

UNIVERSIDADE FEDERAL DO RIO DE JANEIRO
INSTITUTO COPPEAD DE ADMINISTRAÇÃO

TAMMY MARIA SOARES DE LIMA AVILA

**FAMILY PERSPECTIVE ON CONSUMER-BRAND
RELATIONSHIP IN LUXURY CONSUMPTION**

Rio de Janeiro

2017

TAMMY MARIA SOARES DE LIMA AVILA

**FAMILY PERSPECTIVE ON CONSUMER-BRAND
RELATIONSHIP IN LUXURY CONSUMPTION**

Master's dissertation presented to the Instituto Coppead de Administração, Universidade Federal do Rio de Janeiro, as part of the mandatory requirements in order to obtain the degree of Master in Business Administration (M.Sc.).

SUPERVISOR: Roberta Dias Campos, D.Sc.

Rio de Janeiro

2017

CIP - Catalogação na Publicação

S958f Soares de Lima Avila, Tammy Maria
Family perspective on consumer-brand
relationship in luxury consumption / Tammy Maria
Soares de Lima Avila. -- Rio de Janeiro, 2017.
46 f.

Orientadora: Roberta Dias Campos.
Dissertação (mestrado) - Universidade Federal do
Rio de Janeiro, Instituto COPPEAD de Administração,
Programa de Pós-Graduação em Administração, 2017.

1. Comportamento do consumidor. 2. Marcas de
luxo. 3. Mulheres. 4. Consumo. 5. Administração -
Teses. I. Dias Campos, Roberta, orient. II. Título.

TAMMY MARIA SOARES DE LIMA AVILA


FAMILY PERSPECTIVE ON CONSUMER-BRAND RELATIONSHIP IN LUXURY
CONSUMPTION

Master's dissertation presented to the Instituto
Coppead de Administração, Universidade
Federal do Rio de Janeiro, as part of the
mandatory requirements in order to obtain the
degree of Master in Business Administration
(M.Sc.).

Approved by:



Roberta Dias Campos, D.Sc
(COPPEAD/UFRJ)



Maribel Carvalho Suarez, D.Sc
(COPPEAD/UFRJ)



Denise Franca Barros, D.Sc
(UNIGRANRIO)

ABSTRACT

AVILA, Tammy. **Family perspective on consumer-brand relationship in luxury consumption.** 2017. 46p. Thesis (Master in Business Administration) - Instituto COPPEAD de Administração, Universidade Federal do Rio de Janeiro, Rio de Janeiro, 2017.

This research inaugurates a collective approach to consumer-brand relationship studies, using a female intergenerational family bundle as unit of analysis (mother-daughter-brand) while traditional research focus on individual relationships (consumer-brand). The purpose of this study is to understand the collective dimension of consumer-brand relationships, formed between fashion luxury brands and feminine dyads within a family, assessing the relation of family identity and consumer-brand relationships. A qualitative approach was chosen to investigate 5 different families using 10 in-depth interviews with mother-daughter dyads. The main findings consist on the extension of the consumer-brand relationship construct, providing a triangulated perspective to the topic, and proposing an initial typology of collective consumer-brand relationships of three emerging forms: sorority initiation, prom queen friendship and in-law relationship. Each relationship present different involvement dynamics, where one consumer plays the role of influencer and the other is influenced. This dynamic of influence is what seems to enable the triangulations, evidencing that relationships perform different functions inside the family collectivity.

Keywords: consumer-brand relationships, family, fashion and luxury brands

RESUMO

AVILA, Tammy. **Family perspective on consumer-brand relationship in luxury consumption.** 2017. 46p. Thesis (Master in Business Administration) - Instituto COPPEAD de Administração, Universidade Federal do Rio de Janeiro, Rio de Janeiro, 2017.

A pesquisa analisa as dinâmicas ligadas a relações coletivas consumidor-marca formadas entre mães, filhas e marcas de moda de luxo e a agência dessas relações dentro do território familiar. Para atingir esse objetivo, foi utilizada uma abordagem qualitativa por meio de 10 entrevistas em profundidade através das quais foram estudadas 5 famílias diferentes usando como unidade de análise díades femininas mãe-filha. Esse trabalho estende a metáfora da relação interpessoal desenvolvida por Fournier (1998) provendo uma perspectiva coletiva ao tema e iniciando uma tipologia a partir da identificação de 3 formas de relacionamento coletivas, cada uma com diferentes níveis de envolvimento e onde um consumidor desempenha o papel de influenciador enquanto o outro é influenciado. Tal trabalho inaugura uma abordagem sociocultural em uma área de pesquisa tradicionalmente diádica (consumidor-marca).

Palavras-chave: relacionamento consumidor-marca, família, marcas de moda de luxo

CONTENTS

1	INTRODUCTION	7
2	CONSUMER-BRAND RELATIONSHIP LITERATURE REVIEW	9
2.1	AN ASSEMBLAGE VIEW OF RELATIONSHIP	13
3	LUXURY LITERATURE REVIEW	14
3.1	CBR AND THE FASHION LUXURY MARKET	15
4	METHODOLOGY	17
5	FINDINGS	20
5.1	FAMILIES	20
5.2	BRANDS	22
5.3	TRIANGULATES RELATIONSHIPS	25
5.3.1	Sorority initiation	26
5.3.2	Prom queen friendship	28
5.3.3	In-law relationship	29
6	DISCUSSION AND FURTHER STUDIES	31
	REFERENCES	33
	APPENDIX A - INTERVIEW SCRIPT (PORTUGUESE)	39
	APPENDIX B - FAMILIES' PROFILES	42
	ANNEX A - LIST OF BRANDS USED TO FILTER INTERVIEWEES	45

1 INTRODUCTION

This paper aspires to explore the dynamics related to consumer-brand relationships and family identity, specifically intergenerational transfers between mother and daughter in the context of luxury fashion brands, bringing a new perspective to the consumer-brand relationship topic inspired by the assemblage theory (Epp, Schau, & Price, 2014; Price, 2015; Price & Epp, 2016). In doing so, the aim is to analyze triangulated relationships formed between mothers, daughters and different brands and their agency in the collective territory of family.

Our context is luxury consumption among Brazil's emergent consumers. A continuous growing global market, the luxury goods sector exceeded US\$387 billions in 2016, and forecasts an overall annual growth of 5% for the upcoming years (Euromonitor International, 2016). Specifically, the Brazilian market corresponds to more than US\$3 billions, ranking 20th place in market size by country globally and 5th among emergent economies (behind China, Russia, India, and Mexico), even in the middle of an economic downturn (Euromonitor International, 2016). The size and growth of this market have been attracting research interest (Tynan et al. 2010) making luxury the object of special issues in different publications like the *Journal of Business Research* (entire issue in 2012 and special section in 2015), the *Journal of Brand Management* (entire issue in 2009) and the *Journal of Fashion Marketing and Management* (entire issues in 2013, 2014 and 2015).

Additionally, the growing handbag global market is led by luxury brands and worthed over US\$ 48 billion in 2013, (Euromonitor International, 2014). More than a fashion accessory, the handbag is an icon of identity and social role for women (Kaufmann, 2011) as well as a lifestyle prop used to communicate desired impressions on other people (Berger, 2010). Building on these expressive aspects of the object and assuming a high sharing potential inside the family, the handbag is the focal point of discussion in this research that seeks to understand consumer-brand relationships in the fashion luxury area contributing by bringing a sociocultural perspective to the consumer-brand relationship theme, which is commonly focused on a more dyadic and individual perspective (e.g. Fournier, 1998; Sweeney and Chew, 2002; Zayer and Neier, 2011; Hanslin and Rindell, 2014).

This sociocultural perspective is exemplified by the family, the most powerful source of influence on forming new consumers each generation (Heckler, Childers, & Arunachalam, 1989; Moore, Wilkie, & Alder, 2001; Moore, Wilkie, & Lutz, 2002). So far, little attention was

given to the family influence regarding luxury consumption and recent studies in the luxury field (Husic & Cicic, 2009; Monkhouse, Barnes, & Stephan, 2012; Shukla, 2012) only pinpoint the role of the family as a relevant group of reference, like peers, mass media, or others. Additionally, the focus on emerging consumers enriches the analysis by investigating the status consumption from the standpoint of social mobility, a rarely studied perspective (Rocha, da Rocha, & Rocha, 2016).

This study seeks to position the fashion luxury goods consumption in the family assemblage, understanding its relational capacities and its interaction with the family identity. The assemblage mindset assumes the interplay of brands and consumers' lives considering its different assemblages, territories, and milieus where family is inserted, which is a good fit to this study's purpose of examining the dynamics related to consumer-brand relationships and family relations between mother and daughter scrutinizing the applicability of Fournier's typology (1998) and its further extensions (e.g. Kates, 2000; Ji, 2002; Sweeney and Chew, 2002; Zayer and Neier, 2011; Hanslin and Rindell, 2014) while trying to identify new relationship forms. This way, supporting the growing body of literature in CBR using the family assemblage approach to think CBR in a less dyadic model and enlarging its reach to a more sociocultural outlook where relationships are embedded in complex networks, which reinforces the suitability and potential contribution of the Consumer Culture Theory (hereafter "CCT") (Arnould & Thompson, 2005) and its symbolic and sociocultural perspective in the CBR arena.

To achieve the objective of this study, the main research question proposed is to *identify the forms and characteristics of collective triangulated consumer-brand relationships formed between mothers and daughters and fashion luxury brands as assemblages*. As a result of the investigation, three main relationship forms were identified exercising different roles inside the family unit illustrating the agency of brands and relationships.

In the following sections, we review the consumer-brand relationship literature and its connections with the assemblage theory and the fashion and luxury context. Then, the research methodology is explained along with the data analysis process and, subsequently, the main findings are discussed. Lastly, key implications of the study and further research directions are suggested.

2 CONSUMER-BRAND RELATIONSHIP LITERATURE REVIEW

The consumer-brand relationship construct (hereafter “CBR”) has inspired a consistent stream of research in marketing (e.g. Fournier and Yao, 1997; Fournier, 1998; Bengtsson, 2003; Aaker *et al.*, 2004; Aggarwal, 2004; Smit, Bronner and Tolboom, 2007; Fournier, Breazeale and Fetscherin, 2012; MacInnis, Park and Priester, 2014; Fetscherin and Heilmann, 2015) and even though different angles seem to emerge and no clear definition of the term is consensual in the academy (Veloutsou, 2007), all of them acknowledge the existence of bonds between consumers and brands.

Fournier (1998) introduced the interpersonal relationship metaphor to the branding arena by arguing for the “legitimacy of the brand as an active relationship partner” (Fournier 1998, p. 344) according to Hinde’s (1995 cited by Fournier 1998) principles that qualify a relationship in the interpersonal realm: (1) contains reciprocal exchange between partners, (2) is purposive involving provision of meanings, (3) holds several forms and ranges across dimensions, and (4) is a process phenomena. In her study, Fournier (1998) was able to show that consumers relate to brands building up their meanings in a truly active way, not only borrowing from what’s intended by marketers but actually producing the modern culture and assembling these relationships themselves. As Fournier stated “consumers do not choose brands, they choose lives” (Fournier 1998, p. 367) and for that matter each brand has a role in their lives, where brands’ meanings are created, negotiated and reinforced in a way that fit individual life projects and identities.

