwagon value. Snob effect refers to a situation wherein the demand for a product fall as the number of buyers increases; as higher-class consumers tend to distance themselves from lower-class consumers. On the other hand, people also tend to imitate the behaviours of higher-class consumers; therefore, the bandwagon effect refers to a situation wherein the demand for a luxury product rises as the number of higher-class consumers (Yang & Mattila, 2016).

Vigneron & Johnson (2004, 1999) developed a theoretical framework of luxury brand value that captured both personal effects (hedonism and quality) and inter-personal effects (conspicuousness, uniqueness and social) value perceptions. They argue that conspicuousness reflects the Veblen effect, identifying the ability of luxury products to display wealth and power. Snob effect demonstrates the perceived uniqueness value of the luxury product, which is the scarcity and exclusiveness of luxury good. Social value is the bandwagon effect, as highlighted by (Leibenstein, 1950), it is a consumer's desire to possess prestigious brands to conform to a desired reference group and to distance oneself from less desirable groups. Hedonism refers to the emotional benefits of luxury consumption; the perceived emotional value and Quality value is related to the utility generated from the superior performance of a luxury brand. The conspicuous value and social value are differentiated by the importance of perception of price as an indicator of prestige; conspicuous value is pursued when customer attaches higher prices with high prestige value; whereas social value is accrued to the luxury good when price and prestige perception is weak. Social value is attached with status and affiliation with a desired group.

Vickers & Renand (2003) and Berthon et al., (2009) both proposed that luxury and non-luxury brands can be differentiated according to the functional, experiential and symbolic dimensions of product. Functional dimension of the luxury goods refers to the set of product feature that fulfils extrinsic consumption needs through physical and product quality. Experientialism as product features stimulates the sensory pleasure, emotions. Symbolism dimension relates to the association with a desired group (Seo & Buchanan, 2015) Wiedmann et al. (2007, 2009) extended Vigneron & Johnson (2004, 1999) and added financial value dimension to reflect the monetary value of luxury brand. The authors proposed four latent luxury values (financial, functional, individual and social).

The financial dimension addressed direct monetary aspects as well as the aspects of exclusivity and rareness of the luxury products (scarce material used, limited accessibility and distribution). It includes the perception that higher price of the luxury brand, signals the

high quality of the product. The functional dimension referred to the core benefit, basic utilities of the luxury good and the uniqueness of the luxury product. The functional dimension is based on excellent product quality, craftsmanship, reliability, durability and exclusiveness of the luxury product. The individual dimension focused on a customer's personal orientation toward luxury consumption, it refers to the emotional benefits of indulgence and pleasure, hedonic motives, experiential rewards and enhancement of the self-identity which the consumption of luxury products provides to its users. The social dimension of luxury value perception relates to the perceived utility derived by the consumers by displaying wealth and power within their own social groups. Purchase and consumption of luxury goods are perceived as status and prestige symbols. (Choo et al., 2012; Hennigs et al., 2013; Yang & Mattila, 2016) Tynan et al.(2010) used and modified the general theoretical framework of customer value creation given by (Smith & Colgate, 2007), in order to develop theoretical framework for luxury customer value.

The six value framework included utilitarian value (i.e. excellence and craftsmanship), hedonic value (which included subjective tangible benefits such as hedonic effect, aesthetics and experience), outer-directed symbolic / expressive value which included conspicuous consumption, perceived unique value and perceived social value of the luxury consumption. Fourth type of value identified by Tynan et al.(2010) was self-directed symbolic value , this included self-gift giving behaviour, enhancement of personal identity by luxury consumption. The fifth value classified was cost value which included cost which customer have to incur to achieve the benefit of consuming the luxury product and such cost include economic cost, psychological cost, the cost/ sacrifice value also encompassed exclusivity and rarity value of the luxury brands. The most significant contribution of Tynan et al. (2010) to the luxury value framework was addition of relational value, to the existing framework of Smith & Colgate, 2007.

