

**THE REPUBLIC OF TURKEY  
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**DIGITIZATION AND CUSTOMER EXPERIENCE IN  
FASHION INDUSTRY: A COMPARATIVE STUDY OF  
PHYSICAL AND ON-LINE STORES IN FRANCE**

**Master's Thesis**

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## ABSTRACT

### DIGITIZATION AND CUSTOMER EXPERIENCE IN FASHION INDUSTRY: A COMPARATIVE STUDY OF PHYSICAL AND ON-LINE STORES IN FRANCE

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Master of entrepreneurship and innovation management

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The purpose of this thesis is to analyze, and, clarify the differences between the on-line and the in-store Accessible luxury shoppers, in respect to customer experience, among Moroccan youngsters, studying at Universities in Paris, France. Two phases are presented in the study. The first is a qualitative in nature, in order to explore the differences between the online shoppers and the in-store shoppers in term of customer experience preferences. The second phase is a quantitative one. It tests the hypotheses drawn from the qualitative phase.

In this research, it has been explored that there is a significant difference between on-line and in-store luxury shoppers: on-line shoppers value more the functionality and cost during shopping while in – store shoppers give more importance to the interactions and look forward for the relational dimension in the customer experience. In addition, differences exist between male and female preferences. The findings of this research gives a comparative information regarding to in-store and on-line shopping in respect to customer experience expectations amongst Moroccan university students studying in Paris, France, and, take attention to the importance of personalization of offer.

**Keywords:** Customer Experience, Accessible luxury shopping, Retail business, On Line shopping.

## ÖZET

# MODA ENDÜSTRİSİNDE DİJİTİZASYON VE MÜŞTERİ DENEYİMİ: FRANSA'DA FİZİKSEL VE ONLINE MAĞAZALARIN KARŞILAŞTIRMALI BİR ÇALIŞMASI

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Bu tezin amacı, Fransa'nın Paris şehrindeki üniversitelerde okuyan Fas uyruklu öğrencilerin, perakende satış ve çevrimiçi ("*on-line*") mağazalarındaki ulaşılabilir lüks kategorisi ile ilgili müşteri deneyimlerini anlamak, müşterilerin yaklaşımlarındaki farklılıkları inceleyerek analiz etmektir. Bu çalışma iki aşamalı bir araştırma modeli ile tasarlanmıştır: ilk aşamada çevrimiçi alışveriş yapanlar ile mağaza içi alışveriş yapanlar arasındaki farklar kalitatif araştırma tekniği ile keşfedilip çözümlenmiştir. Kalitatif araştırmanın sonuçlarında hareketle hipotezler kurulmuş ve test edilmiştir.

Çalışmada, çevrimiçi ve perakende satış mağazalarındaki müşteri deneyimlerinde işlevsellik ve maliyet boyutundaki farklılıklar saptanmış, mağaza içinde olan alışveriş deneyimlerinde etkileşim ihtiyacı öne çıkmıştır. Bu bağlamda, Fransa'da okuyan Fas uyruklu öğrencilerin perakende satış mağazalarında yaşadıkları deneyimde ilişkisel boyut önem kazanmaktadır. Bununla birlikte, müşteri deneyim beklentilerinde kadın ve erkeklerin öncelik sıralamaları da farklılaşmaktadır. Bu araştırmadan elde edilen bulgular ile, Fransa'nın Paris şehrinde okuyan üniversiteli Fas uyruklularının , ulaşılabilir lüks ürünler kategorisindeki müşteri deneyimi beklentileri ortaya konulmuş, ve bu doğrultuda, çevrim içi ve mağaza içi perakendecilikte farklılıkların ve kişiselleştirilmenin önemi vurgulanmıştır.

**Anahtar Kelimeler:** Müşteri Deneyimi, Ulaşılabilir Lüks Segmentinde Alışveriş, Perakende Ticaret, Çevrimiçi ("*on-line*") Alışveriş.

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## 1. INTRODUCTION

From the luxury boutique to the e-boutique, we must admit the change that has taken place in the last century in terms of communication and space design. With the blossoming of the digital world combined with the policy of liberalizing the borders of our leaders, we end up with a single world-space, a united and connected universe. This new vision opens the way to a new way of life: virtuosity. This new technology has revolutionized lifestyles around the world since the computer has become democratized and has become indispensable for every home. As real as it is natural, the digital and virtual world is today a whole, a world where effective physical contact gives way to communication via a screen. Everything is happening now: meetings, discussions, care, businesses, religions, studies.

One must refer to the concept of e-commerce, as explained by Frankenfield (2017):

*“The Electronic commerce, or e-commerce, (also written as e-commerce) is a type of business model, or segment of a larger business model, that enables a firm or individual to conduct business over an electronic network, typically the internet. Electronic commerce operates in all four of the major market segments: business to business, business to consumer, consumer to consumer, and consumer to business. It can be thought of as a more advanced form of mail-order purchasing through a catalog. Almost any product or service can be offered via ecommerce, from books and music to financial services and plane tickets”.*

In other words, it is a form of commerce that does not require any physical contact between the seller and the buyer who is commonly referred to as a cyber-consumer. All communication uses electronic tools as a channel. From product observation to payment and after-sales services, stores become virtual.

Among the many sectors that have joined the e-commerce movement, luxury boutiques have also invested in this area. This phenomenon results in a paradox: luxury is essentially about scarcity, exclusivity and quality. However, the internet takes on a whole new dimension: openness, accessibility for all, free and instantaneous.

Internet, paradox of the luxury, arrived in 1995 in the consumers houses and changed the habits to communicate, to consume, to inform and to buy. It has become a real way of life in its own right. In 2017, sales on the Internet reached a turnover of 81.7 billion euros

with a 14% increase compared to 2016, and 37.5 million French people shop online. The most likely to shop online are the middle and upper classes; these represent the major segments of the luxury industry. However, after many debates on the credibility of luxury on the Internet, it is only in 2005 with the Louis Vuitton brand that the sector makes, late, its entry. Five years later, the majority of luxury brands are present on the Internet, accepted and adopted as a distribution channel. It is obvious that the world of luxury creates its Avenue Montaigne on the web.

The main objective of this research is to analyze, and, clarify the differences between the on-line and the in-store accessible luxury shoppers, in respect to customer experience, among Moroccan youngsters, studying at Universities in Paris, France.

Indeed, it must be recognized that a customer of luxury products is more demanding than others and expects a service and a quality purchase and customer experience.

Our study will focus on the market of Accessible luxury in Paris, France a cause of different reason such as:

Economy and Employment in the Ile-de-France region reported that France dominates the world luxury market. Without a doubt, France is the country to which the luxury market benefits the most. So, it will be interesting to study this filed in this developed country in luxury.

The first chapter will present the different concepts used in this study. It will be necessary to explain clearly the concepts of "luxury" this study aims to follow a process of constantly reviewing all items related to the luxury boutique, its theories and assumptions. Established A brief history will help show how the web has evolved and become present in our daily life and finally a zoom will be made on "the customer experience and retail business".

## 2. LITERATURE REVIEW

### 2.1 LUXURY: A SOCIAL DYNAMIC

#### 2.1.1 Definitions Of Luxury

##### 2.1.1.1 The concept of luxury according to the authors and professionals

"There is no, in fact of answer simple: the possible answers are numerous ". (Castarède 2003). He also says that "The definition of luxury is very subjective» (Castarède 2003). The definition of luxury is both subtle and subjective. It offers multiple answers. Same if a product is unique, the way it is perceived, can change from one person to another.

The definitions or current analyzes of the luxury can be included in two large categories: "those relating to the supply of products or services; and those related to the psychological and social implications of these products or services - in other words, the perceptions of their consumers". (G. M. Michel Chevalier 2008)

##### *Perceptual approaches:*

For some authors, such as Pierre Bourdieu, the purchase of a luxury brand is a method of affirming a social position: luxury is defined above all by its social communication dimension. the American economist Thorstein Veblen confirms also his supporting to this group with the concept of conspicuous waste. (Veblen 1899)

According to Veblen, "Conspicuous consumption of valuable goods is a means of reputability to the gentleman of leisure" in other words, the motivation for owning a good can come from a desire to have something that people cannot afford, for example owning a 1963 Ferrari GTO for 46 million dollars.

In the same vein, Gilles Lipovetsky (Gilles 2004) writes:" Luxury appears as perpetuating a form of mythic thought at the very heart of desecrated merchant cultures".

In a society where all things are measurable, luxury introduces a form of distinction between individuals. Economists who have thought about the phenomenon focused on integrating the issue of valuation into a global macroeconomic model.

*Productive approaches:*

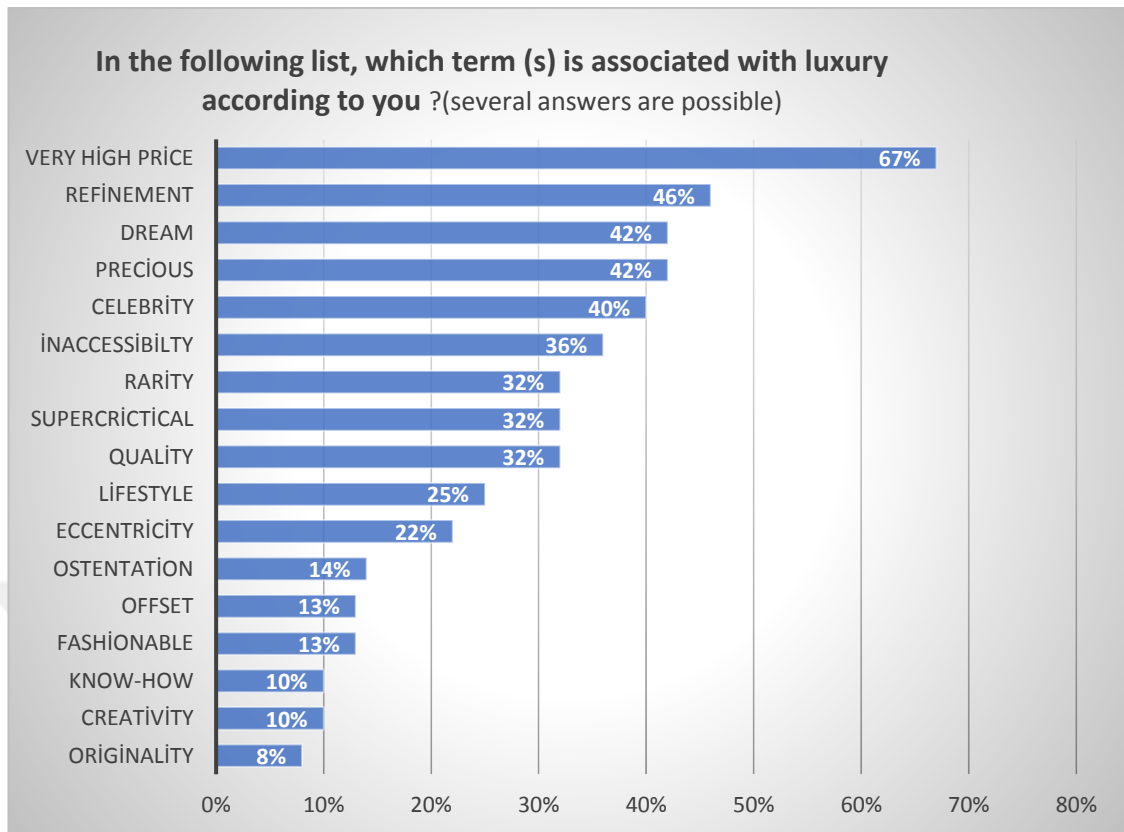
Let's turn to the other category, we find mainly operational managers and managers who are concerned about their brand and the conditions to generate the "luxury effect".

Take the case of Patrizio Bertelli, president of Prada, who defines luxury by a convergence between creation and intuition. We can also mention the Comity Colbert, an association of 75 luxury French houses, which define it as the alliance between tradition and modernity, know-how and creation, international influence and culture of excellence.

### **2.1.1.2 The opinion of Internet users**

CB News surveyed 1,150 internet users for their definition of luxury. The results of this study are shown below:

**Figure 2.1 : The representation of luxury by the internet users**



Source: CB News N 6847

According to the survey conducted by CB News, the public associates luxury with the high price. The notion also is associated with adjectives like precious, expensive, rare, superficial... More than 40% of the surveyed population even associates luxury with celebrity and eccentricity. In everyday life, luxury is associated with a stereotype: what is expensive, extraordinary and inaccessible. The following table summarizes the various representations of luxury by the Internet users surveyed:

**Table 2.1: Table of classification of the representations of luxury**

Luxury: a question of price	Luxury: quality	Luxury: superficial objects	Luxury: imagination
Luxury is objects that is overpriced, products sold excessively compared to the purchasing power of the general public.	Elegance and refinement characterize the luxury. It brings products produce it in the rule of art, originality and creativity.	Luxury is associated with objects to boast superficial things that are worn to stand out from others. It goes even to eccentricity.	Luxury is reserved for a certain class of people: celebrities. Luxury is associated with a dream life.