Precisely, the author maps key dimensions that categorize brand relationships: voluntary versus imposed, positive versus negative, intense versus superficial, enduring versus short-term, public versus private, task-related versus personal, and symmetric versus asymmetric (Fournier, 1998). Based on this, the author develops a typology of fifteen meaningful relationship forms that people cultivate with brands, all of them referring to human relationships, such as marriage and friendship (presented on Table 1). This typology, however, is bounded to an specific context of women’s consumption of supermarket goods (Sweeney & Chew, 2002) and Fournier (1998) acknowledges that “relationships both affect, and are affected by, the contexts in which they are embedded” (Fournier 1998, p. 346) stressing the importance of understanding CBR among different settings.

This is subsequently pursued by several studies that extend Fournier's proposition by enlarging her typology. Interesting cases are the work of Kates (2000) that analyzes CBR in the gay community, and Ji (2002) that seeks to understand and typify the relationships formed between children and brands. Sweeney and Chew (2002) also base their investigations on Fournier's (1998) typology and its suitability to the consumer services domain, while Zayer and Neier (2011) research male consumers of fashion and grooming products. Another relevant example is the work of Hanslin and Rindell (2014) which already explores the extensions provided by these previous studies and is also able to identify five new relationship forms in the context of the fashion luxury industry. All relationship forms identified are compiled in Table 1.

With exception of Sweeney and Chew (2002) and Hanslin and Rindell (2014), most research that tries to extend Fournier's (1998) work has focused on market segments (e.g. gay community, children, men) rather than marketing contexts (e.g. services and fashion luxury brands). This paper searches to address both aspects by investigating families and luxury handbags.

In addition, apart from Kates (2000), that deals with a particular subculture, there's no collective perspective on this subject specifically. Even though there's a line of research on brand communities, the focus shifts to the brand relationship as a means to form social links instead of in the relationship itself (Fournier, 2014). The concept of brand community defines its existence as "a specialized, non-geographically bound community, based on a structured set of social relations among admirers of a brand" (Muñiz & O'Guinn, 2001, p. 412) which is not the focus of this study that seeks to examine the dynamics related to the family unit, a social environment not yet analyzed in this area and the first and most powerful group of reference when it comes to consumer socialization (Heckler et al., 1989; Moore et al., 2001, 2002).

In a more current work, O'Guinn and Muñiz (2014) recognize brand communities as one more example of consumer collectives stressing the importance of regarding brands as socially constructed and, therefore, the relevance of understanding "brand relations as meaningful because they are social" (O'Guinn & Muñiz, 2014, p. 191), which reassures the pertinence of collectiveness evidencing the research opportunity in investigating a relational bundle of the family setting (mother-daughter) and its interplay with CBR considering both individual and communal aspects which leads to a new perspective on the matter.

RELATIONSHIP FORMS	CONTEXT (ORIGIN)	DEFINITION
Arranged Marriages		Involuntary union enforced by preferences of third party. Low levels of emotional attachment, but still devoted for long-term. Complete commitment.
Casual Friends		Only irregular engagement, friendship identified with low intimacy and feeling.
Marriages of Convenience		Long-term engagement with effects from the environment. Controlled by rules that are satisfactory.
Committed Partnerships		Long-term commitment, voluntarily started relationship. Despite the unpleasant conditions, the relationship is described with love, closeness, trust and a promise to stay together.
Best Friendships		Voluntary alliance characterized by honesty and intimacy. Common personal interests unite the parties, and persistence is assured with the help of frequent positive rewards.
Compartmentalized Friendships		Extremely specialized and situationally restricted. On-going friendship described by lower intimacy than in other forms of friendship, instead characterized by higher interdependence.
Kinships		Involuntary relationship with family ties.
Rebounds/Avoidance-Driven Relationships	Women / Supermarket Goods (Fournier 1998)	A relationship that is characterized with a desire to move away from the former or companion available.
Childhood Friendships		Seldom engaged, the relationship is described with emotional charge and memories from one's childhood. Creates security and ease from the previous self.
Courtships		A temporary state of the relationship that is heading toward a committed partnership.
Dependencies		Neurotic and extremely emotional relationship with selfish interests that has its grounds on the view that the other is irreplaceable. There's anxiety if forced to be apart from the other.
Flings		Short-term engagements with a high emotional prize. Normally time-bounded but lacks loyalty and reciprocity toward the other.
Enmities		Intense relationships with a negative affect and desire to cause pain for the other part.
Secret Affairs		Extremely sensitive and private relationships that are kept as a secret from the others. If the relationship were revealed to others, it would cause problems.
Enslavements		Involuntary union that is only steered due to desire of the relationship partner. The relationship continues solely due to circumstances despite the negative feelings that are involved.

(continued)

Table 1: CBR forms from previous studies (Adapted from Hanslin and Rindell 2014)

RELATIONSHIP FORMS	CONTEXT (ORIGIN)	DEFINITION
Community Members	Gay Men Community / Consumer Goods (Kates 2000)	A voluntary relationship between the target group and local retail business. High amount of positive impact, loyalty, trust and commitment.
Political Alliances		A chosen positive union between the group and mainstream corporations. Brand loyalty tied to political exchange: brand is bought to legitimize the company's communications.
Political Enemies		A relationship of negative nature characterized by hate, repulsion, avoidance, and a will harm the market. Normally targeted toward brands with intensions against the group's essence.
Love-Hate	Service (Sweeney & Chew 2002)	Voluntary relationship, emotionally intense due to reversed feelings. Both unfriendly and pleasant relations exist, and mainly preserved due to reward possibilities and reciprocity.
Secret Admirer	Children / Consumer Goods (Ji 2002)	One has a big appreciation toward a brand and wishes to own it, but one is not able due to limited resources and abilities.
First Love		The first love experience with a brand and has a significant meaning for the consumer. Likewise, a huge influence on the consumers. Affects future relationships and behavior.
Cheap Dates	Men / Fashion & Grooming Products (Zayer & Neier 2011)	The costs related to the union act as the driver. Male consumers' sensibility with the costs related to the brand makes these relationships short term or temporary.
Mentors		A long term and voluntary union with high socio-emotional impact. The relationship is endured with respect and a desire to imitate the mentor.
Business Partners		A voluntary union without intimacy and is mainly maintained to get positive rewards in exchange. Can be long term but only if the rewards remain attainable.
Status Enhancing	Fashion Luxury Step-Down Line Extensions (Hanslin & Rindell 2014)	A voluntary relationship characterized by the will to show others that one is doing well financially and can afford expensive brands perceived as status symbols.
Inspirational		Some consumers searched inspiration from the parent brand and then tried to fulfill the need among SDLEs. This relationship is characterized by longevity but the level of loyalty is questionable because the priority is to fulfill the need.
Impulse		Relationships steered by the purchase situation and the possibility of acquiring the brand with a low price and without overthinking it. Highly satisfying with a short-term engagement.
Rewarding Friendship	Turncoat/Dynamic	Consumers push themselves to reach their goals to be able to reward themselves after reaching milestones. This long-term engagement and high interdependence relationship is steered by consumer's own ambition and will, and contains high emotional rewards.
Turncoat/Dynamic		Relationship previously of negative nature but now developed to a positive relationship. The relationship might still lack loyalty but is emotionally intense because of changed feelings.

Table 1: CBR forms from previous studies (Adapted from Hanslin and Rindell 2014)

2.1 AN ASSEMBLAGE VIEW OF RELATIONSHIP

Even though Fournier (1998) brings a new angle to brand management in regards to the way consumers signify brands in their everyday lives and is afterwards supported by several studies (e.g. Aaker *et al.*, 2004; Aggarwal, 2004), Price's recent work (2015) goes beyond Fournier's (1998) assessment and strategically inserts the assemblage theory (Deleuze & Guattari, 1987; Epp *et al.*, 2014; Price, 2015; Price & Epp, 2016) in this arena by explaining the role of brands in consumers' assembled lives positioning brands among loyalties and relationships that people develop with other people and their life projects. By doing this, Price (2015) demonstrates that "agency among people, brands and other heterogeneous actors is constantly reconfigured in response to changed relations and arrangements" (p.14), and therefore the relations themselves exert agency (DeLanda, 2006; Deleuze & Guattari, 1987; Price, 2015) which shifts the focus from dyadic CBR or a focal brand community to brand relationships positioning "in dynamic webs of heterogeneous relations that comprise a consumer's life-world" (Price, 2015, p. 14) where family is embedded.

In another study, focused on family research, Price and Epp (2016) present the family through the lens of assemblage theory. This angle "characterizes family as an unfolding and ever-changing assortment of human and non-human actor interactions and future possibilities that in their synthesis form a distinctive consistency and expression - that is, a collective identity" (Price & Epp, 2016, p. 60). It adds and extends their previous proposition of a network approach (Epp & Price, 2008) where the family unit is introduced as a complex network of relationships with individual, relational and collective dimensions that are in constant interaction and negotiation, making the family identity a continuous mutually constructed process (Epp & Price, 2008).

Based on this proposition, collecting data from multiple family members holds greater potential of capturing the dynamics in family life (Kerrane, Bettany, & Kerrane, 2015; Suarez & Casotti, 2015). This perspective is enlarged by the assemblage standpoint because it examines inhibitors (forces that bind assemblages together) and releasers (forces that open elements enabling change) of processes of making (gathering), unmaking (dispersion) and remaking (reorganization and malleability) family, puts less weight on the human role since it emphasizes distributed agency, and suggests the investigation of the role of materiality as a force modulating family identity (Price & Epp, 2016).

3 LUXURY LITERATURE REVIEW

Even though research interest has been growing in luxury in the past years (Tynan, McKechnie, & Chhuon, 2010), there is still a confusing and acknowledged lack of consensus regarding concepts of luxury and luxury brands in the academy (Chandon, Laurent, & Valette-Florence, 2016; Ciornea, Pop, Bacila, & Drule, 2012; Godey, Lagier, & Pederzoli, 2009; Vickers & Renand, 2003). But, what is luxury? Luxury is always relative. Even if there's no fixed explanation found in literature, it is possible to gather some basic and recurrent characteristics that several academics have been associating to luxury in various disciplines (e.g. Veblen, 1899; Kapferer, 2004; Castarède, 2005; Allérès, 2006; Lipovetsky, Roux and Machado, 2008; Gois, 2010; Corbellini and Saviolo, 2014; Cypriano, 2015), such as: superiority, distinction, high prices, prestige, exclusivity and quality.

Despite different opinions, some scholars (Kapferer & Bastien, 2009; Miller & Mills, 2012; Tynan et al., 2010) agree on the existence of a continuum that goes from necessity or mass consumer goods in one end to high end luxury goods in the other, and the degree where luxury starts is a level to be determined by consumers (Tynan et al., 2010), which underlines the subjectivity of the construct and the importance of a sociocultural perspective provided by the CCT that relies on the idea that consumption is embedded in culture and thus shaped by it (Arnould & Thompson, 2005). Building on this idea, some scholars (Braun, Zolfagharian, & Belk, 2016) seek to understand the process of a product going from the luxury end to the necessity one, like the product category in this study, the bag, once a superficiality and nowadays a must in women's daily life (Kaufmann, 2011; Stockley, 2012).