#### Review of Luxury Value Dimensions

Constructs	Veblen (1899)	Leibenstein (1950)	Vigneron & Johnson (1999, 2004)	Wiedmann et al. (2007, 2009)	Tynan et al. (2010)	Shukla & Purani (2012)
		Snob	Quality	Functional	Utilitarian	Utilitarian
			Uniqueness		Self-Directed Symbolic	Self-Directed Symbolic
			Hedonic	Personal	Hedonic	Hedonic
	Conspicuous	Veblen	Conspicuous			
		Bandwagon	Social	Social	Other Directed Symbolic	Other Directed Symbolic
				Financial	Cost/ Sacrifice	Cost/ Sacrifice
					Customer Brand Relationship	

Source: Yang and Mattila (2016)

A review of the literature of luxury value frameworks reveals that traditionally luxury has been associated with exclusivity, status and quality; however, as contemporary consumer behaviour is undergoing a paradigm change, modern day consumers are using consumption to make statements about themselves, to create identities and to develop a sense of belonging. This new understandings of changing consumer behaviour have emphasized importance of understanding the meanings which consumers ascribe to luxury brands (Seo & Buchanan, 2015). Support for this proposition can also be found in (Tynan et al., 2010) qualitative study, wherein the authors found that a symbolic/ expressive, experiential/ hedonic and relational values provided by the luxury brands are the key values that are most sought after by the luxury brand owners, whereas utilitarian value is assumed as essential and cost/ sacrifice value is irrelevant for the luxury brand owners, thereby emphasizing the need to examine multiple perspectives of meaning which create value for luxury brand consumer. Greater attention is vital for understanding how luxury consumers interact with and experience the luxury brand (Tynan et al., 2010). This new paradigm has emphasized the role of experiential marketing in study of luxury goods (Ballantyne & Varey, 2006). Experiential Marketing provides a new approach to examine the unique nature of luxury consumption and is predicted to become an important component of luxury marketing.

### **Brand Experience**

Understanding consumers and their consumption experiences, with products and services and with brands, is not only of interest to academics; marketing practitioners, as well emphasize the importance of providing appealing experiences for their consumer, in order to differentiate and position their offerings in a competitive environment (Schmitt & Zarantonello, 2013). Brands are increasingly being marketed through –appeals to consumer’s senses, feelings, intellect, curiosity and self-image, rather than more rational, utilitarian notions of value. Such a change in the marketing techniques has been witnessed in all sorts of industries, from consumer electronics and automotive, to airlines and retailing (Schmitt, 2010). This paradigm shift in the marketing management perspective is commonly referred to as ‘experiential marketing’.

The academic research stream on experience in marketing was launched by the seminal paper, titled “The Experiential Aspects of Consumption: Consumer Fantasies, Feelings and Fun,” published in 1982 (Schmitt & Zarantonello, 2013). In this research paper, Holbrook and Hirschman, introduced the concept of consumption experience, which criticized the single minded focus of consumer behaviour research study on information processing perspective and advocated for a complementary approach of experiential view of consumption for examining consumer behaviour (Schmitt, 2010).

The key idea of experiential marketing is that value does not only reside in the objects of purchase (products and services) and in their utilitarian and functional benefits, but also in the hedonic and experiential elements surrounding the product and service, and in the experience of consumption itself (Schmitt & Zarantonello, 2013). Academic literature examined various experience constructs, such as consumption experience (Holbrook & Hirschman, 1982), service experience (Hui & Bateson, 1991), shopping experience (Kerin et al., 1992), product experience (Hoch, 2002), however most of these experience constructs referred only to specific phases of consumer life cycle (for example shopping experience) or specific offering (for example service experience and product experience) or category