Source: CB News N 6847

According to this table, one can classify the representations of luxury in 4 groups. First, luxury is associated with price. This is in fact the opinion of 67% of the surveyed population. On the other hand, luxury is often associated with products of very good quality, excellent finishes and that are designed according to the rules of the art. Indeed, this type of product, original, creative and well done, is most often reserved for the most demanding customers who are ready to put the price. In addition, there are those who think that luxury is about frivolity and boasting, unnecessary expenses that are made to stand out and be noticed. Finally, there are those who think that luxury is a privilege reserved for a certain social class. Luxury would be a dream, an ideal that makes you fantasize, but is not within the reach of all.

In summary, there are many ways to conceive the notion of luxury. On the one hand, it is a behavior and a personal and subjective attitude compared to a refined and expensive product. In addition, luxury is associated with an intention: the search for prestige or quality, the desire to distinguish itself from the average social class.

### **2.1.2 History And Evolution**

"Luxury is not unique to developed societies because it is a universal phenomenon", as Gilles Lipovetsky said, (Gilles 2004) a professor of philosophy and author of numerous books such as *The Eternal Luxury* (2003) and *Les Temps, put it hypermodern* (2004). Thus, the concept of luxury does not date from our time. The author explains that since always, in all societies, there were honorific objects that were reserved for the chiefs. In other words, some objects represent prestige and intervene in the "statutory construction" within the community. As the technology developed, these prestige objects, symbols of hierarchy and superiority to most people, evolved in response to social realities. The sociologist Max Weber reinforced this conception of luxury. For him, luxury "is neither random nor contingent". On the contrary, luxury accompanies social dynamics in terms of hierarchy and distinction. In other words, it is an inherent phenomenon of socio-economic inequality and reflects the differences in status and income of members of a community.

#### **2.1.2.1 Luxury and the modern period**

The eighteenth and nineteenth century were marked by aristocratic fashions and the development of art. Clothes embellished with embroidery or works of art have been the distinguishing criteria of high society. It was the golden age of fashion designers and artists. According to Gilles Lipovetsky, this was the beginning of the first luxury brands: the signature of painters, the claws of seamstresses and the strength of names. In the words of this author, "The modern age of luxury, associated with a name, with an exceptional individuality, with a prestigious commercial house, sees the couturier delivered from his former subordination to the customer triumph and affirming his new power to direct fashion. The offer orders. The golden age of the artist and demiurge couturier is born: it will last a hundred years. It is not only the richness of the material that is the luxury, but the aura of the name and reputation of the big houses, the prestige of the brand, the magic of the brand “

In addition, it was also the birth of the first exclusive and original models; as well as copies. However, with the increase in purchasing power and the consumption economy, abundance has been associated with the notion of luxury.



### **2.1.2.2 The society "hypermodern"**

With the evolution of contemporary society and the liberalization of the economy, the size of the population that can afford "luxury" has greatly increased. However, the search for personality and singularity are attitudes inscribed in ambiguous beings. The need to stand out from others and to impose specificity is increasing. Therefore, we live in the world of individualization of luxury and personification. The ostentatious logic of luxury will never disappear, because there is social dynamics and the aesthetic aspect of consumption. In our time, Gilles Lipovetsky speaks of an "inflection" in the design of luxury. According to his remarks, "we observe more qualitative, emotional and aggressive logic, based on the quest for quality of life, the aestheticization of consumer behavior" (Gilles 2004). The author has taken the example of new luxury car models that rely more on safety, comfort and calm. It is the same for business classes when traveling by plane. Thus, the ostentatious nature of luxury is gradually dissipated to give way to improving the quality of life. In other words, luxury no longer refers to a means of challenging the other but tends towards a quest for self-satisfaction.

### **2.1.2.3 Towards a democratization of luxury**

If we refer to the accessibility of luxury and its new design, luxury enters an air of democratization. One might think that this is a controversial process compared to the inaccessible aspect of luxury. According to Gilles Lipovetsky, in his remarks published in the Trademark Review, 9 one in two Europeans gets a luxury brand product once a year, which means that luxury brands are becoming more and more accessible to the general public. At such a pace, we can expect a new representation of luxury in the near future.

### **2.1.3 Qualification Criteria For A Luxury Product**

We have previously discussed the subjective and relative character of a trademark luxury. This versatility is transmitted to luxury products.

(Lehu 2002) have defined some criteria of a luxury brand and luxury products, at the same time, let's dissect their definition to enumerate the criteria of a luxury product.

For Lehu (2002), luxury products are:

*"products are assigned a price higher than the average and that contributes to its positioning. A brand whose production is often limited for qualitative reasons, and of relative exclusivity put forward by positioning and a very high-end communication. So, the key term of the definition is exclusivity. "*

### **2.1.3.1 Quality**

Luxury products are above all a high-quality requirement. Referring to art, their manufacture must follow the technical and artistic rules. Thus, meticulousness in the design and development phase is a primary requirement. This is the case of great restaurants. In addition to these measures, luxury goods must also stand out through the use of singular materials of choice; for example, the use of a diamond or other precious stones for jewelry.

In the requirement of quality, we also take into account the satisfaction of all the senses. In other words, a luxury product must smell good, be pleasant to the touch, emit melodious sounds, etc. Admittedly, these are very relative and subjective values, but these criteria define a luxury product.

### **2.1.3.2 Price**

The first question that comes to mind is this: Why is luxury so expensive? What justifies extremely high or even indecent prices of luxury products?

(Jorsin 2013) explain: "Marketing has its reasons that reason ignores... ", He demonstrates in his book that true luxury reflects its legitimacy through the quality, notoriety, rarity or even the history it tells, it expresses excellence and nobility and must justify it by high prices.

This observation is reflected in the Veblen effect or snobbery effect. In his book Theory of the leisure class theory (Veblen 1899), Thorstein Veblen explains that the desire of consumers increases with the rise of the products prices.

In other words, customers display their social status by purchasing a luxury item. If, however prices fall, luxury products are devalued and lose all their value.

Luxury goods are sold at a "higher than average" price. For the general public, this is also the first representation of luxury, according to the study results made in graph 1. Indeed, the question of added value comes into account in the valuation of the price of luxury

goods. Products with the same functionality are sold at different prices depending on the brand.

### **2.1.3.3 Exclusivity**

A luxury product should not be owned by many people. This exclusive character is very required in the field of clothing. Each model of clothing designed by a designer is exclusive. Unless a customer expressly requests, there are no two versions of the same model.

### **2.1.4 Motivation**

Veblen (1899) was the first to point out that when an increase of income is realized, consumers move away from the consumption of necessity to the consumption to satisfy their need for esteem. Thus, it motivates some consumers to move towards more visible consumption in order to adopt the purchasing behavior of a higher social class. This is manifested by the purchase of luxury products.

Buying power appears to be an important motivating factor, we could even say an essential factor in the consumption of luxury products. We cannot talk about purchasing power without talking about the effect of price. (Veblen 1899) has shown that when the price of a good falls, its consumption increases proportionally in volume, except for luxury products. For this product category, if there is a price decrease, this is perceived negatively by consumers who will immediately reduce or stop their consumption and inversely, if its price increases, demand also increases. However, this may not be true according to consumers because education can have an effect on the consumption of luxury products. The higher a consumer's knowledge of the product, the less influenced they will be by this effect. He will be better able to recognize the quality/price ratio and will make a reasoned choice among luxury products. (Dubois 1993)

However, it is not possible to justify the purchase of luxury products only by the income and price of these products (Dubois 1993) because even low-income consumers who can barely meet their primary needs spend money on these products.

According to (Kastanakis ; Balabanis 2014), an important motivating factor is the search for social status. Consumers would buy luxury products in order to achieve social status or to show it to those who have already achieved it. This is reinforced by the democratization of luxury (Kapferer 2006). by products that respond both to consumers' search for exclusivity and to brands' need for income by making access to these products more flexible. These characteristics can be found in the category of premium products, which are more accessible to lower incomes than products with a luxury positioning. Through these premium products, people on the lowest incomes are the most guided by the search for social status through their consumption. Especially since this category of consumer, despite their low income, spends a lot of money on these products (Hudders 2012).

This motivating factor is closely linked to the influence. Indeed, it seems that we always come back to the influence of the environment as well as the influence of others views on purchasing behavior. According to these authors, appearance is important, and it is therefore not a question of consuming for themselves but rather for others. Consumers use luxury products to communicate information about themselves to their reference group (Dittmar 2008).

### **2.1.5 Levels Of Luxury**

Alleres (2003) has developed three different levels of "luxury":

- i. Inaccessible luxury: these are unique and exclusive models (one piece), such as in Haute-Couture.
- ii. Intermediate luxury: these are replicas of unique models, sold at a very high price.
- iii. Accessible luxury: this refers to products manufactured in larger quantities such as perfumes.

Inaccessible luxury would then include unique and exceptional pieces. Jean Castarède (Castarède 2003) uses Danielle Allèrès definition and names this first circle as the "super luxury" circle generating around 35 billion euros worldwide. It includes haute couture, luxury watchmaking, works of art, silverware and rare tableware, palaces, cars and yachts.

Intermediate luxury would include well-known goods and limited series produced for a middle class above high income. Jean Castarède describes this second circle as more "affordable", with chic and stylish objects but being variations of luxury. According to him, this circle generates 46 billion euros worldwide and concerns ready-to-wear, scarves, accessories, luggage, watches, pens etc. (Castarède 2003)

Accessible luxury would then contain products that are more widely distributed and that are intended to be consumed and therefore trivialized. They would also be a kind of entry into the world of luxury. Jean Castarède links them to those of "everyday consumption": food products, wines and spirits, perfumes, leisure, gastronomy and sports. According to him, this circle would represent 98.5 billion euros.

## **2.1.6 Luxury Branding**

### **2.1.6.1 Brand**

In 1960, the American Marketing Association defined the brand as follows cited by (Wood 2000): "A name, term, sign, symbol, or design, or a combination of them, intended to identify the goods or services of one seller or group of sellers and to differentiate them from those of competitors"

This definition has been criticized because it was very product-oriented and did not include the intangible elements of the brand such as its image. The definition of the Association

American Marketing has been modified by P.D. Bennett cited by (Wood 2000):

"A name, term, sign, symbol, or design, or any other feature, intended to identify the goods or services of one seller or group of sellers and to differentiate them from those of competitors"

The words "any other feature " therefore make it possible to include the elements intangibles of the brand. As a result, the image of the product or service is to be included in the intangible elements of the brand.

The particularity of this definition is that it underlines the fundamental purpose of the mark: the differentiation. Indeed, in a context where the competitiveness between brands is increased, the brand differentiates its products from those of its competitors.

The brand is synonymous with added value for the product and the company. In fact, "Creating Powerful Brands," Chernatony and McDonald cited by (Wood 2000) suggest that "The difference between a brand and a commodity can be summed up in the phrase 'added value'"

### **2.1.6.2 Luxury brand**

According to (G. M. Michel Chevalier 2008), a brand to be luxury must combine three criteria: the artistic character, the use of crafts and the international dimension. Thus, product must at the same time be sophisticated, handcrafted and present throughout the world.

The radiation international is crucial and a luxury brand must shine, especially through the fashion capitals such as Paris, New York, Milan and Tokyo.

According to Olivier Bomsel, deputy director of Cerna (luxury brand), the brand is "the proper name of all the representations associated by consumers to the products that carry it" (Olivier 1995). Representation consists of material images and words. It is triggered following the perception of an object or the evocation of a name, that of the mark. Jean Castarède says that the brand is essential in luxury and that it is a kind of heritage of the latter (Castarède 2003).

The luxury trades are represented by brands, which are themselves supported by signs, large and small. Brands are constantly confronted with changing consumer environments, their desires and expectations. Danielle Allèrès (Alleres 2003) gives several paradoxes of luxury brands. The first opposes the durability of dominant brands and new entrants with new trades, products and brands. Secondly, the commitment of customers to the leading brands and products that secure them is in contradiction with their enthusiasm for new trends and fashions.

