

Università della Svizzera Italiana
Facoltà di Scienze della comunicazione
Lugano

BUILDING A GLOBAL MARKET IDENTITY: THE PARMIGIANI FLEURIER S.A. CASE

Memoria di licenza
di
Varone Régine
98-413-388

Relatore: Prof. **Ivan Snehota**

Anno Accademico 2002-2003

“Give me the luxuries of life and I will willingly do without the necessities.”

An Autobiography, Frank Lloyd Wright
(1932)

CONTENTS

1. INTRODUCTION	1
1.1. PROBLEM DEFINITION AND RESARCH OBJECTIVES	1
1.2. RESEARCH STRUCTURE	2
1.3. MAIN REFERENCES AND RESEARCH IMPORTANCE	3
2. WHAT DOES LUXURY MEAN?	4
2.1. LUXURY THROUGHOUT HISTORY	4
2.2. DEFINITIONS AND DESCRIPTIONS OF "LUXURY"	5
2.2.1. RELATIVE TO TIME	6
2.2.2. RELATIVE TO DISCIPLINE	6
2.2.3. RELATIVE TO PLACE	7
2.2.4. RELATIVE TO PERSONAL NOTION	7
2.3. PRESTIGE VS. LUXURY	8
2.4. THE LUXURY GOODS	10
2.4.1. THE SIX FACETS CONNECTED WITH LUXURY GOODS	10
2.4.2. DESIRE	14
2.4.3. THIRTEEN ATTRIBUTES CONNECTED WITH LUXURY GOODS	15
2.5. THE MOTIVATIONS	16
2.5.1. THE POSITION OF LUXURY IN THE NEEDS HIERARCHY	16
2.5.2. THE TWO BASIC REASONS TO GO BEYOND NECESSITY	18
2.5.3. FIVE LUXURY-SEEKING CONSUMER BEHAVIORS	19
3. THE LUXURY MARKET	24
3.1. SEGMENTATION OF THE LUXURY MARKET	24
3.1.1. THE LUXURY MARKET SEGMENTATION IN THE CURRENT LITERATURE	25
3.1.2. A PROPOSAL OF A NEW LUXURY MARKET SEGMENTATION METHOD	29
3.1.3. THE THREE LUXURY MARKET SEGMENTS IDENTIFICATION	31
3.1.4. DESCRIPTION OF THE THREE SEGMENTS	33

4. MARKETING STRATEGIES	36
4.1. MERIT	37
4.1.1. PRODUCT	37
4.1.2. PRICE	38
4.1.3. PLACE	38
4.1.4. PROMOTION	39
4.2. STATUS	41
4.2.1. PRODUCT	42
4.2.2. PRICE	43
4.2.3. PLACE	43
4.2.4. PROMOTION	45
4.3. HEDONIST	46
4.4. SUMMARY	47
5. THE PARMIGINI FLEURIER S.A. CASE	49
5.1. THE WATCH MAKING	49
5.2. THE SWISS WATCH INDUSTRY	51
5.2.1. A SHORT HISTORY	51
5.2.2. TODAY	52
5.2.3. THE HAUTE HORLOGERIE	54
5.3. PARMIGIANI FLEURIER S.A.	55
5.3.1. MICHEL PARMIGIANI AND THE PARMIGIANI FLEURIER MANUFACTURE	55
5.3.2. PARMIGIANI AND THE GOLDEN NUMBER	56
5.3.3. THE SANDOZ FOUNDATION	57
5.4. CASE STUDY AIMS	58
5.5. METHODOLOGY	59
5.5.1. QUESTIONNAIRE	60
5.5.2. CONTENT ANALYSIS	63
6. RESULTS	67
6.1. QUESTIONNAIRE	67
6.1.1. LUXURY MOTIVATIONS	67
6.1.2. LUXURY ATTRIBUTES	68
6.1.3. SUMMARY	70

6.2.	CONTENT ANALYSIS	71
6.2.1.	LUXURY-SEEKING CONSUMERS MOTIVATIONS IN THE PROMOTION	71
6.2.2.	ATTRIBUTES CONNECTED WITH LUXURY IN THE PROMOTION	75
7.	RESULTS DISCUSSION AND FINAL CONSIDERATIONS	81
7.1.	TWO MAIN CRITICAL ISSUES	81
7.2.	FIRST ISSUE: THE TARGETED SEGMENT	83
7.3.	SECOND ISSUE: THE COMMUNICATION	84
8.	CONCLUSION	87
8.1.	RESEARCH OBJECTIVES AND RESULTS	87
8.2.	RESEARCH LIMITS AND ISSUES FOR FURTHER RESEARCH	89
9.	REFERENCES	90
9.1.	BOOKS AND ARTICLES	90
9.2.	CD-ROM	94
9.3.	INTERNET SITES	94
10.	APPENDICES	95
APPENDIX 1	QUESTIONNAIRE PARMIGIANI FLEURIER S.A.	95
APPENDIX 2	CODEBOOK TO ANALYZE THE PROMOTION OF PARMIGIANI FLEURIER	99

CHARTS, FIGURES AND TABLES

Chart 1 : Merit segment: attributes importance	33
Chart 2 : Status segment: attributes importance	34
Chart 3 : Hedonist segment : attributes importance	35
Chart 4 : Parmigiani Fleurier: attributes importance	68
Chart 5 : Articles publication's market	71
Chart 6 : Luxury motivations in articles	73
Chart 7 : Articles main topics	74
Chart 8 : Other brands in the articles	74
Chart 9 : Luxury attributes in promotional material	76
Chart 10 : Luxury attributes importance in promotional material	77
Chart 11 : Luxury attributes in articles	78
Chart 12 : Luxury attributes importance in articles	79
Chart 13 : Types of medium	85
Figure 1 : Levels of needs in Maslow's hierarchy	17
Figure 2 : Interpersonal and personal motivations on luxury consumption	23
Figure 3 : The luxury market: three main segments	36
Figure 4 : Distribution of Swiss watches exports: the fifteen main countries	53
Figure 5 : The Fibonacci sequence: an application in the nature	57
Figure 6 : Case study aims	60
Table 1 : Attributes connected with luxury goods	15
Table 2 : The main attributes of each social class segment	28
Table 3 : The luxury market: attributes vs. motivations	30
Table 4 : Identification of the three segments	32
Table 5 : Segments marketing mix	47
Table 6 : Swiss watch exports by materials	54
Table 7 : Swiss production of finished watches in 2002	55
Table 8 : Types of promotional material vs. luxury motivations	72

1. INTRODUCTION

1.1. PROBLEM DEFINITION AND RESEARCH OBJECTIVES

“Luxury” is a word that fascinates and makes people dream. That is one of the reasons why, when Parmigiani Fleurier S.A., a Swiss company founded in 1996 that is producing fine watches proposed that I do research in collaboration with them, I immediately took the opportunity to discover this particular world. On a practical side, the company immediately expressed the desire to get some marketing recommendations and especially an analysis about their actual promotional activities.

To be able to answer these questions I obviously needed to understand the characteristics of the market in which this company was competing. After some phone interviews and a company visit I found its main problem. Actually none of my contacts was able to explain to me with precision the particular characteristics of the market in which Parmigiani Fleurier was competing – the luxury market. The company could only tell me that they belonged to a particular part of the luxury market but could not define or explain more precisely why this part was considered as particular, how it worked and what was creating value for the customers of this segment.

After several readings on this topic, I could find that Parmigiani Fleurier was not the only company or entity that possessed a clouded vision of it. In the specialized literature many authors were speaking about luxury and luxury market without really defining the field with precision (e.g. Kemp 1998, Lallement 2001, Park, Milberg and Lawson 1991). Often they shortly let us know that the luxury market was not “one” but that it was composed of different types of luxury. Unfortunately, most of the time they did not explain in detail what these kinds of luxury were (e.g. Reversé 1999, Lallement 1999, Haie 2002).

On the basis of these observations the main problem that had to be discussed in my work became clear: there was a noticeable lack of research concerning what exactly the luxury market was and how it worked. More precisely, the objectives of this work were to answer the following questions:

- What does luxury mean?
- What is a luxury good and what motivate people to buy it?
- How does the luxury market function?
- Is the luxury market one-dimensional, or can we find different kinds of luxury that will correspond to different market segments?
- If we find different segments, what can create value for the customers of each segment, and what are the main marketing strategic issues of each segment?

Only after having understood those elements of the market would I be able to reach the objectives of the second part of my research which were to analyze Parmigiani Fleurier's position in the market, comment on one of their marketing activities, their promotion and maybe with this example highlight some critical issues of this market.

1.2. RESEARCH ORGANISATION

To reach the objectives presented above, the research is organized in two main parts: the first corresponding to the global analysis of the luxury market and the second to the analysis of the Parmigiani Fleurier's position and promotional activities.

The first part is further divided into three main chapters.

1. The first chapter tries to determine what luxury exactly means. Thanks to in-depth theoretical research, the variables that influence the luxury definition are identified, and the notion of luxury goods and the motivations that can bring people to buy them are explored.
2. The second chapter discusses the complexity of the luxury market and ways to simplify its approach through segmentation. A new segmentation method is proposed.
3. The last chapter of the conceptual part of the research presents the main marketing strategic issues that characterize each luxury market segment.

The second part, which corresponds to the Parmigiani Fleurier case study, is also divided in three main parts:

1. In a first chapter, to better understand this company and its environment, a brief overview of the watch making world, the Swiss watch industry, and the company history is presented. Then this chapter also presents in detail the methodology of the case study: aims, tools, structure and procedure. Two tools will be used to address the objectives: a questionnaire about Parmigiani Fleurier's position in the luxury market and a content analysis of the company's promotion.
2. In the second chapter, a statistical analysis of the results obtained with the questionnaire and the content analysis are presented. The actual position of the company in the luxury market and promotional practice is explained.
3. A last chapter discusses the results of the case study and final considerations are presented.

1.3. MAIN REFERENCES AND RESEARCH IMPORTANCE

As a result of the spectacular growth of luxury markets, the marketing literature has recently seen substantial interest in the area. Unfortunately the discussions remain more focused on the customer's motivations to buy luxury (e.g. Arnold and Reynolds 2003, Corneo and Jeanne 1997, Vigneron and Johnson 1999) and on theoretical studies on luxury concept (e.g. Allèrès 1992, Berry 1994, Dubois and Czellar 2002). Yet little is known about how to best segment this market and what creates value for each of those market segments. That is the reason why I chose to direct my research toward those objectives.

2. WHAT DOES LUXURY MEAN?

2.1. LUXURY THROUGHOUT HISTORY

Contrary to common belief, luxury appeared early in human history. Actually, experts on this subject consider the body paintings, tattoos and scarifications¹ done by primitive humans and societies as a luxury. These various practices, that we have discovered thanks to the draws on the caverns walls, show in a more or less developed and sophisticated way, depending on the different continents, that the primitive human was already worried about his image and social recognition. (Allières, 1992)

In the Ancient history luxury was in many countries associated with the notion of greatness, holiness, and eternity. The enormous treasures that have been found in various graves in Egypt², Iraq³ or Italy⁴ are a testimonial of these conceptions. The funerals of personalities were an occasion for the whole population to offer treasures for the prosperity of their mentors in the hereafter. During that period of time, we can identify two cultures that played a main role in the definition of luxury. On one side the Egyptians were associating luxury with aesthetics and beauty. Perfumes, cosmetics, jewelry and costumes were used by important women and men to represent their richness and power. On the other side luxury was taking a more spiritual and philosophical significance in the Greek culture, where it represented liberty of thinking and doing and was more linked to the being than to the having. (Haie, 2002)

The great influence of the Catholic Church during the Middle Ages had its repercussions on luxury as well. The only luxurious practices authorized by the government were destined for the cathedrals. Next to it, the aristocracy enjoyed receiving luxurious silks and spices from the Middle East. (Haie, 2002)

¹ Designs on the skin by means of shallow cuts that are sometimes rubbed with a colorant or irritant to enhance the resulting scar tissue.

² The Tutankhamen's grave

³ The cemetery of Ur, South Iraq

⁴ The Etruscan's graves

The Italian Renaissance allowed the return of luxury to the European countries. At this time the importance was not only given to fashion, accessories, cosmetics, perfumes but also to furniture and architecture. A craving for refinement spurred people to abandon their fortified castles to build residences inspired by Italian art. (Haie, 2002)

To briefly summarize, we can say that till the 18th century luxury was reserved for the elite, for the dominating class, which means for the aristocracy.

A new social middle class called the bourgeoisie appeared during the 18th and 19th centuries. This class was becoming more influential and wealthy and was characterized by a great desire for power and social recognition. The people who belonged to this new class attempted to imitate to a certain extent the behaviors of the aristocracy by consuming luxurious products in order to express their need to feel a part of the dominant social class. (Reversé, 1999)

Finally in the 20th century a new way of life emerged thanks to scientific progresses. The luxury began to be a synonym for comfort, leisure, and liberty, and to be a source of happiness. In recent times luxury was associated with the American way of life during the sixties, connected with the concept of “show-off” in the eighties and finally throughout the crises of the nineties, luxury represented a reassuring value that allowed some people to reaffirm their superiority. (Allérès, 1997)

2.2. DEFINITIONS AND DESCRIPTIONS OF “LUXURY”

Defining the word “luxury” can appear simple. However, we will rapidly discover that to give a precise and objective definition of it is a real challenge.

In specialized literature the increasing amount of research on the topic of luxury might let us believe that luxury corresponds to a well defined sector with precise limits. Unfortunately this is certainly not the actual situation, and, as we can see in all of the major contributions to the topic, it is still difficult to define or describe this term with precision and objectivity. This chapter shows that the notion of luxury is not unidimensional because it is mainly relative to time, discipline, place and personal notion.

2.2.1. Relative to time

The above brief overview of the history of luxury shows us this concept has had various meanings during the different ages. From the notion of prosperity in eternity during the Egyptian age, to the notion of happiness during the 20th century, this term definitely has a disparate heritage. As first evidence we can say that the definition of luxury depends on the period of time it is connected with.

2.2.2. Relative to discipline

Exploring the notion of luxury in different research disciplines confirms the hypothesis that there does not exist any universal definition of this term. In philosophy Voltaire describes luxury as “the superfluous is very necessary” and Rousseau follows this idea defining luxury as “all that is contrary to essential requirements” (Voltaire and Rousseau cited in Lallement, 1999, p.14). In economics, Mason (1981) classifies a product in the field of luxury when its demand elasticity according to the revenue is superior than one. Luxury goods are those whose income elasticity of demand is greater than one⁵. That is, for a luxury good, the proportion of the household budget spent on that luxury good rises as the household income rises. Contrarily, when the prices of the necessities rise, the quantity purchased declines relatively little; but purchases of the more dispensable luxuries decline more sharply with the price rises. A last example of the different descriptions relative to the different discipline is Gutsatz (cited in Lallement, 1999, p.14), a management researcher who says that luxury includes two different levels. The first one is substantive and includes the product and the brand (its history, its identity, its unique know-how). The second level is psychological. It concerns personal representations influenced by respective social conditions and the values of the brand.

⁵ x = product, y = its demand

$E(y) = \% \text{ change in quantity demand} / \% \text{ change in disposable income}$

If $E > 1$ then x = luxury good

2.2.3. Relative to place

To further complicate the definition, we have to add that consumers in different countries have contrasting perceptions of luxury (Dubois, Laurent, 1996). Haie (2002) gives us ways to perceive luxury. She underlines the culpable notion of uselessness and overabundance that is connected with luxury in the French culture. On the English side, luxury is considered as an art of living that should remain discreet. This is a completely different conception than that of the Latin countries where appearance plays a bigger role, and luxury is a way to reveal oneself to others. Therefore, luxury is something that has to be shown, thus the brand will have a great importance in these countries. Another place where brand plays a big role is Asia. According to Nathalie Omori, specialist of luxury in Japan, as the Asiatic people do not possess the luxury cultural background as the occidental people, they are not able to recognize luxury in an instinctive way. They need high brand image to identify luxury. We should not forget that for them even the most expensive products as kimonos, silk or pearls are not considered as luxury. They experience luxury as a pure occidental phenomenon. (Omori cited in Haie, 2002).

2.2.4. Relative to personal notion

By scanning the different definitions that authors give us about the word luxury, we can also conclude that as Dubois and Czellar (2002, p.5) say “luxury is linked to subjective perceptions”. Many definitions of the concept include abstract characteristics and sentimental values as for example beauty, quest for the absolute or sumptuous lifestyle. The best example of this abstractness is the definition in the dictionary of English language⁶ where luxury means “Something inessential but conducive to pleasure and comfort”. In the same direction, CERNA⁷, while facing the problem of defining luxury, also clearly identifies the importance of subjectivity, explaining that the consumer, even if he is not able to explain “why” with precision and according to objective criteria, is able to recognize if a brand is luxurious or not (the CERNA cited in Haie, 2002, p. 24).

⁶ www.dictionary.com

⁷ CERNA is the centre for industrial economics at the Ecole des Mines de Paris.

To summarize we can say that luxury seems to be a hologram whose appearance depends from where we look at it and where precisely we look. That is why everybody has his own definition of luxury.

2.3. PRESTIGE VS. LUXURY

In literature, confusion between the choices of keywords seems to reign. Although adjectives such as “status”, “top of range” or “signature” are sometimes used, “luxury” and “prestige” are by far the most widely used words to refer to brands that possess substantial intangible value. In that context, many professionals in the field of luxury prefer to use the word “prestige” rather than “luxury”, and in the literature the two different keywords are often used as synonyms. If these words have to be used in advertising and promotional material, it is essential to understand whether it is possible to distinguish between them and how it is perceived by the audience.

Based on a conceptual work, Dawson (cited in Czellar, 1999, p.10) defines prestige as “a collectively held attitude of social honor or respect given to individuals for their possession of various deference entitlements”. Other definitions given by Corneo and Jeanne (1997) are similar with the first, and they show that “high status” and “prestige” are synonyms. Both terms refer to the notion of deference. To summarize the actual state of the prestige definition in the literature, Czellar (1999, p. 43) says that prestige is considered as “a one-dimensional construct, referring only to the high social status”.

As we already saw with the definition of luxury, the construct of prestige is fundamentally culture-bound. In this context, a given brand is prestigious if its purchase and use are endowed with high status meaning in a given community (Dubois, Czellar, 2002).

To try to make the differentiation between prestige and luxury clear, Berry (1994) explains that the antonym of luxury is necessity, whereas the antonym of prestige is low status. In another words, luxury means everything that is more than what one needs. A luxury item can be painlessly substituted by another identical object as far as product performance is concerned.

The problem is that precise limits of the two conceptual domains remain vague. The word “luxuries”, in the broad sense of the word, of course often is simultaneously a means to achieved social prestige. That is why it is difficult to have a clear difference.

According to the consumers, to merit prestige a brand has to possess a unique know-how which may concern either a specific attribute or the overall quality and performance of the product (Dubois, Czellar, 2002). A prestigious object, a Rolls-Royce motor car, for instance, is said to be prestigious if it really possesses some distinctive, highly regarded fortes compared too the competing car brands. Prestige judgments cannot be sustained by the sole reliance on symbolic reality, without the perception of any objective achievement inherent to the brand. An Aston Martin sports car can be considered prestigious because of the unique driving performance offered by the car. To increase the perception of such a unique know-how, the marketers will have to implement strongly differentiated marketing. Dubois and Czellar (2002) also point out how long and difficult it is to acquire prestige. If the unique know-how is lacking, one negative experience is enough to disqualify the brand from the domain of prestige.

Note that the perception of a real, unique achievement is not the only antecedent of brand prestige. As pointed out by Shenkar and Yuchtman-Yaar (1997), an important source of prestige judgments is prestige by association. This means that consumers may interpret symbols associated with a brand, which represent a socially shared meaning.

One particularity that Dubois and Czellar (2002) revealed is that “prestige” is always connected with a positive connotation in the consumers’ mind, but on the other side luxury often means “everything that is more than what one needs” (Dubois, Czellar, 2002, p.5), which can have a negative connotation in certain countries (e.g. in France). A managerial recommendation concerning that point is to use more often, especially for brands which have a strong association with high status perception, in advertising and public relations material the “prestige” label instead of the “luxury” one. According to their overlapping meaning it will not bring any misunderstanding and it will allow to avoid the negative connotation of the second one.

To conclude, it is extremely difficult to separate prestige from luxury because in our society luxury can also be connected with high social status, and thus they are often mixed. According to Dubois and Czellar (2002), luxury and prestige are distinct aspects of brands. A brand is judged prestigious only if there is a unique

accomplishment inherent the brand or if prestige symbols are associated with the brand. Luxury does not necessarily require such a criterion.

2.4. THE LUXURY GOODS

According to the marketing definition, the keyword “goods” refers either to products or to services. The first question to answer is if luxurious goods have a one-dimensional definition on the market. According to the difficulties that we identified, while defining luxury in the previous chapter, we can already hypothesize that there is not unidimensional definition of the luxury good.

2.4.1. The six facets connected with luxury goods

Defining luxury is not an easy procedure, but researching a certain topic includes necessarily a precise definition of the field. For that reason we can refer to studies on consumer perception. Actually some researchers were able to build lists of facets that were recognized by consumers as connect directly or indirectly with luxury goods. Companies that try to build a position in a luxury market without considering what are the components of luxury for their customers will certainly not be able to satisfy their expectations.

As a basis we can take the most precise customer-based empirical definition of the domain of this complex construct that was given by Dubois, Laurent and Czellar (2001). By doing in-depth interviews with respondents from twenty different countries that all had acquired at least one product that they considered luxurious, they were able to identify the following six major facets that help to define and structure the cognitive domain of luxury goods

1. An excellent quality

What is first associated with luxury in the mind of the customers is high quality. Thanks to their research Dubois, Laurent and Czellar (2001) could realize that “the mental association between luxury and quality is so strong that for some respondents, the two words are almost synonymous”.

More in detail, the authors broke down the quality in four main indicators which are the exceptional nature of the ingredients or components, the expertise in manufacturing, which corresponds to the perceived delicacy and craftsmanship, the innovation and the reliability or durability. In the highest level of luxury a product should last forever and give a feeling of eternity. This last affirmation also includes the fact that a luxurious product passes from generation to generation.

As the respondents were rather divided regarding the necessity to find innovative characteristics in luxury products, I chose to consider further in my research the excellent quality and the innovation as two different facets connected with luxury goods.

2. A very high price

The perception of the price is normally established by the customer by comparison with a non-luxury alternative. The customer considers that a very high price is an indicator of luxury because it is a logical consequence of a high quality. Of course, when quality is denied, inaccessible prices are quickly perceived as excessive. In that sense the high price will give the customer a feeling a comfort and security regarding his purchase.

The authors underline that, for customers, “high price” does not only refer to the monetary costs but also to the other components of the total cost of purchase: acquisition costs, usage costs, maintenance costs, ownership costs and disposal costs. In opposition to the monetary price the authors group all the other components of the total cost of purchase under the label “intangible costs”. Luxury products are not only expensive but they also require some effort and energy from the consumers’ part.

Despite this difference, the authors decided to keep these two aspects under the same category. As I am convinced that one does not necessarily imply the other one, I will choose to separate them further in my research in two facets: “very high monetary price” and “very high intangible price”.

3. Scarcity and uniqueness

Scarcity and uniqueness are also concepts that are closely connected with the high quality and price of luxury products. A unique product represents of course the highest luxury but the scarcity does not only include the notion of offer. We can also identify the scarcity in the usage that one customer can have from the product or

the scarcity of the customers⁸ to whom this product can be addressed. The scarcity also represents luxury when it concerns the distribution. A product which is available only in selected shops will have a more luxurious image. In that sense a mass production and distribution is the opposite of the idea of luxury in the customers mind.