experiences (Brakus et al., 2009). However Brakus et al.(2009), theorized that when consumers search for, shop for and consume brands, they are exposed to both utilitarian as well as specific brand related stimuli , such as brand identifying colours (Bellizzi & Hite, 1992; Gorn et al., 1997; Meyers-Levy & Peracchio, 1995) shapes (Veryzer & Hutchinson, 1998), typefaces, background design elements(Mandel & Johnson, 2002)slogans, mascots, and brand characters(Keller, 1987) ,which also influence consumer behaviour . They coined the term *brand experience* to specify the subjective, internal consumer responses generated by such brand related stimuli. Thus brand experience is considered to be the broadest experience construct which includes all different experiential concepts such as product, shopping, service and consumption experience (Khan & Fatma, 2017; Nysveen et al., 2013; Zarantonello & Schmitt, 2010).

Brakus et al., (2009) defined brand experience as “subjective, internal (sensations, feelings, and cognitions) and behavioural responses evoked by brand related stimuli that are part of a brand’s design and identity, packaging, communications and environments (p. 53). These brands related stimuli are an integral part of the brand’s design and identity (name, logo, and signage), packaging, marketing communications (advertisements, brochures, web- sites content ) and in environment in which brand is marketed (retail stores, events, website-design).

### **Dimension of Brand Experience**

Understanding of experience construct in marketing theory is heavily influenced by the conceptualization of experience in other academic fields such as philosophy, cognitive science, sociology, anthropology and psychology. Philosopher Dewey, (1922, 1925), viewed experience as intertwining of humans with their environments, which results in gathering knowledge, on various dimensions. Cognitive scientists like Pinker (1997), also identified four mental modules in humans that respond to specific environmental cues. Thus on the lines of earlier research on experience in philosophy and cognitive science, marketers also proposed that there are different types (dimensions) of experiences that can be empirically distinguished and measured (Schmitt & Zarantonello, 2013).

The research paper of Holbrook & Hirschman, (1982), which fueled the marketing research in the field of experience and underlined the importance of examining symbolic, hedonic and aesthetic nature of consumption, viewed experience construct pertaining to dimensions of – activities (Behavioural Experience), Emotions (Feel Experience) and Sensation (Sensory Experience) and Symbolic (Relate Experience). Schmitt, (1999), examined concept of experience from a multi-dimensional perspective of cognitive, sensory, affective, behavioural and social dimensions. Brakus et al. (2009) who based their work on brand experiences, in part, on the prior work of Schmitt, (1999), and also specified five dimension of experience , but could only validated four dimensions in qualitative and quantitative research; namely sensory, affective, intellectual, and behavioural experiences.

Brand Experience is related but also distinct from other internal consumer constructs in branding and consumer behaviour literatures (Brakus et al., 2009; Schmitt, 2010; Schmitt & Zarantonello, 2013; Shamim & Butt, 2013). The experience construct differs from the evaluative, affective and associative constructs such as brand attitudes, brand involvement, brand attachment, brand associations and customer brand engagement. For example,

customer brand engagement construct emphasizes on “a cognitive and emotional commitment to an active relationship” with the brand whereas the concept of brand experience is more comprehensive, in that it encompasses all aspects of psychological (sensations, emotions, and cognitions) and behavioural responses to brand related stimuli (Yoon & Youn, 2016). Another difference between the concept of customer brand engagement and brand experience is that experiences do not presume a motivational state Brakus *et al.*, (2009), whereas CBE is a motivational construct (Hepola *et al.*, 2017; Hollebeek *et al.*, 2014; Hollebeek, 2011).

Experiential marketing essentially describes marketing initiatives that give consumers in-depth, tangible experiences in order to provide them with sufficient information to make a purchase decision. Experiential marketing, approach is in contrast to the rational features-and-benefits view of consumers and takes a view that consumers are emotional beings concerned with achieving pleasurable experiences.