Moreover, the motivations that drive people to consume luxury are also plenty but can be grouped, as proposed by Vickers and Renand (2003), onto: functional (e.g. quality), experiential (e.g. search for pleasure or hedonism), and symbolic interaction (e.g. connection to a group of affirmation of social status). These motivations, particularly the symbolic, highlight the importance of luxury brands as status symbols (Okonkwo, 2007; Truong & McColl, 2011) and identity builders (Esmailpour, 2015; Wang & Griskevicius, 2014). As stated by Twitchell (2001, p. 60), "you are not *what* you wear but *who* you wear" and what each brand stands for matters greatly in the fashion luxury context (Esmailpour, 2015) where brand relationships are largely influenced by brands images (Hanslin & Rindell, 2014). There is much

evidence of the importance of brands as meaning providers and the fashion industry is central in the circulation of meanings in society (Allen, Fournier, & Miller, 2008).

Corbellini and Saviolo's (2014) present a segmentation model of the luxury industry that underlines this symbolic and status dimension. The authors divide the industry in three different levels supreme luxury (1), lifestyle luxury (2) and accessible luxury (3), which are detailed in the Figure 1. Differences are most related to price ranges and exclusiveness of designs.

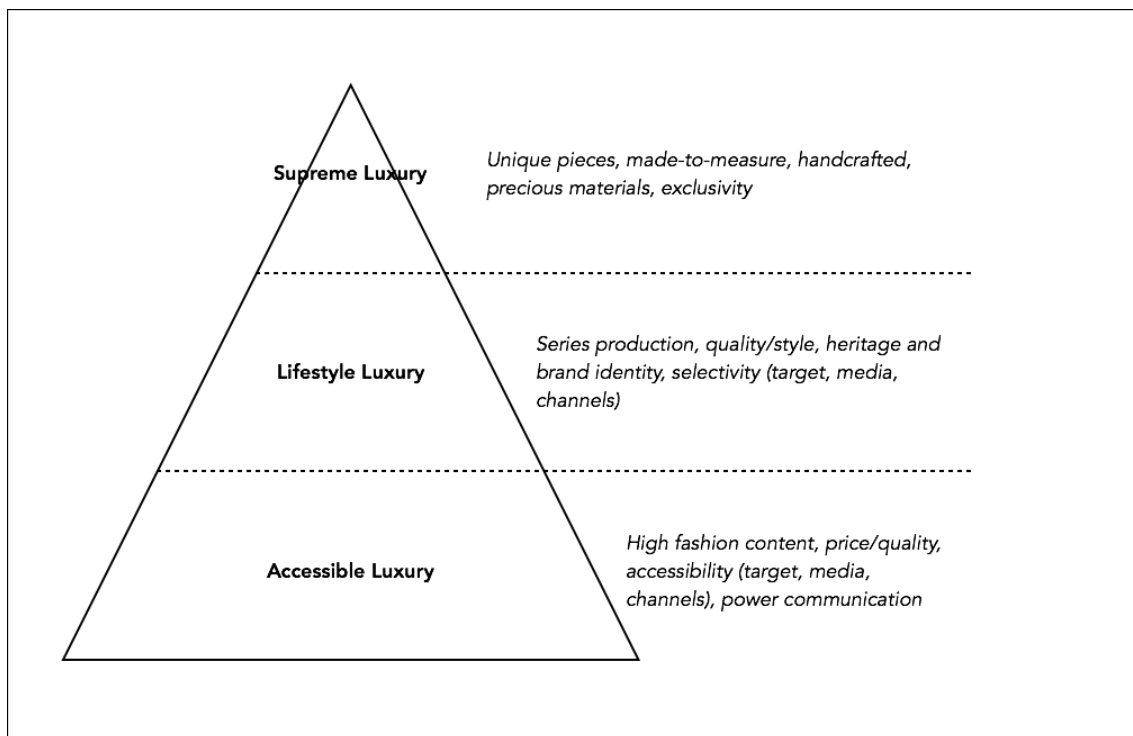


Figure 1: Luxury market segmentation (Adapted from Corbellini and Saviolo 2014)

3.1 CBR AND THE FASHION LUXURY MARKET

Research on CBR in the luxury context (e.g. Kim and Yoo Jin Kwon, 2011; Magnoni and Roux, 2012; Hanslin and Rindell, 2014; Hodge *et al.*, 2015) is scant and has not yet been addressed considering the family panorama. Apart from Hanslin and Rindell's (2014) project, other studies have simply examined relationships in the light of Fournier's (1998) study with no ambition of identifying novel relationship forms.

It is interesting to comment that despite the fact that research was conducted on specific contexts, such as the cosmetics luxury industry (Hodge et al., 2015) or luxury retail brands (Kim & Yoo Jin Kwon, 2011), these studies contribute to the growing body of research by supporting Fournier's (1998) findings and expressing the emergent relevance of the luxury context in the CBR domain.

4 METHODOLOGY

Consistent with the exploratory essence of the study and the CCT mindset (Arnould & Thompson, 2005), a qualitative methodology was adopted to recognize the consumer-brand relationships created between mothers, daughters, and fashion luxury brands and to analyze the family influence by triangulating data within the same family.

To accomplish these goals, the in-depth interview procedure was the main method of inquiry used in the data collection, supplemented by photos of products and storage space and additional follow-up questions. The long interview is a suitable instrument since it allows the interviewer to see the world through the interviewee's eyes and understand their social and cultural contexts (McCracken, 1988) which fulfills the analytic purposes of this paper.

Ten individual depth interviews were conducted with Brazilian female family members (5 mothers and 5 daughters), over 18 years old, consumers of fashion luxury handbags. In total, 9 triangulated relationships were identified, these relationships were recognized by both mother and daughter and considered relevant in the family social environment.

As luxury is a very complex concept, to determine the fashion luxury brands it was used as reference the list of brands (Annex 1) covered by a global project The World Handbag Report (The Digital Luxury Group, 2012), a study that provides analysis on consumer demand for luxury handbags worldwide. The recruitment was made through purposeful sampling based on the author's acquaintances network, and each of the informants had at least one handbag of those brands.

Only female dyads were chosen in order to reduce gender variations and, most importantly, in consideration that women generally reveal more and stronger interpersonal relationships and brand involvements (Guest, 1964; Sherrod, 1989 as cited by Fournier, 1998), and that they are more predisposed to form relationships (Thompson, 1996) and, hence, most likely to bond with brands.

Table 2 provides the interviewees' profile information.

Interviews were carried out following McCracken's (1988) guidelines, specifically grand tour questions about informant's life stories using a semi-structured script (Appendix A). Opinions were probed about fashion accessories use and the specific consumption of luxury

bags. In addition, demands regarding luxury concepts and luxury brands perceptions were also argued.

When discussing luxury bags, the interviewer used projective techniques and Kopytoff's (1986) cultural biography of things perspective. The projective methods are indirect inquiries that use associations and imaginary situations (e.g. personification of brands, objectification of people), to aid the interviewees to express their thoughts accessing their primary motivations (Rook, 2006). It is appropriated considering the luxury consumption in the family context because it allows answers relatively free from social desirability bias and privacy anxieties (Rook, 2006) which may be of concern when discussing high amounts of money spending and parenting.

Kopytoff's (1986) ideas suggest that objects have biographies just like people and that the same kinds of cultural questions can be asked to arrive at their biographies, which express the way objects are culturally redefined, being commodified in some moments and singularized in others. Kopytoff (1986) and other scholars believe that "as people and objects gather time, movement, and change, they are constantly transformed, and these transformations of people and objects are tied up with each other" (Gosden and Marshall 1999 cited by Epp and Price, 2010, p. 821). This way, understanding the biographies of luxury handbags can enrich the knowledge on the function of material culture in families, like the work of Epp and Price (2010) but this time focused on the mother-daughter dyad.

All interviews were conducted between June 1st and August 17th 2016 and most of them were conducted in the informant's houses to make them comfortable and to facilitate product access. They were audio-recorded and transcribed in a total of more than 9 hours of audio and 204 text pages. Interviews duration ranged between 34 minutes to 1 hour 23 minutes.

The data analysis process started with the reading of the individual transcriptions and initial coding, then, coding was reviewed and ideas and concepts were identified and organized within an analysis by family. Following, initial findings were prearranged in big themes and categories were created and, finally, results were defined and explained through the data collected and the theory assessed.

Table 2: Interviewees' Profiles

FAMILY	BIOGRAPHICAL INFORMATION
Daughter 01	Woman, 28yo, single, living with her sister in Rio de Janeiro, medical doctor
Mother 01	Woman, 57yo, married, mother of 2, living with her husband in Manaus/AM, lawyer
Daughter 02	Woman, 39yo, married, mother of 1, living with her husband and son in São Paulo, lawyer not currently working
Mother 02	Woman, 66yo, married, mother of 2, living with her husband in São Paulo, retired
Daughter 03	Woman, 29yo, engaged, living with her fiancée in São Paulo, medical doctor
Mother 03	Woman, 55yo, married, mother of 2, living with her husband and a daughter in Manaus/AM, entrepreneur
Daughter 04	Woman, 33yo, married, living with her husband in São Paulo, master's student
Mother 04	Woman, 65yo, married, mother of 2, living with her husband in Campos dos Goytacazes/RJ, psychoanalyst and college professor
Daughter 05	Woman, 29yo, single, living alone in Rio de Janeiro/RJ, medical doctor
Mother 05	Woman, 57yo, married, mother of 2, living with her husband and daughter in Manaus/AM, working as manager in her husband's company

5 FINDINGS

To effectively identify the forms and characteristics of collective triangulated consumer-brand relationships formed between mothers, daughters and fashion luxury brands as assemblages, it was necessary to understand the dynamics of the interviewed families and their socio-economic context while also comprehending their perceptions regarding luxury brands and the luxury market as a whole.

5.1 FAMILIES

All families are upper middle class or high class consumers where the older cohort (mothers) has acquired its wealth within their own generation rather than by familial inheritance, characterizing emergent consumers that developed preferences and practices in their original social groups, but had also the opportunity to emulate the lifestyle of their new peers (Rocha et al., 2016). In the meanwhile, daughters were generally raised in a mixed environment with families holding greatly different values from their peers.

In addition, the Brazilian economic context presented a closed market until 1994, what has left most families with no access to international luxury brands, only attainable through international trips, which were not common for middle class consumers in that instable economic period (Giambiagi, Villela, de Castro, & Hermann, 2011; Rocha et al., 2016; Yaccoub, 2011). Consequently, these mothers had wide access only to Victor Hugo brand¹, heavily inspired in international competitors, but a Brazilian luxury alternative (Moherdau, 2000). When Brazil's market was flooded by foreign brands, import taxes were so high that a regular middle class consumer could not afford this type of product (Favaro, 2015; Giambiagi et al., 2011). Hence, the growth of the economy and the broad access to international tourism in the past 10-15 years allowing the increasing international purchase, especially in the luxury segment where 80% of Brazilians consume luxury (Mazza, 2014), completely changed the emerging consumers habits (Rocha et al., 2016; Troiano, 2012). Deep-rooted in the economic

¹ Victor Hugo is a Brazilian luxury brand focused on leather goods. It was created by a Uruguayan designer with the same name in the 70's, when Brazil's ports were closed for importation and this brand, inspired by international luxury brands, were the only reachable to Brazilians in general.

background, the families interviewed concentrate their luxury consumption during international trips which have special value of achievement and conquer for these people.