Finally, customers are increasingly demanding of brands on concrete points, for example being a responsible brand while they are attracted by futile communication and novelty.

Michel Chevalier and Gérard Mazzalovo (G. M. Michel Chevalier 2008) have written that the value of a luxury brand is measured by its notoriety, which is declined on two levels. The first corresponds to the top of mind: the first brand that comes to mind by spontaneous notoriety. And the second, the assisted awareness, which is the knowledge of a brand, its proximity to the customer.

Jean Castarède establishes several types of brands:

- i. The product brand: These are homogeneous products under an identical name, such as car brands, champagnes or spirits (ex: Cîroc, Porsche).
- ii. The umbrella brand: These are heterogeneous products that meet specific needs but have common points. They are also called brand names because they allow to recognize the signature of their creator. (ex: Chanel, Dior, Gucci, Hermes ...).
- iii. The brand caution: It facilitates the introduction of its products on new markets, to position and establish its reputation. The products belong to different fields, but the brand guarantees the origin, the reliability and the excellence of the products (ex: Cardin)
- iv. The corporate brand: It is the groups like PPR, LVMH ... that ensure a guarantee and a solidity of the brands that compose them. (Castarède 2003)

A brand is composed and distinguished, according to Danielle Allères, by the following elements (Alleres 2003):

- i. His name: It is a verbal sign which can be the name of the creator (ex: Chanel, Lalique, Bernardaud, Yves Saint Laurent), of a geographical origin (ex: Evian), a group of letters (LVMH), numbers, or groups of words.
- ii. His buildings: These are the places that have marked the history of the brand. They can represent past or current places of manufacture or creation (ex: rue Cambon for Chanel house, 30 avenue Montaigne for Dior).
- iii. Its creators: These are characters, living or dead, gods who have marked the company, the brand and its products by their convictions, styles, innovations or

affirmations (ex: Gabrielle Bonheur for Coco Chanel). It is difficult to replace these people when they leave.

- iv. His creations: It is the objects, unique pieces or services, which are the most famous, important and which participated in the establishment of the reputation of the brand by an artistic and aesthetic audacity (ex.: the perfume N ° 5 Chanel, Birkin bag from Hermès)
- v. Its history: All the events, all the characters, all the objects, all the new markets, all the currents that have made the mark of its creation to the present day. They are all immortal symbols.
- vi. Its recognition codes: These are references of the brand that make it possible to identify and differentiate it in the market against competitors. They can be visible (ex; orange from Hermès) or invisible (ex: the smell of Kelly perfume in Hermès stores).
- vii. His style and his pace: This implicitly or explicitly translate the nature of creation. The signature of the creator or the originality of his work.

## **2.2 DIGITIZATION AND CONSUMER BEHAVIOR**

### **2.2.1 Digital Revolution And Innovation**

#### **2.2.1.1 The 2.0 web**

In the 1990s we observed the beginnings of the Internet with the appearance of Web 1.0.

The Web 1.0 had a very linear operation, the Internet user consulted passive pages, as a source of information. In the 2000s, Web 2.0 appeared, following a reflection carried out within the O'Reilly Media company. In 2004, Tom O'Reilly, the CEO of the company develops the reflection made in an article called "What is web 2.0?" which will be considered as the founding article of the Web 2.0 concept.

The Web 2.0 is qualified as collaborative web. Internet users participate in the creation of content and its validation (Abidi-Barthe and Kaabachi 2010), we are witnessing the emergence of new platforms and tools (Kalfon 2009):



- i. Blogs: are websites composed of posts added by a "blogger». The blogger is free to publish articles composed of texts, multimedia, hypertext links. Internet users can react to these publications by leaving comments.
- ii. Social media: these are platforms that allow "interactions between individuals and/or organizations and that facilitate exchanges information and content (examples: Facebook, Twitter, Instagram) "
- iii. Opinion sites: these are websites where consumers give their opinions on experiences they have had or products they have tried (example: TripAdvisor).

Today, companies use Web 2.0 to enrich the customer experience and to integrate consumers into the innovation process. First of all, the consumer becomes a full member of the research and development department, the consumer gives his opinion, submits his ideas and gives recommendations. He provides external advice. Then, the consumer may be asked to give his opinion on the ideas that seem promising to him. The consumer may finally be called upon to test and then to validate the products. The company can also use its consumers to set the price.

### **2.2.2 Consumer Behavior In The Digital Age**

According to Blackwell (2000):

*“Consumer behavior is defined as activities people undertake when obtaining, consuming, and disposing of products and services. Simply stated, consumer behavior has traditionally been thought of as the study of “why people buy”—with the premise that it becomes easier to develop strategies to influence consumers once a marketer knows why people buy certain products or brands”*

In recent decades, it has become clear that the marketing field has greatly evolved. These changes can be explained in particular by changes in the consumer's macroeconomic environment, which has led him to adjust and change his behavior (Kotler, 2012). With the emergence of the New Information and Communication Technologies in the 2000s, consumers gradually became more demanding and better informed, thanks in particular to numerous platforms. They are looking for more interaction with brands, a more effective relationship individualized and personalized through these new technologies. For marketing professionals, these technological innovations and trends in consumption have led to the development of new practices.

### 2.2.2.1 Consumers embrace the Internet

The behavior of the consumer changes according to the evolution of new technologies and the development of marketing tools. Today, brands are aimed at individuals who are increasingly connected and informed<sup>4</sup>. "Consumers have embraced technology" (Schiffman & Wisenblit 2015)

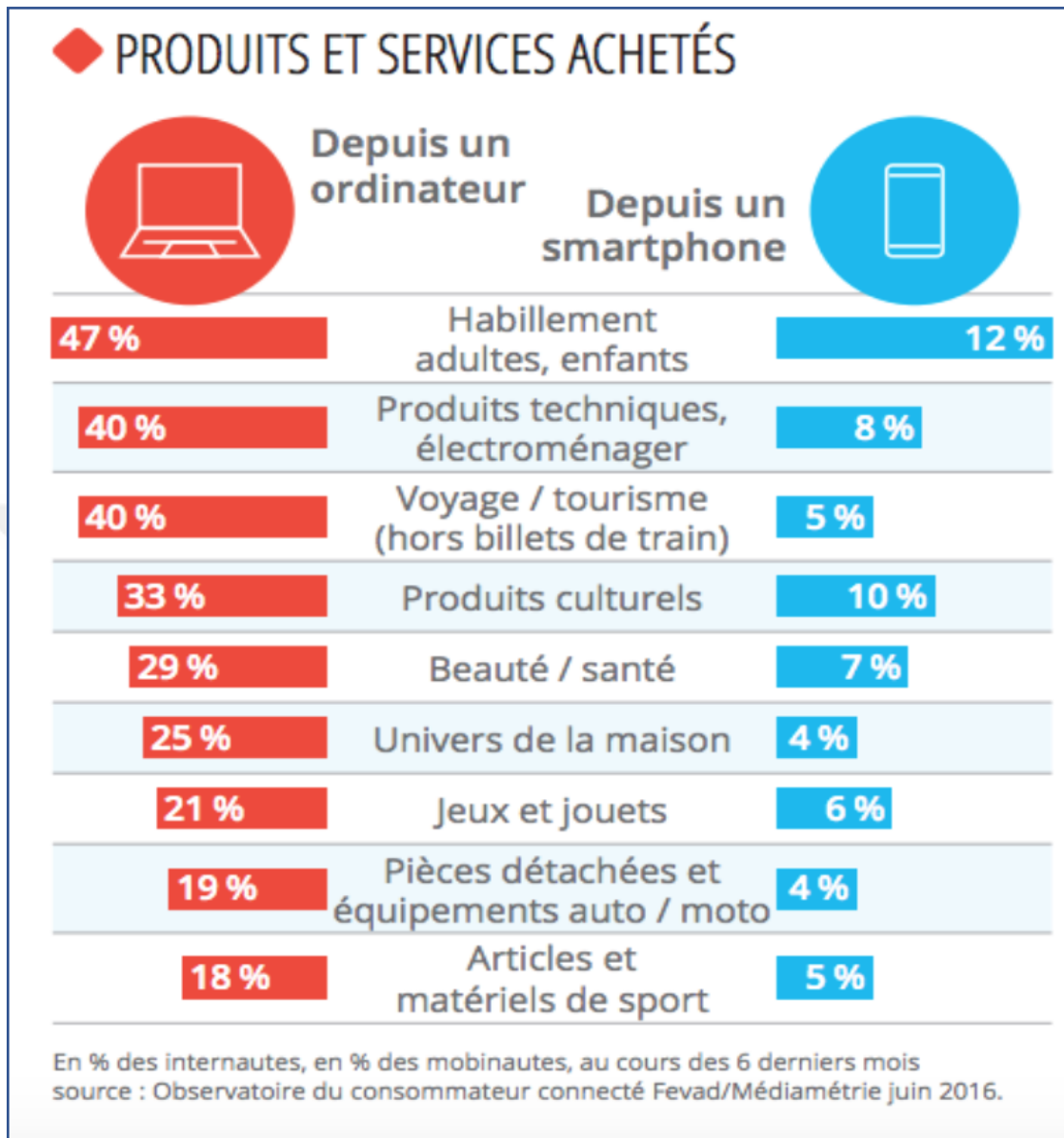
The time spent on the internet is increasingly important: **in France**, people spent 5 hours per day on the internet (four hours via computer, and one hour via mobile) in 2014.

The number of cyber-shoppers is constantly changing: in 2005, 55% of Internet users made a purchase on the Internet, in 2016, 80% of Internet users (36 million internet users) made a purchase on the Internet. (the Federation of e-commerce and distance selling 2017)

In addition, all age groups surf and buy online: over 80% of the age category 18-34 year olds, and more than 70% of 35-55 + years (The PwC audit and consulting firm 2014). In 2015, the average transaction amount was € 78, a decrease of 4.5% compared to 2014 (the Federation of e-commerce and distance selling 2017), which confirms the normalization of online purchases. Indeed, the average web basket is getting closer each year a little more than the average amount of purchases made by the French on other channels of commerce.

Online shopping has generally become a habit for most product categories. The first category bought on the internet in 2016 is that of clothing, fashion, shoes and lingerie (men and women). This category accounted for 48% of Internet purchases before travel (42%), cultural products (38%), the health beauty sector (32%) and technical products (31%). (Blanquier 2017) below confirms the ranking of categories of products purchased on the internet.

Figure 2.3: on-line shopping categories.



Source: the federation of e-commerce and distance selling, 2017.

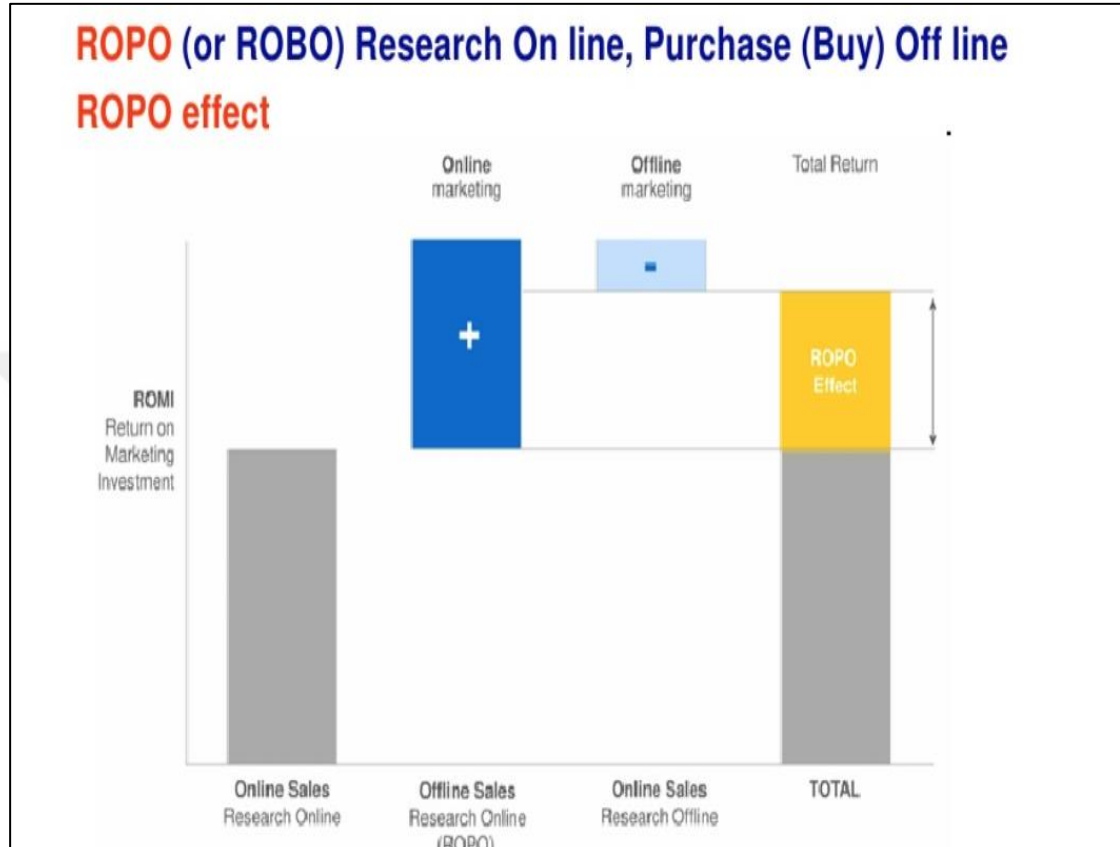
Looking at the previous chart, we can also observe that consumers become multi-support. Indeed, nearly one in two online shoppers made a purchase on mobile or tablet in 2014, against about one in four in 2012. This trend mainly affects young people. Sales on mobile devices (smartphones and tablets) continue to grow: they reached 11,2 billion euros in 2015 (the Federation of e-commerce and distance selling 2017).