### **Antecedents and Consequences of Brand Experience for Luxury Brands**

Existing literature on branding (Keller & Lehman, 2006) and experiential marketing scholars (Brakus *et al.*, 2009; Schmitt, 1999) have emphasized on the need to understand both antecedents and consequences of brand experience, but besides, Roswinanto & Strutton, (2014) study which focused on the examination of antecedents and consequences model of brand experience in advertising context and Khan & Fatma, (2017) which developed a brand experience model for restaurant brands, there has been negligible research on brand experience model in context of luxury brands. Therefore this study proposes the model of antecedents and consequences of brand experience for luxury brands.

Brand experience has been examined in the context of product brand websites (Chen, 2012; Shim *et al.*, 2015; Yoon & Youn, 2016), service brand websites (Hamzah *et al.*, 2014; Khan *et al.*, 2016a, 2016b; Lee & Jeong, 2014), search engines (Morgan-Thomas & Veloutsou, 2013), social networking websites (Chen *et al.*, 2014; Simon *et al.*, 2013; Smith, 2013; Tafesse, 2016b), online brand community (Trudeau & Shobeiri, 2016) and online retailers (Ha and Perks, 2005; Gabisch, 2011; Khan & Rahman, 2016b).

Brand Experience has also been studied in the context of services category, which include telecommunication services (Nysveen *et al.*, 2013), hotel industry (Khan & Rahman, 2017a; Xu & Chan, 2010; Zhang *et al.*, 2008), coffeehouse services (Chang & Chieng, 2006; Choi *et al.*, 2017), hospital services (Kumar *et al.*, 2013), financial services specifically banks have been studied by (Alloza, 2008; Altaf *et al.*, 2017; Bapat, 2017; Khan & Rahman, 2017b; Nysveen & Pedersen, 2014), restaurants (Khan & Fatma, 2017), catering industry (Moreira *et al.*, 2017), shared car services (Payne *et al.*, 2009), restaurants (Khan & Fatma, 2017) and generic service brands (Morrison & Crane, 2007). Certain research articles have also been carried out in the context of product brands, these studies, examined brand experience in the product categories of – mobile phone brands (Chao-Chin Huang, 2017; Shamim & Butt, 2013), high technology smart phone brands (Saari & Makinen, 2017), consumer electronics (Chattopadhyay & Laborie, 2005), mobile handsets (Shamim & Butt, 2013), fashion apparel (H. Kim, 2012), consumer goods (Roswinanto & Strutton, 2014), tablet PC (Tsai *et al.*, 2015), luxury cars (Klein *et al.*, 2016), FMCG goods (Bapat & Thanigan, 2016), tableware (Hepola *et al.*, 2017) and cosmetic products (Trudeau H. & Shobeiri, 2016b).

There are research studies that have examined the brand experience construct within multiple product brands (Francisco-Maffezzolli et al., 2014; Iglesias et al., 2011; Ramaseshan & Stein, 2014; Risitano et al., 2017) and multiple service brands context (Ding & Tseng, 2015; Lin, 2015; Xie et al., 2017). Some studies have examined brand experience in niche areas such as event marketing (Akaoui, 2007; Fransen et al., 2013; Tafesse, 2016a; Whelan & Wohlfeil, 2006; Zarantonello & Schmitt, 2013), destination branding (Barnes et al., 2014; Beckman et al., 2013), luxury brands (Atwal & Williams, 2009), retailing (Huang et al., 2015; Ishida & Taylor, 2012; Jones & Runyan, 2013; Khan & Rahman, 2016a; Shamim et al., 2016).

### **Antecedent Variables**

This study in conjunction with the extant literature on brand experience, proposes that event marketing activities, brand clues and marketing communication as key antecedents of brand experience in luxury brands. Event marketing is viewed as “a communication tool whose purpose is to disseminate a company’s marketing messages by involving the target groups in experiential activity” (Drengner et al., 2008). Event marketing offers first hand brand experiences (Whelan & Wohlfeil, 2006) and is recognized as a branding tool to build brand equity (Akaoui, 2007; Zarantonello & Schmitt, 2013) and plays an important role in creation of long lasting brand experience (Fransen et al., 2013).