All of this reflects in the interviewees' point of views about luxury and how recent its access is in their lives, also it becomes clear that mothers and daughters are following different learning paths regarding the consumption of luxury. In general, all families interviewed present a mother that started consuming luxury after they were married with kids, whereas for daughters, luxury consumption has started in their teenage years or early adulthood. Furthermore, most families had luxury handbag consumption diffused in the family by the youngest generation. This can be explained, between other reasons, because these daughters had extra income available earlier in life than their mothers did, while still financially supported by their parents, they develop highly valued labor activities (medical doctor, engineer, and lawyer), this way profiting from two different sources of revenue.

Other family aspects that were identified throughout the analysis are related to the closeness of mother-daughter relationships and their individual relationship with fashion and luxury. Figure 2 shows that families where relationships are close and both mother and daughter are interested in fashion and luxury (families 1 and 3) present a sort of co-ownership where the bags represent a shared space in which there's no individual property of the items and both parties are open and willing to learn with each other about this consumption. When families are intimate, yet one of the parties is not involved with fashion (families 4 and 5), the consumption is more individualized and sharing is occasional, limited to physical closeness so they develop a provisional joint collection during these periods. Furthermore, when mother-daughter relationship is distant, they develop separated private collections which may have little in common (family 2) or sometimes they can even have the same brands and designs. In the case where one of them is not interested in fashion and luxury (family 2), sharing is restricted to special occasions, while it is assumed that when both are interested, maybe there is no need or desire to share.

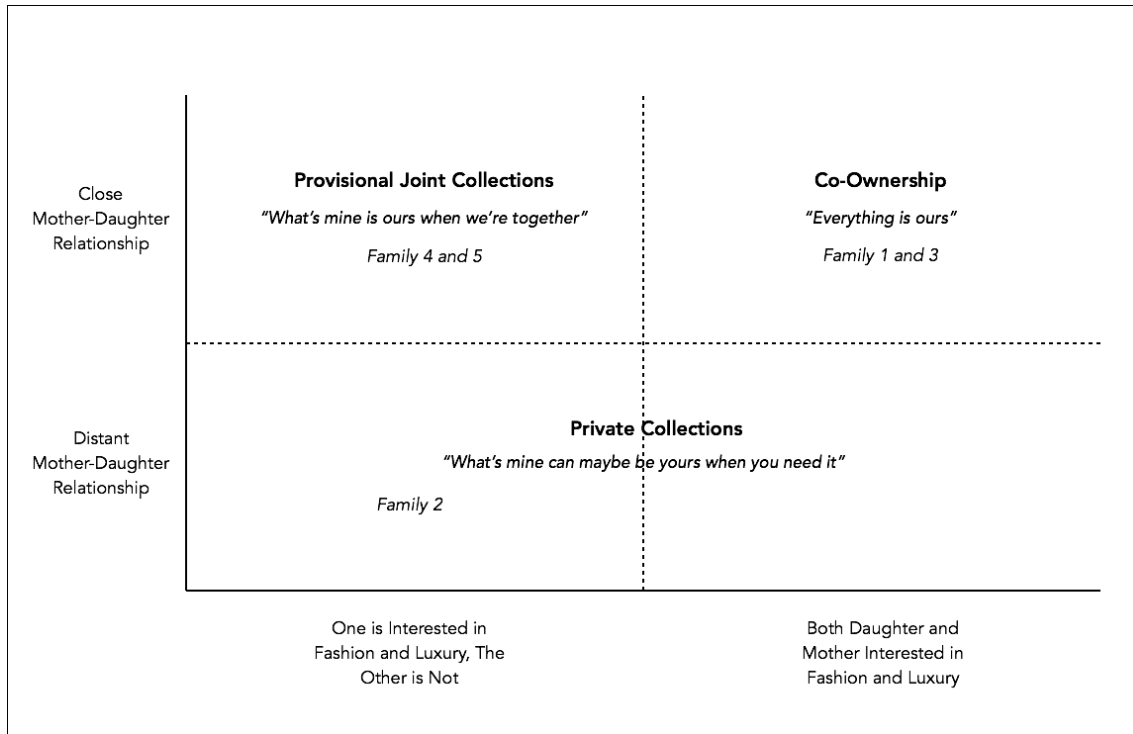


Figure 2: Family types according to mother-daughter relationship closeness versus interest on fashion and luxury (Elaborated by the author)

5.2 BRANDS

The consumer-brand relationship analysis evidenced that luxury brands are all positioned in a sort of mental map in the minds of the consumers interviewed. It is interesting to note, however, that initially, during one's trajectory, there's no differentiation between brands. When consumers start to progress in the fashion luxury consumption learning process, they begin to categorize and prioritize brands following similar criteria close related to brand image and pricing. Even though these brands can actually circulate in different segments offering different products (e.g. Chanel for haute couture, fashion, eyewear, fragrance & beauty, and watches & fine jewelry), the focus of this project was the perception regarding brand image in the handbag product category.

In total, 27 different handbag brands were cited during interviews, from these 21 corresponded to luxury in the reference list used as criteria (Appendix B). Among these, 12 are illustrated in the perceptual map produced based on the discourse of the interviewees (Figure 3). It seems to exist an hierarchy where you go from the 'basic' luxury, which is the entry level, divided in two sublevels where the lowest one is not the real luxury, only the access segment,

and the highest characterize the actual entry point with brands such as Louis Vuitton and Burberry that are not cheap, but represent the fundamentals of luxury; to a second stage higher in status perception, the ‘self-expression’ luxury, more trend related and season focused, less accessible to consumers in general, characterized by Prada and Fendi, for example; and then to the ‘iconic’ luxury, the more inaccessible and aspirational driven segment, deeply rooted in heritage and tradition impressions, embodied by brands like Chanel and Hermès. This map can be redesigned as a scale and directly connected to the continuum concept cited earlier (Kapferer & Bastien, 2009; Miller & Mills, 2012; Tynan et al., 2010) that goes from an absolute necessity to an absolute luxury. In this assessment, the basic luxury is where luxury starts, going to the self-expression luxury and ending at the iconic high end luxury, all of which are subjectively defined by each individual.

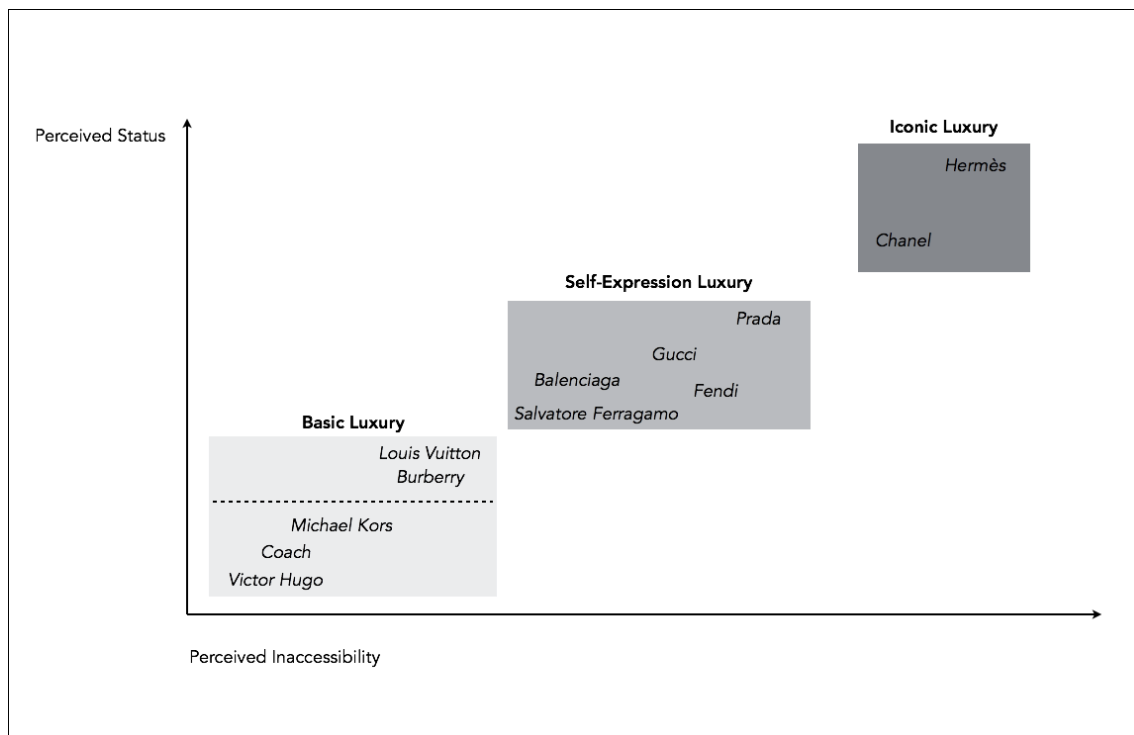


Figure 3: Brand perceptual map according interviewees’ opinions (Elaborated by the author)

This analysis can be also compared to Corbellini and Saviolo’s (2014) model of the luxury industry segmentation (figure 4). Even though price ranges and exact descriptions cannot be directly matched, the main idea surrounding the prioritization and some aspects of the categorization seem to fit the interviewees perceptions.

First, the supreme luxury as described by Corbellini and Saviolo's work (2014) is not even considered by the interviewees in this article as it is composed by unique made-to-measure pieces with very high prices, but they would deem supreme luxury the iconic brands, such as Chanel and Hermès, which borrow characteristics like handmade, ultra-expensive, exclusivity, and the 'dream factor' from the supreme luxury segment. Next, the lifestyle luxury relates with the self-expression luxury by the importance of the designer's reputation which is translated to the brand image, strong brand identity and the quality/style ratio, this segment, however, for the interviewees is high on fashion content while in the third category, the high sublevel of the basic luxury, is more tied to tradition and conservatism. This sector is connected to the accessible luxury division through the accessibility perception and the price/quality, albeit in the accessible luxury accessibility is linked with wider target, media and channels while in the basic luxury this concept means the perception of lowest entry level prices of traditional luxury options, keeping the selective strategy.

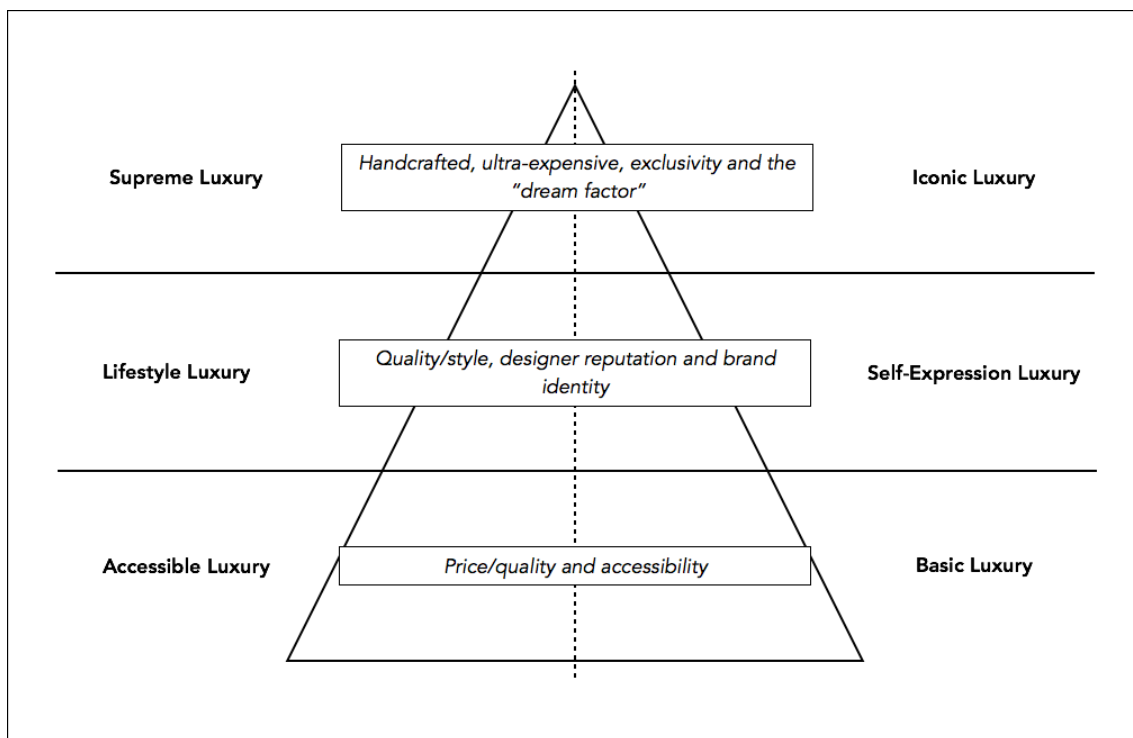


Figure 4: Comparison between data analysis and Corbellini and Saviolo's model of luxury segmentation (2014) (Elaborated by the author)

Another possible comparison is with the definitions of luxury and fashion proposed by Corbellini and Saviolo (2014), in which the basic luxury and iconic are close related to the concept of luxury itself while the self-expression luxury is closer to the fashion definition.