However, in recent years, the store is gaining importance in the preferred shopping ideal web-buyers: 43% of French web buyers, indicate in 2014, that the store is their preferred buying channel (The PwC audit and consulting firm 2014). This point will be developed in the following sub-section.

### 2.2.2.2 New method of purchasing

In this cross-channel logic, consumers adopt new behaviors (Clauzel,2017):

**Figure 2.4: The behavior ROPO or ROBO**



Source: Clauzel A. *Comportement du consommateur: Fondamentaux, nouvelles tendances et perspectives*, Vuibert

which results in the fact of searching and comparing the products on the Internet, then once the selection made, make his purchase in a point of sale physical. This type of behavior is called Web-to-store and reflects a desire for speed and efficiency. Some services have developed in response to this behavior, such as e-booking, thanks to which the customer reserves via the website of the brand an item then goes to the selected store to finalize his purchase if the product suits him.

*The behavior of showrooming:* on the other hand, is to go to the store first to analyze the product physically, but to perform the act of purchase on the Internet.

These behaviors are becoming more frequent and reinforce the idea that the coexistence between the offline world and the online world is increasingly important. The offline and online world can also be gathered in the same place and consume simultaneously

### **2.2.2.3 Brakes on online purchase**

As the above figures illustrate, online shopping is becoming commonplace. However, some consumers still show reluctance to perform an act of purchase on the internet, or does not repeat it, after a bad experience. These hesitations are related to the perception of risks of different natures. Volle defines the perceived risk in these terms: "the risk consists in the perception of an uncertainty relative to the negative consequences potentially associated with an alternative of choice. The risk is therefore the possibility of incurring losses on the occasion of the purchase or consumption of a product, good or service. " (Volle 1995).The consumer therefore perceives a risk when he is unable to anticipate the consequences, potentially negative, of his act of purchase. (Clauzel A. n.d.) identify the following perceived risk categories:

- i. Monetary risk: online payment security, poor value for money, additional cost of delivery or cost of return when it is not supported by the seller.
- ii. Psychological risk: Mistrust of the consumer regarding the reuse of his personal data and feeling of intrusion into his privacy.
- iii. Spatio-temporal risk: These risks are related to problems related to delivery (stock problem, damaged product, or too long delivery times). The consumers do not want to waste time and fear not knowing who to contact in case of problem with his order.
- iv. Hygienic risk: product unfit for consumption
- v. Sensory risk: This risk is linked to the condition of the product when it is received by the consumer. The product may be damaged or not in accordance with its expectations (counterfeit product). This risk also relates to delivery and order errors.

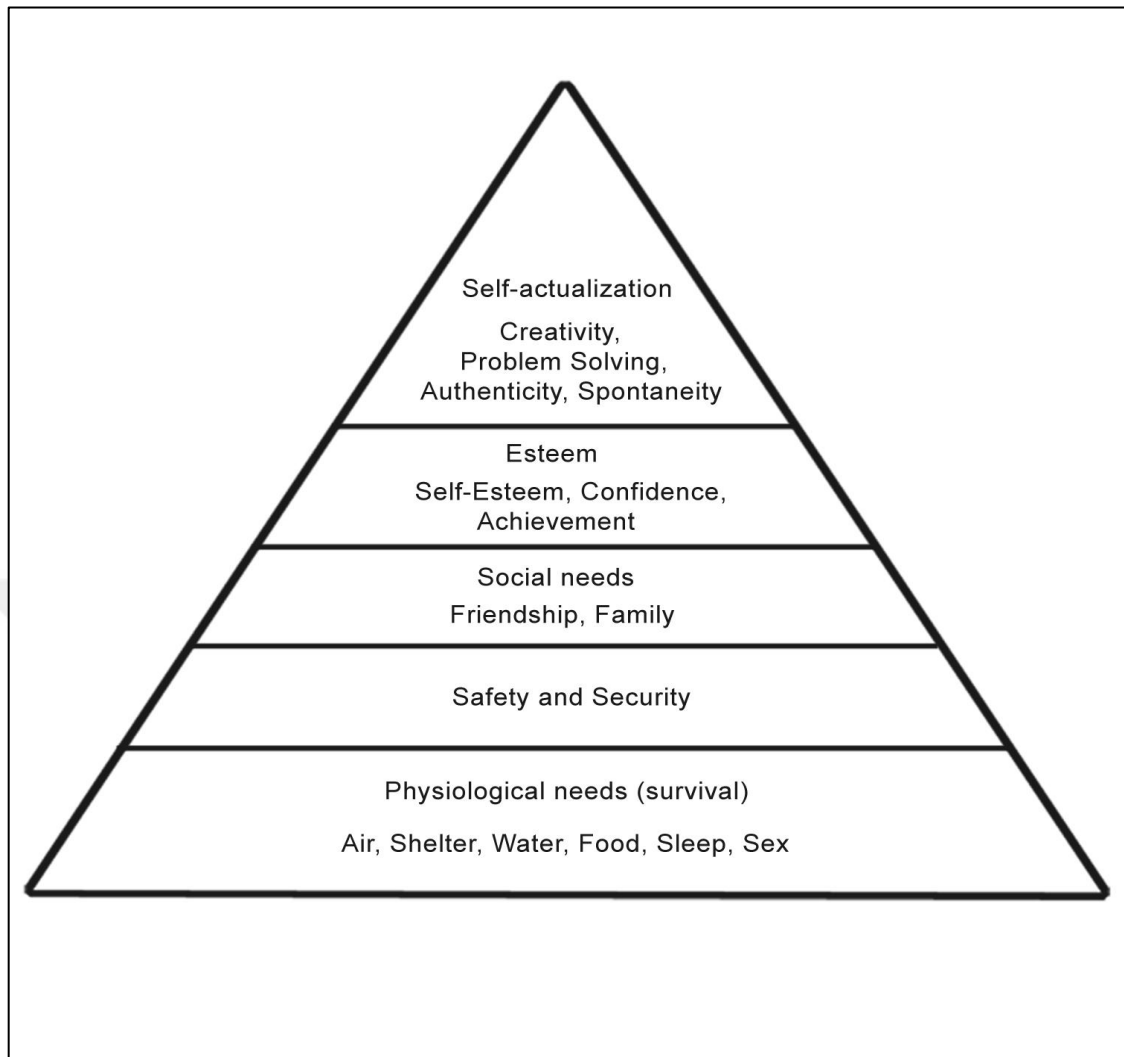
## **2.3 CUSTOMER EXPERIENCE IN RETAIL BUSINESS**

### **2.3.1 Customer Experience**

First of all, let us specify that an "experience" is defined as "a way of experiencing, of being invaded by a sufficiently strong emotional state... while discovering a personal subjectivity. Experience is also a cognitive activity a way of constructing reality and above all to verify it, to experience it ". (Dubet 1994)

Holbrook and Hirschman (1982) proved in their work that the act of consumption has experiential aspects. According to them, the simple fact of making a purchase is an experience. The work of Holbrook and Hirschman (Hirschman 1982) allow companies to become aware of the importance of consumer research, to accept its behavioral changes and to turn to a so-called experimental approach. The consumer will be considered as a being in constant search of experiences, trying to satisfy desires. These desires will be constantly evolving, which is in line with Maslow's theory (figure 2.5). From this observation, experience will be considered as a key element in consumer culture.

**Figure 2.5: Maslow's pyramid of needs**



Source : Maslow, AH. *A Theory of Human Motivation*

In 1994, researchers Carbone and Haeckel (1994) developed the idea that the supply of companies must no longer be just a product or service. The fact of proposing a customer experience would then complement and improve the initial product or service. provide the basis for an "experiential economy (II and Gilmore 1998), which allows subsequently to develop the concept of experiential marketing (Schmitt 1999). We can define this new type of marketing as a real immersion of the consumer in extraordinary experiences. Whereas before, companies were satisfied with a basic experience in purchasing a product or service.

Kim et al (2016) affirm in particular that consumers of luxury products are willing to pay a high price not only for a superior quality product but also for an exceptional and

prestigious experience. We can already say that experiential marketing will find its target in the luxury sector.

Fred Lemke (2006) propose to characterize the customer experience into five main areas:

- i. The relationship with the brand,
- ii. The social aspect,
- iii. The atmosphere,
- iv. The emotional aspect
- v. Interpersonal relationships (employees, customers,)

### **2.3.1.1 The processes of experience creation**

Many professionals and researchers have tried in recent decades to classify main elements to generate an experiential consumption process.

*Process: Arnould and Price (Eric J. Arnould 2002)*

These researchers divided the process into four main phases:

- i. A first phase, called anticipation before the purchase of a good or service, via the information gathering, budgeting, planning and attractiveness for living an experience.

marketers must understand and tame the psychology of anticipation. The latter is based on a few verifiable principles:

- a. Everyone expects a positive experience.
- b. Previous experiences shape a user's experience.
- c. Any difficulty faced by the consumer is negative for anticipation.

The anticipation stage is a complete and complex stage but decisive for a brand and its image.

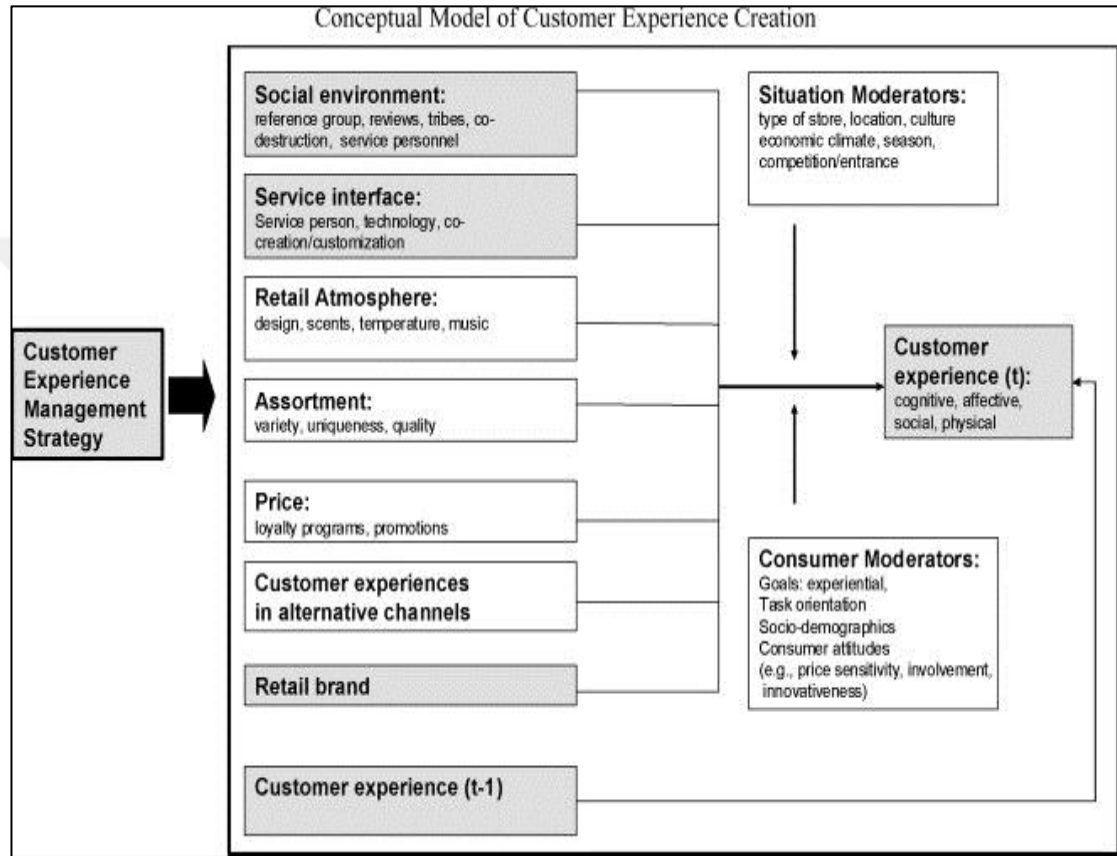
- ii. A second phase relates to the purchasing experience which will depend on a whole set of combined elements such as product or service selection, packaging, storage, meeting and the atmosphere.
- iii. A third phase, which is part of the consumption experience itself, the consumer experiences sensations, a positive or negative opinion, ...