Events can take various forms, including incentive/ reward programs, product launches, open days, conferences, product sampling, publicity events, the so called “created” events, road shows, press conferences, competitions/contests, exhibitions, corporate entertainment, charity fundraisers, trade shows and product visitor attractions (Wood, 2009). Event marketing is characterized by high audience involvement, novelty, experiential richness and spatial and temporal transiency (Tafesse, 2016a).

Therefore, this study proposes:

**Proposition 1:** *Event marketing activities have positive influence on brand experience for luxury goods*

Brand Clues have also been emphasized to influence brand experience, clues influence the customer’s overall perception of an experience. Brand clues consist of functional clues (technical performance of the service), mechanic clues (tangibles associated with the service), and the humanic clues (behaviour and appearance of service providers) (Berry et al., 2006). Berry et al., (2002) mentioned that the functional, mechanic, and humanic clues play specific roles in creating the customer's service experience, influencing both rational and emotional perceptions of service quality. Studies have also shown that different brand clues such as that slogans and mascots (Keller, 1987), colours (Gorn et al., 1997), shapes (Veryzer & Hutchinson, 1998), design elements (Mandel & Johnson, 2002), packaging (Underwood, 2003), brand name (Srinivasan & Till, 2002; Warlop et al., 2005) simple touch points such as order forms, application forms, customer billing (Coomber & Poore, 2013), physical infrastructure (Hanna and Rowley, 2013), store uniqueness (Dion & Arnould, 2011) and store atmosphere (Hollenbeck et al., 2008) can shape consumer’s experience with the brand.

The composite of all the clues makes up the customer's total experience. The emotional clues, of mechanics and humanics, are just as important to the customer experience and work synergistically with functional clues (Berry et al., 2002).

Thus this study proposes:

**Proposition 2:** *Brand clues have a positive influence on brand experience for luxury goods*

Marketing communication also influences consumers' experience with a brand. Marketing communication may include one-way communication (e.g., publicity, advertising), two-way communication (e.g., customer service, personal selling) or direct marketing (e.g., sales promotion) that includes both one-way and two-way communication (Duncan and Moriarty 1998). In recent times, online consumer reviews (on Web sites and social media) have also been included in the marketing communication mix (Chen and Xie 2008). According to Schmitt (1999), consumers demand marketing communications that deliver an experience. The various marketing communications discussed above, including online disclosure on the brand's Web site, can evoke brand experience (Lee and Jeong 2014; Morgan-Thomas and Veloutsou 2013).

Therefore this study proposes:

**Proposition 3:** *Marketing communication has a positive influence on brand experience for luxury goods*

### **Consequences Variables**

After analyzing the extant literature on brand experience and luxury brands, this study proposes three behavioural outcomes of brand experience in the context of luxury brands- word of mouth, brand image and hedonic emotions. Harrison-Walker, (2001) defines word of mouth as "informal, person to person communication between a perceived non-commercial communicator and a receiver regarding a brand, a product, an organization, or a service" (p. 63). Consumers communicate their brand experiences with the other individuals whom they are connected through formal or informal groups (Westbrook, 1987). In these groups, exchange of thoughts, ideas and comments takes place among individuals (Bone, 1992). Studies acknowledged word-of-mouth as an outcome of brand experience in various contexts (Barnes et al., 2014; Beckman et al., 2013; Klaus & Maklan, 2013).

WOM communication plays a particular important role for luxury brands, because activities such as referrals and consumer reporting of positive experiences with a brand increase both the relevance of the brand within target groups and the customers' desire for the brand (A. J. Kim & Ko, 2012). As such, the creation of positive WOM is a vital task for luxury brand managers (Klein et al., 2016).