Despite the acknowledgement about the confusion regarding luxury's definition in the academy, Corbellini and Saviolo (2014) describes luxury making use of characteristics such as aspirational, heritage, timelessness, custom made, expensive and hard to obtain. The two segments identified, basic and iconic luxury, are good illustrations of these aspects and even though the basic luxury represents the more accessible range of luxury, the high is still expensive and hard to achieve. Both segments are well grounded in the features proposed with different levels of status and exclusivity perceived, but aligned in the communication of a prestige position. On the other hand, brands such as Prada and Fendi, the self-expression luxury, exemplify Corbellini and Saviolo's (2014) concept of fashion, deep rooted in the idea of change and forward looking, creativity and free expression. Thus, this segment would be more about seasonal products and personal expression offering more facets to consumers' identity.

5.3 TRIANGULATED RELATIONSHIPS

Despite individual relationships formed between consumers and brands, 9 relationships could be identified having a meaning and a function in the relational mother-daughter dimension of the family identity. As stated by O'Guinn and Muñiz (2014), "brand relationships are made through social forces" and, therefore, are not individual by nature, despite traditional dyadic (consumer-brand) research. These triangulated relationships formed between mother, daughter and brand illustrate the agency of relationships in the family territory (Price & Epp, 2016) and, more specifically, the agency of brands (Price, 2015).

In this analysis, 3 different types of relationships emerged from the data: sorority initiation (Figure 5), prom queen friendship (Figure 6) and in-law relationship (Figure 7). All of them present a difference of involvement among the human parties where one plays a role of influencer (a powerful source of influence that generally has more involvement with the specific category or brand) and another plays the role of influenced (receiving stimulus by the influencer). This dynamic of influence is what seems to make the triangulations viable evidencing that the relationships themselves perform different functions inside the family that

were not yet acknowledged in the literature because of the reduced number of studies focused on the collective perspective proposed in this work.

5.3.1 Sorority initiation

This relationship form is intrinsically related to the beginning of the consumption inside the family entirely illustrating the assemblage perspective proposed by Epp and Price (2010) that when a new product or practice is inserted in the family, heterogeneity grows and new relations are created possibly changing the assemblage.

The brand here is generally seen as basic for luxury standards and represents the access to this new world and the establishment of new consumption patterns, where the influencer (mother or daughter) facilitates and guides the influenced (mother or daughter) initiation process, just like a sorority sister (current sorority member) plays the influencer's role inviting the pledge (candidate to enter the sorority) to participate in this new relationship, reinforcing their personal bonds. Thus, the main utility of this triangulated relationship is to approximate mother and daughter creating a bridge of affinity through this consumption, which may be a conscious or unconscious goal of one of the parties. Both mother and daughter develop positive ties with the brand, but the emphasis is on their personal relationship and the object (handbag) in this case is instrumental.

In this type of relationship, the initiation occurs to equalize a difference that was created when one of them started this new consumption, therefore forming a process of remaking family, represented by the feminine bundle mother-daughter, by realigning relations and using this relationship as an inhibitor of the family assemblage (Price & Epp, 2016).

All families demonstrated this form of relation with variances in terms of the relationship role in the family being sometimes more focused on the access to a new sort of consumption and other times more concentrated on building a bridge between mother and daughter. Families categorized as having a co-ownership (1 and 3) revealed priority on the initiation purpose using the same brand, Louis Vuitton, for both mother and daughter, reinforcing their similarity and the perception of the brand as elementary for luxury consumers, they all have a special attachment with the brand.

The families in which sharing is temporarily limited to physical proximity, but the relationship mother-daughter is close (families 4 and 5) exhibited, through Fendi and Louis

Vuitton, a balanced combination of both objectives, expressing the willingness to entry the fashion and luxury consumption market and also to create more proximity in the mother-daughter relationship by developing another affinity point. Interestingly, both mothers (those influenced) developed an exclusive relationship with the brands while the daughters are not exclusive. However, they all have strong emotional attachment to the brands.

At last, the private collectors (family 2) used Burberry mostly as a bridge between mother and daughter, where the mother, which is highly focused on the functional aspect of handbags, tries to perceive the value of fashion luxury brands noticed by her daughter in an attempt to produce some sort of closeness between the two through this consumption. There's no special affection related to the brand because it functions only as a means to connect mother and daughter, like in brand communities where "people are often more interested in the social links that come from brand relationships than they are in the brands that allow those links to form" (Fournier, 2014, p. 6). In addition, even though the daughter owns a Burberry bag, it was not her first, as Burberry was for her mother, so the influenced (mother) chose a reliable brand, one already consumed by the daughter (and also by her in different categories), but did not actually followed the influencer's path as all the other families.

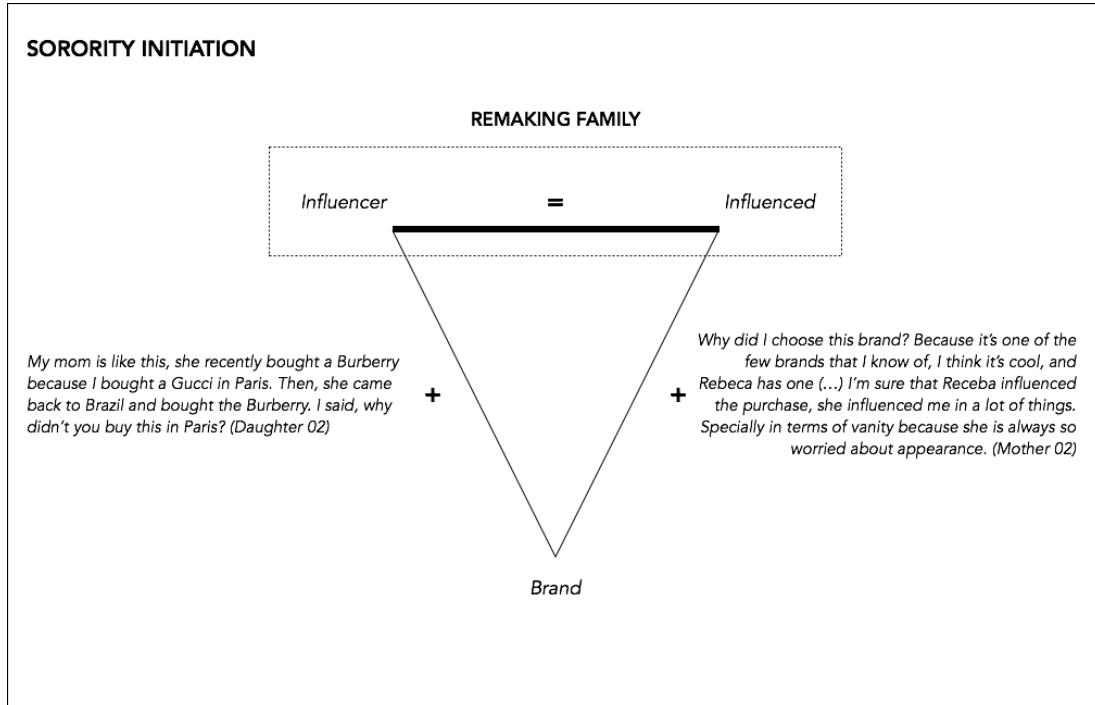


Figure 5: Sorority initiation relationship scheme (Elaborated by the author)

5.3.2 Prom queen friendship

Type of public relationship that symbolizes conquer and superior status, in which the source of influence is more emotionally committed because she perceives more value in the relationship than the influenced party, so the influencer determines the relationship and the influenced follows, evidencing an asymmetry in the mother-daughter bundle where the influenced reveals herself as more sophisticated in the luxury hierarchy by inserting an upscale brand into the assemblage while the influenced is in an earlier stage of learning and in a lower luxury level.

Since the role of this triangulated relation is to promote the family to a superior level of luxury, it is close related to the status enhancing relationship identified by Hanslin and Rindell (2014), however, with a collective approach that positions the brand as a prom queen (popular girl that people want to be friends with – making use of the stereotype) and the mother and daughter as friends that achieved that spot not reachable by a lot of people, even though sometimes the influencer is more comfortable and identifies more personally with the brand while the influenced, despite valuing the status enhancing function of the brand, can sometimes feel a little misplaced with all the glamour. It is important to note however that both parties are committed and admire the brand, which is the focus of this relationship form because it upgrades the family as a whole to a new luxury standard re-signifying the family in a process of making family by using the expressive capacities of the brand to reinforce the collective dimension of the family identity (Price & Epp, 2016).

The families that displayed the prom queen friendship are those with close mother-daughter relationship, co-ownership of handbags and positive attitude towards learning about luxury consumption (families 1 and 3). The family 1 uses Prada as a symbol of sophistication and status and develops an intense, positive, and most of all public relationship with the brand.

Also, family 3 consumes Chanel as sign of elegance, prestige and personal/financial success, however the daughter express the feeling that her consumption is a little bit out-of-place since she cannot afford it at that present moment, even though she relates well with the brand. Which exemplifies the notion that the influenced may feel that she is not skilled enough to achieve the level of luxury represented by that brand, but at the same time, she is glad to be a user.