- iv. The last phase refers to the memory of the experience and nostalgia. These memories are based on mental images but also stories, discussions he may have had with his entourage as a result of the experience.

*The experience customer as a model:*

**Figure 2.6: Conceptual model of customer experience creation**



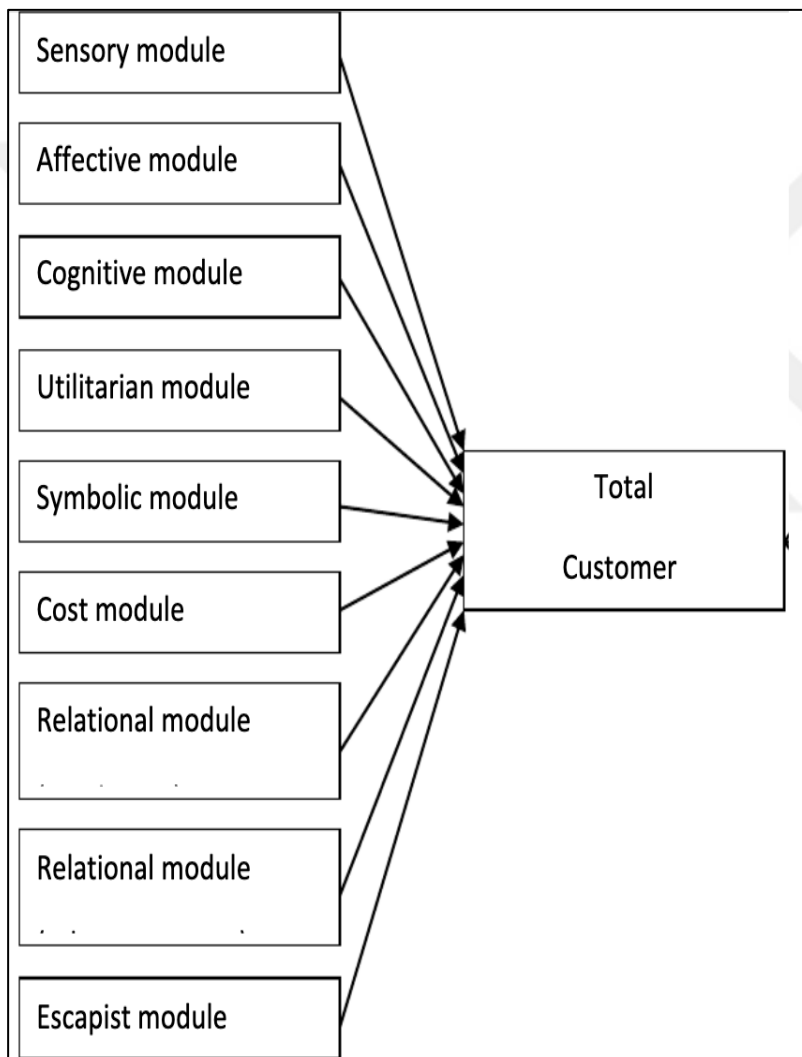
Source: Verhoef, PC, Lemon, KN, Parasuraman, A, Roggeveen, A, Tsiros, M & Schlesinger, LA 2009, *Customer Experience Creation: Determinants, Dynamics and Management Strategies*.

According to (Verhoef 2009) experience is created through elements that companies can control such as the service interface, store atmosphere, product assortment or price. They also indicate other elements that the company can't control like the influence of other people (reference groups, other consumers present), the objective that the consumer has when he enters the store, or situational factors (store size, location, location economic situation...) that will have an impact on the lived experience. They add that the experience would not only correspond on the store, but it would be an addition of several experiences

that would form the entire experience This would then be composed of different phases: the information and product research phase, the purchase itself and the post-purchase phase (product use, evaluation, after-sales service, etc.). It would also involve the influence of several contact points carried out with the brand and competitors, including several stores.

### 2.1.3.2 The dimensions of customer experience:

**Figure 2.7: Dimensions of customer experience**



*Source: Dziwanowska, K., 2015. Dimensions of Real and Virtual Consumer Experiences.*

This dimension analysis is the result of an in-depth analysis of researches of the consumer experience and its dimensions, in the virtual and physique stores. (Dziwanowska 2015):

- i. The sensory dimension is the impact of the sensory stimuli that the company controls. on the Consumer;

- ii. Emotional dimension: focuses on the emotions experienced by the consumer during a purchasing situation.
- iii. Cognitive dimension: covers the various mental processes that take place in the consumer's mind.
- iv. Utility/functional dimension concerns the practical aspects of purchasing (utility) such as assortment, and product quality...
- v. Symbolic dimension: refers to the meaning that consumers attach to the purchase, the products and places where they shop and their lifestyle;
- vi. Cost dimension: covers all costs incurred by the consumer in the purchasing situation (including financial, temporary and psychological costs);
- vii. Relational dimension: aims to capture the impact of staff/personnel on the activities of the creating a consumer experience plus determine the influence of others on the consumer during shopping
- viii. Evasion dimension: the purpose of this dimension is to diagnose what make the consumer escape from the shopping experience.

### **2.1.3.3 The co-creation of the experience**

Co-creation requires the active involvement of the consumer and interaction with the company in all aspects: from product design to consumer and experience (Payne, et al. 2009).

Consumers have always been co-creators of value where the brand becomes the experience (Prahalad 2004). To this end, researchers are increasingly using the term co-creation or co-production when it comes to the interaction between the consumer and the company (Payne, et al. 2009). (Aggarwal 2004) defined the relationship as a series of interactions between parties that allow them to be familiar with each other in future interactions. He affirms that interactions between a consumer and a brand can be characterized as relational.

The co-creation process involves the consumer in a series of activities in which he or she is an active actor. These activities contribute to the creation of customer experience and relationships (Payne, et al. 2009)

The objective is to provide consumers with information and facts to help them make decisions and encourage them to adopt behavior that supports the co-creation of the experience (Payne, et al. 2009).

Co-creation can take different forms (Bendapudi 2003):

- i. By the emotional engagement of consumers through advertising and promotional actions;
- ii. Through self-service activities where the consumer is necessarily an active actor to ensure that the experience takes place. By engaging the consumer in an experience;
- iii. By using processes that allow the consumer to solve his difficulties by itself (self-diagnosis on a website).
- iv. Or when the consumer is called upon by an entity to help create the design of a product (Boeing, for example, has encouraged its customers to participate in the design of an aircraft).

Creating an experience requires the involvement of the consumer, whether through dedicated activities or only through emotional involvement in order to make the experience work.

Once again, regardless of the efforts made by a company, we note that the experience cannot be realized without the intervention of the consumer. This corresponds to the co-creation of the experience. If they are not attentive, the experiment cannot take place. It is possible that situational factors that the company cannot control may interfere with the smooth running of this co-creation process. This will mean that the consumer will not be involved.

### **2.3.2 Customer Experience in Retail Business**

The problematic of this study is centered on a particular market, that of clothing. It is useful to focus on one sector because online sales do not evolve in the same way. A garment cannot be bought on the Internet as a book is bought on the Internet. Consumers

need to touch and try the garment, which is not possible on the Internet. There are therefore specific constraints that complicate the exercise of such an activity. Especially since it is very difficult to forecast in such a sector because the conditions and characteristics are not based on a stability model. It is very ephemeral; the actors renew their offer regularly and one of the key factors of success is the ability to anticipate. It therefore becomes very laborious to make predictions when clothing and e-commerce combine.

Luxury brands and major brands are competing with expanding stores and outlets. Even the choice of store locations is carefully calculated. The customer experience is a must for the luxury shops.

Traditionally, many works dissociated the online experience from that in store. However, as A (Blandine 2013) argue, "the evolution of technology leads to an increasingly strong convergence of these two practices.". Indeed, consumers, increasingly equipped with connected objects, use them. during their visits to the store, to search for information for example. The illustration below highlights the complementarity of the internet and the store. Some distribution channels combine a phase of virtual navigation and a real logistics phase, such as the drive. "The development of e-commerce also accentuates the changing role of the point of sale in the purchasing process" (Blandine 2013)

### **2.3.2.1 Customer Experience in the Physical Store**

In the physical stores, brands rely on quality customer services and highly supported customer support. Products are directly visible in stores and customers can see the products themselves.

The store is not a channel to abandon, 53% of French say they continue to favor shopping in stores. The ability to touch the product, immediate availability and proximity to shops are all factors that still push to buy in a physical shop.

The distribution sector is marked by a successive transformation of its activities forcing brands to rethink their marketing and managerial strategy, their form of sales and their relationship with customers. (Bouchet, 2004).

The motivations of the consumer to go to the store are multiple: leisure activity, source of entertainment and multiple stimulations (hedonic, sensory, cognitive, etc.), and source of social contacts (with the sellers, with the social group) (Clauzel A. n.d.).

#### *The social function of the store*

The store's social function is most relevant in a context where social connections are currently being sought. Rémi (2000), noted in particular a growth in the importance of social cohesion in consumption. This social function is characterized by the appearance of community facilities such as malls. (Filser 2004).

#### **2.3.2.2 On – line Customer Experience**

As stated by the delegate general of the Federation of e-commerce and distance selling, "for the consumer, the Internet is an extension of the store, it must be able to bring added value". (Lermite 2016)

Recently, major brands have embarked on the practice of the e-shop. With the development of technology and the rapid growth of e-commerce, the economic equilibrium and visibility of luxury brands are under serious threat. However, the introduction to the world of the Net is accompanied by various issues, including changes in marketing and customer strategies to provide a luxury customer experience on the net.

#### *Typology of internet users:*

A study was conducted by Eurostaf in September 2007 among 1400 Internet users (Eurostaf 2007): "The distribution of luxury goods on the Internet". This gives a typology of Internet users facing the purchase of luxury goods on the Internet. It identifies four types of Internet users:

*The convinced Internet (34%):* The majority are women between 25 and 64 years, with a high income. They buy luxury goods belonging to (Alleres 2003)'s intermediary circle. They purchase from e-shops: ready-to-wear, footwear, leather goods, jewelry, watches, glasses. According to this type of customer, the advantages to buy on the Internet are: the price, the width of the offer, the absence of travel, the process of buying from home and especially the time saving.

*The occasional low-income (24%):* These people are with low incomes living in the province. They do not buy a lot of luxury goods except for very special occasions, at inexpensive prices. On the other hand, they buy cosmetics and perfumes with high amounts on the Internet. This type of purchase would be more in the third circle of luxury Danielle Allèrès, "accessible".

*Conservatives (22%):* Most of these people are men between the ages of 15 and 49, with high-income, their brakes on the purchase of luxury goods online are the lack of contact with the product, the purchase transaction and after-sales service. Conservatives still use the traditional network to buy ready-to-wear, shoes and watches. However, they find the internet convenient to compare prices, have a wide offer and be more available. Signs could use online stores to direct this high-potential customer to the traditional circuit and especially to offline exclusive shops.

*Advantages of the on-line customer experience:*

The online customer experience has become increasingly important due to the evolution of technological developments and the growing importance of the online atmosphere. (Watkinson 2012). Customers enjoy many benefits on online platforms, including time and flexibility, with 24-hour accessibility. (Verhoefa 2015)

A specific advantage of online stores in the customer experience is that customers can shop by combining the comfort of their own home (Nicholson and Heems 2009). One of the specific advantages of online shops is the wide selection of products (Belvaux and Notebaert 2015). The positive experiences of the user play an important role for online sales because the cost of switching from one distributor to another is greatly reduced in the environment. While moving between physical stores is time-consuming and can include longer or shorter journeys, search engines make it easier for consumers to move between shops.