This idea of scarcity for luxurious goods is also clearly underlined by the Kemp's (1998) customer-based research. He shows that there is a strong correlation between a good's luxury rating and preference and the scarcity of the distribution. In other words he shows that the more scarce the good is, the most luxurious it appears.

Unfortunately we do not really know why Dubois, Laurent and Czellar decided to group scarcity and uniqueness under the same category, but I think it is better to maintain them separately. Scarce implies "few" and unique implies "one". These represent different dimensions or levels of luxury. A unique product will not have the same value and meaning as a good one produced in a limited number.

4. Aesthetics and polysensuality

The aesthetics of the good are connected with the notion of beauty and dreams. To an extreme extent the luxury good will be recognized as a piece of art. This facet of luxury is again not only connected with the product itself but also with the point of sale and the people who are consuming it. In that sense the authors underline the importance that the education and the knowledge of the people who are in contact with the products influence their perception of luxury.

Dubois, Laurent and Czellar as well as Arnold and Reynolds (2003) present polysensuality as the result of aesthetics. This first characteristic enables the consumers to describe their consumption of luxury as a high hedonistic experience, a real source of pleasure, which can touch all the senses. In that sense the beauty of the good makes it pleasant to see, hear, smell, taste and touch.

Once again, I do not clearly understand why the authors group these two notions under the same category. Even if we agree with the idea that the polysensuality, which is the hedonistic feeling the consumer can experience with a luxurious good, can be the result of the aesthetic perception, it is simplistic to consider that aesthetics is the only source of hedonic feelings. In my opinion and following the idea of Arnold and Reynolds (2003), other characteristics such as the quality of

⁸ In the literature the scarcity of the customers to whom the offer is addressed is often expressed with the term "the happy few".

manufacturing for example can generate a hedonistic feeling. That is the reason I will classify further in my research aesthetics and polysensuality under two distinct facets.

5. Ancestral heritage and personal history

“In the consumers’ mind, to be luxurious, products and services must have a long history and their elaboration processes as well as consumption should respect tradition”. With that sentence Dubois, Laurent and Czellar (2001, p. 14) summarize the fifth facet of luxury. We have on one side the tradition of the production and the long history or legend of the brand (note here the importance to have a strong brand name) and on the other side the personal history of the consumer that includes the notion of the connoisseur, which means that he or she has to learn and acquire competences for years in order to really appreciate the particular characteristics of the product. The history is important one time for the offer and one time for the demand.

Once again I choose to separate the different aspects of this category. On one side I identify the two characteristics that are included in “ancestral heritage”, which are the traditional know-how of the production processes and brand history and, on the other side, the characteristic called personal history or connoisseurship. The main reason to separate them is that one does not necessarily involve the other ones. They can be identified as different aspects of luxury. We can take a Gucci handbag to illustrate this difference. Here the history of the brand is more important than the two other aspects. The consumer does not need to be a connoisseur with much experience to be able to appreciate its value, and everybody knows that the production process does not follow traditional ways any more.

6. Superfluosness

Following the idea of Berry (1994), consumers tend to oppose luxury with the notion of necessity. For them a luxurious good is not important for the survival of the people, and in that sense expresses a kind of uselessness. It is the result of an overabundance of goods. The luxurious product does not derive value from its functional characteristics but more from an additional benefit of a different nature. One characteristic of a luxurious product is the high added value.

Superfluosness also refers to a luxury perceived as immaterial, as a concept and not as a product. Examples of this include leisure time, liberation of the daily constraints, or absence of stress.

The advantage of these six facets is that they allow us to have an idea about the characteristics that are directly and indirectly connected with luxury goods in the customers' mind. What we should notice is that a customer does not need to find a good that includes a reference to each of these six facets to be considered luxurious. Unfortunately this study does not refer to the fact that there might exist different levels or dimensions of luxury and which facets would be important for each dimension.

We also have to underline that some of the six facets can be broken down in two or three more specific ones, and that we can finally consider that we have twelve facets or attributes that can be recognized as important by the consumers: excellent quality, innovation, very high monetary price, very high intangible price, scarcity, uniqueness, aesthetics, polysensuality, traditional know-how, brand history, personal history or connoisseurship, and superfluousness.

2.4.2. Desire

In his conceptual and historical analysis of the idea of luxury Berry (1994) clearly underlines that what makes something luxurious is its desirability. Neither expensiveness nor rarity are of themselves sufficient conditions for a good to be accounted a luxury. In this way, Berry hopes to explain why goods may often, like sugar in Western Europe, begin as luxuries, but then lose their luxury status and become goods for mass consumption because of their loss of desirability. This characteristic of luxury goods was also clearly identified in Kemp's second study (1998) which showed that a good was regarded by consumers as more luxurious if it was the object of desire.

We all have desires for a suit, for a flat, for lamb, or for opera for example. That also does not necessarily mean that all these goods correspond to luxury. Berry (1994, p.11) says that "the desires are not all of a piece". We have therefore to locate the desire for luxury goods more precisely. According to him we can identify two features that characterize the specificity of the desire for luxury: luxury goods are refined and positively pleasing (to be desired as a luxury, it must be believed that possession of that good is pleasing).

Even if the consumer did not recognize the desirability as a main facet of luxury in Dubois, Laurent and Czellar's study (2001), they often referred to it under the word "dream". To buy and possess luxury represented a part of a dream for them. That is the reason why I have decided to add desirability in the list of the luxury facets which are recognized as important by the consumers. The mix of the twelve customer-based facets with desirability form a quite precise description of what represents luxury for the consumers and it is on that basis that I will build my work.

2.4.3. Thirteen attributes connected with luxury goods

Before going further we have to note that we can identify different facet natures among the thirteen cited. Some of them are connected directly with the luxury goods and other indirectly.

1.	An excellent quality
2.	Scarcity
3.	Uniqueness
4.	Innovation
5.	Aesthetics
6.	A very high monetary price
7.	A very high intangible price
8.	Desirability
9.	Superfluousness
10.	Polysensuality
11.	Traditional know-how
12.	Brand history
13.	Personal history or connoisseurship

Table 1 : Attributes connected with luxury goods

The first kind of facet corresponds to intrinsic characteristics that the customer will find in luxurious goods. In our list, five facets belong to this category: the high quality, the

scarcity, the uniqueness, the innovation and the aesthetics. A second category includes facets that the customer can personally connect with luxury goods and it includes the very high monetary price, the desirability, the superfluosity, the very high intangible price, and the polysensuality. The third category includes the traditional know-how and the brand history. They characterize more the company producing the luxury goods. A last facet is connected to the luxury goods indirectly because it characterizes the customer itself: the connoisseurship. The table 1 summarizes the thirteen main facets connected with luxury goods and identifies with different white and gray colors the four various categories.

2.5. THE MOTIVATIONS

The aim of this chapter is to identify and understand the motivations that make people buy luxurious goods.

2.5.1. The position of luxury in the needs hierarchy

An important element to take into consideration is the equality of all humans in the face of the principle of needs and satisfaction. The explanation of this phenomenon is that all the humans are equal in the face of the usage value of the goods and services. Obviously this equality does not imply the exchange value (Baudrillard 1970). We all need to eat, but our economical situation will allow us to eat a big steak in a restaurant, while another person in a poorer country will have to content himself with a handful of rice.

Much research has been done on classifying human needs. The most influential theory in the area probably comes from Maslow (1970) who formulated a hierarchy of needs in which levels of motives are specified from basic physiological needs such as hunger and thirst up to needs of self-actualization such as self-fulfillment and enriching experiences. According to him, lower-level needs must be satisfied before those on the next level become important sources of motivation.

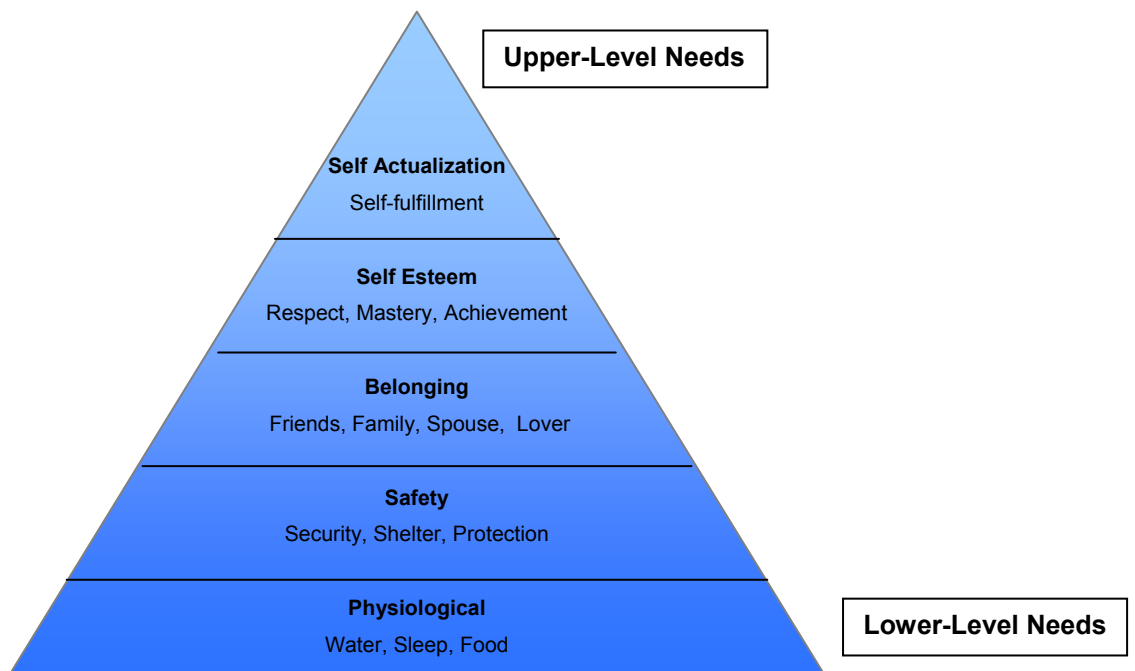


Figure 1 : Levels of needs in Maslow's hierarchy

As we have already seen in the previous paragraphs, luxury is opposed to necessity (Berry, 1994), that means to physiological needs, and for that reason it is placed within the top categories of Maslow's hierarchy. "Discretionary⁹ expenditures are made only when people are able and willing to spend money on items above and beyond their basic needs" (Solomon, 1996, p.456)

Following Maslow's idea, Solomon (1996) explains that people are born with a need for certain elements necessary to maintain life, such as food, water, air, and shelter, and he calls these needs "biogenic needs". On the other side he details that people have many other needs that are not innate. "Psychogenic needs" (that correspond to needs for status, power, affiliation and so on) are acquired in the process of becoming a member of a culture. They are the result of exchanges, communications, and interaction between members of a certain group, culture, or society (Richard cited in Allèrès, 1997). On that level we can understand that the needs we find at the top of the hierarchy are culture-bound because they are created by our society, and as a consequence that luxury is also culture-bound.

⁹ Correspond to the money available too a household over and above that required for a comfortable standard of living (Solomon, 1996, p.426)

Having conducted studies where different goods were rated on a necessity-luxury scale, Kemp (1998) realized that the ratings of luxury versus necessity are not only strongly influenced by social values but also by the preferences of the individual. Actually the ratings are “social perceptions modified by differing values and tastes of the individual” (Kemp, 1998, p. 596).

This analysis of the position of luxury in the needs hierarchy confirms the notion of luxury is strongly dependent on social context and personal judgments. It is interesting now to see if the luxury-seeking consumer behavior is also influenced by both social and personal influences, which means to discover what are the motivations that bring consumers to go beyond necessity.

2.5.2. The two basic reasons to go beyond necessity

The overabundance of objects in our society is presented from Baudrillard (1970, p.18) as a “jungle” where humans have to face orientation problems. The overabundance is for him the first reason why the consumer will go beyond simple necessity and acquire a luxurious good.

The possibility to buy an object simply for its function does not exist anymore. When a consumer wants to acquire something he has to choose according to some criteria which have particular significance in his community. The object has a universal function of sign (Baudrillard, 1968). We can say that there are no longer any objects which are free from social meaning.

Products are often used as status symbols to communicate real or desired social class. Thanks to an object, a person can affirm his or her belonging” or distinction with a certain position. ”In the same direction Duesenberry (1959) explains that the only choice we have is to vary the goods in function of our position in the social hierarchy scale. A consumer’s social class refers to his or her standing in the society. It is determined by a number of factors, including education, background, occupation and income” (Solomon, 1996, p.457). The place one occupies in the social structure is an important determinant, not only of how much money is spent, but also of how it is spent. The social class affects access to resources, tastes, and lifestyles. In certain countries like India the social hierarchy is rigid and it is almost impossible to change

one's position. Contrarily in countries like America where theoretically anyone could become the president, the game people play with objects of consumption to increase their social image in the society is quite important (Solomon, 1996). Therefore the social significance is another reason to go beyond necessity.

2.5.3. Five luxury-seeking consumer behaviors

Claiming that overabundance and social significance are the two basic reasons to go beyond necessity is a simplified vision of reality. To argue that they represent the only motivations of luxury-seeking consumer behavior without trying to go more in depth in the subject would be a too-restrictive approach. What we have to discover is whether we can find a different behavior pattern which produces a social meaning, and if consumers only focus on this meaning when they buy a luxurious good, or if they are following other motivations.

As Lallement (1999) we can think that in this domain it is really difficult to identify the purchaser's motives for two main reasons:

1. The relationship between the consumer and luxury is influenced by a certain value system, a certain story, a certain social situation, a certain personality and a certain situation at the moment of the choice. It is ambiguous to believe that we can precisely identify reasons of a choice in such a complex system that mainly involves the subconscious of the customer.
2. Luxury is sometimes the result of unmentionable or irrational motives (desire of distinction, ostentation) that the consumer will tend to relieve. In that direction he or she will finally modify the real choice criteria and in that case we will not be able to identify the real motives.

I think that these two objections should not stop the efforts to identify the motives of the consumers who are buying luxurious products, but they should be acknowledged in order to avoid dangerous generalization regarding luxury consumption.

By doing an in-depth literature research on the subject, I was able to identify different kinds of luxury-seeking consumer behavior that I could classify in five main categories: the Veblenian, the snobbish, the bandwagon, the hedonist, and the perfectionist behaviors. Once again this diversity underlines the complexity of the luxury market. Each approach to it largely depends on a subjective perception. In that sense we can already understand that there is no “perfect” approach to the luxury market but that a critical vision will allow us to build one that reflects best the reality.

In the following lines each of the five luxury-seeking consumer behavior categories is defined and developed:

1. The Veblenian behavior

This consumption pattern is, out of the five, the most discussed in the specialized literature. It is for many the only luxury-seeking consumer behavior. We will see in this chapter that this vision is a bit restrictive.

One of the first works on the matter is Thorstein Veblen’s essay on end-of-the-century society, entitled “Theory of the Leisure Class” (Veblen 1957). According to the author, the high classes of a given society express their economic superiority over the less well-off by the purchases, and, above all, the show-off of these goods which serve as status symbols. The possession of these goods is then the best criterion of belonging to the “Happy Few”. In other words we can say that “wealth and income can be signaled to the rest of the society through specific consumption patterns filled with symbolic meaning that is through conspicuous consumption”. (Dubois, Laurent, Czellar, 2001, p.5)

Vigneron and Johnson (1999) highlight the influence that the reference groups have on the consumption of luxury brands and the greater importance Veblenian consumers attach to price as an indicator, because their primary objective is to impress others.

For Corneo and Jeanne (1997) the conspicuous consumption plays an important role in shaping preferences for products which are purchased or consumed in the public contexts. Conspicuous consumer behavior corresponds to “the desire not to be identified with the poor and the desire to be identified with the rich” (Corneo, Jeanne, 1997, p.56). In fact, the Veblenian consumers purchase and consume luxuries which are signs of high or higher social status.

The next two luxury-seeking consumer behaviors introduced by Leibenstein in 1950 are often considered (Corneo and Jeanne 1997; Czellar 1999) as sub-categories of the

Veblenian one. In the following lines we see, thanks to their definition and description, how snobbism and conformism can be seen as two different conspicuous consumption patterns.

2. The snobbish behavior

Leibenstein (1950) explains that snobbish behavior is observed when an individual tends to buy less of the product because or when others are buying the same. We can connect snobbism with the value of uniqueness.

Vigneron and Johnson (1999) identify two circumstances where the snob effect may occur:

1. When a new luxury brand or product is launched, the snob will be the first to adopt it to take the advantage of the limited number of consumers at that moment. We can easily understand that this advantage is a social advantage to distinguish himself or herself from the others.
2. We can also identify a snob effect when status sensitive consumers come to reject a particular product or brand when it is seen to be consumed by the general or a larger mass of people.

Here the product is considered as something different, and the consumer considers himself as somebody different. The more limited the supply is, the more value the product has. The ideal would be to get a unique product. (Allèrès, 1997)

“Snob consumers perceive high price as an indicator of exclusivity, and avoid using popular brands to experiment with inner-directed consumption” (Vigneron and Johnson, 1999, p.8).

3. The bandwagon behavior (also called conformism)

“Conformist behavior occurs when the consumer increases his demand for the product just because other people are also purchasing it”

This definition of the bandwagon behavior given by Czellar (1999, p.46) clearly illustrates the fact that this behavior corresponds to the antecedent of the snob effect. Instead of being associated with the uniqueness value it is linked with the social value.

Vigneron and Johnson (1999) propose that the bandwagon effect influences an individual to conform with prestige groups or to be distinguished from non-prestige reference groups. Relative to snob consumers, bandwagon consumers attach less importance to price as an indicator of prestige, but will put a greater emphasis on the effect they make on others while consuming luxury brands.

Here we can conclude that even if snobs and bandwagons buy luxury products for apparently opposite reasons, their basic motivation is really the same; whether through differentiation or group affiliation they want to improve their self-concept. Only the strategy differs. For that reason we agree with Corneo and Jeanne (1997) or Czellar (1999) which consider them as sub-categories of the Veblenian pattern.

These three first luxury-seeking consumer behaviors confirm the idea that one buys luxury for its significance in its community but we will see with the next two patterns that other motivations exist.

4. The hedonist behavior (also called experiential)

Studies in luxury consumption have identified that luxury products are likely to provide subjective intangible benefits. For example Dubois, Laurent and Czellar (2001), recognized that the emotional value was an essential characteristic of the perceived luxury products. One can buy luxury goods for one's pleasure. This behavior is connected with an emotional value.

The phenomenon is also recognized by specialists and is often used in the promotion of luxury products. Semiotic analyses of such material have repeatedly identified the emotional aspect like sensory pleasure or aesthetic beauty associated with luxurious brands and products (Allèrès, 1997)

Hedonic consumers are more interested in their own thoughts and feelings, thus they will place less emphasis on price as an indicator of luxury. (Vigneron and Johnson, 1999)

5. The perfectionist behavior

When we speak about perfection we mean quality of the product characteristics and performance. As we already saw, the quality cue might also be used by consumers to evaluate the luxury level of brands. Therefore, excellent quality is a "must", and it is important that the luxury marketers maintain and develop leadership in quality. Luxury brands are expected to show evidence of greater quality.

The people who relate to personal values and who assess the value of luxury brands according to the value of reassurance expected from those luxury brands may present perfectionist types of consumers. Perfectionist consumers rely on their own perception of the product's quality, and may use the price cue as further evidence supporting the quality issue (Vigneron and Johnson, 1999).

After having developed each of the five different consumer behaviors, we can separate them into two distinct groups or categories. As we can see with the figure below, the first one includes the Veblenian, the snob, and the bandwagon ones, which are mainly influenced by interpersonal motives, by those built on social interactions. On the other side, the hedonist and the perfectionist are influenced by personal motives and negate the hypothesis that people are buying luxurious goods only for their social significance. We have to notice here that even when the impact of consumption on others is not the primary motive, as in the case of the hedonic consumer, the quest for identity through relevant associated meanings is the same driving force. In other words, each of the five categories is somehow influenced by interpersonal motivations but it does not represent the main motivations in the two categories called hedonist and perfectionist.

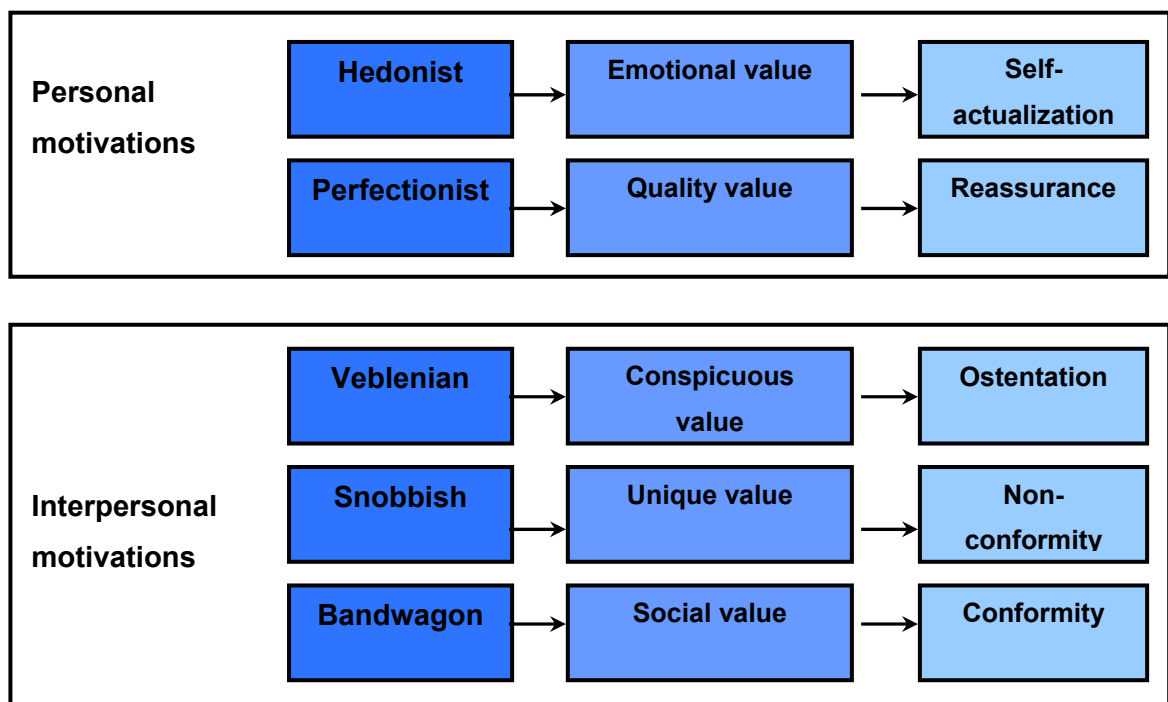


Figure 2 : Interpersonal and personal motivations on luxury consumption

Unfortunately there is no unanimous definition of an everyday luxury-seeking consumer behavior. In fact a consumer selects a product considering all these motivations but he naturally gives more importance to one of them than to others.

3. THE LUXURY MARKET

As explained by Best (2000), every company has its own market, and a first critical step in any marketing strategy is to determine its size and components. It is important to have a broad view of it in order to get the most precise view. From such a vision a business can see more of the market it intends to serve and begin to understand what kind of customers it serves, what are their needs, which are the technologies or characteristics that satisfy those needs, and who are the competitors. A company always has to make clear what the market is before taking any marketing decision, because a market orientation is the base of any effective management. Only in that way will the company be able to identify opportunities and deliver customer satisfaction.