Therefore this study proposes:

**Proposition 4:** *Brand experience has a positive influence on word of mouth in the context of luxury brands*

The next consequence of brand experience, proposed by this study is creation of positive brand image in the minds of the consumers. The concept of brand image has evolved over time. Early marketing scholars (Dichter, 1985) mainly emphasized cognition-focused dimension of brand image. These scholars described brand image as the totality of the impressions of attributes, functions and meanings that consumers associate with a brand or received from multiple sources about the brand (Altaf et al., 2017). More recently, marketing scholars (Chang & Chieng, 2006; Keller, 1993; Low & Lamb, 2000) have recognized

that emotional and sensory associations are also important in building a positive brand image. Brand image is an outcome of the brand that results from brand association (Keller, 1993, p. 3). Cho & Fiore, (2015) conducted a qualitative study in the context of fashion related brands, including luxury cosmetics and sportswear brands and found the importance of cognitive and emotional dimensions and sensory dimension evoked by the brands, on the brand image of the aforesaid brands.

Therefore this study proposes:

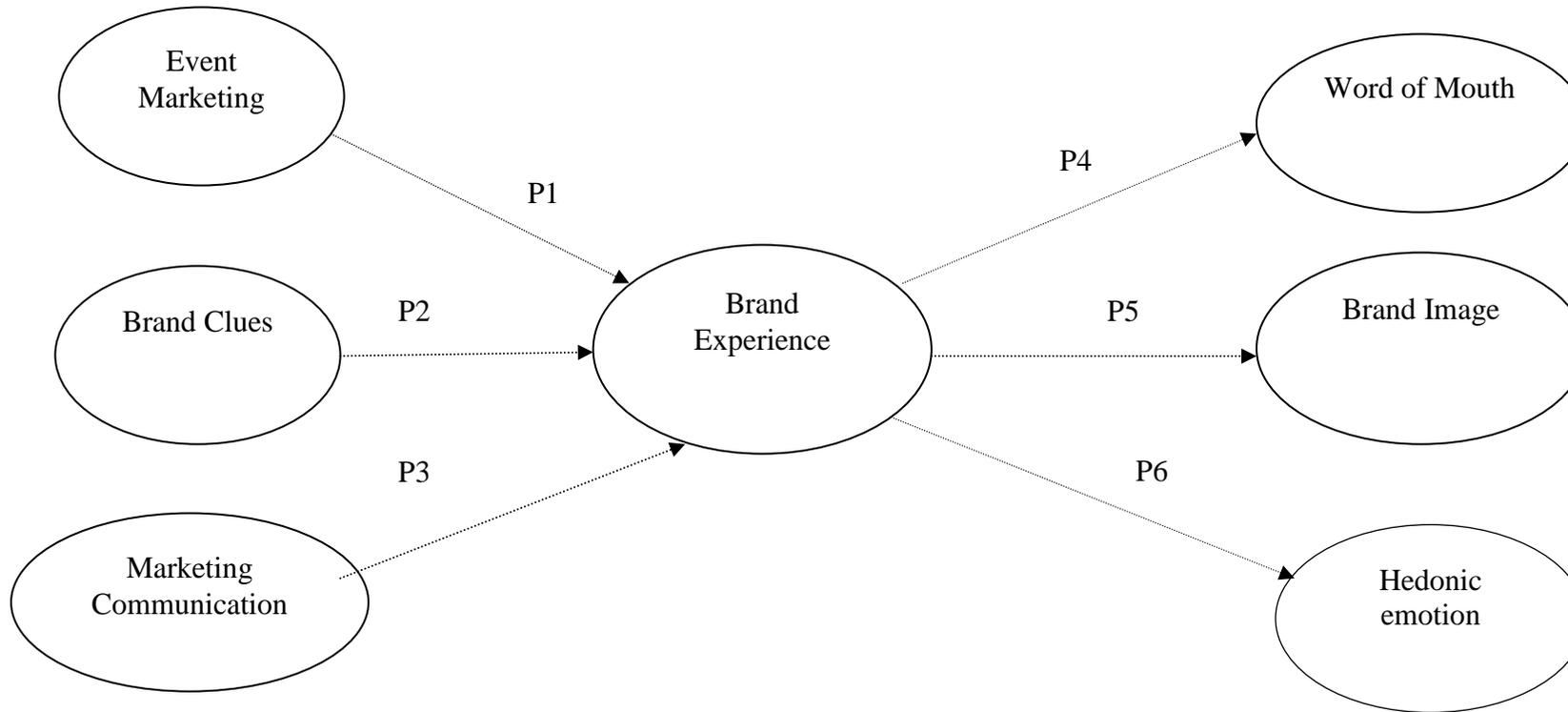
**Proposition 5:** *Brand experience has a positive influence brand image of the luxury brands*