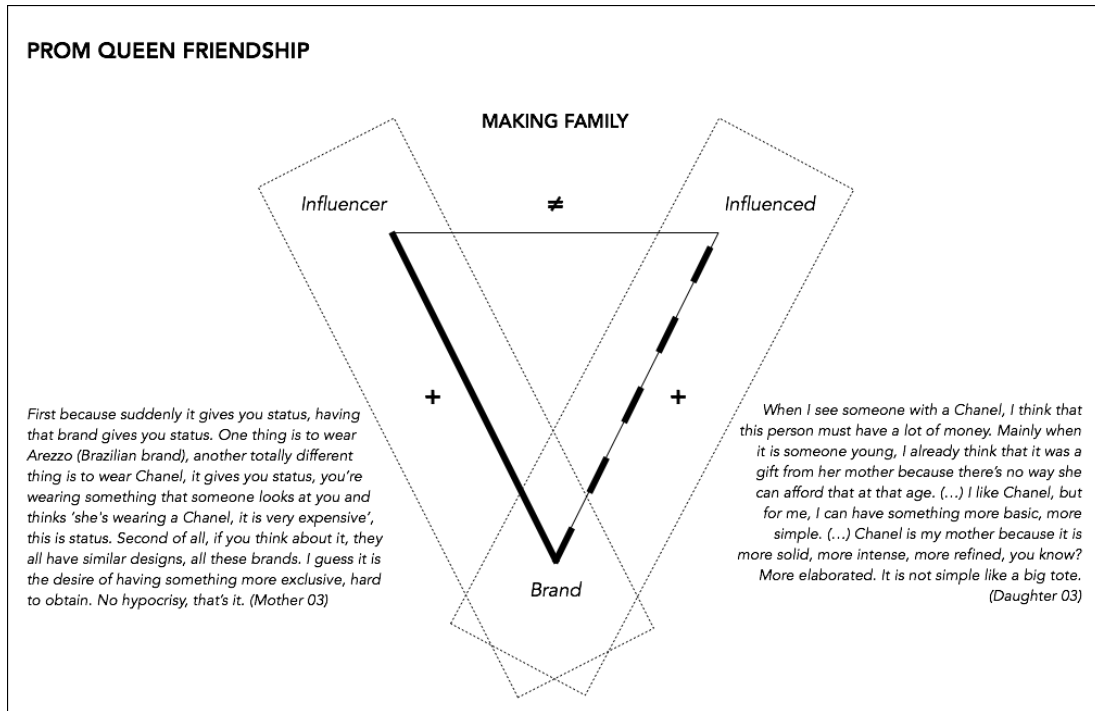


Figure 6: Prom queen friendship relationship scheme (Elaborated by the author)

5.3.3 In-law relationship

In this relationship form, the brand is placed as an in-law, intimate to one of the family members and superficially related to others, which is close to the kinship relationship form described by Fournier (1998), yet this dyadic relationship is portrayed as involuntary with family ties, supporting just a side of the collective perspective. The in-law relationship is voluntary for one part and involuntary for another because it symbolizes a form of individual differentiation in the collective family context, even though not that segregating that blocks the relationship with other family members. The influencer projects more deeply the brand's personality in her own individual identity and is even recognized by family members for that, while the influenced develops a shallow connection which may be positive, negative or neutral. Although a conflict does not have to be explicit, there is a clear estrangement that creates a disparity between mother and daughter evidencing a process of unmaking family building dispersion in this assemblage through the brand relationship that functions as a releaser (Price & Epp, 2016).

Families that exhibited this form of relationship have two distinctive profiles, the private collectors (family 2) and the co-owners (family 1). Family 2 considers Chanel classic and

sophisticated, and the daughter seeks to add these features to her own personal identity so she establishes an intense relationship with the brand where there's a lot of emotional attachment. On the other hand, the same qualities seem overwhelming for the mother which declares not to identify with the brand, but to live with it when necessary, developing a superficial relationship tied to special occasions while recognizing her daughter's affinity with the brand. In this scenery, the brand exerts agency by communicating the difference between mother and daughter creating a bigger space amongst them.

Family 1 uses Burberry as an in-law connected to the mother which decided to start the relationship because she connects with her perceptions of the brand in terms of style and design (the versatility and functionality of the handbags for daily use), while the daughter is a user that despite having a very positive image of the brand, didn't identify herself with the brand, always relating it to her mother. In this case where mother and daughter are close, the brand functions to rebalance the mother's position in the family hierarchy pinpointing her development in the luxury consumption learning process by reaching autonomy. Once an influenced, now an influencer. However, it is noted that the relationship with the brand is initiated only after the daughter's approval.

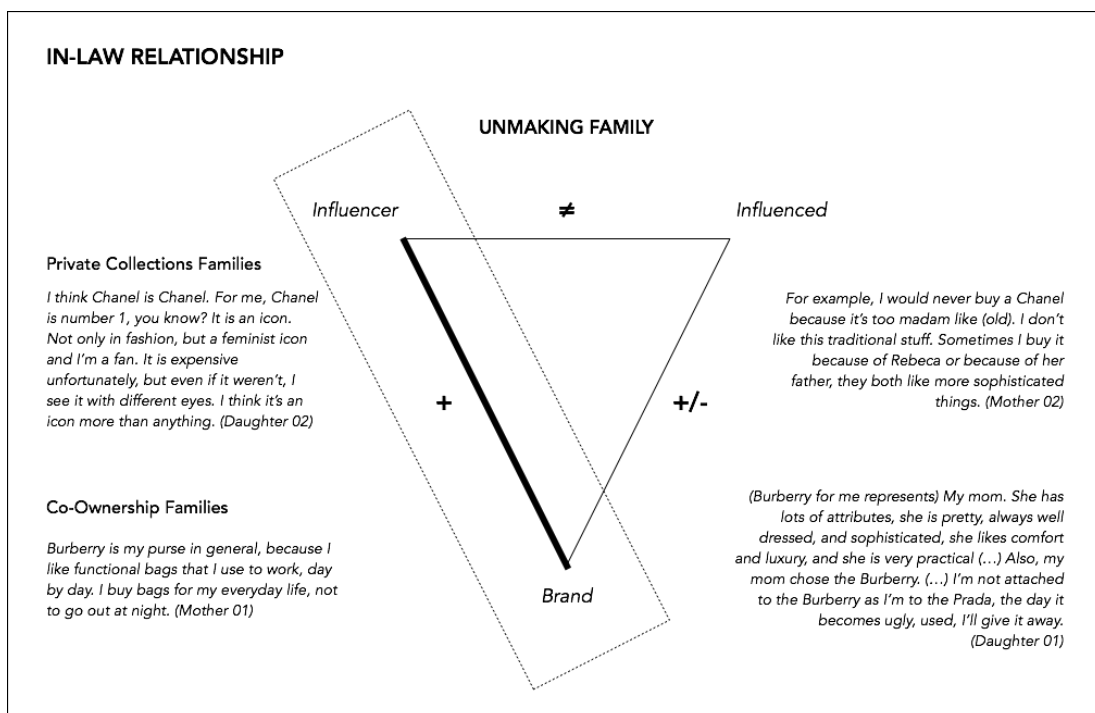


Figure 7: In-law relationship scheme (Elaborated by the author)

6 DISCUSSION AND FURTHER STUDIES

As proposed earlier, the aim of this paper was to understand the dynamics of collective consumer-brand relationships having the assemblage theory as background. Considering this, the family environment was used as unit of analysis and the fashion and luxury market as research context which provided the identification of three different relationship patterns that exert agency inside the families interviewed. Even though these relationships were identified in a specific context, they could probably arise in other markets, such as the sorority initiation form, which will possibly emerge in other environments of diffusion of new consumption habits.

Besides the potentialities of enlarging these findings to different settings, the practical contribution of starting a categorization of collective brand relationships is that by understanding how brands navigate in the family territory, marketing managers can better define their branding strategy and improve the brand positioning according to the agency they wish their brands to exercise inside the family or other contexts building on meanings and brand personalities to actively bond with consumers and their families resulting in deeper consumer involvement and high loyalty levels.

One example of the practicalities of these constructs is that brands wishing to be seen as prom queens in the family should invest on status creation and on becoming iconic so that a network of meanings is available for the influencer to rely on when convincing the influenced and family as a whole, this way transforming itself in an aspirational gift that symbolizes love and conquer. In a different way, brands that have a very clear positioning and strong personality traits are more prone to turn into in-laws, which may or may not restrict its use inside the family, but can create a statement reinforcing brand positioning strategies. Additionally, brands that want to be perceived as luxury pillars should aim to grow into sorority representatives that consumers and their families will have to apply to when ambitioning to enter the fashion and luxury segment.

These findings not only extend Fournier's work (1998) but also touch the doings of Muñiz and O'Guinn (2001; 2014) building a bridge between these research streams and, at the same time, reinforcing Price's (2015) beliefs on the agency of relationships rooted in the assemblage theory.

Despite the qualitative approach limitations related to the impossibility of results generalization due to context restrictions (Belk, Fischer, & Kozinets, 2012), other limitation of the study is the limited sample that, besides not covering all possible family arrangements and socioeconomic classes, and being bounded by the Brazilian context, was also narrowed to two members/interviewees per family. In addition, it is important to stress that the relationships identified occur in a learning context of luxury consumption, because the interviewees are all recent consumers in this segment and use their networks and the market itself as support to conquer their patrimony and consumption experiences in this new universe. In other milieus, where the luxury consumption is default and consumers are higher in cultural capital (Holt, 1998), possibly the nature of the relationships formed will be diverse from the ones here gathered, which suggests an opportunity for future research. Furthermore, other recommendations for research opportunities would be to enlarge the sample, to understand the dynamics related to the male role and other female family members.

REFERENCES

- Aaker, J., Fournier, S., Brasel, S. A., Jennifer Aaker, Susan Fournier, & S. Adam Brasel. (2004). When good brands do bad. *Journal of Consumer Research*, 31(1), 1–16.
- Aggarwal, P. (2004). The effects of brand relationship norms on consumer attitudes and behavior. *Journal of Consumer Research*, 31(1), 87–101.
- Allen, C., Fournier, S., & Miller, F. (2008). Brands and Their Meaning Makers. In *Handbook of Consumer Psychology* (pp. 781–822).
- Allèrès, D. (2006). *Luxo... Estratégias de Marketing*. São Paulo: FGV.
- Arnould, E. J., & Thompson, C. J. (2005). Reflections Twenty Years of Research. *Journal of Consumer Research*, 31(4), 868–882.
- Belk, R. W., Fischer, E., & Kozinets, R. (2012). *Qualitative consumer and marketing research*. Sage.
- Bengtsson, A. (2003). Towards a critique of brand relationships. *Advances in Consumer Research*, 30, 154–158.
- Berger, A. (2010). *The objects of affection: semiotics and consumer culture*. Springer.
- Braun, J., Zolfagharian, M., & Belk, R. W. (2016). How Does a Product Gain the Status of a Necessity? An Analysis of Necessitation Narratives. *Psychology & Marketing*, 33(3), 209–222.
- Castarède, J. (2005). *O Luxo: O segredo dos produtos mais desejados do mundo*. São Paulo: Barcarolla.
- Chandon, J. L., Laurent, G., & Valette-Florence, P. (2016). Pursuing the concept of luxury: Introduction to the JBR Special Issue on “Luxury Marketing from Tradition to Innovation.” *Journal of Business Research*, 69(1), 299–303.
- Ciornea, R., Pop, M.-D., Bacila, M. F., & Drule, A. M. (2012). Was luxury little researched? An exploration of studies and research trends in the area of marketing of luxury goods, before 2005. *Management & Marketing*, 10(2), 325–340.
- Corbellini, E., & Saviolo, S. (2014). *Managing fashion and luxury companies*. Milan: Etas.
- Cypriano, I. (2015). *Consumidores brasileiros de marcas de luxo: Quem são e quais seus valores*. Digitaliza Conteúdo.
- DeLanda, M. (2006). *New Philosophy of Society: Assemblage Theory and Social Complexity*.

New York: Continuum Books.