The goal of this chapter is to identify different potential clusters or segments that are defined by a particular mix of goods and luxury-seeking customer motivations. To realize this, it is important to examine the existing literature to see if a satisfying definition of the luxury market can be found. If this critical approach should not allow us to have a clear view of the market, it will be necessary to find a new solution to identify the critical segments in which the goods characteristics and the motivations are specific to a certain cluster of customers.

3.1. SEGMENTATION OF THE LUXURY MARKET

As we saw in the previous chapters, the luxury market is not unequivocal. In the first step we stated that thirteen different facets directly or indirectly connected with luxury goods are recognized by consumers as representing luxury. Not only are the intrinsic goods characteristics important in the sense, but also the facets that consumers can personally attribute to luxury, the history and traditional know-how of the brand and the connoisseurship of the consumer. To increase the precision we also realized that we do not need the presence of all these thirteen facets in one object to be able to recognize it as luxury. The consumers themselves decide which facets are more important than the others. In a second step we identified five different types of motivation that can bring someone to buy a luxurious product. In order to be efficient in this market it is important to reduce its complexity by trying to define segments in it.

Segmentation, which means that “an heterogeneity in the demand functions exists and that the market demand can be desegregated into segments with distinct demand function” (Dickson, Ginter, 1987, p.2), represents a key issue of the strategy. Segmentation has always been considered as one of the most important, but challenging, issues in marketing. It is essential because it has a direct impact on the way in which a market is understood, and from a managerial standpoint, market segmentation is strategic because the selection of the appropriate target markets is paramount to developing successful marketing programs.

As the topic of the luxury market segmentation has already been addressed in the specialized literature (Allérès, 1992; Dubois and Duquesne, 1993; Réversé, 1999; Dubois, Laurent Czellar, 2001), we can begin our approach by reviewing the broadest definitions. By scanning them with a critical point of view, we will be able to decide if they are acceptable or if we must find a better solution.

3.1.1. The luxury market segmentation in the current literature

1. Income and culture

Dubois and Duquesne (1993) tried to prove the superiority of one criterion for the luxury market segmentation. As a basis they took the two most-used criteria, income and culture. “To belong to a culture is to behave in a similar manner, accepting the same norms and respecting or rejecting the same values” (Dubois, Duquesne, 1993, p.39).

Their exploratory study showed the significant role played by income and culture in the acquisition of luxury goods. I am skeptical regarding the role played by income segmentation. Even if we can believe that one who earns more money is more inclined to buy luxurious goods, I think that nowadays everyone believes that those who buy the most expensive goods are not always the richest people. For this reason I do not accept income is a unique criterion of segmentation.

In a second step the two researchers stated that the convergence of both income and culture represented the superior criteria of luxury market segmentation. As stated previously, a consumer’s social class refers to his or her standing in the society and is determined by a number of factors, including education, background, occupation and income. In fact each social class includes a certain culture and a

certain income, and for that reason I will consider that the social class segmentation corresponds to the convergence of the income and culture segmentation. To test the validity of the second affirmation of Dubois and Duquesne we have to analyze the research conducted by other authors regarding social class segmentation.

2. Social Class

According to the previous paragraph we see that some claims that segmenting the luxury market by social class is the best strategy. To confirm or negate this hypothesis it is important to see if we can identify different luxury consumption patterns within the social classes.

With an in-depth study of the luxury consumption, Allérès (1992, 1997) identified three categories of social classes that are consuming luxurious products in different ways. That segmentation is also used, sometimes with some small modifications, by other authors (Dubois & Laurent & Czellar 2001, Réversé 1999). Allérès calls these groups the medium, intermediary, and affluent classes.

1. The medium class appeared in the luxury business after World War Two. According to Solomon (1996) they have an achieved status that corresponds to a group who earned resources through hard work and diligent study.

The members of the medium class mainly express their preference for luxury goods that are accessible and that correspond to universally recognized signs in order to show their belonging to the class and to access to a cultural patrimony. They stay at the level of the mass-produced objects, which corresponds to the democratization of some selective goods. They are not interested in total distinction from other people by acquiring new products that nobody possesses, but they are interested in imitating the members of the same group. Due to their new access to this category of products, they do not possess the experience and culture to recognize objectively what is luxury. They need brand names, and they need to imitate others to be directed in this new adventure. As Lallement (2002) proved, the medium class is able to recognize the luxury level of brands but have a problem when the brand is not well known.

To summarize we can say that the main consumer behavior pattern of the medium class is bandwagon, and that they are in total opposition to the snob one that is mainly presented by the affluent class.

2. The intermediary class represents the newly bourgeois. Their great economic power is more a result of professional success than of the heritage of a social history. The main preoccupation of its members is to cancel the distance that separates them from the affluent class. Thus they consume selective luxury goods to show their belonging to that group. This class also desires immediate recognition and thus they buy new goods more popularized through the media as well. This class represents a mix of the bandwagon and the snob behaviors.

3. Most of the members of the affluent class have according to Solomon (1996) an ascribed status. They were lucky enough to be born rich or beautiful. This class is the most inclined to show its social difference. They are not doing it by showing-off but in a more subtle way: their word is full of whispering and things unsaid that they share only with the initiated. Their lifestyle, which is totally distinctive, represents a way to escape from the rapprochement of the new classes. To assert themselves they choose the most selective and exclusive traditional objects, the rarest and most expensive ones, the originals, the newest and most inaccessible objects. They have a typical snobbish behavior.

To get a clear overview of this segmentation method, the table 2, on the next page, summarizes the main attributes of each social class segment.

This description, first presented by Allérès (1990), tends to confirm the hypothesis that the social classes represent a valid segmentation criterion because it allows us to identify different consumers' needs and motivations. Unfortunately problems appear when we observe in more detail the results obtained (illustrated in the table 2) with this technique.

First I am not convinced of the intermediary class. The authors consider it a mix of the affluent and the medium classes, but precise limits and characteristics of this class do not exist. This class gives me the impression of a convenient solution that enables the classification of the exceptions of the two others.

We can consider this method as a reductive and simplified vision of the market reality. As we identified in the previous paragraphs, in the luxury market there are not just the two luxury-seeking consumer behaviors sited here, snobbish and bandwagon, that are involved but five. We can ask ourselves if they disappeared and if the authors really

considered them. A part of the answer comes from Dubois, Laurent and Czellar (2001), who explain while speaking in reference to this model that personal influences are less representative of the social class differences than the interpersonal influences that are present. Unfortunately they do not explain how they are present and where exactly. They briefly let us guess that the hedonist and perfectionist motivations are certainly more important for the affluent class than for the others but this is a limited approach. Concerning the Veblenian motivation we cannot find any reference to it.

	Medium class	Intermediary class	Affluent class
Needs or Motivations	<ul style="list-style-type: none"> ▪ To access a cultural patrimony ▪ to belong to a class ▪ to distinguish oneself 	<ul style="list-style-type: none"> ▪ to reach the affluent class ▪ to distinguish oneself 	<ul style="list-style-type: none"> ▪ to escape from rapprochement of the intermediary class ▪ to build an absolute distinction ▪ to conserve privileges
Type of motivations	<ul style="list-style-type: none"> ▪ bandwagon 	<ul style="list-style-type: none"> ▪ bandwagon and snobbish 	<ul style="list-style-type: none"> ▪ snobbish
Product main attributes	<ul style="list-style-type: none"> ▪ mass-produced ▪ collective ▪ trendy ▪ brand names ▪ not really sentimental 	<ul style="list-style-type: none"> ▪ limited mass-produced ▪ reproduction of models 	<ul style="list-style-type: none"> ▪ rare, unique ▪ selective ▪ traditional ▪ very expensive ▪ models ▪ personal ▪ quality , perfection ▪ piece of art ▪ last forever

Table 2 : The main attributes of each social class segment

To further emphasize the affirmation that the social class segmentation is not a good solution, I will refer to Bearden and Etzel (1982) who examined the consumer

perceptions of reference group influence on product and brand decisions. By speaking about the effects of the social classes, they revealed perplexing contradictions between group membership and behavior. Many individuals simply did not behave like the majority of people in their recognized groups.

In this chapter, we were only referring to the most commonly used luxury market segmentation methods. In the literature we can find other types of segments (e.g. segmentation by countries) but as they were already often refuted, it is not important for us to reveal them here. Concluding this literature review we can affirm that we did not find any convincing segmentation of the luxury market. The large number of variables that are involved and their lack of objectivity represent a high complexity that is difficult to manage. The challenge that we have to face now is to conceptualize a new segmentation that represents a better alternative than the ones existing.

3.1.2. A proposal of a new luxury market segmentation method

As the luxury market is not unidimensional, it represents a challenging complexity. Despite the growing body of research in this important sector, the authors who tried to approach it could not find the perfect way to simplify and segment it till now. In the following pages I will present a new method, but we always have to keep in mind that this solution depends on personal choices (that is the reason why there might exist other choices that could also fit).

Thanks to studies on the topic we could identify thirteen important dimensions that are connected with luxury goods in the customer's mind and on the other side five main motivations that bring people to buy them. If we consider that the crossing between these two variables comprises the global luxury market, we will be able to identify clusters or segments by analyzing which dimensions are important for which motivations. In the table bellow each of the thirteen dimensions is rated according to the importance it has for the corresponding luxury-seeking consumer behavior. The rating scale is the following:

- Not any special importance for this kind of motivation
- + Somewhat important for this kind of motivation
- ++ Very important for this kind of motivation
- +++ A necessity for this kind of motivation

It has to be clear that even if the rating decisions are mainly made on the basis of the development done in this research, they are also unavoidably influenced by personal choices.

	Veblenian	Snobbish	Bandwagon	Hedonist	Perfectionist
Excellent Quality	-	++	-	+	+++
Scarcity	+	+++	-	+	++
Uniqueness	-	++	-	+	++
Innovation	-	++	-	+	++
Aesthetics	-	+	-	+	++
Monetary Price	++	++	+	+	++
Intangible Price	-	++	-	+	++
Desirability	++	+	++	+	+
Superfluosness	+++	+	+++	+	-
Polysensuality	-	+	-	+++	+
Traditional Know-How	+	++	-	+	++
Brand history	+++	-	++	+	+
Connoisseurship	-	+++	-	+	+++

Table 3 : The luxury market: attributes vs. motivations

Veblenian:

The consumers who follow a Veblenian consumer behavior pattern express their economic superiority by showing off items with high symbolic meaning. The two facets that mostly create this meaning are the brand history and the superfluosness. Other facets like the monetary price and the desirability can also emphasize it. The traditional know-how is less important than the first facets cited, but it can also be considered to support the symbolic meaning. Next to this first aspect, the scarcity is somewhat important for them because it can better express their belonging to the “Happy Few”.

Snobbish:

The snobbish people want to present themselves as connoisseurs who are able to appreciate particular goods. That is why the scarcity of it is a “must” for them. If they are able to find one unique object it can be even better but it is rare.

The logical consequence of this behavior is that this scarcity is sustained by a high quality and a very high price. We are speaking here both of the monetary and the intangible prices. For them innovation as well as traditional know-how are very important because these two facets can allow them to have particular objects.

As they are looking for something particular they do not really care about brand itself and are more open to new brands. The other values, aesthetics, desirability, superfluousness and polysensuality, can bring a small added-value to the goods.

Bandwagon:

The facet that best characterizes the bandwagon motivation is the superfluousness: people do not buy luxury products because they need them but just to do like others are doing. Next to it, the monetary price expresses for them a less important indicator than facets like desirability and brand history. These last dimensions are very important because they produce a great effect on others while consuming luxury brands.

Hedonist:

The polysensuality is necessary for this kind of consumers who mainly buy goods for their own pleasure. All the others facets do not possess such an importance for them but they can represent the source of emotional value. For instance, a consumer can have pleasure because he possesses a highly aesthetic product and another one because its intangible price is high.

Perfectionist:

To be a perfectionist, a consumer looking for high quality goods, the person must have great knowledge of the good. He must be a connoisseur. High quality also necessarily includes innovation and traditional know-how in the production process.

Some other facets like monetary and intangible prices, aesthetics, scarcity or uniqueness can represent major evidence of quality for them. Others like polysensuality, traditional know-how, brand history and desirability are minor motivations.

3.1.3. The three luxury market segments identification

After having rated the different facets we can try to observe similarities between different types of consumer behavior. To identify them better, I changed the order of

the consumer behavior patterns and I circled the main similarities. What mainly interest us are the similarities between the facets which are rated very important or necessary for the different patterns.

	Veblenian	Bandwagon	Hedonist	Snobbish	Perfectionist
Excellent Quality	-	-	+	++	+++
Scarcity	+	-	+	+++	++
Uniqueness	-	-	+	++	++
Innovation	-	-	+	++	++
Aesthetics	-	-	+	+	++
	++	+	+	++	++
	-	-	+	++	++
	++	++	+	+	+
	+++	+++	+	+	-
	-	-	+++	+	+
	+	-	+	++	++
	+++	++	+	-	+
	-	-	+	+++	+++

Table 4 : Identification of the three segments

Thanks to this table we can easily identify three main segments: one that groups the Veblenian and the bandwagon patterns (in red), the hedonist one (in black) and finally one that groups the snobbish and the perfectionist patterns (in blue).

We will see now more in details what are the characteristics of each segment and to simplify the above table, a representative graph will be constructed for each segment. For the ones that include two consumers' motivations the average of the attributes ratings will be calculated in order to get the corresponding graph.

3.1.4. Description of the three segments

1. First segment: the merit segment

The table 6 and the reference chart clearly show that the people who compose this segment are connoisseurs, and, contrary to the status segment, they are not looking for symbolic meanings, for brand names, but for special product features. That is the main reason why they are either open to innovation or to traditional know-how. The products they are looking for are of high quality and are scarce (even unique if they can find it), and they are sometimes considered pieces of art. We are in the world of custom-made and unique products. Consequently they are ready to pay a high monetary and intangible price to obtain such goods. Only small companies are able to satisfy this restricted segment of the population. We are in a kind of super-niche where the companies are known only by some connoisseurs. Blancpain or Rolls Royce are good examples of such companies. At the social level these people are not interested in acquiring a social status or positioning but more in building a social recognition or better social legitimacy: social merit. This segment is tightly connected with the notion of prestige, which includes particular know-how or performance of the products. This brings social deference.

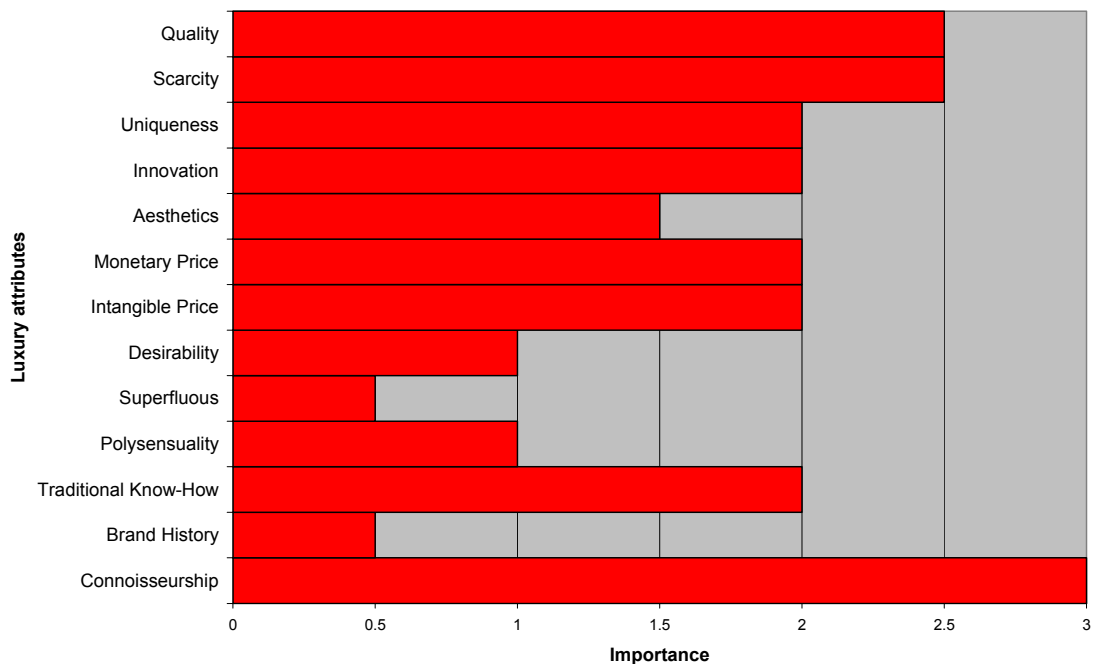


Chart 1 : Merit segment: attributes importance

2. Second segment: the status segment

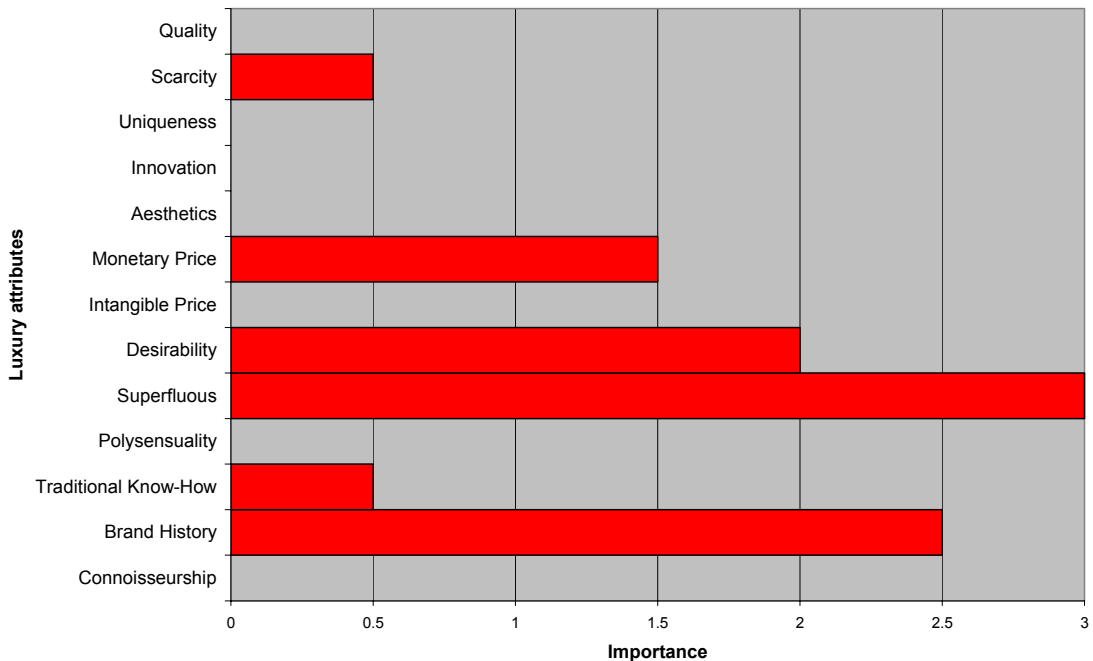


Chart 2 : Status segment: attributes importance

When we have a look on the table 6 or on the reference chart above, we can see that product features do not greatly matter to this segment. The history of the company, the desirability and the superfluousness are largely more important. A first conclusion is that this kind of customers put more emphasis on the symbolic meaning of the good than on the product's performance. They buy something because it represents a lifestyle, it brings a social position. We are in the domain of social classification, the domain of the social status. This observation underlines what Baudrillard (1970, p.129) already expressed: "It is important to understand that this quest of status and standing is based on signs, not on objects or goods". People from this segment feel pleasure when the goods are recognized by the others. That is the reason why the production, distribution and promotion are addressed to a larger public. Louis Vuitton and Ferrari are typical brands chosen by those who belong to this segment.

3. Third segment: the hedonist segment

According to the table 6 and the following chart, there is only one word that summarizes this segment: "polysensuality". The consumers who belong to this segment are interested in a luxury that is linked with the well-being, and which is tightly

connected with sensations and pleasures. These sensations will allow for the blossoming of the body and spirit. We are also here in the realm of pure hedonism, which can manifest as perfume, gastronomy, leisure, tourism, or comfort. Hedonism is private. All the other facets have only a relative importance to them. They can represent a source of satisfaction, but they will never be more important than simple pleasure.

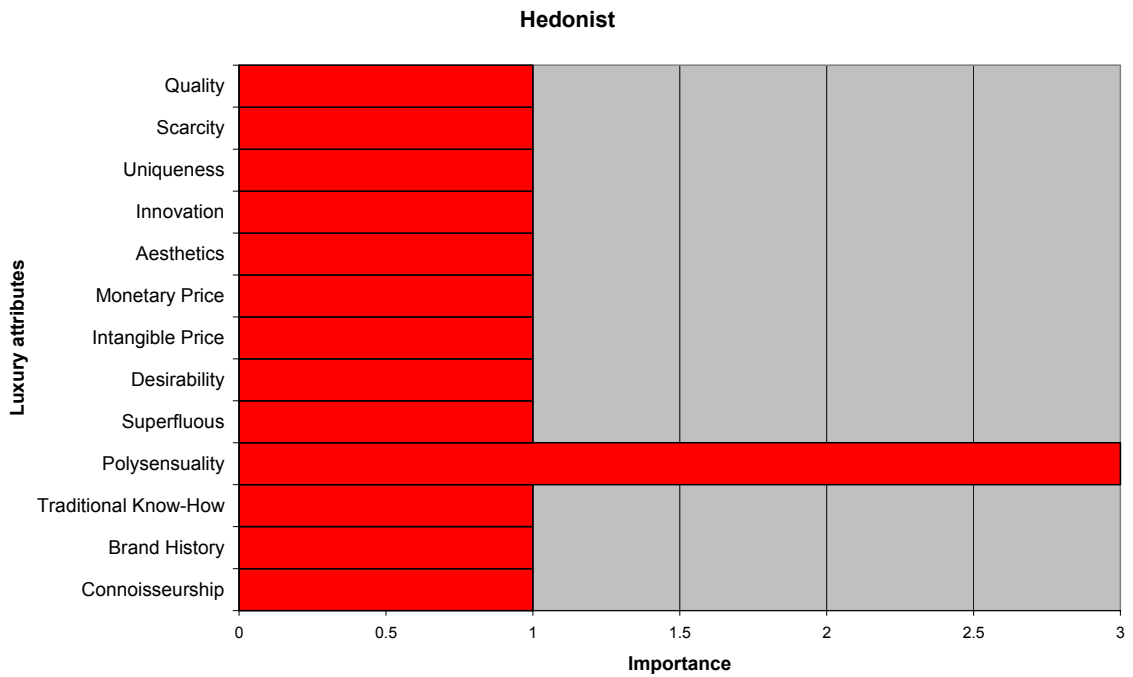


Chart 3 : Hedonist segment : attributes importance

4. MARKETING STRATEGIES

According to the previous discussions we can say that the demand in the luxury market can be divided in three main segments: the merit, the status, and the hedonist segments.