Extant literature asserts that by providing affirmative brand experiences, positive hedonic emotions can be built. Emotions are described as a mental state of readiness that arises from cognitive appraisals of events or thoughts. Emotion has a phenomenological tone and may trigger specific actions to affirm or cope with the emotion, depending on its nature and meaning for the person having it (Bagozzi et al., 1999; Lazarus, 1991). Hedonic emotions are formed without deliberate elaboration (Giner-Sorolla, 2001; Hung & Mukhopadhyay, 2012; Leary, 2007; Ramanathan & Williams, 2007). Hedonic emotion are generated during the consumption experience of a brand (Havlena & Holbrook, 1986; Hirschman & Holbrook, 1982), both types of hedonic emotions are generated during the consumption experience, i.e. positive hedonic emotions such as pleasure, delight and excitement as well as negative hedonic emotions such as frustration, sadness and disgust.

Hedonic emotions are triggered by intrinsically motivated behaviours such that of play, leisure activities, aesthetic, creativity and these behaviours are more prominent in the context of luxury brands. Hedonic emotions are related to multisensory responses and fantasy. Multisensory responses are induced by sensory and affective brand experience and fantasy is triggered by cognitive and behavioural brand experience (Chang & Chieng, 2006). Therefore brand experiences produce hedonic emotions and marketers induce positive hedonic emotions by experiential marketing (Shaw, 2007).

Therefore this study proposes:

**Proposition 6:** *Brand experience has a positive influence on hedonic emotions in the context of luxury brands*



**Figure 1 : Theoretical Framework of Brand experience for luxury goods**

## **Conclusions**

This study provides an important addition in current literature on luxury brand value and brand experience by proposing the conceptual framework incorporating antecedents and consequences of brand experience in the context of luxury brands. In addition to theoretical contributions, this study also provides a number of managerial implications. First, by providing an integrated conceptual framework for brand experience in luxury brands, it provides managers a greater understanding of the factors that help to enhance and provide unique and memorable brand experiences because brand experience plays an important role in the formulation of focused marketing strategies and tactics for luxury value consumers.

The present study recommends that event marketing, brand clues and marketing communication has a positive impact on brand experience. Luxury brand managers should focus on organizing events; the luxury brand should get associated with charity fundraisers, fashion shows, pop up shops, corporate entertainment, art exhibitions which are rich in sensorial stimulation and trigger positive emotions in consumers. Another important implication of the present research is that it recommends that the luxury marketers should make an effort to go beyond the objective of mere sales and focus on developing physical and non-physical cues like store atmospherics, store uniqueness of the luxury brand store to create brand experiences. This research paper, also highlights the positive brand experience, helps the luxury marketer to not only in engaging consumers in word of mouth, but also drives the strong emotional bond with the brand. A unique, memorable brand experience also goes a long way in establishing brand image in the minds of the consumers.

## **Future Research**

This research study has developed a theoretical framework. Empirical investigation of the model should be carried out in subsequent research. Marketing literature on brand experience has suggested that cumulative brand experience consists of individual dimensions of experience –future research should investigate the current framework by modeling each dimension of brand experience with the antecedents and consequences of the framework and analyze which antecedent/ consequence has higher influence on the individual dimensions of brand experience . Researchers may also investigate influence of other stronger forms of brand affect as consequences of brand experience. Existing framework of antecedents and outcomes of brand experience can also be empirically tested in the context of online luxury purchases.

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