Bouzid and Heems (2014) found that in the online customer experience aspects such as connectivity, personalization and ease of use play an important role.

These aspects reinforce the client's sense of control, which (Bouzid and Heems 2014) identifies it as one of the most important factors.

The Web 3.0 is improving the browsing experience of customers by making them more immersive and making more use of their emotions. The integration of its immersive tools allows to bring customers a more social and authentic experience by creating affection and a positive look on the brand. The experience becomes very interactive: exchange between consumers, with the brand, with experts .... The virtual experience is getting closer to more and more real experience through these tools that allow contact with human actors. In immersive e-commerce, the consumer is more involved in the co-creation of the service by giving their opinion on products and services. He participates also, to experience by customizing the offer according to their needs (Frochot and Batat 2014).

Immersive e-commerce makes it possible to better meet the expectations of consumers in online experience: ergonomics, time saving, comparison, customization. But also satisfying emotional needs: pleasure, online socialization.



### **3. METHODOLOGY:**

#### **3.1 SCOPE OF THE RESEARCH**

This research is conducted amongst Moroccan university students living and studying at universities in Paris. The scope of this study is to better understand and define the perceptions on consumer experience both in the physical and on line store while shopping for the “accessible luxury”<sup>1</sup> fashion products.

#### **3.2 OBJECTIVE OF THE RESEARCH**

The main objective of this research is to analyze, and, clarify the differences between the on-line and the in-store Accessible luxury shoppers, in respect to customer experience, among Moroccan youngsters, studying at Universities in Paris, France.

More specifically, our goal is:

- a) to provide a clear picture of the main factors that define a positive customer experience and classify them in a different dimension.
- b) to determine the differences between the on-line luxury shoppers and the in-store luxury shoppers in respect of the customer experience.

#### **3.3 IMPORTANCE OF THE RESEARCH**

*The academic level:*

It contributes to customer experience of luxury in stores, in addition to the on-line customer experience, by expanding the literature.

*The managerial level:*

This research is adopting the concept of the customer experience to a multicultural approach. This will be provided by analyzing the behavior of Moroccan living in France, especially university students living in Paris. The result of this study will provide the luxury retails an idea on how consumers from difference culture ship their need of customer experience. Moreover, it will deliver a perspective for companies that are

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<sup>1</sup> Accessible Luxury is the entry into the world of luxury, it contains products that are manufactured and distributed in larger quantities such as perfumes and cloths. (Castarède 2003)

planning to open in the Moroccan market. In order to have an idea on how Moroccan youth behave, also their needs in term of customer experience.

### **3.4 RESEARCH MODEL AND CONCEPTUAL BACKGROUND**

We used a descriptive method to clarify the differences between the on-line and the in-store Accessible luxury shoppers, two types of data were used in this study presented as following:

**Primary Resources:** The primary data was gathered from a qualitative survey and the questionnaire; both was designed to serve the objectives of the research. As claim Deshpande (1983) and Cronbach (1975) that using qualitative methods in the early stages of a quantitative study increases the validity of the research as well as the richness of the conclusions

**Secondary Resources:** Such information was collected from existing data, books and papers and previous studies related to the customer experience and luxury.

#### **3.4.1 Population / Sample Size**

##### **3.4.1.1 Population**

The targeted population in this study are the Moroccan university students in Paris (undergraduate, graduate and aged between 18-25 years old).

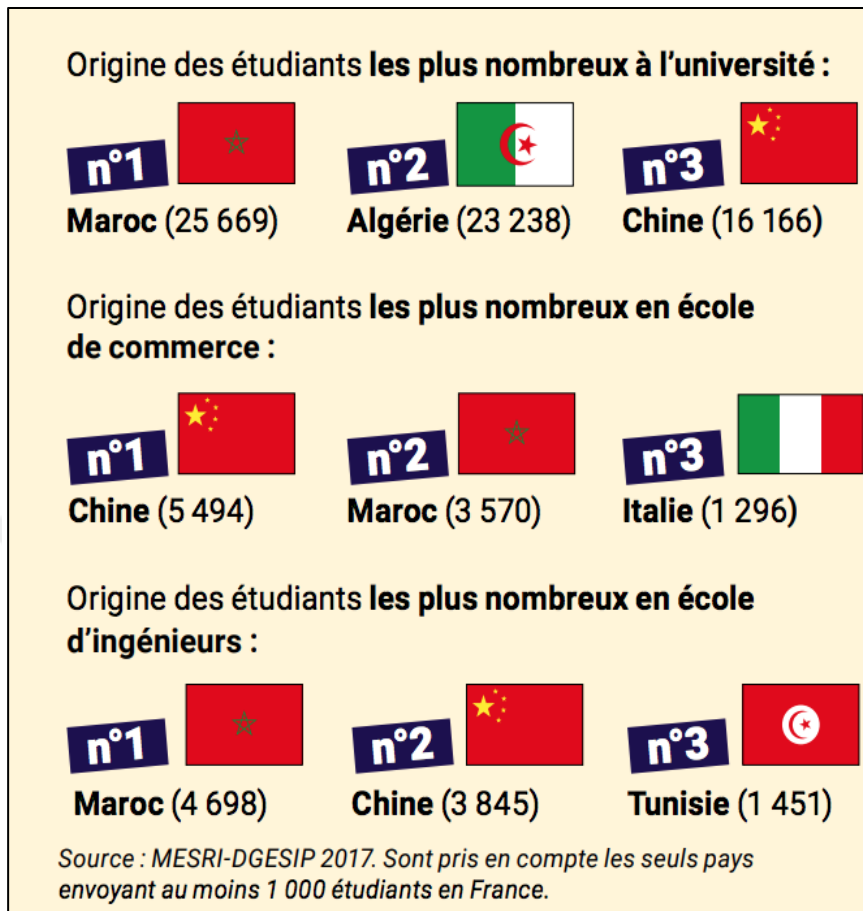
**Figure 3.1 : Top 25 countries of origin of foreign students in France (2017).**

Rang	Pays d'origine	Effectifs	Part	Évolutions des effectifs	
				sur 1 an 2015	sur 5 ans 2011-2016
1	Maroc	38 002	11,7 %	+3,4 %	+17,0 %
2	Chine	28 760	8,9 %	+2,6 %	-3,2 %
3	Algérie	26 116	8,1 %	+15,3 %	+10,0 %
4	Tunisie	12 390	3,8 %	+2,6 %	-4,5 %
5	Italie	12 245	3,8 %	+9,4 %	+53,9 %
6	Sénégal	9 407	2,9 %	+4,8 %	-1,5 %
7	Allemagne	8 398	2,6 %	-1,6 %	-4,6 %
8	Espagne	7 471	2,3 %	+9,6 %	+30,2 %
9	Côte d'Ivoire	7 135	2,2 %	+13,6 %	+64,7 %
10	Cameroun	6 936	2,1 %	-0,4 %	-7,3 %
11	États-Unis	5 866	1,8 %	+2,5 %	+31,8 %
12	Vietnam	5 633	1,7 %	-0,7 %	-7,9 %
13	Liban	5 392	1,7 %	+4,3 %	+9,3 %
14	Portugal	5 311	1,6 %	+8,8 %	+38,8 %
15	Russie	5 242	1,6 %	+5,0 %	+6,2 %
16	Brésil	5 229	1,6 %	-0,3 %	+11,9 %
17	Belgique	4 575	1,4 %	+2,8 %	+19,7 %
18	Congo	4 401	1,4 %	+10,9 %	+34,0 %
19	Gabon	4 226	1,3 %	+1,7 %	-1,6 %
20	Madagascar	4 148	1,3 %	+0,2 %	+1,1 %
21	Guinée	4 054	1,3 %	+6,0 %	+0,4 %
22	Roumanie	4 045	1,2 %	-5,4 %	-16,1 %
23	Royaume-Uni	4 007	1,2 %	-0,4 %	+10,0 %
24	Colombie	3 936	1,2 %	+5,7 %	+16,9 %
25	Turquie	3 714	1,1 %	+10,5 %	+31,9 %
	Autres	97 294	30,0 %		
<b>TOTAL MONDE</b>		<b>323 933</b>	<b>100 %</b>	<b>+4,6 %</b>	<b>+12,2 %</b>

Source: Directorate General of Higher Education and Occupational Integration - DGESIP

Moroccans represents 11,7% of the total foreigner students studding in France. The Moroccan student population is taking the first place in the list of countries of foreign students in France with 38002 students in 2017.

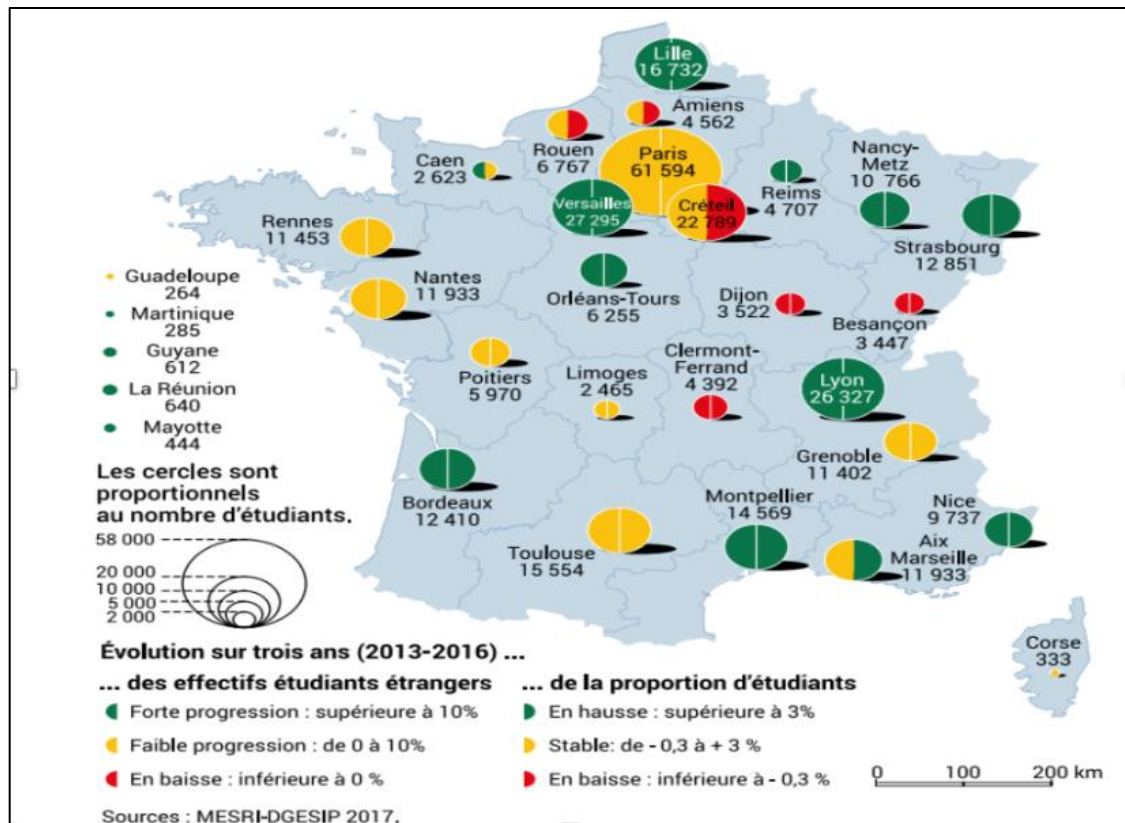
Figure 3.2: Origin of the most numerous students at the university.



Source: Directorate General of Higher Education and Occupational Integration - DGESIP

The majority of Moroccan student in France are university students (25 669 students). Moreover, the Moroccan student represent the highest number of foreigners in engineering and business studies.

**Figure 3.3: Distribution of foreign students by city**



source: Directorate General of Higher Education and Occupational Integration - DGESIP

Paris is hosting a huge number of foreigner's students (61 594), because of the number of universities, business schools and engineering schools.

### 3.4.1.2 Sample

All the respondents for the first and second studies had experience of purchasing products of accessible luxury fashion at least once in online, in-store or both. they have done shopping from "accessible luxury fashion stores" such as, Massimo Dutti, Adidas Originals etc. Convenience sampling is used for both studies. Since, convenience sampling approach has been found acceptable and relevant for data analysis purposes. For the first study, the simple size was 20 respondents. For the second one the sample size was 118.