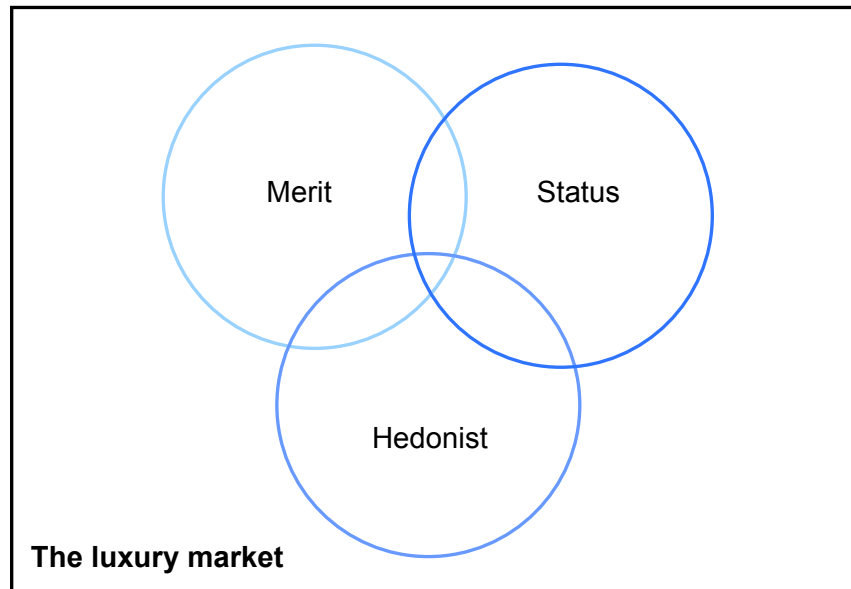


Figure 3 : The luxury market: three main segments

After having targeted a particular segment and chosen a certain position in it, companies have to develop a strategy that integrates these choices in the whole marketing mix. “A strategy is the creation of a unique and valuable position involving a different set of activities” (Porter, 1985, p.86).

Following this idea, the aim of this chapter is to emphasize some strategic key marketing issues for each of the three luxury segments. However, companies should not forget that, due to the market complexity, we cannot pretend to give the best and only valid solution. Another remark is that we are speaking here about the luxury market in general without making any distinction about specific sectors like jewelry, leather craft, etc. Before implementing any strategy companies should not forget to analyze in more detail the competitive situation and the general attractiveness of the specific market in which they want to compete.

4.1. MERIT

Customers of the merit segment are more interested in exceptional aesthetics or quality and performance of the products than in the symbolic meaning of the brand. This part of the market is quite secretive, and mainly people who are connoisseurs, which means able to understand its value, can take part in it.

Here marketers are going in the wrong direction, if they believe that their goal is to satisfy the needs of the majority of customers. In fact they should instead try to launch luxury products that exclude the majority of customers. The company should address particular products to particular people who are not building a social position but who are looking for social legitimacy. The marketing strategy should be discreet and should not try to heavily promote products and brands. These last ones should rather be consolidated by building strong prestigious relationships.

4.1.1. Product

The primary interest of the merit customer is the product itself. That is the reason why companies should give a special care to them at all levels: colors and aesthetics, the components should be rare, the craftsmanship exceptional, and so on. The product alone and its intrinsic characteristics are enough to satisfy the client.

As they are connoisseurs, these customers are looking for exceptional products they can speak about for hours with other connoisseurs. To manufacture such products requires time and knowledge from the company. Therefore, products are often presented in a limited edition or sometimes as unique pieces. This scarcity attracts customers because it implies quality, and it allows them to build their social legitimacy as well.

As the customers are giving more attention to the perfection and scarcity of the product than to the brand, they also buy products manufactured by unknown companies or products without any brand label.

We should also not forget that originality and innovation are extremely important in this segment. Producing high quality products implies to employ innovative technologies and also to present innovative products.

One problem for the merit segment is the product authenticity, which corresponds to the obsession to know with certainty the origins of the product (its date, its author and so on). If a customer cannot be directly in contact with the manufacturer of the product he or she will often ask a connoisseur for authentication. A good solution to gain credibility in this respect is to employ an authentication department in the company.

4.1.2. Price

As observed by Allérès (1997) and Lallement (1999) the high price of luxury goods is secondary and not considered as a constraint for the customers of this segment. People are ready to pay a higher price to get a particular product. Thus the price elasticity of this segment is more important than the one of status segment.

The price is not defined by the competitive situation in the market but is based on the production costs of the product. Best (2000) called this phenomenon a cost-based pricing and it means that the price is defined according to variable costs and a desired level of profit margin.

4.1.3. Place

Customers of this segment being connoisseurs are to a certain extent less affected by the purchase situation. The distribution policy should not be neglected and the channel chosen to remain luxurious and intimate. The merchandising as well as the packaging should possess the same quality and refinement as the products themselves.

If the brand has enough capital to invest in its own brand shops it is an advantage, but if it is not the case, a careful selection of the alternative points of sales should be made. Only specialized shops should be chosen. If the brand is presented in the same place

as others, incentives to cause the sales people to present and sell the product are needed. The goal of the distribution channel is to remain rare and selective.

Generally, customers of this segment want to share their own knowledge and acquire new when they speak with the sales people. They slowly want to build a relationship with a particular shop. The strategic perspective that stresses the long-term, human side of buyer/seller interactions is called relationship marketing. It focuses on the importance of developing long-lasting relational exchanges by building commitment and trust with the customer. One issue is that a person cannot get familiar with a brand in one day. Normally a long experience in the sector is needed. This is why companies should particularly pay attention to the characteristics of their sales people. If they are to represent the right values to the customers, they should be sensitive to those customers. In addition the company should also give the sales force the motivation to present those values. Of course monetary incentives seem to be the most efficient.

4.1.4. Promotion

The brand will be accepted essentially because it represents exceptional know-how or innovation, quality, and aesthetics. Ideally, the simple presentation of the product should be enough to promote it. Companies that chose to use some advertisements should focus their attention on presenting only the product and not intangible values. All else is superfluous.

Many companies chose to let journalists write about their activity. It is true that such organizations may have many much to explain. All the important information cannot be presented in one advertisement. The problem is that journalists often have some difficulty capturing the real spirit and value of the brand. For that reason it is important to select only specialized magazines where journalists have knowledge of the sector.

Either with advertisements or with articles, it is most important that the promotion in this segment has to be oriented to a very selective public. Then a personal relationship between the company and the selected customers should be built. The best promotion is the acceptance of the brand and its products by a group of leaders (specialists, professional, and so on). If you are accepted by them, you will be accepted by all the others thanks to word-of-mouth communication (WOM).

4.1.4.1. The word-of-mouth

Grönroos (1990) explains that word-of-mouth communication is the message about an organization, its credibility and trustworthiness, its way of operating, and its services, communicated from one person to another.

The companies of this segment have to be aware that much information about their world is actually conveyed by individuals on an informal basis, and certainly that information obtained from those we know or talk with directly tends to be more reliable and trustworthy than that received through more formal channels. Most word-of-mouth happens spontaneously as a product begins to develop a regional following and people share their experiences about it with others. Group or opinion leaders like to talk about a particular brand and product because they feel highly involved in it and want to let the other know about it. This will give them a feeling of power and prestige and increases their interaction and social position within the group. For the receivers this communication meets their information needs, allows them to spend less search time, and can reduce their anxiety especially for the products with which they are unfamiliar or when they are new or technologically complex. (Cowley E., Rossister J.R., 2002.)

Companies should also be aware of some word-of-mouth issues. First, when making a decision about trying a new product, the consumer is more likely to pay attention to negative information than to positive information and to relate news of this experience to others. Another issue is that rumor, even if it has no basis in fact, can be a very dangerous thing. As information is transmitted among consumers, it tends to change. The resulting message usually does not at all resemble the original.

4.1.4.2. How to control word-of-mouth

According to Fombrun (1996) a company that uses or is sensitive to WOM should identify and maintain a list of key people or opinion leaders around the world and regularly call on these influentials to get factual information and support or to disseminate information or defend against a rumor. To control the WOM, the company has to build relationships and create focus groups with the key customers or opinion leaders of the particular area. The company has to spread information that is relevant but also ask them about what could be construed as negative and what the company

could be doing better. To encourage to expand the WOM it is important to give information that will be useful to other potential buyers.

It is also important for a company to realize that tales and anecdotes circulate throughout an industry as employees come and go, and as they interact with suppliers, distributors, customers, analysts, and reporters who listen to them recounting their personal experiences with a company. That is the reason why in order to control the WOM the company has to make sure that all the employees are fully informed of the situation. They need to be prepared to discuss the company position. The employees are one of the best sources of positive WOM. (www.smalltownmarketing.com, August 2003)

As we know, negative WOM is extremely dangerous for a company and it spreads quickly. It is even more difficult to control in a small business area where so many people know each other like it is often the case in the merit segment. In most cases negative WOM happens when the company deviates from what it normally does well. To avoid the dispersion of negative WOM the companies should track it in order to be able to give current and former clients the information needed and immediately cancel inaccurate rumors. (Cowley E., Rossister J.R., 2002). It is also important to underline that the company should not try to avoid a negative WOM: never say “no comment”. It has to combat it or admit it as soon as possible and if it is possible try to find a positive in the negative. (www.smalltownmarketing.com, August 2003)

To summarize, the most important task for the marketing activities of companies is to find the opinion leaders and use them for getting feedback regarding how to reach certain groups and what are the information needed.

4.2. STATUS

The consumers who belong to this segment are more interested in the symbolic meaning of the brands than in the particular features of the products. The luxury goods represent a lifestyle, and to consume them confers a social position. To gain this position people have to look for products that are well-known by others. Consequently, the companies are producing and distributing them to a larger public.

This part of the luxury market is easier to reach, mainly because of the large number of potential clients but, on the other hand, the competitive intensity is very high. This is why companies must elaborate a sophisticated marketing strategy.

4.2.1. Product

Brand extension is an important issue to approach because it brings different advantages either for the customer or for the company. As explained by Best (2000), brand extension can reduce the perceived risk in the customer buying decision process, and for the company it can increase the efficiency of promotional expenditures, the probability to gain distribution space, as well as the positive feedback on the company's brand equity in case of an extension success.

A study realized by Park, Milberg and Lawson (1991) demonstrates that luxury brands possess a greater potential of extendibility across different product classes than do the functional ones. According to them, the evaluations of brand extensions depend on the perceived fit of the new product in relation to the existing brand, and that fit is a function of two factors, product features similarity and brand concept consistency. Specifically, the data suggest that concept consistency, that is abstract, may have a greater effect on the luxury brand than on the functional brand. This abstractness allows the luxury brands to have a greater potential of extendibility across different products. The authors of this research do not specify the kind of luxury they are speaking about, but we can consider this conclusion mainly valid for the status segment where the abstract values are more important than in the other segments.

When customers of the status segment buy a product, they want to acquire the symbolic meaning that is included in its brand. Symbolic meanings are built by the company and above all by the market, and it needs much time to develop. Thus people tend to look for traditional brands. Brands with an important history already had time to build their symbolic meaning. In that sense we must be aware that these customers are not going to buy any new brand because it does not possess a great and recognized brand concept consistency.

Companies that already belong to this part of the market and that are launching new products should pay attention to include in each of them a clear distinctive sign that is

immediately identifiable by the society and that allows the product to remain within the brand tradition. This sign can be either a brand signature or a product particularity that the customers can find on all products of that brand. In other words a new product is accepted only if its link with the symbolism of the company is clear and visible.

4.2.2. Price

Kemp (1998) proved that the price elasticity of luxury goods can be considered limited. In his study he compared the price elasticity of different kind of products and found that: "Goods perceived as luxuries were also those most likely to be less frequently purchased if the price doubled" (Kemp, 1998, p. 596). Consequently, the idea that the price does not influence the purchase behavior of a luxury good is not considered valid. Kemp seems to include all the luxury market, without any distinction, but as we will see later it mainly concerns the status segment.

This particular segment is characterized by a large number of customers and companies. This highly competitive situation forces companies to have a market-based price policy. Actually, the price is developed around the target market needs and price sensitivity. It starts with customer needs and the benefits a product creates relative to competitors' products. The goal is to create a price that delivers a superior value: economic value, which means that the customers are interested in savings and that the higher the saving is, the more attractive the business's product is, or, perceived value, which means that the net difference between perceived overall benefits and cost is positive. The price is in fact set in relation to the price of the competing products. (Best, 2000)

4.2.3. Place

The customer of the status segment will also look for the symbolic meaning in the distribution. As he wants to be classified in a certain social position, he will not look for brands that are scarce and unique, that you can buy only in extremely specialized shops and, that only collectors know. What this kind of customer needs is to find products in a flattering but accessible place. We can include in this category distribution

channels like corners in shopping malls like “Les galleries Lafayette” in France or “Barneys” in the USA, corners in specialized shops (like jewelry for jewels) where different brands are available or own brand shops.

If the company wants to be more recognizable, it is important that it develops the same merchandising that respects the company image, in all the point of sales. As most of the customers are not specialists who are looking for a particular exceptional product, but more non-specialists looking for social position, they also like to be flattered by the merchandising and the atmosphere¹⁰ of the point of sale. A very good example of what this segment is looking for is the Ralph Lauren Madison Avenue store. It is in a refurbished mansion, and the decor is consistent with the company’s image of aristocratic gentility and the good life. The store is furnished with expensive antiques and tapestries, and cocktails and canapés are served in the evening. Even cleaning supplies are carried in Lauren shopping bags by maintenance staff.

Another key issue of the status segment is the great amount of occasional consumers (Dubois, Laurent and Czellar, 2001). Because of their very inexperience and frequent feeling of uneasiness, occasional consumers are particularly demanding and may be easily disappointed if even a small part of their dream scenario (for example when going to a highly prestigious restaurant) is contradicted by reality. Of course, the worst approach would be to use their low frequency of purchase to justify a second-class treatment. What is needed is a fairly delicate balance in the management of the interaction: Special attention without obsequiousness, understanding without arrogance, and complicity without familiarity. Salespersons working for luxury firms have to develop their intra-individual marketing skills to quickly adjust to the conflicting aspirations of occasional buyers. To conclude, luxury companies have to understand that occasional luxury buyers are more interested in developing a lasting relationship with the product category of their choice than in a specific transaction. Preparing to purchase and experiencing consumption provide more value than buying the product. After-sales service is therefore essential. Personalized contacts, customized gifts, selected invitations can do more to reassure occasional buyers than offering rebates or special purchase terms.

¹⁰ Atmosphere is the conscious designing of space and its various dimensions to evoke certain effects in the buyers. These dimensions include colors, scents and sounds. (Solomon, 1996)

4.2.4. Promotion

An important point for the customers of this segment is that the brand has to be known, and, most important, customers have to know that the brand is known. For that reason the promotion campaigns have to be addressed to a large audience. Although advertisements may represent the majority of a company's marketing, these companies should not neglect the importance of appearing at public events, trade shows, and the like. The media coverage typical of these events certainly improves the recognition of the brand and develops its luxurious image.

Another means to improve brand recognition is to employ a famous and media-friendly person (e.g. an actor, or athlete) for the promotion of the products of the brand. This emphasizes the symbolic meaning, the desirability and makes people dream about the values the products represent.

As many customers of this segment are not specialists in luxury, they are looking for obvious signs. These should allow them to understand that the product is a luxury and that it is a good choice. In that sense, customers tend to choose brands that have a long tradition in luxury. This tradition includes a symbolic meaning at the social level and represents a good taste guarantee. That is the reason why companies competing in this segment should emphasize their brand history and tradition in the promotion.

The intangible brand equity is extremely important for this segment. Consequently these luxury brands should devote relatively more marketing effort to brand personality¹¹ than to the product's attributes. Jennifer Aaker (1997) has developed a reliable, valid, and category-independent brand personality scale containing five dimensions and forty-two items. The dimensions of brand personality are "sincerity", "excitement", "competence", "sophistication" and "ruggedness". Based on this scale, Czellar (1999) could identify that the most important personality dimensions for luxury brands are sincerity, sophistication, and anti-ruggedness. Companies should devote more attention on these and promote them through advertising and brand elements.

¹¹ The brand personality is a "set of human characteristics associated with the brand". (Aaker, 1997, p. 347)

4.3. HEDONIST

The customers of this particular segment, while speaking about luxury goods, often use the following words: joy, satisfaction, pleasure, passion, extreme sensitivity, deep love, adoration, marveling, ecstasy, fascination, fanaticism, dream, enchantment, etc. As all these labels are subjective, as hedonism is a strongly private thing. In this situation it is extremely difficult to give a marketing mix strategy that would be valid in many cases. In fact, there are different sources of hedonism and companies which would like to compete in this segment should first identify the most important one for them and then target their efforts on it. As we do not want to go too much in detail here, we will identify two main sources of hedonism: the product and the purchase.

The product itself and its consumption can give intensive sensation to the consumers. Generally it is not the product in its whole is recognized as the source of pleasure but only one of its characteristics like its aesthetics or the quality of its craftsmanship. In this case, the company should strongly emphasize it in the promotion.

Other customers find pleasure in the purchase process either because they are proud to be able to buy luxury products or because they can build a relationship with the salespeople and exchange observations and opinions about goods. In the first case, the purchase is often impulsive. This phenomenon has strategic value for retailers and is defined as the degree to which an individual is likely to make an unintended, immediate, and unreflective purchase. Females scored higher on impulse purchasing than did males. (Reynolds and Betty, 1999, cited in Arnold and Reynolds, 2003). A very good example of the second case is described in this small text given by a customer to Dubois, Laurent and Czellar (2001, p.21-22): "The nicest way of finding wine is still to go to the winegrowers, to do a tasting, also to get some information, ... As soon as you've had a wine that you liked, and which is very affordable, well when you want to order some more you go back to the same place...And ultimately you get some advice from a wine seller *whom* you know well, and who will give you some tips as to which wines you should be tasting even if you don't buy your wine from him. "

There are different sources of hedonistic feelings, and thus companies should try to identify the one that corresponds to most of their customers. Then all marketing efforts should be done to satisfy these needs of the hedonistic experience.

Nowadays, this segment seems to be underestimated by companies as well as by specialized literature. This is a pity as there seem good reasons not to ignore it. For example, the source of pleasure that luxury goods represent for some customers can be so strong that at an extreme one cannot do without these luxury products and services. Another reason to invest in the hedonist segment is explained by Arnold and Reynolds (2003, p.91): “shoppers who are strongly motivated by hedonistic dimensions are more likely to be satisfied, repatronize the retailer, and engage in behaviors such as talking positively about their experience”.

4.4. SUMMARY

According to the table bellow, which summarizes the previous paragraphs, you can see that segmentation matters because a specific marketing strategy or marketing mix corresponds to each segment. Therefore it appears essential for each company to identify the segment(s) in order to be able to build the appropriate marketing strategy.

	Product	Price	Place	Promotion
Merit	The primary interest of the customer is the product itself 1	Cost-based 4	Less affected by purchase situation but the channel should remain luxurious and intimate 3	The presentation of the product should be enough to promote it. Discreet promotion. Relationships, WOM 2
Status	The symbolic meaning is more important than product features 4	Market-based 3	Accessible point of sales and flattering merchandising and atmosphere 2	Promote to large audience. Advertisements, public events, employ a famous and media-friendly person 1
Hedonist	To be defined case by case because it is a strongly private thing			

Table 5 : Segments marketing mix

The table illustrates the marketing mix particularities of each segment and, additionally, it rates each one of the 4 P's according to how important it is in the marketing strategy of its segment. The number one corresponds to the most important strategic point of the segment and the number four the least important.

5. THE PARMIGINI FLEURIER S.A. CASE

In Switzerland the luxury industry is often considered as a synonym of the watch and clock industry.

5.1. THE WATCH MAKING

Controlling and measuring time has always been one of the major preoccupations of the human being. People never gave up fragmenting it in smaller and smaller units as if they could capture it. A brief overview of the horology history will help us to understand this continuous struggle, or rather passion that links humans and time.

Long ago the unit of time was quite abstract and the only tool people had to measure it was the sun. For centuries people contented themselves with measuring it, or rather its shadow, by using an Egyptian tool, the sundial. Unfortunately it was not precise. It did not allow measurement of the first and last hours of the day, and it was inefficient in less sunny regions. Even if the sundial had been improved during the years, it always remained variably efficient according from place to place. In order to universalize the measurement of time people had to forget the idea of measuring it with the sun's movements. (Haie, 2002)

In the following decades everything that moved (water, sand, powder, dust, etc.) and everything that was consumed (candles, torches, incense sticks, oil, etc.) was used to try to improve upon the sundial. The most prestigious invention and also the most precise one was without doubt the water clock. To possess a clepsydra in one's house was considered a luxury during the Roman Empire¹². The disadvantage of this tool was the density variation of water in cold climates. This is the reason why in the 8th century people were using sand. Later during the Middle Ages they sometimes used, instead of normal sand, a black marble powder that was steeped in wine for nine months. If that was a symbol of luxury or superstition is uncertain. (Haie, 2002)

¹² In Latin, "aquam dare", is "give some water" meaning giving the lawyer more time to do the speech for the defense.

The fact remained that with sundial, clepsydra or hourglass the measure of time was imprecise. It was not really possible to know the time during the night, and armies had problems synchronizing their efforts. Thereafter people utilized a new perception of time. Instead of seeing it, they heard it. That is how the first mechanical clocks appeared on churches and public buildings at the end of the 13th century. A monumental clock was not only useful for everyday life of the people but also reinforced the prestige of the cities that possessed it. (Cardinal, 1980)

In 1583, the physician Galileo, being inspired by the steady swaying of a bulb, invented the pendulum clock. This new tool was important because it reduced the mean error of the best time indicators from fifteen minutes to two seconds per day. The problem with this tool was that it had at this time no reliability at sea. After the huge wreck of the Royal Navy, the English Parliament offered an important reward to the person that could invent a portable tool that would also be reliable at sea. Robert Hooke was the one that won this challenge. As he replaced the weights that produced the motive power with a spring he could build the first portable clock. (Cardinal, 1980)

The invention of the pocket watch is attributed to one of the Hooke's contemporaries, Peter Henlein, a German horologist from Augsburg. The complexity of the watches and the multitude of small elements that composed it brought the creation of a new industry. During the 16th and 17th centuries these pocket watches were first considered luxuries and were only used by queens and kings¹³, but with increasing commercial exchanges it became an essential tool for many people. (www.chronometrophilia.ch, June 2003)

During the 18th century Geneva and London gave many great horologists, who were persecuted in their home countries for religious reasons, a warm welcome. Slowly these two cities became the two world horology capitals. (www.worldtempux.com, June 2003)

The 19th and beginning of the 20th centuries represent the glorious period of the pocket watch (which will become the wristwatch). This tool was highly sophisticated:

¹³ Breguet was the horologist of the Queen of France Marie-Antoinette and then Napoléon.

tourbillons¹⁴, perpetual calendars¹⁵, striking-works, etc. In the public opinion, horology was one of the most advanced and prestigious technologies, and public perception is certainly comparable with what we experienced with the computer science industry one century later. The watch became the image of progress and fascinated as much as the great events it was connected with: Louis Cartier created in 1904 a watch for the pioneer aviator Santos Dumont; Breitling had its first glorious period during the first World War thanks to the Air Force; Rolex a bit later in 1926, when they took out a patent for a waterproof system and sponsored a young English woman who crossed the English Channel; later Omega will be the NASA partner and its chronograph will be the only watch worn on the moon; Audemars Piguet became one of the main sponsors of the Swiss Team who won the America's Cup in 2003. (www.worldtempux.com, June 2003)

5.2. THE SWISS WATCH INDUSTRY

5.2.1. A short history

According to the Federation of the Swiss watch industry (FH) (www.fhs.ch, June 2003), the Swiss watch and clock industry appeared in Geneva in the middle of the 16th century. By the end of the century Genevan watches were already reputed for their high quality, and watchmakers created in 1601 the Watchmaker's Guild of Geneva, the first to be established anywhere. One century later and because Geneva was already crowded with watchmakers, many of them decided to leave the city for the region of the Jura mountains. In 1790, Geneva was already exporting more than 60,000 watches.

¹⁴ Device invented to eliminate errors of rate in vertical positions. It consists of a mobile carriage or cage carrying all the parts of the escapement, with the balance in the centre. The escape pinion turns about the fixed fourth wheel. The case makes one revolution per minute, thus annulling errors of rate in the vertical positions. (Berner, 1961)

¹⁵ This calendar automatically considers the month's length differences and the bissextile years. (www.worldtempus.com, July 2003)

The mass production of watches began at the turn of the 20th century, thanks to the research and new technologies introduced by reputed watchmakers. The increase of the productivity, the interchangeability of parts, and standardization progressively led the Swiss watch industry to its world supremacy.