- Deleuze, G., & Guattari, F. (1987). *A Thousand Plateaus: Capitalism and Schizophrenia*. Minneapolis: University of Minnesota Press.
- Epp, A. M., & Price, L. L. (2008). Family Identity: A Framework of Identity Interplay in Consumption Practices. *Journal of Consumer Research*, 35(1), 50–70.
- Epp, A. M., & Price, L. L. (2010). The Storied Life of Singularized Objects: Forces of Agency and Network Transformation. *Journal of Consumer Research*, 36(5), 820–837.
- Epp, A. M., Schau, H. J., & Price, L. L. (2014). The Role of Brands and Mediating Technologies in Assembling Long-Distance Family Practices. *Journal of Marketing*, 78(3), 81–101.
- Esmaeilpour, F. (2015). The role of functional and symbolic brand associations on brand loyalty: A study on luxury brands. *Journal of Fashion Marketing and Management*, 1–6.
- Favaro, P. (2015). *O Significado social do consumo e a experiência da marca no consumo de bolsas falsificadas*. Pontifícia Universidade Católica de Minas Gerais.
- Fetscherin, M., & Heilmann, T. (Eds.). (2015). *Consumer Brand Relationships: Meaning, Measuring, Managing*. Springer.
- Fournier, S. (1998). Consumers and Their Brands: Developing Relationship Theory in Consumer Research. *Journal of Consumer Research*, 24(4), 343–353.
- Fournier, S. (2014). Lessons Learned About Consumers' Relationships with Their Brands. In *Handbook of Brand Relationships* (pp. 5–23). Routledge.
- Fournier, S., Breazeale, M., & Fetscherin, M. (Eds.). (2012). *Consumer-brand relationships: theory and practice*. Routledge.
- Fournier, S., & Yao, J. L. (1997). Reviving brand loyalty: A reconceptualization within the framework of consumer-brand relationships. *International Journal of Research in Marketing*, 14(5), 451–472.
- Giambiagi, F., Villela, A., de Castro, L. B., & Hermann, J. (Eds.). (2011). *Economia Brasileira Contemporânea: 1945-2010* (2nd ed.). Rio de Janeiro: Elsevier.
- Godey, B., Lagier, J., & Pederzoli, D. (2009). A measurement scale of “aesthetic style” applied to luxury goods stores. *International Journal of Retail & Distribution Management*, 37(6), 527–537.
- Gois, T. (2010). *Tiaras são para Sempre: Significação de Luxo na Vida Cotidiana*. Faculdade de Boa Viagem.
- Hanslin, K., & Rindell, A. (2014). Consumer-brand relationships in step-down line extensions

- of luxury and designer brands. *Journal of Fashion Marketing and Management*, 18(2), 145–168.
- Heckler, S. E., Childers, T. L., & Arunachalam, R. (1989). Intergenerational influences in adult buying behaviors: An examination of moderating factors. *Advances in Consumer Research*, 16(1), 276–284.
- Hodge, A. C., Romo, Z. G., Medina, I. G., & Fionda-Douglas, A. (2015). Consumer–brand relationships within the luxury cosmetic domain. *Journal of Brand Management*, 22(8), 631–657.
- Holt, D. B. (1998). Does Cultural Capital Structure American Consumption? *Journal of Consumer Research*, 25(1), 1–25.
- Husic, M., & Cicic, M. (2009). Luxury consumption factors. *Journal of Fashion Marketing and Management*, 13(2), 231–245.
- Ji, M. F. (2002). Children’s Relationships with Brands: “True Love” or “One-Night” Stand? *Psychology and Marketing*, 19(4), 369–387.
- Kapferer, J.-N. (2004). *As marcas, capital da empresa*. Porto Alegre: Bookman.
- Kapferer, J.-N., & Bastien, V. (2009). The specificity of luxury management: Turning marketing upside down. *Journal of Brand Management*, 16(5–6), 311–322.
- Kates, S. M. (2000). Out of the Closet and Out on the Street !: Gay Men and Their Brand Relationships. *Psychology & Marketing*, 17(6), 493–513.
- Kaufmann, J.-C. (2011). *Le sac*. JC Lattès.
- Kerrane, B., Bettany, S. M., & Kerrane, K. (2015). Siblings as socialization agents: Exploring the role of “sibship” in the consumer socialization of children. *European Journal of Marketing*, 49(5/6), 713–735.
- Kim, H.-Y., & Yoo Jin Kwon. (2011). Soulmates, Best Friends, and Casual Buddies: The Relationship of U.S. College Students to Retailer Brands. *Clothing and Textiles Research Journal*, 29(1), 67–82.
- Kopytoff, I. (1986). The cultural biography of things: commoditization as process. In A. Appadurai (Ed.), *The social life of things: Commodities in cultural ...* (pp. 64–92). Cambridge: Cambridge University Press.
- Lipovetsky, G., Roux, E., & Machado, M. (2008). *O luxo eterno*. São Paulo: Companhia das Letras.
- MacInnis, D., Park, C. W., & Priester, J. W. (2014). *Handbook of brand relationships*. Routledge.

- Magnoni, F., & Roux, E. (2012). The impact of step-down line extension on consumer-brand relationships: A risky strategy for luxury brands. *Journal of Brand Management*, 19(7), 595–608.
- Mazza, M. (McKinsey). (2014). *Capturing the hearts of Brazil's luxury consumers* (Vol. 2). Retrieved from https://www.mckinseyonmarketingandsales.com/sites/default/files/pdf/CSI_BrazilLuxury.pdf
- McCracken, G. (1988). *The long interview*. Sage.
- Miller, K. W., & Mills, M. K. (2012). Contributing clarity by examining brand luxury in the fashion market. *Journal of Business Research*, 65(10), 1471–1479.
- Moherdau, B. (2000). Victor Hugo, o VH que se inspira em LV (de Louis Vuitton), prepara-se para expandir os negócios. *Revista Eletrônica Veja Online*. Retrieved from http://veja.abril.com.br/011100/p_076.html
- Monkhouse, L. Le, Barnes, B. R., & Stephan, U. (2012). The influence of face and group orientation on the perception of luxury goods: A four market study of East Asian consumers. *International Marketing Review*, 29(6), 647–672.
- Moore, E. S., Wilkie, W. L., & Alder, J. A. (2001). Lighting the Torch: How Do Intergenerational Influences Develop? *Advances in Consumer Research*, 28, 287–293.
- Moore, E. S., Wilkie, W. L., & Lutz, R. J. (2002). Passing the Torch: Intergenerational Influences as a Source of Brand Equity. *Journal of Marketing*, 66(2), 17–37.
- Muñiz, A. M., & O'Guinn, T. C. (2001). Brand Community. *Journal of Consumer Research*, 27(4), 412–432.
- O'Guinn, T. C., & Muñiz, A. M. (2014). Collective brand relationships. In *Handbook of Brand Relationships* (pp. 173–194). Routledge.
- Okonkwo, U. (2007). *Luxury Fashion Branding: Trends, Tactics, Techniques*. New York: Palgrave Macmillan.
- Price, L. L. (2015). Loyalty and brands in consumers' assembled lives. In S. Fournier, M. Breazeale, & J. Avery (Eds.), *Strong brands, strong relationships* (pp. 13–27). Routledge.
- Price, L. L., & Epp, A. (2016). The heterogeneous and open-ended project of assembling family. In R. Canniford & D. Bajde (Eds.), *Assembling Consumption*. Routledge.
- Rocha, A. R., da Rocha, A., & Rocha, E. (2016). Classifying and classified : An interpretive study of the consumption of cruises by the “ new ” Brazilian middle class. *International Business Review*, 25(3), 624–632.

- Rook, D. (2006). Let's pretend: projective methods reconsidered. In R. W. Belk (Ed.), *Handbook of Qualitative Research Methods in Marketing* (Vol. 1, pp. 143–156). Cheltenham: Edward Elgar.
- Shukla, P. (2012). The influence of value perceptions on luxury purchase intentions in developed and emerging markets. *International Marketing Review*, 29(6), 574–596.
- Smit, E., Bronner, F., & Tolboom, M. (2007). Brand relationship quality and its value for personal contact. *Journal of Business Research*, 60(6), 627–633.
- Stockley, P. (2012). Yes, the contents mean a lot, but it's the bag that matters most. *The Independent Online*. Retrieved from <http://www.independent.co.uk/voices/commentators/philippa-stockley-yes-the-contents-mean-a-lot-but-its-the-bag-that-matters-most-8100587.html>
- Suarez, M. C., & Casotti, L. M. (2015). Transcendendo a Abordagem Individual do Consumo : uma Investigação dos Significados do Automóvel pela Perspectiva das Famílias. *Brazilian Business Review*, 12(2), 91–114.
- Sweeney, J. C., & Chew, M. (2002). Understanding Consumer-Service Brand Relationships: A Case Study Approach. *Australasian Marketing Journal (AMJ)*, 10(2), 26–43.
- The Digital Luxury Group. (2012). *The World Handbag Report*. Retrieved from <http://www.digitalluxurygroup.com/intelligence/research/world-handbag-report-2012/>
- Thompson, C. J. (1996). Caring Consumers: Gendered Consumption Meanings and the Juggling Lifestyle. *Journal of Consumer Research*, 22(4), 388.
- Troiano, J. (2012). Louis Vuitton, Hermès, Prada, Mercedes-Benz, Tiffany... agradecem à classe C. *HSM Blog*. Retrieved from www.hsm.com.br/blog/2012/07/louis-vuitton-hermes-prada-mercedes-benz-tiffany...-agradecem-a-classe-c
- Truong, Y., & McColl, R. (2011). Intrinsic motivations, self-esteem, and luxury goods consumption. *Journal of Retailing and Consumer Services*, 18(6), 555–561.
- Twitchell, J. B. (2001). *Living It up: Our Love Affair with Luxury*. New York: Columbia University Press.
- Tynan, C., McKechnie, S., & Chhuon, C. (2010). Co-creating value for luxury brands. *Journal of Business Research*, 63(11), 1156–1163.
- Veblen, T. (1899). *The Theory of the Leisure Class*.
- Veloutsou, C. (2007). Identifying the dimensions of the product-brand and consumer relationship. *Journal of Marketing Management*, 23(1–2), 7–26.
- Vickers, J., & Renand, F. (2003). The Marketing of Luxury Goods: An exploratory study - three conceptual dimensions. *The Marketing Review*, 3(4), 459–478.

- Wang, Y., & Griskevicius, V. (2014). Conspicuous Consumption, Relationships, and Rivals: Women's Luxury Products as Signals to Other Women. *Journal of Consumer Research*, 40(5), 834–854.
- Yaccoub, H. (2011). A chamada “nova classe média”: cultura material, inclusão e distinção social. *Horizontes Antropológicos*, 17(36), 197–231.
- Zayer, L. T., & Neier, S. (2011). An exploration of men's brand relationships. *Qualitative Market Research: An International Journal*, 14(1), 83–104.

APPENDIX A - INTERVIEW SCRIPT (PORTUGUESE)

Aquecimento

- Apresentação pessoal do entrevistador e quebra-gelo;
- Citar o objetivo da pesquisa: entender melhor os hábitos de consumo de bolsas de luxo no contexto familiar (mãe e filha);
- Explicar como será a entrevista, estabelecer que não existem respostas certas ou erradas, caráter de “conversa”, buscando compreender as opiniões do entrevistado;
- Deixar claro que todo o conteúdo da entrevista será confidencial, o relatório apresentará apenas uma visão generalizada do projeto e informar sobre o uso de gravador e fotografias e pedir concordância, além da assinatura do termo de autorização de imagem.