### **3.4.2 Data Collection**

#### **3.4.2.1: The first step of the research: Qualitative study**

To collect the preferences of Moroccans university students in Paris, about the customer experience. The following sources were used:

A qualitative structured interview, a total of 20 person will be interviewed, 10 per each gender, male and female. In order to define their preferences in term of customer experience. The funnel approach will assist the study to get a sensitive and personnel data at the end of this step. The data was collected online using Google Docs.

#### **3.4.2.2: The second step of the research: Quantitative study**

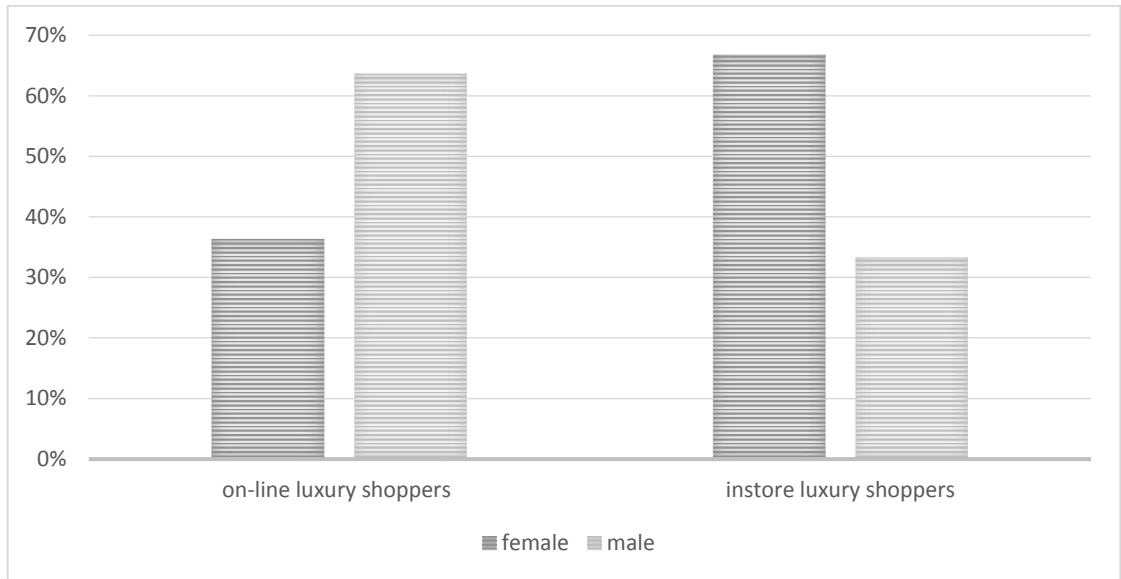
*Primary sources:* A quantitative study for the purpose of Analysis Quantification to test the observations from the first study. The tool of the second study is a structured questionnaire. The questionnaire was divided in two parts. The first part contains the demographic profile of the respondents, instructions for responses and some definition of some terms. The second part contained scaled response questions. 3.5 FINDINGS

### **3.5 FINDINGS**

#### **3.5.1 The First Step Of The Research: Qualitative Study**

In the first study, we conducted a qualitative survey to examine luxury shoppers towards online and in-store customer experience. A total of 20 adult were contacted to take part of this survey. A criteria was used to identify luxury buyers among the interviewees, before the survey, we asked respondents to answer a question about their luxury buying experience: "In the past year, did you buy an accessible luxury fashion brand product like Adidas Originals, Massimo Dutti? » Only those who answered "yes" to the question, have been classified as luxury consumers. The final sample was composed of 20 participants. There were 10 females and 10 males. We next split the sample into two groups by a simple method of grouping. We asked them a direct question regarding to their channel (on line, in shop) of purchasing of their 'Accessible Luxury' fashion products.

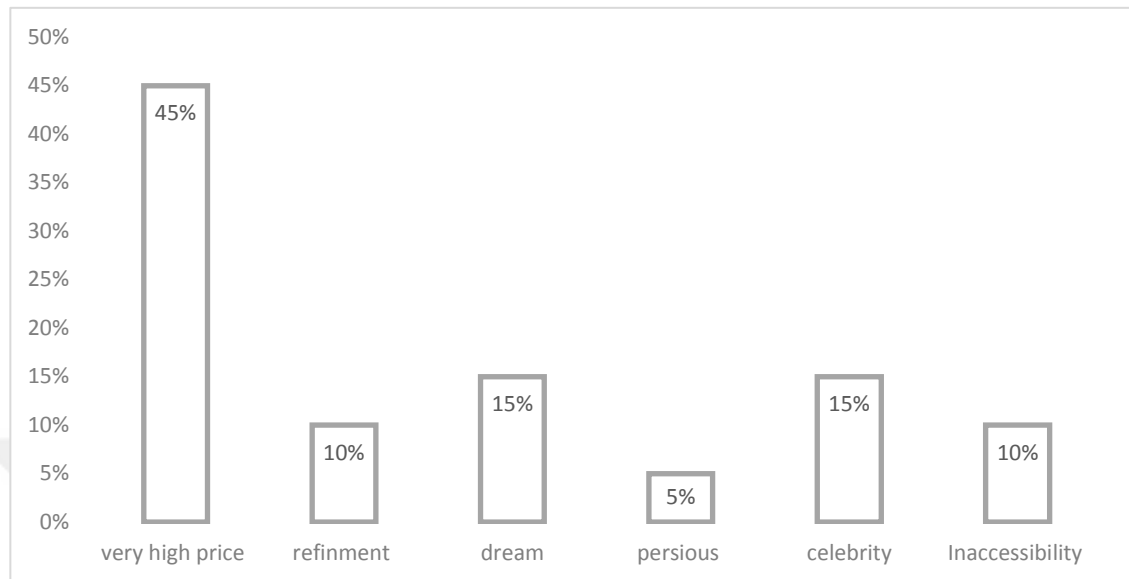
#### **Figure 3.4 : On-line and in-store groups**



We identified 10 people in the group of the online group, the majority of them are males 70%, 30% are females. we put the rest in the in-store shoppers' group. The majority of this group are females 60%.

### 3.5.1.1 Luxury

**Figure 3.5: Representation of luxury among our sample**



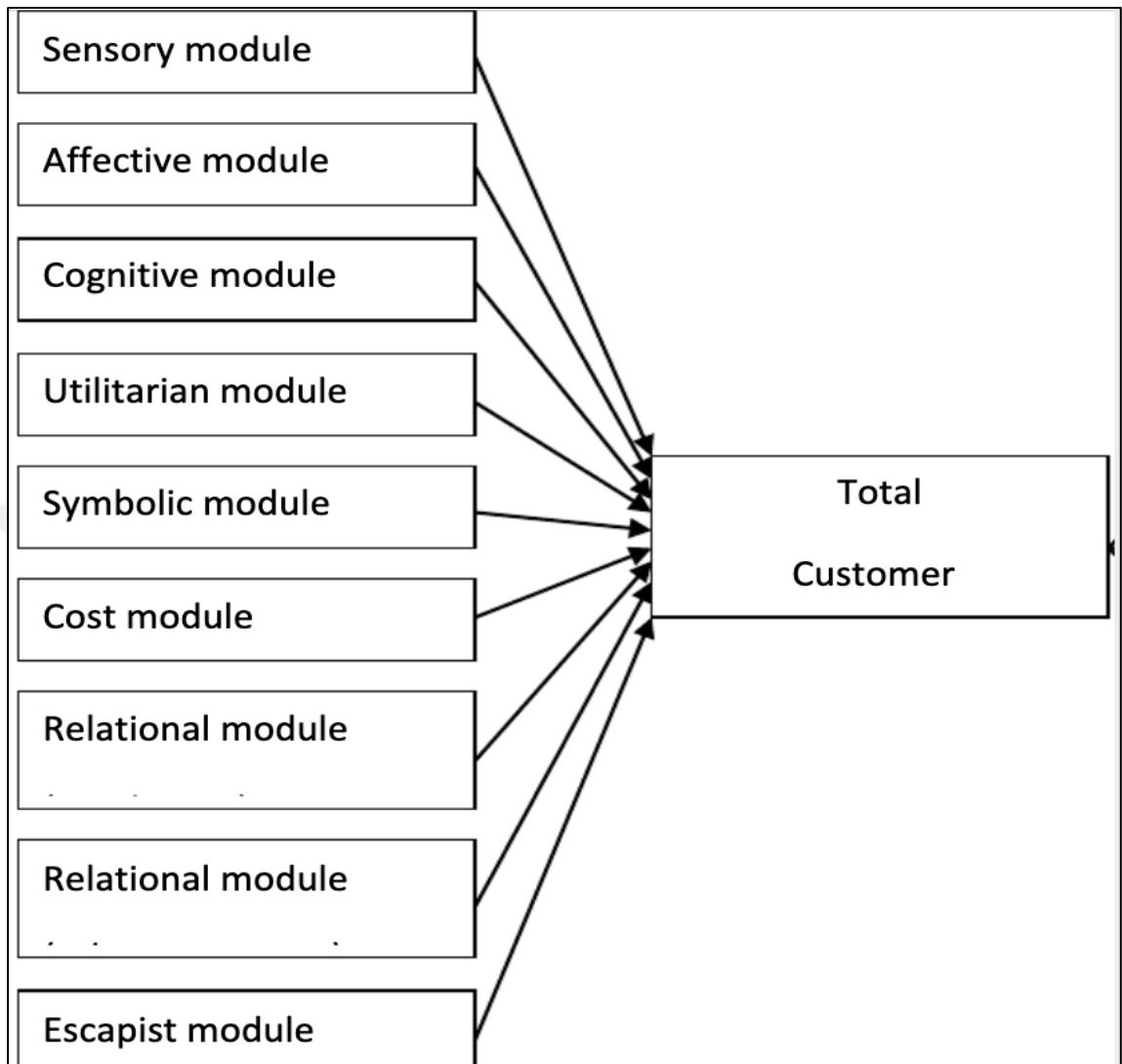
To get a knowledge about the definition of luxury according to our sample we asked respondents to answer a question about the terms that we can associate with luxury, the majority (45%) associates' luxury with high prices. More than 30% of the population surveyed even associate luxury with celebrity and dream. As a result, in everyday life, luxury is associated with a stereotype that is firmly rooted in society: something that is expensive

### 3.5.1.2 Customer experience

we included an open-ended question to record luxury consumers expectations regarding the customer experience. The question was "What are the main factors that define a positive shopping experience? ». To code the responses to this open-ended question, we used the findings of Katarzyna Dziwanowska from the paper of the dimensions of real and virtual consumer experiences (Dziwanowska 2015) , this paper represent an extended literature review on consumer experiences in online and offline shopping and present the dimensions of consumer experiences in both channel. We code each of the factors giving by interviewees into one of those dimensions.



**Figure 3.6: Model of customer shopping experiences**



*Source: Dziwanowska, K., 2015. Dimensions of Real and Virtual Consumer Experiences.*

We present the following themes:

**Table 1.1: Online and instore themes**

themes	On line shoppers	Instore shoppers
Sensory dimension	9%	11%
affective dimension	18%	0%
cognitive dimension	0%	0%
functional dimension	27%	11%
symbolic dimension	0%	0%
cost dimension	27%	11%
relational dimension	9%	44%
escapist dimension	0%	11%

*Sensory dimension*

Instore luxury shoppers: (11%)

in-store shoppers tend to find atmosphere as an important factor to define their positive experience, (Kotler 1973) introduced the concept of atmosphere, grouping together all the characteristics of the store that will define the environment. In other words, furniture, shelves, decorations, lights, music, atmospheres, sound, odors, etc....

on line luxury shoppers (9%)

For some interviewees from the group of on line Accessible luxury shoppers the sensory dimension (limited in the sounds and interface of the website) is an important factor to define the quality of the product and values of the brand.

*Relational dimension*

Instore luxury shoppers (44%)

The themes of the relational dimension dominates the dimensions of factors that define a positive customer experience regarding to the group of in store shoppers, one of interviewees talked about the importance of finding people with the same style as him (tribes), others talks about importance of the relation with other customers. (remi,2000),

notes a growth in the importance of social ties in the consumption, and the intensification of this social function is characterized by the emergence of community structures such as shopping centers. (Filser, 2004)

Online luxury shoppers (9%)

In the luxury on line shoppers group the theme of relational dimension took a portion of 9%. And some interviewees refer to it as them as their relation in the community of the brand or the retail in the social media groups and their relationship with other customers in the review's websites.

*As result:* the in store Accessible luxury shoppers value more the relational dimension than the on line accessible luxury shoppers.