The end of World War I corresponded to the introduction of the wristwatch, which soon became very popular. In 1926 the first self-winding wristwatch was produced in Grenchen, while the first electrical watches were introduced in 1952. In 1967, the Centre Electronique Horloger (CEH) in Neuchâtel developed the world's first quartz wristwatch, the Beta 21.

For more than four centuries now, tradition, craftsmanship, advanced technology, and continuous innovation have allowed the Swiss watchmaking industry to keep its leadership in the world watch market. Its exceptional dynamism and creative power have made it a state-of-the-art industry evidenced by the many inventions or world records in its possession: the first wristwatch, the first quartz watch, the first water resistant wristwatch, the thinnest wristwatch in the world, the smallest or the most expensive watch in the world, etc.

5.2.2. Today

According to the Federation of the Swiss watch industry (www.fhs.ch, 2003), the watch and clock industry, Switzerland's third largest exporter after the machine and the chemical industries, has only one market: the world. Swiss-made timepieces are to be found in all the countries of the globe. And what is no less surprising, the range of price is suited to all pockets: from quartz fashion watches for a modest price to mechanical masterpieces made of gold and decorated with precious stones which cost several million Swiss francs.

While the Swiss watch industry is present all over the world (it exports nearly 95% of its production), it does not carry equal weight everywhere. The table that you can find in the next page gives us an overview of the fifteen main countries where the Swiss watch exports were distributed in 2002.

In 2002 the official numbers of the Swiss watch industry (FH, 2003) show a production of 28.3 million finished watches for a value of around 10.6 billion Swiss francs from 650 watch and clock companies that employ 39'500 people.

Historically, the Swiss clock and watch industry has always had a horizontal structure in which suppliers, craftsmen and sub-contractors supply movements and external parts to assemblers called “établisseurs”. However, to a lesser extent the industry has also developed a vertically integrated structure in which watches and clocks are sometimes made entirely by the same company, in this case called a “manufacture”. This kind of production structure is typical from the Haute Horlogerie segment of watches.

	PAYS COUNTRIES LÄNDER	VALEUR VALUE WERT 2002	VALEUR VALUE WERT 2001	VARIATION CHANGE ÄNDERUNG	PART AU TOTAL SHARE ANTEIL
1.	UNITED STATES	1,643.9	1,585.7	+3.7%	15.5%
2.	HONG KONG	1,546.8	1,508.1	+2.6%	14.5%
3.	JAPAN	1,100.4	1,052.3	+4.6%	10.3%
4.	ITALY	813.6	840.0	-3.1%	7.6%
5.	FRANCE	671.4	720.3	-6.8%	6.3%
6.	GERMANY	630.8	783.2	-19.5%	5.9%
7.	GREAT BRITAIN	562.7	509.8	+10.4%	5.3%
8.	SINGAPORE	433.6	438.4	-1.1%	4.1%
9.	SPAIN	335.2	342.3	-2.1%	3.2%
10.	UNITED ARAB EMIRATES	241.4	189.2	+27.6%	2.3%
11.	TAIWAN	185.8	195.6	-5.0%	1.7%
12.	THAILAND	180.5	177.6	+1.6%	1.7%
13.	SAUDI ARABIA	174.2	172.8	+0.8%	1.6%
14.	RUSSIA	121.6	115.6	+5.2%	1.2%
15.	NETHERLANDS	108.3	116.5	-7.0%	1.0%
	TOTAL 15 COUNTRIES	8,750.2	8,747.4	0.0%	82.2%
	OTHER COUNTRIES	1,889.6	1,906.1	-0.9%	17.8%
	WORLD TOTAL	10,639.8	10,653.5	-0.1%	100.0%

Source: www.fhs.ch

Figure 4 : Distribution of Swiss watches exports: the fifteen main countries

5.2.3. The Haute Horlogerie

The watch segment that interests us is the Haute Horlogerie. Before starting the case study, it is important to have a clear definition of it since Parmigiani Fleurier S.A belongs to it. The definition that we are using as a basis is the following: “The Haute Horlogerie refers to the segment of watches whose movements contain grand technological complications like the minute repeater¹⁶, perpetual calendar, moon phase, split-seconds chronograph¹⁷ and tourbillons. Some movements even have several of these complications”. (www.girard-perregaux.ch, May 2003)

Nowadays no precise results concerning the Haute Horlogerie segment can be found. Knowing that this segment mainly produces mechanical time pieces in precious metals, the following tables published by the federation of the Swiss industry (www.fhs.ch , June 2003) can help us to better estimate its importance relative to the global Swiss watch industry.

	Units (in percent)	Value (in percent)
Precious metals	5	48
Electroplate & other coatings	6	3
Other metals	17	3
Synthetics & other materials	25	3
Steel	47	43
Total	100	100

Table 6 : Swiss watch exports by materials

¹⁶ Watch that strikes the hours by means of a mechanism operated by a push-piece or bolt. There are various types of repeaters. Quarter-repeater: sounding a low note for the hours and a “ding-dong” Five minute of the quarters; Minute-repeater: striking the hours, quarters and minutes; Grand sonnerie (grand strike): striking the hours and quarters automatically and repeating when a push-piece is pressed down; Chiming repeater: in which the quarters are struck on three or four gongs of different pitch. (Berner, 2002)

¹⁷ Watch or other apparatus with two independent time systems: one indicates the time of day, and the other measures brief intervals of time. Counters registering seconds, minutes and even hours can be started and stopped as desired. It is therefore possible to measure the exact duration of a phenomenon. Not to be confused with the timer, the stopwatch and the chronometer. (Berner, 2002)

	Units (in percent)	Value (in percent)
Mechanical	10.2	55.5
Quartz analog.	88.4	44.1
Quartz digital	1.4	0.8
Total	100	100

Table 7 : Swiss production of finished watches in 2002

5.3. PARMIGIANI FLEURIER S.A.

Parmigiani is established in the small town of Fleurier in the Neuchâtel region of the Jura. There Michel Parmigiani creates watches and clocks in his independent manufacture.

5.3.1. Michel Parmigiani and the Parmigiani Fleurier manufacture

Michel Parmigiani is one of the world's great watchmakers. He has restored priceless museum pieces, invented several new movements, and designed and built dazzling, unique timepieces.

Born in 1950, Michel Parmigiani grew up in the Swiss mountains in the little town of Fleurier. He graduated from its watchmaking school and began his career as a watchmaker working for Marcel JeanRichard, descendent of a famous local family of clock and watch makers.

In 1975 Michel Parmigiani set up its own company Parmigiani Fleurier which is specialized in restoration of historic timepieces and the making of specially designed mechanisms for other companies. Over a period of twenty years, he gained an international reputation as a restorer of antique clocks, watches and other mechanical treasures from museums and private collections throughout the world, including that of the Sandoz Family Foundation consisting of Renaissance clocks, singing bird boxes, singing bird pistols, musical boxes and astronomical clocks. One of Parmigiani's most noted restorations was Breguet's legendary "Pendule Sympathique" a table clock with associated pocket watches dating from 1820. This piece had long been regarded by

experts as being beyond repair. After 1,600 hours of work the clock was restored to its former glory and it was later sold at auction in Geneva for more than one million dollars. Working on the hand-made masterpieces of previous generations, he developed a profound respect for their ingenuity, beauty and craftsmanship.

In the 1990's he decided to start creating contemporary watches made to the same exacting standards; watches that might well become collectors items for future generations. In 1995 the Foundation of the Sandoz Family acquired a 51% shareholding in Parmigiani Fleurier. This partnership has enabled the company to create in 1996 its own Parmigiani Fleurier brand of exclusive timepieces, intended for individuals looking for the ultimate in quality. The collection consists of wristwatches, pocket watches, small clocks and art objects and the price range begins at 10'000 CHF and has no limits. The level of quality and finish obliges the company to limit the quantity produced. In 2002 the company sold 1800 pieces and a long-term objective of the manufacturer is to make no more than about 5'000 pieces each year. In addition to this activity, Parmigiani Fleurier still restores some historical timepieces.

Nowadays, the Parmigiani Fleurier brand is represented in 80 points of sales in several markets (Africa, Asia, North and South America, Europe and the Middle-East) by exclusive retailers, or by trading representatives in areas where markets are not yet established, and the company employs 120 people. Parmigiani Fleurier's turnover is not communicated but we know that 5% of it comes from restoration, 15% from unique pieces and 80% from serial timepieces.

5.3.2. Parmigiani and the golden number

Michel Parmigiani is inspired for his creations by the twelfth century. He has studied the theories of mathematician Leonardo Fibonacci¹⁸ who published "Le nombre d'Or" in 1202 in which he elaborated on a series of numbers that later became known as the Fibonacci sequence. Fibonacci discovered that these numbers are found throughout nature and perhaps, the universe. Some even speculate that this sequence of numbers may someday be used to explain the origin and expansion of the universe.

¹⁸ Leonardo of Pisa 1175-1220, Italy

The Fibonacci sequence, or the golden number, is a series in which each number is the sum of the previous two numbers. It begins with 0, 1, 1, 2, 5, 8, 13, 21, 34, 55, 89, 144 and so on into infinity. Parmigiani believes that just about everything in the nature world has a physical relationship to these special numbers. While each number in the Fibonacci sequence is the sum of the previous two, the ratio of any two sequential numbers in the series falls within an increasingly narrow range that oscillates around phi (1.6180339887499...) as the numbers increase in size. In the natural world things grow by adding a unit, so it is not surprising that phi turns out to be an ideal rate of growth. The natural expansion, such as that found in most seashells, allows for the growth of what is inside. This pattern swirls around a central point and expands wider as it grows. This gentle curving creates beautiful shapes in nature, and it is this beauty that Parmigiani visualizes when he creates shapes for the Parmigiani Fleurier watches. Ovals, spirals, and other natural forms feature in much of the design and decoration of Parmigiani Fleurier watches.

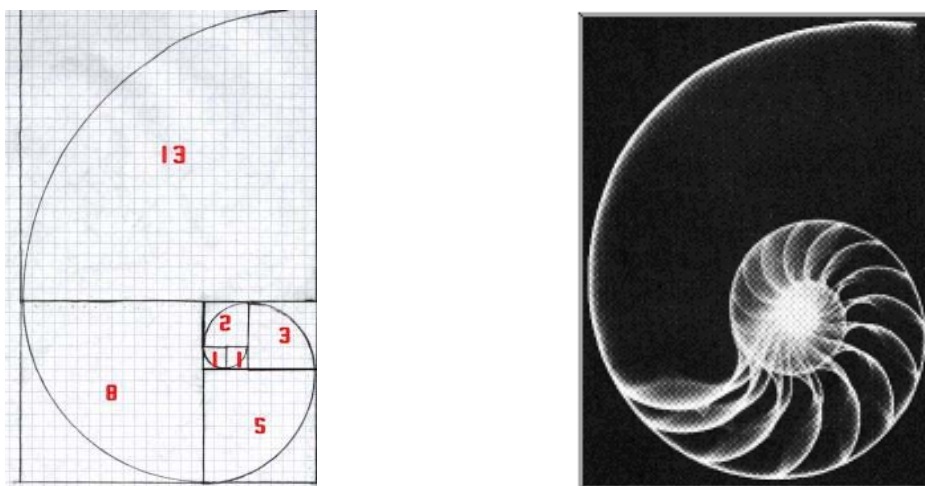


Figure 5 : The Fibonacci sequence: an application in the nature

5.3.3. The Sandoz Foundation

The foundation¹⁹ owns a majority of the capital of Parmigiani Fleurier. Its financial support allowed, in 1996, the creation of the Parmigiani Fleurier collections. The aim of the Family Foundation is to encourage entrepreneurial commitment through long-term

¹⁹ The Sandoz Family Foundation was established in 1964 by the sculptor and painter Marcel Edouard Sandoz, the son of the founder of Sandoz SA of Basel (now Novartis SA).

holdings in companies in a variety of sectors. Apart from commercial criteria, the Foundation is dedicated to the encouragement of entrepreneurship and innovation as well as to the cultivation of Swiss entrepreneurial tradition. In on high-quality companies or projects which strengthen Switzerland's reputation of excellence and innovation, to contribute towards the dissemination of the cultural heritage of Switzerland, and to promote the art and skills of watchmaking. (www.sandozfoundation.ch , June 2003)

5.4. CASE STUDY AIMS

As we saw in the conceptual part of this research, the luxury goods market is extremely complex. One solution to simplify it is to aggregate similar customers' priorities and motivations under different market segments. By knowing the customers particularities, in terms of needs, motivations and lifestyle of each segment, companies are able to appropriately target one segment and concentrate their efforts to understand and satisfy the needs of the chosen segment. As seen in chapter 4, accurate targeting will allow a good strategy development.

The aim of our case study is to analyze the Parmigiani Fleurier S.A. targeted segment and to see if it corresponds to one of those we identified in the conceptual part of this work. We also want to see whether their promotion is adapted to the segment they want to target. In other words, the following questions have to be answered:

1. How does this company currently want to be presented? To which kind of segment does it target?
2. How is the company presented through promotion? To which kind of segment is it addressed?
3. Are segments identified in the first and second question similar?
4. With the Parmigiani Fleurier case, are we able to identify some critical issues of the luxury market or of a particular segment?

For the second question both formal (e.g. type of medium, market of publication, etc.) and informal (content) characteristics of the promotion are analyzed.

5.5. METHODOLOGY

In the conceptual chapters we saw that the luxury segments depend on different combinations of facets that are connected with luxury goods and luxury-seeking motivations. That is the reason why, if we want to identify the targeted luxury segments, we have to find out which importance the company or the content of the promotion material gives to each of those characteristics.

First we have to see if these two segments, the one targeted by the company and the one of the promotional material are the same, and if they correspond to one of the three luxury segments we identified in the previous chapters. This first part of the research is divided in three steps:

1. A questionnaire filled in by Mr. Michel Parmigiani, the creator of Parmigiani Fleurier S.A. shows us what importance the company wants to give to each facet that is directly or indirectly connected with luxury goods and to each luxury-seeking consumer behavior.
2. A content analysis of the Parmigiani Fleurier's promotion shows us the importance given by those documents to each facet and consumer behavior.

This first part of the work is only descriptive. According to Antonius (2003, p.34) "descriptive statistics aim at describing a situation by summarizing information in a way that highlights the important numerical features of the data. Some of the information is lost as a result. A good summary captures the essential aspects of the data and the most relevant ones".

3. The results obtained thanks to the questionnaire and the content analysis are compared with the reference charts in the conceptual part of the study (chart 1, 2 and 3) to see if they correspond to a precise segment, and if they both correspond to the same one.

In a second part of the study, another descriptive analysis of the questionnaire and content analysis results allows us to illustrate some key issues or risks of the luxury market or of one of its precise segment. This part of the study is identified with the number "4" in the following illustration.

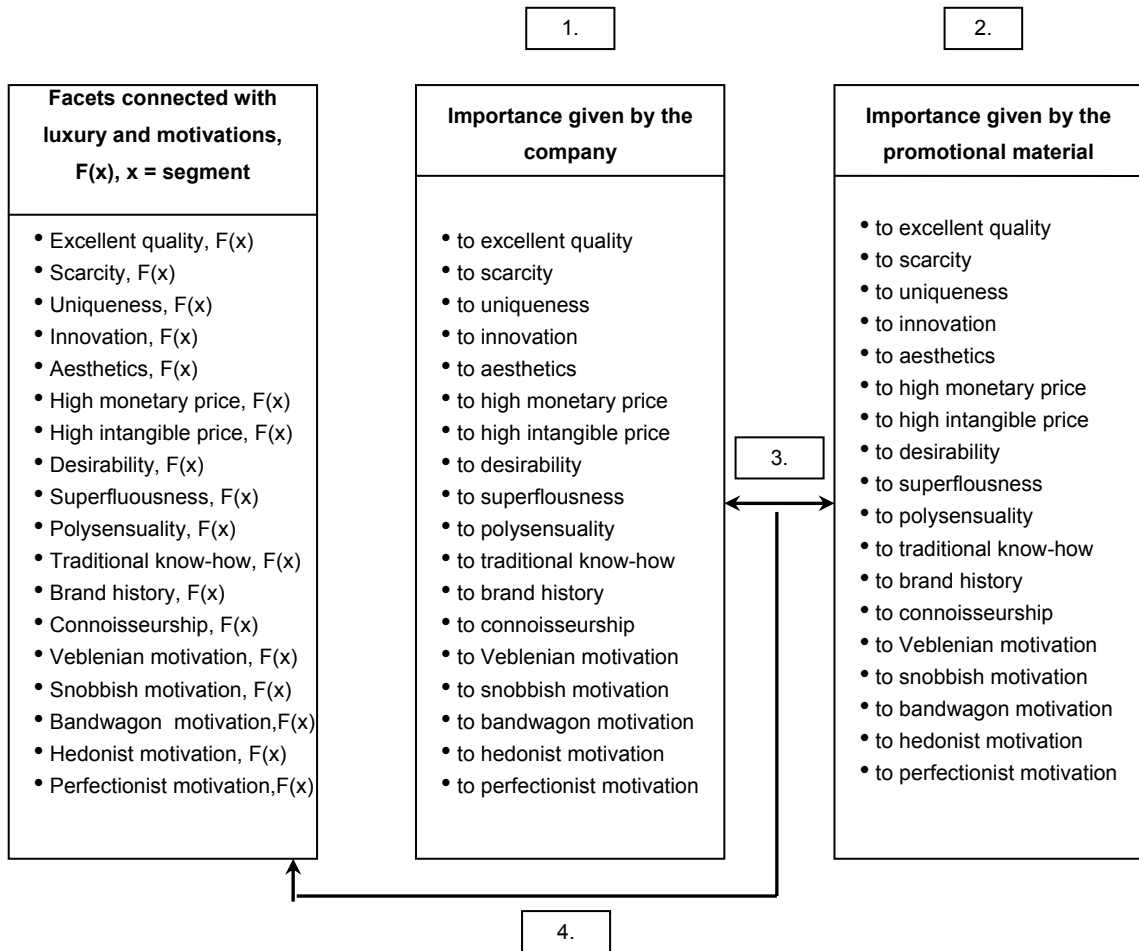


Figure 6 : Case study aims

5.5.1. Questionnaire

The questionnaire²⁰ served to collect data that show us what importance Parmigiani Fleurier is giving either to the different facets that are connected with luxury or luxury-seeking consumer motivations. This means to identify to which kind of segment the company wants to correspond. The dependent variable is the kind of segment (one of three or a different one) and the independent ones are the facets and motivations.

²⁰ Cf Appendix 1

5.5.1.1. Sample

As our goal is to obtain the most valid picture of Parmigiani Fleurier S.A., we have decided to make only one questionnaire that would be filled in only by Mr. Michel Parmigiani. The reasons why we restricted the sample in such an extreme way are the following:

- The company being small, the number of people who have a global vision of the entire activity of the manufacture are extremely few.
- Out of these few people, only the communication staff and Mr. Michel Parmigiani were directly reachable.
- During the collaboration with the manufacture, our contact person in the communication department stopped his activity, so we had to take the alternative solution, which was to interview only Mr. Parmigiani.

Mr. Parmigiani being the creator of the company and the actual director, he possesses the most global and precise vision on the whole activity of the manufacture and its goals. That is the reason why we can consider that the sample we formed is representative and that it allows us to generalize the answer we got from him as representing the global Parmigiani Fleurier S.A. vision.

5.5.1.2. Content and structure

The preparation of the questionnaire itself was a long and arduous process. Even if the content was already planned (the facets connected with luxury goods and the customers motivations already listed in the chapter 2), the main difficulties remained. The first one concerned the enunciation of the questions. Actually as Blais (1986) explains to us, the questions have to be short and clear. The words that are used must be unambiguous and we have to avoid obscure terms. To give a better understanding of the items the respondent had to rate, we sometimes decided to explain more in detail and we chose the French language. The facets being of different nature, the decision was taken to group them under different questions (product related, customers perceptions related, manufacture related and client related characteristics) to avoid misunderstanding. If any question remained Mr. Parmigiani could contact me at any time. As suggested by Foddy (1999) the possibility to leave an answer blank was offered to the respondent in order to avoid a biased answer.

A second point that required attention was the determination of the format of the answers. As we wanted to obtain a precise evaluation of each facet that can be connected with luxury, the use of the ordinal scale that had been built in the theory section of this work and that went from “Not any special importance” to “a necessity” was chosen. As this scale possessed four levels and consequently no middle position, the respondent had to take a position and could not simply choose a neutral answer (Lorenzo-Cioldi 1997). Concerning the customer motivation we chose to ask the respondent to ordinate the five possibilities.

When the development of the questionnaire was finished, it was tested by four Parmigiani Fleurier S.A. employees, and their problems and suggestions were taken into consideration. An important change was to additionally ask the respondent to simply ordinate the thirteen different facets that can be connected with luxury goods. During the test with the employees we realized that some of them were rating all the facets as being really important thus avoiding taking a position about the real priorities of the company. To ask to rank the facets a second time forced them to take a position if they did not earlier. The second version was then sent to Mr. Parmigiani.

5.5.1.3. Procedure

The answers that Mr. Parmigiani sent back corresponded to the picture of the segment the manufacture was taking into consideration. As we had only one answer to each question, we did not need to do any statistical analysis of the document. We only needed to compare it either with the three luxury segments data or with the results of the codebook.

5.5.1.4. Limitations of the research

The answers that Mr. Michel Parmigiani had to give were based on subjective value judgment. Even if he was the most able to give us an objective vision of the company, we should not underestimate his subjectivity.

As the questionnaire was short, we can identify a problem that may impair its validity: the assimilation. This term means that one question can influence another one in the same direction. The person answering a question in one direction can later follow the same direction for a similar question. The best way to avoid it is to separate as much as possible two similar questions in order to leave some time for the person to forget the first one. Therefore I tried to separate as much as possible those facets that could appear similar.

5.5.2. Content analysis

Concerning the analysis of the importance of the luxury facets and luxury-seeking customer behaviors in the promotion, I needed a really solid, systematic method that helped me to reduce the complexity of the texts and other documents and allowed me to quantify them.

The content analysis for social sciences and humanities method seemed to be the most appropriate. This method is often used in the human sciences: political sciences, sociology, psychology, or anthropology. The content analysis allows the analysis in a systematic way the content of many different supports: pictures, newspaper articles, radio or television programs, etc. If we review the specialized literature, the most appropriate definition of the content analysis we can find is without any doubt the one given by Berelson (1952): "Content analysis research is a research technique for the objective, systematic, and quantitative description of the manifest content of communication."

Research done with a content analysis is mainly characterized as quantitative but we should not forget that it also includes a qualitative note. This idea is clearly underlined by Laramée and Vallée (1991, p. 258) when they explain the general procedure of the content analysis: « We measure how many times a criteria or a particular category appears in a text (in a TV broadcast or in advertisements) and we add a qualitative measure that includes a notion of topic importance and novelty, interest and value. Nevertheless these last specifications include subjectivity. »

5.5.2.1. Sample

Parmigiani Fleurier's promotional material included newspaper and magazine articles, catalogues, DVD's, press kits, and video tapes. I chose to neglect the advertisement because they are extremely rare and I was not able to get any exemplar of them. Notice that articles represent the largest promotional medium for this company. As many small companies, their low budget leads to inviting journalists to write articles rather than paying for limited ad campaigns.