Contexto de Vida

Pessoal

- Perfil do entrevistado (idade, ocupação, onde mora, onde nasceu, onde já morou, estado civil, filhos, atividades cotidianas, estágio de vida);

Família

- Com quem mora e onde moram os filhos/pais;
- Relação com filhos/pais - aprofundar relação mãe-filha(s):
- O que faz sempre com a mãe/filha? O que não faz nunca?
- Tem coisas que sua mãe/filha te obriga a fazer com ela? E que você obriga ela a fazer com você?
- A relação é marcada por dias, horários ou ocasiões?
- Em relação às amigas, a relação é igual ou diferente? Por quê?
- Vocês compartilham produtos/objetos?
- Atividades de lazer da família – sondar como enxerga “ir às compras”:
 - Como você compra bolsas, roupas e sapatos?
 - Lojas e espaços
 - Quando? (Semana? Final de semana? Períodos especiais no ano? Necessidade específica?)
 - Última compra (quando, onde, quem acompanhou)

Consumo de bolsas

Bolsas em geral

- Como enxerga o objeto? Percepções gerais.
- Como usa? (Frequência, trocas, diferentes utilidades)
- O que guarda dentro? (O que sempre tem? O que tem agora?)
- Quais bolsas possui? (pedir para mostrar onde guarda, se possível);
- Locais de armazenamento (sondar comparação com a mãe/filha):
- Aprofundar diferenciação entre os outros acessórios de moda e entre as bolsas (joia ou roupa?);
 - Seleção de marcas (sondar influência da mãe/filha);
- Diferentes utilidades e ocasiões de uso (sondar influência da mãe/filha):

Luxo

- O que é luxo para você?
- O que você diria que é luxo para sua mãe/filha?
- O que faz uma marca ser de luxo?
- Por qual motivo escolhe essas marcas? E por qual motivo acha que sua mãe/filha escolhe essas marcas?

Bolsas de luxo

- Se lembrar, qual a primeira bolsa de luxo que adquiriu (comprou ou ganhou)? Sondar marca e características.

Aprofundar processo de aquisição: quando, onde, por qual motivo, quem forneceu recursos, quem acompanhou a compra, quem influenciou a escolha, papel da marca (outras marcas consideradas), percepções sobre qualidade (relação custo-benefício). Sondar papel da mãe/filha no processo.

- Após iniciar consumo de luxo, continuou a consumir bolsas que não são de luxo? Por quê?
- Biografia de cada bolsa de luxo que possui atualmente (Selecionar até 5). Discutir:

Nascimento: quando, onde, por qual motivo, quem forneceu recursos, quem acompanhou a compra, quem influenciou a escolha, papel da marca (outras marcas consideradas), percepções sobre qualidade (relação custo-benefício). Sondar papel da mãe/filha

no processo.

Vida: quando usa, fator novidade, compartilhamento, o que determina a escolha da bolsa da vez. E para sua mãe/filha?

Morte (previsão): continuar para sempre, doar para caridade, doar para conhecido, jogar fora etc. E o que sua mãe/filha faz com as bolsas dela?

- Verificar quais marcas já haviam sido adquiridas anteriormente: por que comprou outra? O que houve com a anterior?
- Verificar se há marcas que já comprou e não compra mais e quais os motivos.
- Se você fosse comprar uma bolsa para sua mãe/filha, que bolsa você compraria? E se você também fosse usar a bolsa, seria a mesma?
- O que acha da compra de bolsas usadas? Venderia uma bolsa sua?
- O que acha do aluguel de bolsas de luxo?

Técnicas projetivas

Para cada bolsa de luxo selecionada:

- Se a bolsa fosse uma pessoa, quem ela seria? Sondar motivos e aprofundar descrições;
- O que sente pela bolsa?
- O que sente ao ver alguém usando sua bolsa?
- O que você acha que uma outra pessoa pensa quando olha para sua bolsa?

Geral:

- Como você se sente quando sua mãe usa uma bolsa sua?
- Imagina que uma mãe e uma filha sentam aqui na sua frente e elas estão usando 2 bolsas rigorosamente iguais, o que isso te faz pensar?
- Imagina que uma mãe e uma filha saíram juntas para comprar bolsa. Se cada uma comprar uma bolsa, que bolsas elas comprariam? E se fosse uma bolsa só para as duas?
- Escolha a bolsa que representa a sua relação com a sua mãe/filha.

Finalização

- Verificar se o entrevistado gostaria de fazer algum comentário adicionando ao assunto abordado.

Agradecer e encerrar.

APPENDIX B - FAMILIES' PROFILES

Family 1

Family 1 is composed by the two interviewees Rosana (mother, 57yo, lawyer) and Maria (daughter, 28yo, doctor), and also by Carlos (father, 79yo, doctor) and Tina (sister, 27yo, business manager). Mother and father live far from their daughters in a different state, but they try to maintain family practices regardless of the distance and seek to see each other several times during the year. Mother and daughters are very close related and the father has an expressive positive participation regarding consumption.

Family trips are very special moments for the family and their luxury consumption is restricted to international trips. This type of consumption has a particular value of conquer and achievement. It was introduced in the family by the daughter interviewed, then it spread to the sister and mother. Today, even though the mother only buys accompanied by one of the daughters, she autonomously chooses designs, colors and even suggests new brands. All bags are family property and there's a sharing system that coordinates the purchase and exchange of items.

Family 2

The family 2 feminine bundle is formed by the mother Marcia (66yo, retired lawyer) and the daughter Rebeca (39yo, housewife). Both live in the same neighborhood in São Paulo, only 4 blocks apart, but they don't see each other much. Rebeca is married with Gus and they have a 9yo son. She has dedicated her life to them in the last 10 years and now she wants to go back to the job market. She is very interested in fashion and luxury and introduced, along with her husband, this consumption in the family. He likes watches and she likes bags, so whenever he buys a watch for him, she can choose a new bag.

Instead, Marcia, which is married with Leo (70yo, retired legal director) and has another son Fabio (37yo, entrepreneur), is not interested in fashion or luxury at all. She lives with her husband and as they are both retired, their activities are mainly focused on leisure, such as going to the movies, taking the dogs for walks in the park, spending weekends on their summer house or traveling to nearby spas. Her concerns are not very materialistic and she finds that jeans, t-shirt and sneakers are always a good idea. However, she recognizes that even though she is not

really close to her daughter, she is very influenced by her in terms of fashion, particularly because she is not knowledgeable in this area, so, she is used to observe and ask advice or even borrow objects when she needs for special occasions. Her purchase of a Burberry bag, the only luxury handbag she owns, is seen as a form of approximation to Rebeca, trying to understand what the daughter perceives in the luxury world.

Family 3

Family 3 is composed by the interviewees Denise (mother, 55yo, entrepreneur) and Roberta (older daughter, 29yo, doctor) and also by the younger daughter Rafaela (24yo, medical student) and the father Horatio (65yo, doctor). The same way as family 1, they also live far apart and try to meet up as much as they can, the daughter interviewed lives in a different state with her fiancée while her parents live with her sister in the north of the country. Mother and daughter are very close and the sister is always mentioned as part of the crew in several situations specially in the sharing scheme.

The luxury was introduced in the family by the mother when the daughters were very young and since the girls were around 12yo they own luxury bags. Luxury purses have been object of gift in this family for a while now, particularly for the mother. Roberta enjoys luxury consumption and learns a lot with her mother, but feels she is not entitled to more expensive brands like Chanel or Hermès, the mother however, is always aiming higher.

Family 4

Family 4 is represented by the mother Erica (65yo, psychoanalyst and college professor) and the daughter Mariana (33yo, engineer and MBA student). Erica is married with Mariana's father, Paulo (67yo, doctor), and they live in a small city close to Rio de Janeiro, her younger daughter Melissa (30yo, business manager) is married and lives in Rio. Mariana is married with Antonio (35yo, business director) and they are moving from Rio to São Paulo because of Antonio's work. Even though they lived in different cities she used to see her parents every two weeks because the cities are close, but now she's moving and things may change.

Erica and Mariana consider their relationship close although Mariana has always been very independent. She moved from her parents' house really young (when she was 17) to study in Rio and afterwards she lived in the US working, all of this made her develop different consumption habits. She became interested in refined luxury while her mother, in her small city

daily life with a tiny elite and big university to attend, stood with Victor Hugo, the classic low-end Brazilian luxury, which she doesn't even consider luxury, only high quality. As they are close and even share items when they're together, Erica tried the high-end luxury consumption by buying the daughter's first luxury choice, Fendi, and now considers new purchases, but is still getting used to the prices and understanding the market dynamics.

Family 5

Family 5 is formed by the interviewees Rita (mother, 57yo, manager in her husband's company) and Ana (daughter, 29yo, doctor). Rita lives in the north of the country with her husband, Marcos (60yo, entrepreneur) and the younger daughter Julia (24yo, lawyer) while Ana lives alone in Rio where she studies and works. Mother and daughter are really close and both seek to be together whenever possible.

Rita worked for the government while the kids were young and didn't have much time to spend with them, and so did her husband that was still building the company from scratch, so they tried to compensate by giving their daughters material stuff instead and enjoying a small amount of time together in international trips once a year. This background supports the notion that Ana is very materialistic and tied to aesthetics and appearances, which is reinforced by her social environment as a dermatologist. Her mother, on the other hand, besides helping her husband and focusing on her daughters, does not care for fashion and luxury and doesn't even know the names of most brands she wears. As Marcia, from family 2, Rita is more concentrated on experiences and spending her time well. However, in the search of developing parity points with her daughters, recently Rita started to consume Louis Vuitton, guided by Ana, and is now enjoying this new experience, making purchases on her own, even though exclusively on Louis Vuitton, the brand her daughter taught her to rely on.

ANNEX A - LIST OF BRANDS USED TO FILTER INTERVIEWEES

List retrieved from The World Handbag Report (The Digital Luxury Group, 2012)

PREMIUM	PRESTIGE	HIGH-END	POWERHOUSE
Aquascutum Botkier Calvin Klein Coach Cole Haan Lauren Merkin Diane von Furstenberg Furla Hackett Hugo Boss Kate Spade Kooba Lancel Longchamp Pollini Rafe Rebecca Minkoff Thierry Mugler Tory Burch Vera Wang Vivienne Westwood Zac Posen	3.1 Phillip Lim Alexander McQueen Alexander Wang Ann Demeulemeester Anya Hindmarch Dsquared Bally Carolina Herrera Chloé Comme des Garçons Dolce & Gabbana Donna Karan Dries van Noten Escada Fratelli Rossetti Gianfranco Ferré Guy Laroche Helmut Lang Hogan Isabel Marant Issey Miyake Jil Sander Loewe Marc Jacobs Marni Matthew Williamson Michael Kors Moncler Moschino	Akris Alfred Dunhill Anna Sui Balenciaga Balmian Christian Louboutin Barbara Bui Berluti Brunello Cucinelli Bulgari Cartier Céline Christian Lacroix Costume National Derek Lam Dunhill Emilio Pucci Etro Giuseppe Zanotti Givenchy Goyard Hervé Léger Jason Wu Jean Paul Gaultier Jimmy Choo John Varvatos Judith Leiber Kenzo Lanvin	Armani Bottega Veneta Burberry Chanel Christian Dior Ermenegildo Zegna Fendi Gucci Hermès Louis Vuitton Prada Salvatore Ferragamo Tod's