Every half-year the company publishes a press book that includes all the world-wide articles with references to Parmigiani Fleurier S.A. During my visit in March 2003, the communication manager gave me a copy of the press book that concerned the period between October 2001 to October 2002. In addition, he also gave me a sample of all the catalogues, DVD, press kits and video tapes that were used by the company during this period. That means that I got all the official promotional material for one year and that is why I limited my content analysis to that period of time.

Afterward I had to make another decision concerning the press book. This one was composed of 233 articles (composed of 1 to 15 pages) but some of them were written in a language I was not able to understand. That is the reason why I chose to select only the articles written in English, French, German and Italian. My press book was then composed of 148 articles that represented 63.52% of the whole document.

To summarize we used a content analysis on a convenient sample that contained English, French, German and Italian articles of the official press book in addition to catalogues, press kits, DVD's, and video tapes. All these documents concerned the period of time between October 2001 and October 2002.

5.5.2.2. Content and structure

After I got the documents to analyze, I needed to create the most important working tools: the codebook²¹ and the codesheet²². The first one includes the categories that I

²¹ "Codebook" and "codesheet" are specific words often used in content analysis. (Berelson, 1952)

²² To see the codebook and the codesheet cf. Appendix 2

used to analyze in the articles and promotional material. The goal was to create precise categories in which it was possible to classify the different aspects that comprised the documents to analyze. The codebook contained formal categories like the type of medium, the market of reference, the target, and the date of publication, but it also contained informal ones such as the identification of the main focus, of Parmigiani Fleurier products, of other brands, of the luxury motivations, of luxury attributes, and of the luxury attributes' importance. The codebook was built so that the unit of analysis is the document in its whole and not each sentence that composed it.

Once the codebook was finished, I had to test it to verify that it contained all the qualities to be valid: it was complete, precise, without ambiguity, and the categories were easy to use. Many versions had been done before finding the one that was satisfactory. After that I was able build the codesheet, which is the form that we had to fill in during the analysis of the various categories. Each square brackets of the codesheet is identified with a number that corresponds to the category of the codebook if refers.

5.5.2.3. Procedure

To code a document, it was needed to read it at least two times. After the first lecture I had to identify the formal characteristics: the type of medium, the market where it was published, the target of reference and the date of publication. After a first reading I was able to identify two informal characteristics -- the main focus and the luxury motivation of the document. Then I had to read it at least one more time to precisely identify the other informal ones -- the identifications of the Parmigiani Fleurier products, the other brands illustrated, the various luxury attributes, and the importance given to those attributes.

I have to explain that typically different people code the same content, and the results are then statistically compared (intercoder reliability). If they are too different for some categories, these ones are deleted because they are considered too subjective. (Krippendorff, 1980)

When the coding was finished I insert the results in the SPSS²³ software. This program allowed me to do a descriptive analysis of the content of the documents with frequencies and to compare and link them with the crosstabs.

The codebook was used for two main aims. The first one was to see which importance was given by those documents to the luxury motivations and attributes, and the second one helped us to determine whether the form and the content of the documents were adapted to the segment of reference.

5.5.2.4. Limitations of the research

It is clear that this part of the research also involves a certain subjectivity. This bias is quite often observed in the social sciences research. In my work the subjectivity began with the definition and the description of the categories. The consequence is that the interpretation of the words used will depend on the people who are using it. A second part of subjectivity appeared while filling in the codesheet. Even if I had to code blatant characteristics, I had to give a judgment of importance for each of the luxury attributes. We should not forget that if I built and defined the categories by myself the codification should be reliable.

²³ Statistical Package for the Social Sciences

6. RESULTS

Before seeing the results we obtained from the questionnaire and the codebook, I would like to emphasize that this analysis depends on the new luxury market segmentation method developed in the conceptual part of this work. We should not forget that this method was in some part built on personal decisions. Consequently the following analysis is largely influenced by those decisions.

6.1. QUESTIONNAIRE

The answers we obtained from the questionnaire allow us to understand how Parmigiani Fleurier currently wants to be presented and to which kind of segment it corresponds. In order to get such information we first analyze which luxury-seeking customer's motivations are considered the most important for the company. Then we go more in depth analyzing the importance it is giving to each facet that can be connected with luxury goods. It is by comparing all these results with the segments reference charts (charts number 1, 2, 3) that we are able to understand to which segments of our luxury market model Parmigiani Fleurier wants to address.

6.1.1. Luxury motivations

In a part of the questionnaire, Mr. Michel Parmigiani had to rank the five different customer's motivations for buying luxury goods. The first rank was attributed to the customer motivations, presented through a brief definition that he retained as ideal for Parmigiani Fleurier and the fifth rank to the one he considered as the least important for the company. The choice given by Mr. Parmigiani is represented by the following list:

- | | | |
|------------------|---|--------------|
| 1. Snobbish | } | Social merit |
| 2. Perfectionist | | |
| 3. Hedonist | | Hedonist |

- 4. Bandwagon
- 5. Veblenian



As defined in the conceptual part of the research, the two first motivations identified by Mr. Parmigiani correspond to the merit segment, the second one to the hedonist and the fourth and fifth on to the status one. Therefore we can clearly say that considering only the luxury-seeking consumers' motivation, the customers identified as ideal for Parmigiani Fleurier belong to the merit segment.

6.1.2. Luxury attributes

In another part of the questionnaire, Mr. Parmigiani had to rate the thirteen attributes connected with luxury goods according to how important each of them is for Parmigiani Fleurier. In a second step, he had to rank all these attributes in order of importance for his company. This second part of the questionnaire simply gives us the opportunity to underline priorities within the attributes that could have been rated at the same level in the previous exercise.

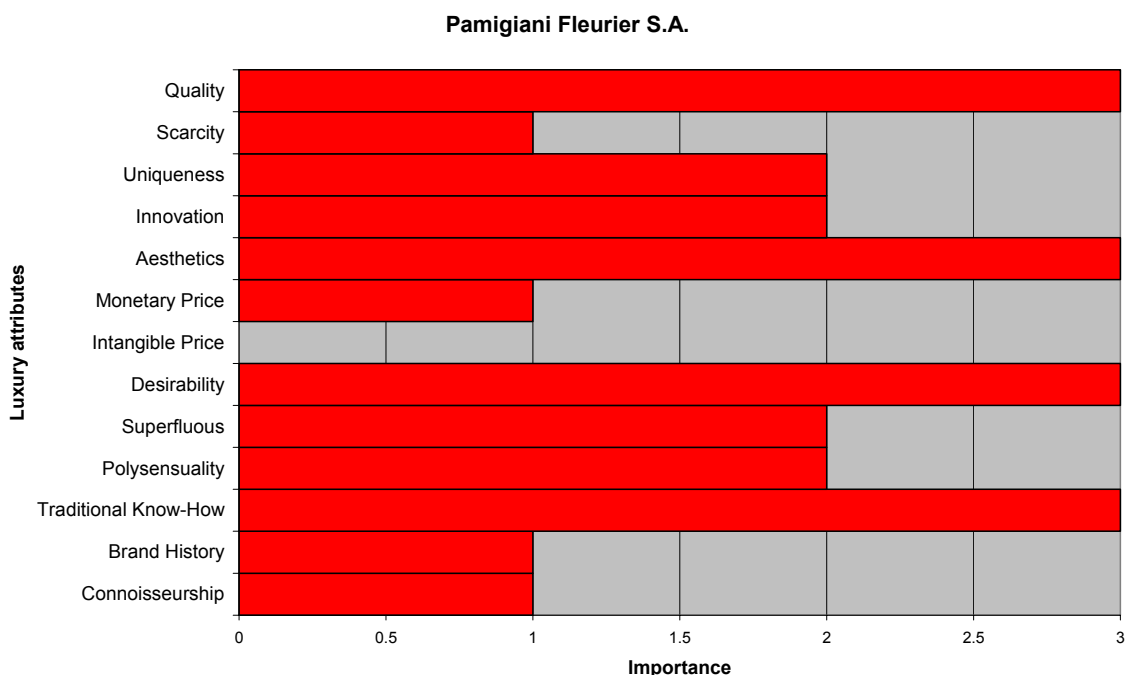


Chart 4 : Parmigiani Fleurier: attributes importance

What mainly interests us is to see the attributes that were rated as both necessary and important. As we can see in the chart above, M. Parmigiani identified four attributes as necessary: the excellent quality and the aesthetics of the goods, traditional know-how of the manufacture and the desirability. The three first attributes correspond without any doubt at the merit segment. On the contrary the desirability is not considered, according to our classification, as really important or necessary for them but more for the status segment.

Then four other attributes were qualified as being very important: the uniqueness and innovation of the goods, the superfluousness that the customer can associate with the products of this brand, and the polysensuality that one can feel possessing a Parmigiani Fleurier product. Here again two attributes clearly belong to the merit segment (uniqueness and innovation) and another one to the status one (superfluousness). Notice that Mr. Parmigiani recognized the polysensuality as a very important attributes. As this attribute is not presented as “the” most important, we consider that Parmigiani Fleurier do not directly target the hedonist segment but wants to emphasize on this particular sensibility of the merit segment.

A first observation is that according to the attributes rating Parmigiani Fleurier refers to two segments. So far we can give an advantage to the merit segment even if the description given by Mr. Parmigiani does not completely correspond to the merit reference chart. Another solution to verify or neglect this position is to examine Mr. Parmigiani’s ranking of the thirteen attributes. We find the results of the ranking in the following list. The number one corresponds to the attributes that was considered as the most important by Parmigiani Fleurier and the number thirteen the least important:

1. Scarcity
2. Excellent quality
3. Aesthetics
4. Desirability
5. Polysensuality
6. Traditional know-how
7. Brand history
8. Uniqueness
9. Innovation
10. Superfluousness

11. Connoisseurship
12. Intangible price
13. Monetary price

The excellent quality and aesthetics find themselves again at the top position of the importance given by the company. Adding in the ranking the scarcity at the first position, it tends to confirm that the merit segment is the one that they want to target.

We can also see that three main attributes of the merit segment are again not considered as priorities for the company. These attributes are the monetary price, the intangible price and even more important the connoisseurship. In fact better ranked than those, Mr. Parmigiani chose again the desirability and the brand history which are very important attributes of the status segment.

To conclude the discussion on the attributes that can be associated with luxury goods, we can say that either the rating or the ranking chosen by Mr. Parmigiani corresponds to two of the three basis segments. There is a tendency that points toward targeting the merit segment (with attributes like quality, aesthetics, scarcity, innovation, uniqueness, traditional know-how and polysensuality) and a secondary one for the status segment (with attributes like desirability, superfluosity and brand history).

6.1.3. Summary

If we consider only the motivations that bring people to buy luxury goods, Parmigiani Fleurier clearly identifies the merit segment as being the one it is targeting. On the other side, when we consider the importance of each luxury attribute we can understand that next to the merit segment, Parmigiani Fleurier also wants to answer to the needs of the status segment.

6.2. CONTENT ANALYSIS

The content analysis results allow us to get a representation of how the company presents itself through its promotion. In that way we are able to underline to which kind of segment it is addressed. This part of the work includes information about the articles published about Parmigiani Fleurier and other found in other official promotional material distributed by the company (catalogues, CD-ROM, DVD, Video tapes, press releases and press kits). These two main components of the global promotion done by Parmigiani Fleurier are also compared in order to understand how integrated they are. For each type of document, formal as well as informal characteristics are analyzed.

Before starting the analysis we have to clarify that in this research we describe the characteristics of the articles without doing any country or culture distinction. For your information you can refer to the following chart that gives you the publication markets of the articles analyzed.

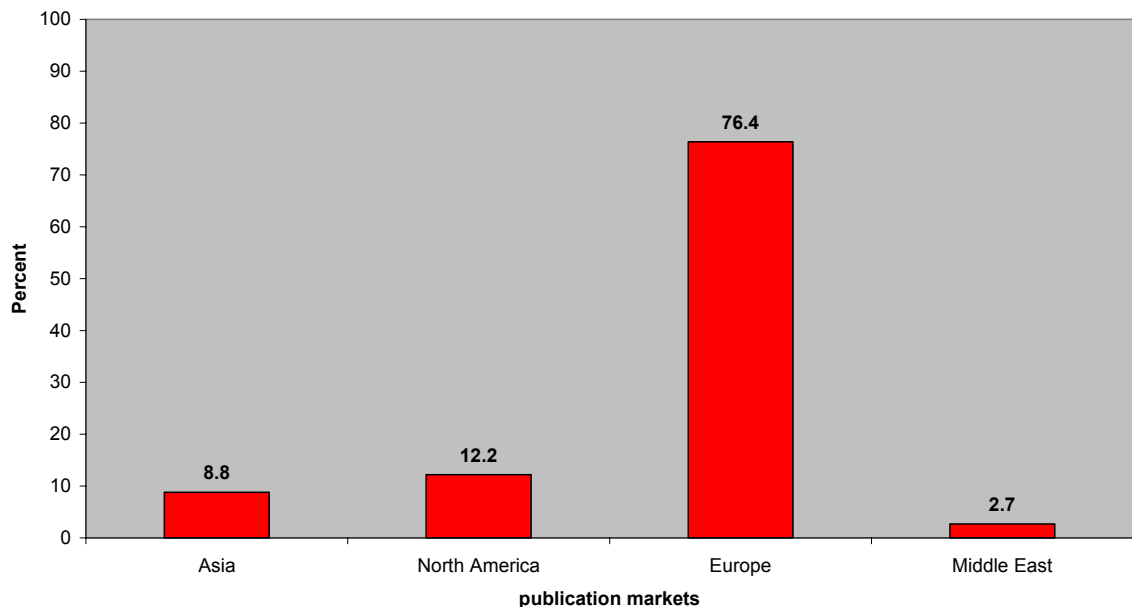


Chart 5 : Articles publication's market

6.2.1. Luxury-seeking consumers motivations in the promotion

On the basis of the codebook, the luxury-seeking consumer's motivations behind the articles and the official promotional materials had to be coded. Each document was

taken in consideration as a whole in order to understand the global motivation that it contained.

6.2.1.1. Promotional material

The results concerning the promotional material (N=17) are illustrated in the following table:

			Luxury motivations			Total
			Snobbish	Hedonist	Perfectionist	
Types of promotional material	Catalogues	Count	0	0	5	5
	CD-ROM, DVD, video tape	Count	0	0	3	3
	Press release or press kit	Count	2	1	6	9
Total		Count	2	1	14	17
		%	11.8%	5.9%	82.3%	100.0%

Table 8 : Types of promotional material vs. luxury motivations

We can observe that three motivations out of the five are expressed in the promotional material. No document in its whole was illustrating a Veblenian or a bandwagon motivation which means that none was corresponding to the motivations of the status segment. Of the three motivations observed, a large majority, 82.3%, represented the perfectionist motivation. If we add to it the percentage realized by the snobbish motivation we obtain the percentage of motivations that represent the merit segment and it is 94.1%. Next to it the hedonism motivation representing the hedonist segment has with 5.9%, an extremely limited importance.

If we look in detail at the different kinds of promotional material, we can see that those that are addressed to customers and to people in the watch business (catalogues, CD-ROM, DVD, Video tapes) are representing only the perfectionist motivation. Next to it promotional material addressed to the press also include other motivations as snobbish

and hedonism. It is interesting to see, through the analysis of the articles, if the journalists are then sensitive to these two other motivations or not.

6.2.1.2. Articles

Concerning the articles (N=123) the results obtained with the codebook are the following:

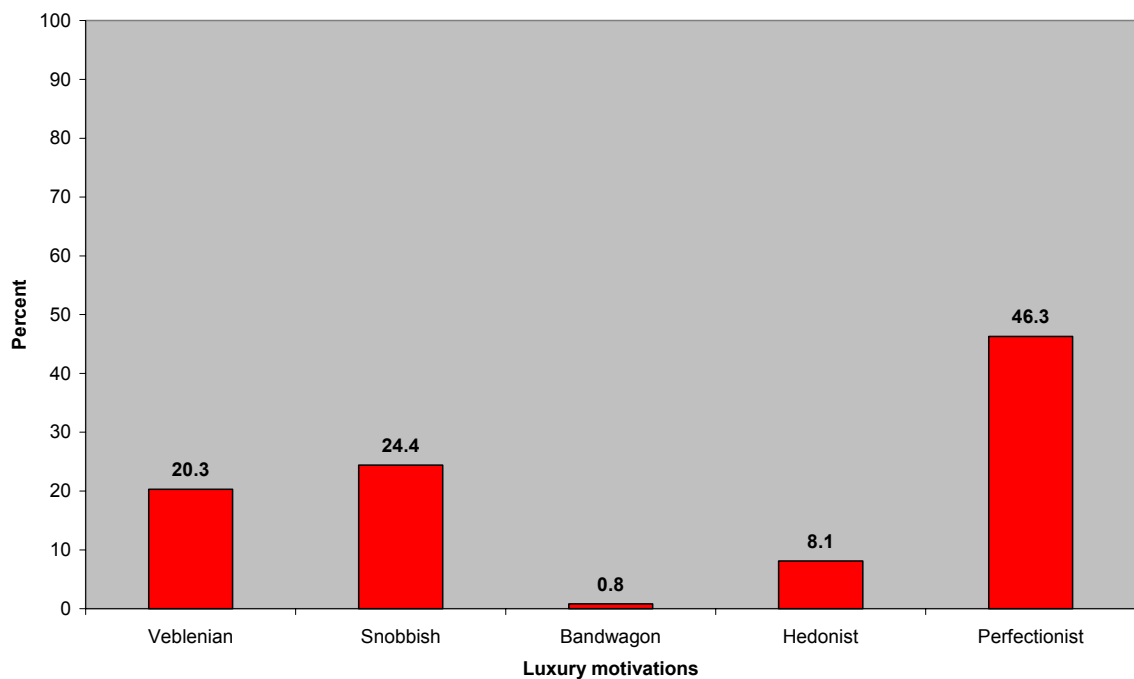


Chart 6 : Luxury motivations in articles

The first observation we can make is that a wider diversity of motivations within the articles are found. Next to the perfectionist, the snobbish, and the hedonist ones we also find the Veblenian and the bandwagon. As these two new motivations are not communicated to the press through press releases or press kits we can believe that they express a lack of Parmigiani Fleurier's values sensitivity from the journalists parts. What we should also not forget is that to understand the motivation the whole article was taken as unit of analysis. As we can see in the following chart the Parmigiani Fleurier brand or products were not always the main topic of the articles. In that way the motivations that characterize them can be influenced by other topics that we can find in the same article.

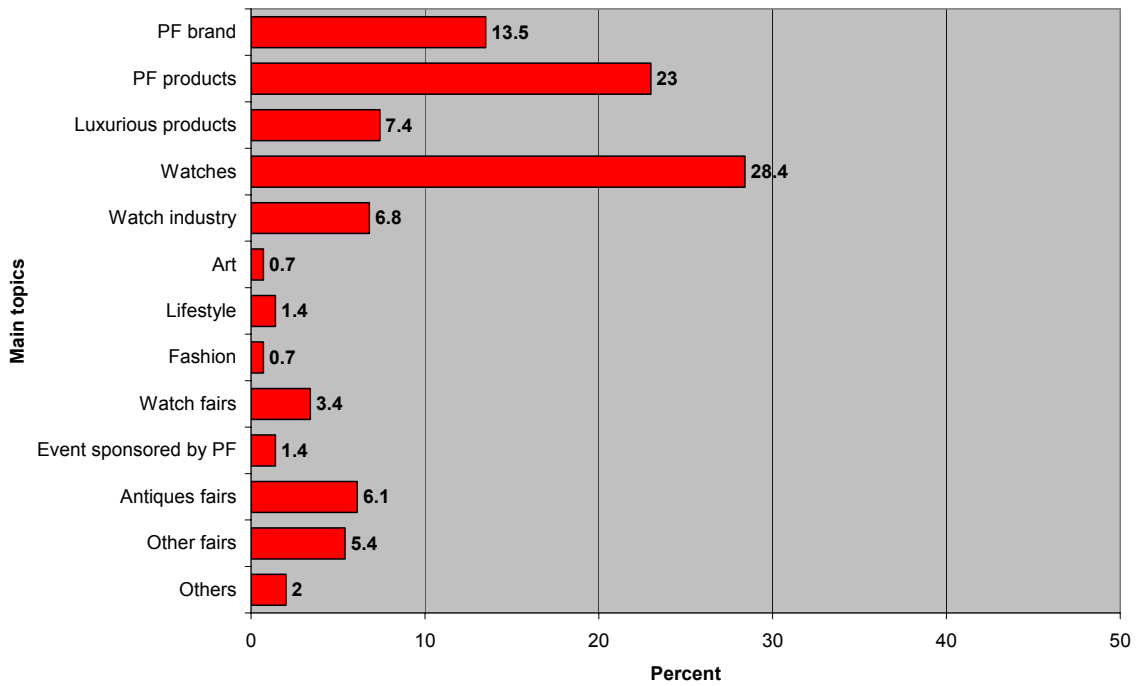


Chart 7 : Articles main topics

Companies have to be aware of this when they choose articles to promote their products. Not only other topics but also other brands included in the article may often influence the general perception that the reader can have about your brand.

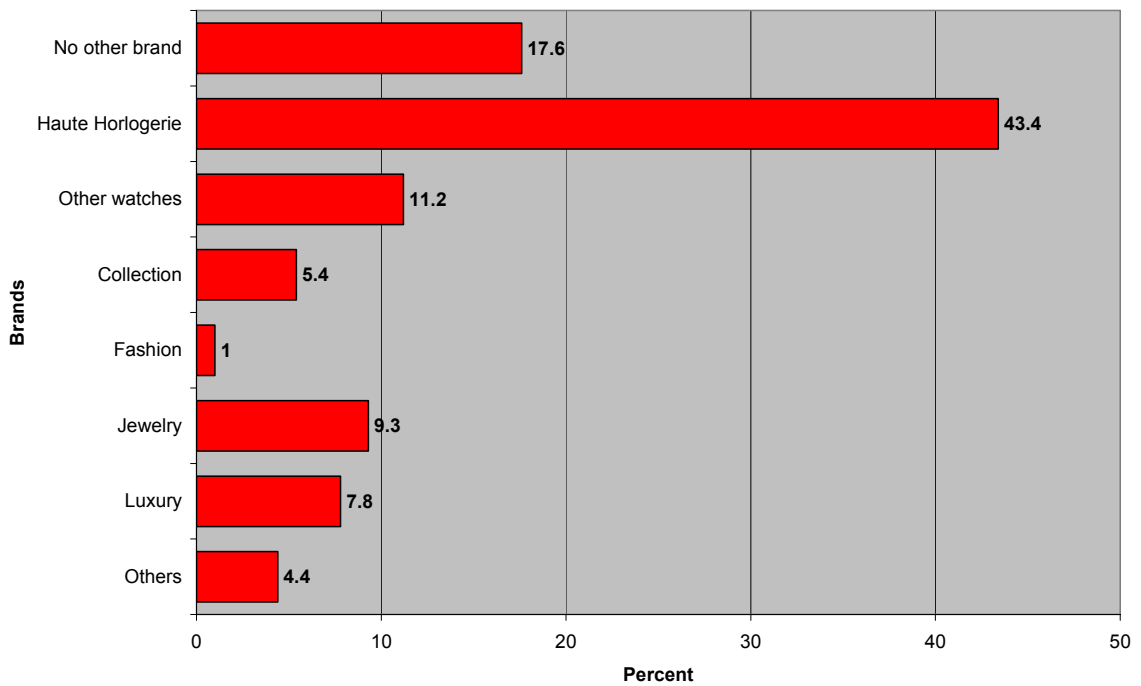


Chart 8 : Other brands in the articles

Nevertheless, the perfectionist and the snobbish motivations represent 70.7% of the articles – by a wide margin the most important. With 21.2% we should not neglect the importance of the status motivations (Veblenian and bandwagon).

6.2.1.3. Summary

The main motivations linked with Parmigiani Fleurier in the promotion are according to our classification those corresponding to the merit segment. While hedonism plays a relatively limited role, the Veblenian motivation which represents the status segment should not be neglected especially in the articles of the press book.

6.2.2. Attributes connected with luxury in the promotion

In a second part of the codebook, the coder had to analyze the luxury attributes that were directly connected with Parmigiani Fleurier. This time it did not concern the whole article level but only the level relative to Parmigiani Fleurier.

6.2.2.1. Promotional material

In the promotional material, the attributes have generally an important place. We cannot find any document that does not possess less than one reference to them. An average of 5.4 attributes per document was measured (min. 1, max 9).

Referring to the chart below, we can see that three luxury attributes occur often in the promotional material: the excellent quality (present in 100% of the documents), the aesthetics (88.2%), and the innovation (82.4%). Each of them, according to the segment reference charts (charts number 1, 2, 3), refers without any doubt to the merit segment.

Immediately after these three principal attributes comes the scarcity. This also consolidates the merit position. An interesting remark is that an attribute which corresponds to the merit segment and that was not playing an important role according to Mr. Parmigiani is extremely well represented in the articles: the innovation with

82.4%. Also the connoisseurship that was quite neglected appears like the traditional know-how in almost half of the articles (41.2%). Contrary attributes concerning the prices are again not well expressed.

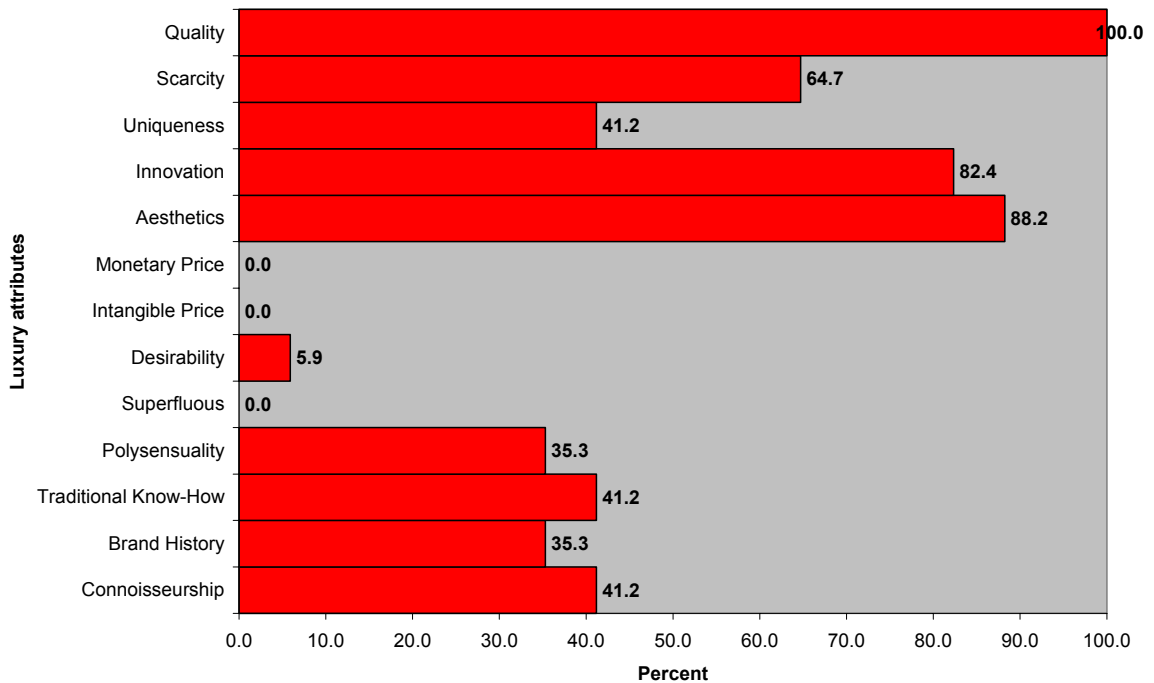


Chart 9 : Luxury attributes in promotional material

It would be an error to make conclusions on the attributes expressed in the promotional material based only on frequencies and not taking into consideration the importance or the weighting, which means the weight that these attributes effectively have in the documents. An attribute that is expressed twenty times with a minor importance cannot be considered as one expressed twenty times with a major importance.

The next chart allows us to see either the attributes frequency or their weighting in the documents. For example we can see that the attribute “quality” appeared in the documents with a frequency of 100% and that in 71% of those cases it was considered as the primary theme while in 29% as a secondary theme. For each article the coder had to decide if one of the attributes found could be characterized as the primary theme, which means that it was able to summarize alone the position about Parmigiani Fleurier expressed in the article.

The three attributes that were the most often cited according to the frequency, are also the only primary ones. We also discover that the innovation which had a high frequency

is rarely considered as a primary theme. This observation decreases its importance and joins the position expressed by Mr. Parmigiani who recognized the relative importance of the innovation.

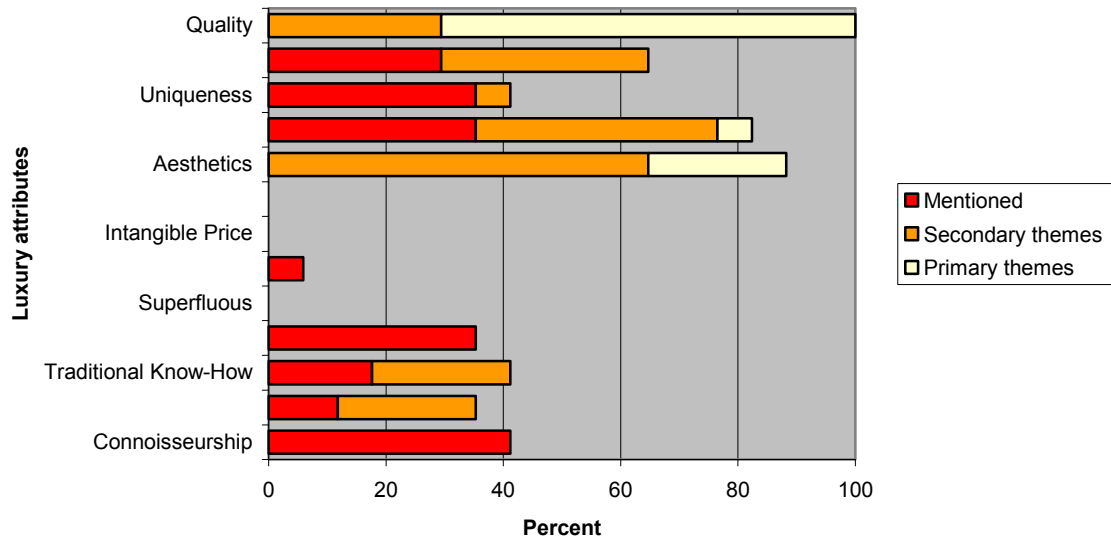


Chart 10 : Luxury attributes importance in promotional material

When we have a global vision on all the luxury attributes expressed and their relative importance we can confirm the strong position of the scarcity, which often represents a secondary theme. The position of the connoisseurship according to the frequency was quite amazing since Mr. Parmigiani seemed to neglect it. When we see now that in fact this attribute is often present but only as “mentioned”, it confirms Mr. Parmigiani’s point of view. The traditional know-how and even the brand history being rated more important, we can admit their superiority to the connoisseurship. This means that once again, according to the classification we developed in the conceptual part of this work, the merit segment dominates, but the status one is also present especially through the brand history attribute. As a reminder the customers of the merit segment do not consider the brand name as decisive. They prefer to get the perfect good in terms of quality and scarcity more than its symbolic brand meaning.

6.2.2.2. Articles

Turning to the articles of the press book, the first item to note is that out of 148 articles, 25 did not possess any luxury attributes. This is a considerable amount as it represents

16.9% of the whole sample. How can somebody present a product or a brand as luxury if he or she does not include any attribute that is connected with luxury in the consumer's mind? If we take the 123 articles left, the average number of luxury attributes that we can find in them is 3.7 (min. 1, max 9). This number is clearly inferior to the one we obtained in the official promotional material.

It is interesting to see that all the thirteen attributes are presented in the articles of the press book. Largely in the first position we again find the quality (85.8%). Then with 61% and 53.7% respectively, we have the aesthetics and the scarcity. The innovation, with 36.6%, has a less important position but is still leading a large group of attributes that we can find in around 20% of the articles: traditional know-how, uniqueness, monetary price, connoisseurship, brand history, and polysensuality. This group contrary to the attributes first cited is a mix of merit and status segments values.

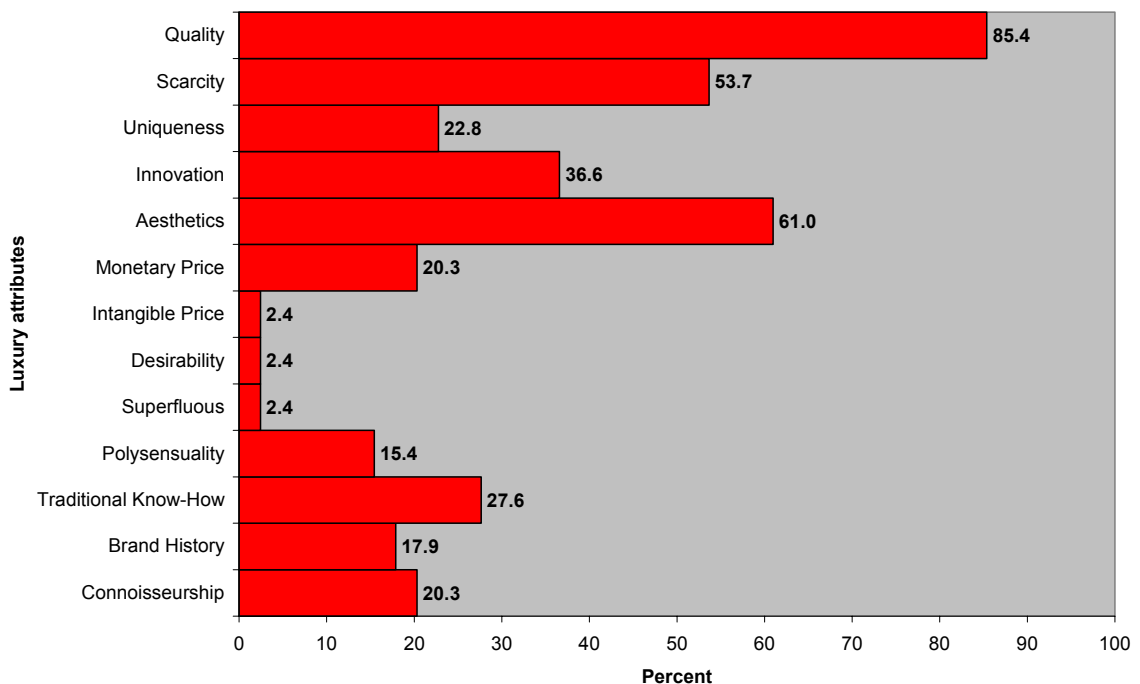


Chart 11 : Luxury attributes in articles

If we look now at the importance (Chart 10) that the attributes had within the articles we can say that again we find a large diversity in the attributes that were rated as primary themes besides the intangible price, the superfluousness and the desirability. Nevertheless we have to admit that the leading position of the excellent quality, the aesthetics, and the scarcity is verified because they each were mainly rated as secondary and primary themes.

The innovation conserves its intermediary position because it was most often rated as a secondary theme. Concerning the group that we cited above that includes attributes we can find in around 20% of the articles, the importance of each of them is here confirmed because we see that they all are rated secondary and primary themes. It would be extremely difficult to say with certainty which of them are more important. We could give a special advantage to the connoisseurship, which was more often rated necessary in comparison with the others.

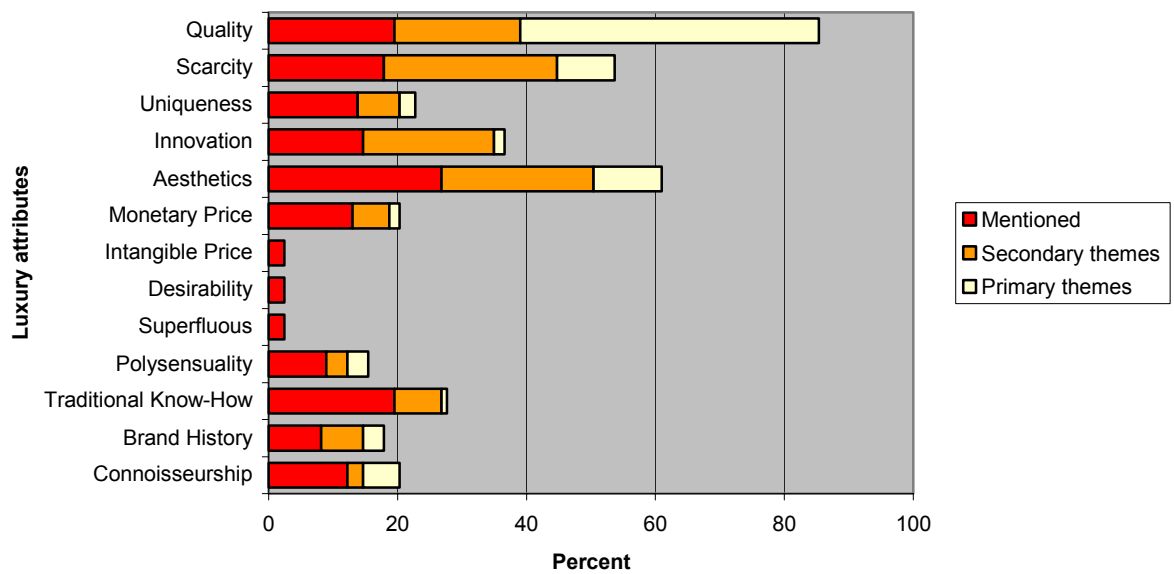


Chart 12 : Luxury attributes importance in articles

To summarize, we can say that without taking into consideration the 16.9% of the articles that did not possess any reference to luxury, the articles, through mainly quality, aesthetics, and scarcity attributes, present a position that corresponds mainly to the merit segment. Once again, other attributes that refer to the status segment are also present, in a less intensive way, but it is interesting to see that they also represent sometimes the main attribute of the whole article.

6.2.2.3. Summary

An important remark to underline is that 16.9% of the articles coded did not possess any luxury attributes reference. As said above, it is extremely difficult to present a good

or a brand as luxury without using references to attributes that allow people to understand that it corresponds to luxury. I think that the sensibility of the journalists plays a big role. In the other documents, either the official promotional material or the articles present one attribute is the most important: the quality. Next to it aesthetics, scarcity, and innovation emphasize the importance given to the merit segment preoccupations. We should not neglect the important role that the brand history plays either in the official promotional material or in the articles. In both of them this attribute is considered more important than the connoisseurship or than the prices. That means that the company also promotes itself and its products to the sensibilities of the status segment. A wider diversity of attributes expressed as “necessary” is also observed in the articles than in the press book.

7. RESULTS DISCUSSION AND FINAL CONSIDERATIONS

The luxury market is extremely complex but we simplified it by suggesting a new market segmentation based on existing theories and personal choices. We will see in the following results discussion that the Parmigiani Fleurier case is an example that allows us to highlight some critical issues and risks that companies have to face with when competing in this market.

7.1. TWO MAIN CRITICAL ISSUES

In order to better identify the luxury market's key issues that are illustrated by the Parmigiani Fleurier S.A. case, it is important to examine the main results that we observed in the previous chapter.

If we compare the luxury-seeking consumer motivations expressed by Mr. Parmigiani and the ones that are expressed in the promotion, we can observe the following interesting remarks:

- The Parmigiani Fleurier manufacture definitively recognized as the ideal clients the ones which are motivated by perfection and snobbism. In our segmentation this corresponds to the people who belong to the merit segment.
- The promotional material that is produced by the company mainly follows the same idea. 94.1% of the motivations expressed represent the ones that characterize the merit segment.
- The motivations expressed in the articles of the press book are more contrasting. Even if the perfectionist and the snobbish ones together represent a majority (70.7%) we should not underestimate the Veblenian one. This last one corresponds to the status segment.

If we compare then the attributes, which can be connected with luxury goods in the consumer's mind, expressed by Mr. Parmigiani and the ones that are expressed in the promotion, we can observe the following interesting remarks:

- The Parmigiani Fleurier company considers attributes that correspond to the merit segment (mainly the quality, aesthetics and scarcity) and others that correspond to the status segment (mainly the desirability and brand history) as being very important. Nevertheless we have to admit a priority of the merit segment attributes.
- Neither the Parmigiani Fleurier company nor the official promotional material considers as important the fact that the clients should be connoisseurs to understand the real value of their products. Only the articles of the press book tend to slightly present this position.
- For the company, to show their traditional know-how seems to be more important than to show their innovative position. This is contrary to what we can observe in the promotion, especially in the documents published by the company.
- Either the promotional material or the articles present some attributes from the status segment as being important. Both agree on the brand history, and both reject the superfluousness and desirability that were emphasized by Mr. Parmigiani.
- 16.9% of the articles do not possess any luxury attributes reference.
- The official promotional materials are more strongly directed on the merit segment than the articles or the vision of the company itself.

This brief review of our results clearly allows us to identify two main critical issues that Parmigiani Fleurier has to face while in competing in the luxury market:

1. The targeted segment: The company and its communication target two different segments.

2. The communication: There is a gap between what the company expresses and what is published in the articles.

7.2. FIRST ISSUE: THE TARGETED SEGMENT

According to the luxury market segmentation that we developed in the conceptual part of this research we can say that Parmigiani Fleurier and its promotion express a desire to create value for people of two distinct segments. Even if the priority goes clearly to the merit segment, we cannot neglect that they target in a second position the status segment. The Parmigiani Fleurier case illustrates the situation of a company that is targeting both merit and status segments and thus it is important to show why this situation can represent a risk for the company.

As we saw in the chapters three and four, to each luxury market segment correspond precise values and motivations, as well as a marketing strategy. According to this assumption we can consider perilous the desire to target two segments at the same time, because the company would have to manage two different kinds of values and strategies at the same time without mixing them. A mix of strategies will certainly give unsatisfied customers in both segments, which also certainly means a loss of customers for the company. This problem is particularly critical between the merit and status segments because customers from the merit segment are looking for something that is strongly in opposition with what the status segment is looking for. While values of the merit segment can be flattering for the status segment, the opposite is not valid; Values of the status segment are not at all flattering for the merit segment. To illustrate better that risk I would like to refer to what Mr. Caccia, the Head of communication of Parmigiani Fleurier, explained to me during my visit of the in March 2003. He told me that Parmigiani Fleurier was gaining many clients who actually wanted to buy a Patek Philippe watch but finally were taking a Parmigiani Fleurier because the product was more exceptional and rare. As Patek Philippe was representing both the merit and status segment they preferred to choose the pure merit one because it represented better their values.

With 1800 pieces sold in 2002, the Parmigiani Fleurier products represent the core value of the manufacture. People who buy one of those watches do it because they represent all the values of the merit segment: quality, aesthetics, scarcity or

uniqueness, very high price, connoisseurship...etc. There is a great risk by emphasizing the values of the status segment (to try to built a strong abstract symbolic meaning that would become more important than the products themselves) to lose the merit clients that represent the basis of the company. That is the reason one Parmigiani Fleurier should maybe fortify its position on the merit segment. In essence this means to decrease the importance of the symbolic meaning of the brand (history, desirability) and increase the importance of products attributes as well as the connoisseurship.

7.3. SECOND ISSUE: THE COMMUNICATION

What we could also observe in the case study brief results review is that there is a gap between the company point of view, what the company published, and what is published by the media. These gaps represent a critical issue that companies that are competing in the luxury market, and especially in the merit segment, have to face. That is the reason why it is important to understand their origin and see how to control it.

I do not want to concentrate on the small gap that could be observed between Mr. Parmigiani's point of view and what is expressed in the promotional material published directly by the company. This can be explained either by Mr. Parmigiani's subjectivity in his answers or by a problem of internal communication.

The case study results clearly show a wider diversity in the motivations and attributes illustrated in the media than in those expressed by the company. In the articles, almost all the attributes were rated at least one time as primary theme, and another interesting point is that 16.9% of the articles do not possess any luxury attributes reference. In the following paragraphs we will see different reasons that could explain these differences. We will also make recommendations to eliminate this gap between the company's and media's portrayal in the merit segment.

- As seen in chapter four, a company competing in the merit segment should have a particular selective policy for the media in which articles about the company are published. In order to communicate particular values, it is important to choose a magazine or a newspaper that represents the same

values than the company. As the merit segment customers want high quality and scarce products, it is important for the company to publish articles in magazines that represent those values. Such media have also the advantage to also present articles or brands of the same standing, and those positively influence, by association, the vision that the customer will have of the company.

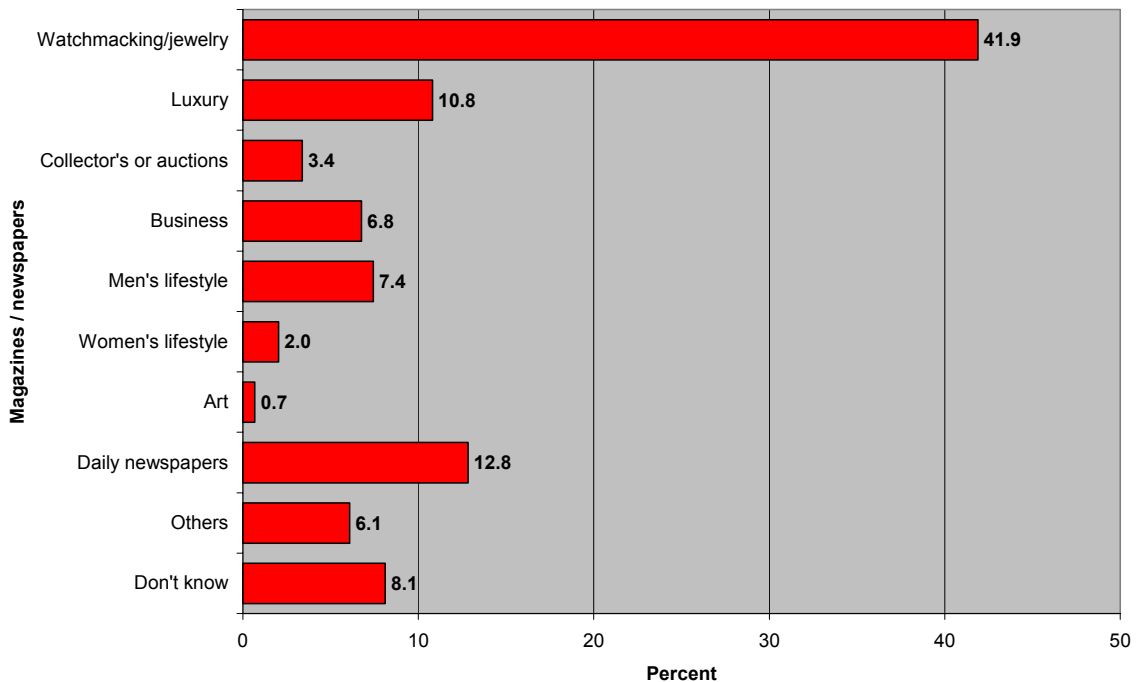


Chart 13 : Types of medium

As you can see on the following chart, articles about Parmigiani Fleurier were mainly found in specialized media, but others were also found in different magazines such as lifestyle ones. Those were more likely to sustain values and motivations of the status segment, and that is a reason that can explain the gap between the company point of view and the one expressed in the media. The solution is to do a more precise selection of magazines or newspapers that are allowed to publish articles about the company.

- Another explanation for this gap can be a journalist's lack of awareness of the Parmigiani Fleurier values. It is important to realize that only journalists with a strong sensibility to the values the company represents are able to write effective articles about it. Even if they are working for specialized newspapers or magazines and in that way tend to be more experienced, it is important to develop a special relationship with them to make them aware of your own

values. Actually the company has to consider specialized journalists as opinion leaders that will spread the values and particularities of the company to interested people. A practical solution to increase their awareness of company values is to make a list including the key journalists of the chosen market and regularly contact and meet with them in order to give them useful information and get their feedback.

We just saw how to control the gap between the company point of view and the one presented in the media, but what we should not forget is that in the merit segment, the most important way to reach potential customers remains the personal contact with the opinion leaders²⁴, and those are not only specialized journalists but also retailers, collectors and so on. It is important to build long term relationships where important information is continually exchanged. Next to it advertising should remain extremely rare and exclusively used in selected mediums. As an example of this practice I would say that I have personally never seen a Rolls Royce advertisement. Articles can also be a good communication medium but as we just saw only in specialized media and written by a journalist that is regularly in contact with the company.

To conclude I would like to emphasize once more the main issue in merit segment communication strategy: "Find your opinion leaders and develop a long lasting relationship with them!"

²⁴ This communication pattern is currently called "two step flow of communication". Katz and Lazarsfeld (1955)

8. CONCLUSION

8.1. RESEARCH OBJECTIVES AND RESULTS

To conclude this research it is important to look back on the objectives that were cited at the beginning of the work to understand if the results obtained allowed us to reach them. In the introduction two main kinds of objectives that we wanted to reach in this research were expressed. The first one concerned the general luxury market and the second one concerned the Parmigiani Fleurier S.A. case.

The following list summarizes the objectives concerning the luxury market and discusses the most significant results we obtained in the research:

- One of the first questions we wanted to answer concerned the significance of the luxury keyword. A research in the specialized literature showed us that this concept was not one-dimensional but its definition was mainly relative to time, discipline, place, and personal notions. Thanks to in-depth interviews Dubois, Laurent and Czellar (2001) built list of six customer-based definitions of luxury goods. Analyzing this list and putting it in relation with other research enabled us to transform it into list of 13 precise attributes that consumers mainly connect with luxury goods and their environment : excellent quality, innovation, very high monetary price, very high intangible price, scarcity, uniqueness, aesthetics, polysensuality, traditional know-how, brand history, personal history or connoisseurship, desirability and superfluosity.
- A second question we also asked ourselves was why people were buying luxury products. The literature research yielded five main reasons that were either social or personal: the Veblenian, the snobbish, the bandwagon, the hedonist and the perfectionist motivations.
- Another objective that we had concerning the luxury market was to understand if it was one-dimensional based on different segments. Our research clearly shows that the luxury market is extremely complex and that only a good segmentation allows us to adequately describe it. Unfortunately we saw that the

segmentation criteria that were used in the literature nowadays were not convincing. Thus we proposed a new method based on the importance given by the customers to the thirteen attributes that can be connected with luxury. In that way we obtained three main segments, and we could identify which of the thirteen attributes was creating value for them. These segments were called the status, the hedonist and the merit segments

- To conclude this part on the general luxury market the main marketing strategic issues of each of the three segments were underlined.

The following list summarizes all the objectives concerning the Parmigiani Fleurier S.A. case and discusses the most significant results we obtained in the research. As this analysis is based on the segmentation model we built according to the actual literature but also to personal choices our goal was not to do a critique about how this company is communicating but more to show which are the issues and risks with which it is faced in the case the luxury market would exactly be as we described it:

- Thanks the statistical analysis of the results of the questionnaire completed by Mr. Parmigiani and of the content analysis of the Parmigiani Fleurier promotion we could reach the objective of understanding the segments that the company wanted to reach and to which its promotion was addressed.
- To summarize we can say that the company is mainly targeting two segments: the merit and the status ones. A reflection on this strategy showed that there is a high risk to lose the merit segment customers by targeting the status one at the same time. Their values and motivations are not compatible.
- We also observed a gap between what the company actually wants to communicate and what is communicated through the media. So that the articles are more respecting the values of the company, in the merit segment, we suggested a better selection of the specialized media and to develop a strong relationship with selected journalists who should regularly be informed about the company. Journalists have to be considered as opinion leaders.
- We also finally emphasize that the first communication medium in the merit segment is the word-of-mouth and that is why it is important to identify the opinion leaders of the company (journalists, retailers, collectors, ...) and meet

them regularly in order to give them useful information and to get a feedback from their part. On the other side articles can be published but only in selected magazines or newspapers and few advertisement can be done also in selected place.

8.2. RESEARCH LIMITS AND ISSUES FOR FURTHER RESEARCH

As explained in the first part of this research, the concept of luxury strongly depends on personal notions. This is why we should remain extremely prudent in generalizing the results obtained with research on the subject.

The most important issue of this research was the development of the new luxury segmentations. As it was built on previous researches, its reliability has not ever been tested in reality. A further important step would be to test it with a large number of real customers to effectively verify that most of them rate the attributes like we presented it.

The last main limitation of this research is that by explaining marketing strategic issues of each segment, we considered the global luxury market without making any distinctions of sectors. It would be interesting to analyze how these strategic issues involve different luxury sectors as jewelry, Haute Couture, cosmetics etc.

To conclude I would like to add two more issues for further research. The first one concerns the hedonistic segment. Little is yet known about the marketing strategies issues that characterize it. A second concern is that companies would like to compete in more than one segment. It would be extremely interesting to understand the limits of where the consumers of each of those segments would be ready to accept that their brand also answers the needs of a second type of consumer. That would for example allow Parmigiani Fleurier to understand how far they can go in sustaining the status values before beginning to lose the consumers of the merit segment.

9. REFERENCES

9.1. BOOKS AND ARTICLES

Aaker J.L., 1997. *Dimensions of brand personality*. In: Journal of marketing research, Volume 34, 347-356.

Allèrès D., 1992. *L'empire du luxe*. Paris, Belfond.

Allèrès D., 1990. *Luxe...stratégies marketing*. Paris, Economica.

Allèrès D., 1997. *Luxe...stratégies marketing*, 2^{ème} édition. Paris, Economica.

Antonius R., 2003. *Interpreting quantitative data with SPSS*. London, Sage Publications Ltd.

Arnold M.J., Reynolds K.E., 2003. *Hedonic shopping motivations*. In: Journal of retailing, Volume 79, 77-95.

Baudrillard J., 1968, *Le système des objets*. Paris, Gallimard

Baudrillard J., 1970. *La société de consommation: ses mythes, ses structures*. Paris, Gallimard.

Bearden W.O., Etzel M.J., 1982. *Reference group influence on product and brand purchase decisions*. In: Journal of consumer research, Volume 9, 183-193.

Berelson B., 1952. *Content analysis in communication research*. New York, Hafner Press.

Berry C., 1994. *The idea of luxury*. Cambridge, Cambridge University Press.

- Best R.J. (2000). *Market-based management. Strategies for growing customer value and profitability. Second edition.* New Jersey, Prentice-Hall inc.
- Blais A., (1986). "Le sondage" dans Gauthier B., (1986). *Recherche sociale: de la problématique, à la collecte des données.* Montréal. Presse de l'Université de Montréal.
- Cardinal C., 1980. *Les montres et horloges.* Rennes, Ouest-France.
- Cowley E., Rossister J.R., 2002. *Word-of-mouth communication: when hearing the opinions of other consumers during consumption matters.* Working paper 02/6, University of New South Wales, Sydney.
- Corneo G., Jeanne O., 1997. *Conspicuous consumption, snobbism and conformism.* In: Journal of Public Economics, Volume 66, 55-71.
- Czellar S., 1999. *Assessing the customer-based brand equity of prestige brands.* Genève, SES 487.
- Dickson P.R., Ginter J.L., 1987, *Market segmentation, Product differentiation, and Marketing strategy.* In: Journal of Marketing, Volume 51, 1-10.
- Dubois B., Czellar S., 2002. *Prestige brands or luxury brand? An exploratory inquiry on consumer perceptions.* Genève, HEC no 2002-06.
- Dubois B., Duquesne P., 1993. *The market for luxury goods: Income versus culture.* In: European Journal of Marketing Volume, Volume 27 (1), 35-44.
- Dubois B., Laurent G., 1996. *Le luxe par-delà les frontières: une étude exploratoire dans douze pays.* In: Décisions Marketing, Volume 9, 35-43.
- Dubois B., Laurent G., Czellar S., 2001. *Consumer rapport to luxury: analyzing complex and ambivalent attitudes.* Working paper 736, HEC School of Management, Jouy-en-Josas, France.
- Duesenberry J.S., 1959. *Income, Saving and the theory of consumer behavior.* Cambridge MA, Harvard University Press.

- Foddy W., 1999. *Constructing questions for interviews and questionnaires: theory and practice in social research*. Cambridge UK, Cambridge University Press.
- Fombrun, C.J., 1996. *Reputation: realizing value from the corporate image*. Boston, Massachusetts, Harvard Business School Press.
- Grönroos C., 2000. *Service management and marketing: a customer relationship management approach. Second Edition*. Chichester, Wiley & Sons Ltd.
- Haie V., 2002. *Donnez-nous notre luxe quotidien*. Paris, Gualino.
- Kemp S., 1998. *Perceiving luxury and necessity*. In: *Journal of Economic Psychology*, Volume 19, 591-606.
- Kotler P., 2000. *Il marketing secondo Kotler*. Milano, Il sole: 24 ore.
- Krippendorff K., 1980. *Content analysis. An introduction to its methodology*. Beverly Hills, Sage
- Lallement O., 1999. *Caractérisation des éléments spécifiques de la marque de luxe dans l'esprit du consommateur. Une étude des images mentales associées à un visuel publicitaire*. Strasbourg, Association Française de Marketing, Volume 15 Tome 2.
- Lallement O., 2001. *La vision du luxe et de ses frontières. Une approche fondée sur le jugement de typicalité*. Actes du 17^{ème} congrès international de l'Association Française de Marketing.
- Laramée A., Vallée B., 1991. *La recherche en communication. Eléments de méthodologie*. Sillery, Presse de l'Université du Québec.
- Leibenstein, H., 1950. *Bandwagon, snob and Veblen effects in the theory of consumer's demand*. In: *Quarterly Journal of Economics*, Volume 64, p.183-207.

- Lorenzi-Cioldi F., 1997. *Questions de méthodologie en sciences sociales*. Lausanne, Delachaux et Niestlé S.A..
- Maslow A., 1970. *Motivation and personality (2nd ed)*. New York: Harper & Row.
- Mason R. S., 1981. *Conspicuous consumption*. Farnborough, Gower.
- Massé P., Vallée B., 1992. *Méthodes de collecte et d'analyse de données en communication*. Sillery, Presse de l'Université du Québec.
- Park C.W., Milberg S., Lawson R., 1991. *Evaluation of brand extensions: the role of product feature similarity and brand concept consistency*. In: Journal of consumer research, Volume 18, 185-193.
- Porter M.E., 1985. *Competitive advantage: creating and sustaining superior performance*. London, Collier Macmillan.
- Reversé C., 1999. *Marques de parfums et valeurs personnelles*. Lille, IUP.
- Shenkar O., Yuchtman-Yaar E., 1997. *Reputation, Image, Prestige and Goodwill: an interdisciplinary approach to organizational standing*. In: Human Relations, Volume 50(11), 1361-1381.
- Solomon M.R., 1996, *Consumer behavior: buying, having and being, Third edition*. Englewood Cliffs, New Jersey, Prentice Hall, Inc.
- Veblen T.B, 1957. *The theory of the leisure class*. New York, New American Library.
- Vigneron F., Johnson L.W., 1999. *A review and a conceptual framework of prestige-seeking consumer behavior*. In: Academy of Marketing Science Review, [online] (1).

9.2. CD-ROM

Berner, G.-A., 2002. *The illustrated dictionary of horology*. Federation of the Swiss watch industry.

9.3. INTERNET SITES

www.ABC-luxe.com

www.chronometrophilia.ch

www.fhs.ch

www.girard-perregaux.ch

www.horlogerie-suisse.com

www.parmigiani.ch

www.sandozfoundation.com

www.smalltownmarketing.com

www.worldtempus.com

10. APPENDICES

APPENDIX 1 QUESTIONNAIRE PARMIGIANI FLEURIER S.A.

Concernant les quatre premières questions, je vous demanderai d'évaluer chacune des caractéristiques énoncées selon l'échelle de valeurs suivante:

- 1= pas important
- 2= légèrement important
- 3= très important
- 4= indispensable

Si vous vous trouvez dans l'impossibilité d'évaluer une des caractéristiques présentes, veuillez laisser l'espace de réponse vide.

1. Comment jugez-vous l'importance de mettre en valeur les caractéristiques suivantes des produits PF ?

- L'excellente qualité
- La rareté
- Le caractère unique
- Le caractère innovateur
- L'esthétisme

2. Comment jugez-vous l'importance de s'appuyer sur les caractéristiques suivantes que le client peut personnellement attribuer aux produits PF ?

- Le prix très élevé

- La désirabilité :

Acheter ou posséder un produit Parmigiani Fleurier représente une part de rêve pour le client.

- Le caractère superflu:

Le produit représente quelque chose de superflu pour le client car sa vraie valeur ne dérive pas des caractéristiques intrinsèques du produit.

- Le coût immatériel très élevé:

L'obtention du produit requiert un coût immatériel important. Celui-ci est indépendant du prix monétaire du produit et regroupe tous les efforts que le client doit consentir, pour obtenir le produit désiré (par exemple long délai d'attente ou déplacements important afin de voir ou d'acquérir un produit).

- La sensualité :

Le client perçoit le produit comme une source de plaisir qui peut exciter tous les sens. Regarder, entendre, sentir, goûter ou toucher le produit peuvent faire naître un grand plaisir.

3. Comment jugez-vous l'importance de souligner les caractéristiques suivantes de la manufacture PF ?

- Son savoir-faire traditionnel
- L'histoire de sa fondation et/ou de son fondateur

4. Comment jugez-vous le fait que les clients doivent être connaisseurs, pour pouvoir apprécier la juste valeur, des produits PF ?

5. En reprenant toutes les caractéristiques énoncées jusqu'à présent, veuillez les numéroté de 1 à 13. Le numéro 1 va à la caractéristique retenue comme la plus importante par PF et 13 à celle retenue comme la moins importante.

Excellente qualité	
Rareté	
Caractère unique	
Caractère innovateur	
Esthétisme	
Prix très élevé	
Désidérabilité	
Caractère superflu	
Coût immatériel très élevé	
Sensualité	
Savoir-faire traditionnel	
Histoire de la fondation ou fondateur de PF	
Clients connaisseurs	

6. Chacune des définitions suivantes correspond à un type de clients potentiels. Numérotez-les de 1 à 5, en sachant que le chiffre 1 représente le client idéal, pour Parmigiani Fleurier, et le chiffre 5, le client qui correspond le moins à Parmigiani Fleurier.

Le client achète un produit Parmigiani Fleurier dans l'objectif de pouvoir impressionner les autres.	
Le client achète un produit Parmigiani Fleurier car il recherche quelque chose d'unique, de différent.	
Le client achète un produit Parmigiani Fleurier car d'autres personnes, dans son environnement, le font.	
Le client achète un produit Parmigiani Fleurier pour son propre plaisir. L'achat et l'utilisation de ce produit donne naissance à de fortes émotions.	
Le client achète un produit Parmigiani Fleurier car il recherche la perfection, c'est-à-dire la très grande qualité de ses composantes et performances.	

Je vous remercie pour votre coopération.

APPENDIX 2 CODEBOOK TO ANALYZE THE PROMOTION OF PARMIGIANI FLEURIER

Contents:

Unit of Analysis

Category system

2.1 Formal categories

2.1.1 Type of medium

2.1.2 Market

2.1.3 Target

2.1.4 Date of publication

2.2 Categories to measure the luxury dimensions

2.2.1 Identification of the main focus

2.2.2 Identification of Parmigiani Fleurier products

2.2.3 Identification of other brands

2.2.4 Identification of luxury motivations

2.2.5 Identification of luxury attributes

2.2.6 Identification of the luxury attributes importance

3. Codesheet

1. Unit of analysis

Each newspaper or magazine article of the official press book of Parmigiani Fleurier S.A published in English, French, German or Italian and each promotional material of the company has to be analyzed. The unit of analysis is the article or the promotional material in its whole and not each statement within the document. For each single article or promotional material the coder has to fill out a separated codesheet.

If an article or a promotional material about Parmigiani Fleurier S.A. does not include any relevant dimension of luxury, the relevant columns in the codesheet are left open. Only the columns [1] to [13] are filled in.

2. Category system

2.1 Formal categories

The numbers in the square brackets behind the category labels indicate in which columns of the codesheet the codes have to be written down.

2.1.1 Type of medium [1-2]

The medium can be classified:

- Article
 - 00 Source cannot be identified
 - 01 Magazine or newspaper specializing in watchmaking or jewelry
This category also includes newspaper special editions about watchmaking or jewelry
 - 02 Magazine or newspaper specializing in luxury
 - 03 Magazine or newspaper for collectors or auctions
 - 04 Business magazine
 - 05 Men's lifestyle magazine
 - 06 Women's lifestyle magazine
 - 07 Art magazine
 - 08 Daily newspaper
 - 09 Other

- Promotional material
 - 10 Catalogues
 - 11 CD-ROM, DVD, Video Tape
 - 12 Press release or press kit
 - 19 Other

2.1.2 Market [3]

This category concerns only articles. It indicates the market place where the article was published . When a promotional material is coded, this column is left open.

- 0 Market cannot be identified
- 1 Africa
- 2 Asia
- 3 North America
- 4 South America
- 5 Europe
- 6 Middle East
- 9 Other market

2.1.3 Target [4]

This category concerns only promotional material. It indicates at whom the material is targeted. When an article is coded, this column is left open.

- 0 Target cannot be identified
- 1 Business target (e.g. agents, retailers)
- 2 Customers, potential customers
- 3 Media, Journalists
- 4 Business target and customers
- 9 Other

2.1.4 Date of publication [5-8]

This category is used to code when the unit of analysis was published. The coder has to note the month and year. Only the last two digits of the year are written down.

Example: An article published in March 17th 2000 would be coded as “1700 “.

If any information are missing or not available, e.g. the month, the relevant column is left open.

Example: An article published in 2000 would be coded as “__00”.

2.2 Category to measure the luxury dimensions

2.2.1 Identification of the main focus of the article or promotional material [9-10]

- 10 Parmigiani Fleurier S.A. brand/company
- 20 Parmigiani Fleurier products
- 30 Luxurious products
- 40 Watches or timepieces
 - 41 the watch industry
- 50 Art
- 60 Lifestyle
- 70 Fashion
- 80 Fair/exhibition
 - 81 Watches fair/exhibition
 - 82 Fair/exhibition sponsored by Parmigiani Fleurier S.A.
 - 83 Antiques fair
 - 89 Other fair/exhibition
- 99 Other main focus

2.2.2 Identification of Parmigiani Fleurier products [11-12]

The coder has to identify each Parmigiani Fleurier’s product which is cited or illustrated. Here, models are coded according to the general products catalogues.

- 00 No product can be identified
- 10 Wristwatch
 - 11 Basica
 - 12 Classic
 - 13 Toric
 - 14 Ionica

15	Forma
20	Pocket watch
30	Table clock
40	Special timepieces
41	Unique object
42	Limited series
43	“Joaillerie”
49	Other
50	Restored object
60	Movement
99	Other

2.2.3 Identification of other brands [13]

The coder has to take into consideration the other kind of brand cited or illustrated in the same article or document or illustrated in the same page(s) of the coded article

0	A brand cannot be identified
1	No other brand identified
2	Haute Horlogerie brand(s)
3	Another watch brand(s)
4	Collection(s) brand(s) / collector(s) name(s)
5	Fashion brand(s)
6	Jewelry brand(s)
7	Other luxury brand(s)
9	Other

2.2.4 Identification of luxury motivations [14]

Here the motivation behind the article or promotional material has to be coded. Before coding attributes, the coder should look at the article or promotional material as a whole and not only focus on the part concerning Parmigiani Fleurier references.

1	Veblenian motivation
	The primary objective of the Veblenian consumer is to impress others by expressing their economic superiority over the less

wealthy by the purchases, and above all the display of these goods, which serve as status symbols.

2 Snobbish motivation

The snobbish motivation is observed when an individual tend to buy less of the product because others are buying the same. Snobbish consumers are looking for perceived uniqueness.

3 Bandwagon motivation

Bandwagon motivation, also called conformism, occurs when the consumer increases his demand for the product just because other people are also purchasing it.

4 Hedonist motivation

One can buy luxury goods for one's pleasure. This motivation is connected with emotional values.

5 Perfectionist motivation

When we speak about perfection we mean quality of the product, characteristics and performance.

2.2.5 Identification of luxury attributes [15-16]

Only attributes that directly or indirectly make reference to the Parmigiani brand have to be coded.

01- Excellent quality

This category refers to the exceptional nature of ingredients or components, the technical or manufacturing expertise, which underlines the perceived delicacy and the Craftsmanship. Every detail is important and the notion of reliability and durability is consequently included in this category.

02- Very high monetary price

03- Psychic and energy costs

We consider that there is a psychic and energy cost when the customer, for example, has to wait for his products for five years because its manufacturing needs to follow long and special steps.

A customer that has to travel from his home country to another one to be able to find what he really wants, represents another good example of such costs.

04- Scarcity

We consider in this category the scarcity of offering, of usage, or of customer concerns: "The happy few". This term refers to the few people that are able to buy luxury items. They are a selected elite, exceptional people, or collectors.

05- Uniqueness

We consider in this category the uniqueness of offering, of usage or of customer concerns.

06- Aesthetics

The notion of beauty and harmony are tightly connected with this dimension. For that reason, this category also includes affirmations relative to the Fibonacci number and the nature.

The product can be recognized as a piece of art. We also consider here the aesthetics of the good's presentation, and of the people consuming it.

07- Polysensuality

The consumption as a source of sensual pleasure.

08- Traditional know-how

Elaboration process respects tradition and is inspired by the past.

09- Brand history

This category refers to the long history of the brand, products, and services, and it also includes the legend of the invention and of the inventor.

10- Connoisseurship

The competencies needed to appreciate luxury are the result of long process influenced by one's own experience.

- 11- Superfluousness or uselessness
The good is not necessary for survival, and it derives its value from additional benefits of different nature, but not from their functional characteristics.
- 12- Desire
The product is highly desirable and makes people dream.
- 13- Innovation

2.2.6 Identification of the luxury attributes importance [17]

The importance of each luxury attribute found in the article or promotional material has to be coded in the [17]. The importance of the attribute cited is measured by a three point scale from 1 “mentioned” to 3 “the primary theme”.

- 1 This attribute is mentioned. We can find one reference to it but not other emphasis.
- 2 This attribute is a secondary theme. We can find more than one reference to it, but it is not the attribute that summarizes the whole document.
- 3 This argument represents the primary theme. We can find more than one reference to it, and if we would have to choose one attribute to associate with the document we would take this one. Only one attribute per document can be coded as “the main attribute”.

3. Codesheet

Formal characteristics of the unit of analysis:

<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
1 2	3	4	5 6 7 8
Medium	Market	Target	Date

Content characteristics of the unit of analysis:

<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
9 10
Main focus

<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
11 12	13	14	15 16	17
PF Products	Other brands	Luxury motivation	Luxury attributes	

Importance

<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/>