*Cost dimension*

in store luxury shoppers (11%):

11% of the in-store shoppers, indicating that they wanted to buy a luxury product at better prices using loyalty programs and promotions.

On line luxury shoppers (27%):

The first ranked theme is cost dimension, on line consumers are demanding money saving via discount and promotions. for example, one of the interviewees said, '*the positive experience for me start when I get a notification from ventesprivee (online retail), saying that there is an 50% discount on my favorite brand*'. And the some of them refers to saving time as an important factor to define her positive experience.

*As result:* the on line Accessible luxury shoppers value more the cost dimension than the on line accessible shoppers.

*Functional dimension*

Instore luxury shoppers: (11%)

The functionality of the experience is important to some the instore shoppers, as example the variety of the sizes that cost a very big problem to some consumers.

on line luxury shoppers (27%)

For some interviewees from the group of on line Accessible luxury shoppers the functional dimension is one of the keys determinants leading to Internet being a chosen

medium for shopping activities. Cause of the quality of products and services offered online plus the Variety of sizes, colors and styles.

*As result:* the on line Accessible luxury shoppers value more the functional dimension than the on line accessible shoppers.

### 3.5.1.3 Gender Comparison

**Figure 3.7: Instore male and female comparison**



In-store male shoppers value more the cost dimension and functional dimension of the customer experience than female in-store shoppers.

**Figure 3.8: Online male and female comparison**

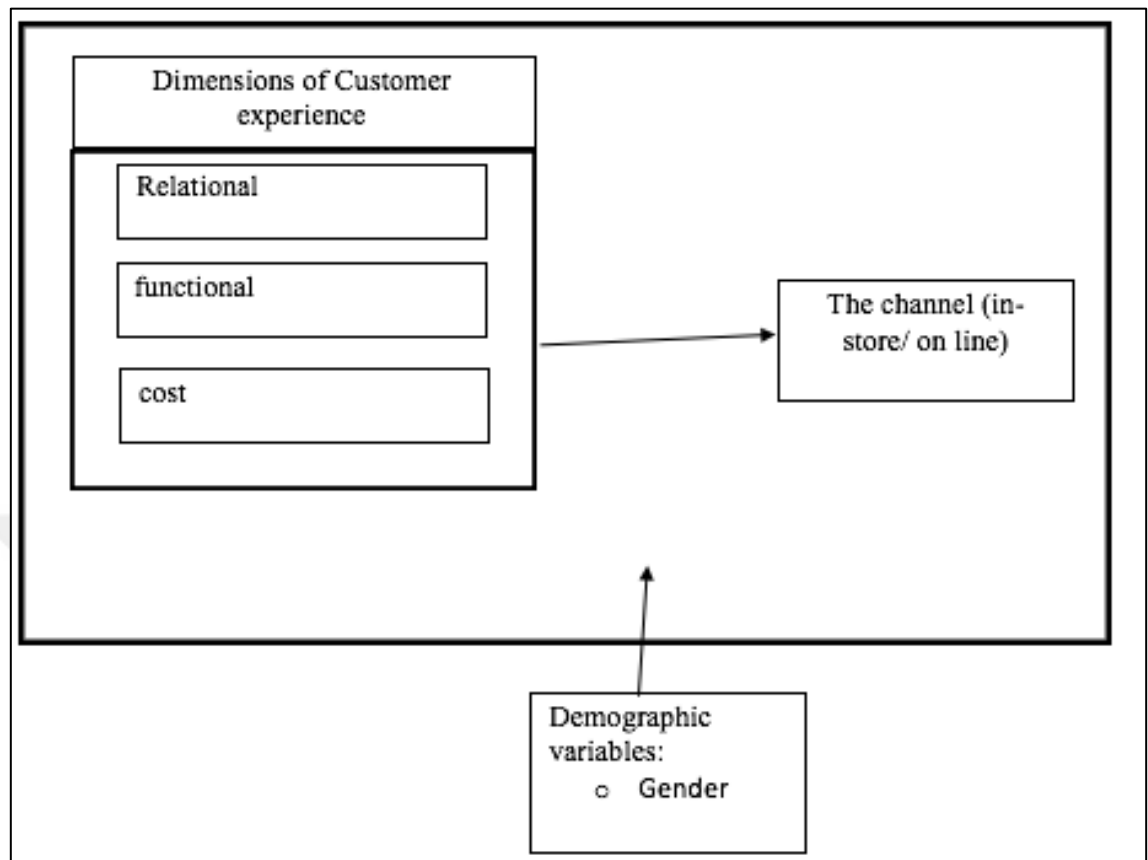


In-store Female shoppers are tending to value more the social dimension of the customer experience than male in-store shoppers.

### **3.5.2 Hypotheses development**

It is essential to verify that the results of qualitative research exist. The hypotheses were developed from the themes observed in the first study. The results of the first study show that online Accessible luxury shoppers place a high value on functional and cost dimensions of the customer experience. in store luxury buyers place a high value on the relational dimension of the customer experience. We present the following hypotheses:

**Figure 3.9: Hypotheses development**



H1: The on-line Luxury shoppers value the functional dimension of the customer experience more than the in-store luxury shoppers.

H2: The on-line luxury shoppers value the cost dimension of the customer experience more than the in-store luxury shoppers.

H3: The in-store luxury shoppers value the relational dimension of the customer experience more than the on-line luxury shoppers.

H4: on line male luxury shoppers value more the functional dimension than on line female luxury shoppers.

H5: on-line male luxury shoppers value more the cost dimension than on-line female luxury shoppers.

H6: in-store female luxury shoppers value more the relational dimension than in-store male luxury shoppers.

### **3.5.3 The second step of the research: quantitative study**

The tool of the second study is a structured questionnaire. The questionnaire was divided in two parts. The first part contains the demographic profile of the respondents, instructions for responses and some definition of some terms. The second part contained scaled response questions.

#### **3.5.3.1 Survey design**

Respondents were asked to indicate on a five-point scale how much they agreed (1: Strongly disagree, 2: Disagree, 3: Undecided, 4: Agree, 5: Strongly agree,) On each dimension (relational, functional, cost) influenced the consumer experience at retail. The 12 items (table) used to test the importance of each dimension on the groups (on store luxury shoppers and on line luxury shoppers), then we analyzed data by SPSS using the statistics analysis version.

**Table 3.2 : Items**

Dimensions	Items	sources
relational	Influence of companions: I enjoy more my shopping when my friend accompanies me	(Li, Kim and Lee 2009)  (Grove and Fisk 1993)
	Relation with employees: I feel happy about the relation with employees during my shopping	
	Crowding: Shopping in corded space is enjoyable	
	Relation with other customers: I enjoy discussion with other customers during my shopping	
functional	Variety: I like choosing my clothes from a big variety of colors, styles.	(Seiders, Berry and Gresham 2000)
	Variety of size: I feel unhappy not finding my size.	
	availability: I like when I found the product that I search for available	
	Quality: I feel happy finding a quality product	
cost	Time: I feel happy saving time when I'm shopping	(Seiders, Berry and Gresham 2000)
	Psychologic: It is making me stressful to spend a long time in shopping	
	Effort: It is making me tired to spend a long time in shopping	
	Promotions: I feel like I'm a smart shopper when I get a discounted product.	

To generate the Demographic Structure of the Sample we included in the survey some general questions.



### 3.5.3.2 The reliability

The reliability test should be considered necessary, as the analysis of reliability examines the coherence of each question with each other and the consistency of the scale. Reliability is the basis for interpreting measurements and analyses.

Cronbach's alpha is expected to be calculated if a Likert scale of five or more points is used. Our reliability analysis is conducted by using Cronbach's alpha since the study themes are measured by a five-point Likert scale. The scale reliability could be interpreted according to the alpha coefficient as:

**Table 3.3: Interpretation of Cronbach's alpha**

<b>Cronbach's alpha</b>	<b>Internal consistency</b>
$\alpha \geq 0.9$	Excellent
$0.9 > \alpha \geq 0.8$	Good
$0.8 > \alpha \geq 0.7$	Acceptable
$0.7 > \alpha \geq 0.6$	Questionable
$0.6 > \alpha \geq 0.5$	Poor
$0.5 > \alpha$	Unacceptable

*source : Mohsen Tavakol and Reg Dennick, making sense of Cronbach's Alpha. 2011*

**Table 3.4: Reliability result**

<b>relational</b>	
number of items	4
sum of the item variances	3,6670497
variance of the total scores	8,12094226
<b>Cronbach's Alpha</b>	0,73
<b>Functional</b>	
number of items	4
sum of the item variances	2,12597727
variance of the total scores	4,48319448
<b>Cronbach's Alpha</b>	0,70
<b>Cost</b>	
number of items	4
sum of the item variances	3,29388107
variance of the total scores	7,63947142
<b>Cronbach's Alpha</b>	0,76

According to the results of reliability analysis, since Cronbach's alpha of all the themes are below of 0,70 using a 5-point Likert scale, our study could be considered as acceptable.

reliable. In other words, if the survey is applied again to the same sample, the responses would be basically the same.

### 3.5.3.3 Demographic structure of the Sample

**Table 3.5: Mean of the age of the participants**

Valid	118
Missing	0
Mean	21,36

The average age of the respondents is around 21 years, which is in line with our target group for this research.

As shown in the table, 47% of the respondents are females and males represent 53% of the total sample. It can be said that there was an equal distribution of the genders in the study sample.

**Table 3.6: Distribution of gender**

gender	Frequency	Percent
Female	56	47%
Male	62	53%
Total	118	100%

The monthly individual income distribution of respondents is presented in Table 4. According to the distribution of individual monthly income, consumers with individual incomes between 901Euro and 1200Euro represent the largest part of the sample with 42%. the consumers with income between 1201Euro and 1500Euro have the second proportion (24 percent). Only 14% of respondents have an individual income of 1501Euro or higher, the consumers of the range of 601Euro or lower could be considered a minority in our sample in terms of income, with a percent of 4%. The average individual monthly income was proximately 1119Euro.

**Table 3.7: distribution of monthly income.**

Monthly income	Frequency	Percent
600 or lower	5	4%
601 - 900	19	16%
901-1200	49	42%
1201-1500	28	24%
1501 or higher	17	14%
total	118	100%

**Table 3.8: distribution of shoppers.**

Groups	Frequency	Percent
In-store shoppers	62	53%
On-line shoppers	56	47%
total	118	100%

We identified 56 people in the group of the online luxury shoppers' group (53%), and 62 in the in-store luxury shoppers.

#### **3.5.3.4 Descriptive statistics**

The Table below, which comprises questions about the importance of relational functional and cost dimensions of customer experience by using the mean and standard deviation of the responses, reveals that most of the ours sample generally value the functional dimension more than the cost and relational dimensions.

The question about discount/ promotions (mean=3,88) show that our sample give a high value to the money saving by buying discounted products. For the question about the crowding during shopping (mean =2,22) show that our sample is against the crowding during shopping.

**Table 3.9: Descriptive statistics**

Dimensions	Items	Mean	Standard deviation
Relational	Influence of companions: I enjoy more my shopping when my friend accompanies me	3,23	1,01
	Relation with employees: I feel happy about the relation with employees during my shopping	2,23	0,83
	Crowding: Shopping in corded space is enjoyable	2,79	0,83
	Relation with other customers: I enjoy discussion with other customers during my shopping	2,53	1,01
Functional	Variety: I like choosing my clothes from a big variety of colors, styles.	3,18	0,83
	Variety of size: I feel unhappy not finding my size.	3,03	0,77
	availability: I like when I found the product that I search for available	3,38	0,87
	Quality: I feel happy finding a quality product	4,11	0,86
Cost	Time: I feel happy saving time when I'm shopping	2,64	0,91
	Psychologic: It is making me stressful to spend a long time in shopping	2,16	0,87
	Effort: It is making me tired to spend a long time in shopping	2,38	1,12
	Promotions: I feel like I'm a smart shopper when I get a discounted product.	3,89	0,70

### 3.5.3.5 Internet luxury shopper versus in-store luxury shopper

We used a t-test to generate the p value <sup>2</sup> to compare the in-store luxury shoppers' group and on line luxury group shoppers regarding to their answers about the importance of the social dimension, functional dimension and the cost dimension.

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<sup>2</sup>« p-value is the probability under a specified statistical model that a statistical summary of the data (for example, the sample mean difference between two compared groups) would be equal to or more extreme than its observed value ». The American Statistician

In the test we used a statistical significance rate of 5%, the comparison could be interpreted based on of the p value and as mentioned below:

**Table 3.10: Interpretation of P value**

$P \geq 0.1$	Absence of evidence against the null hypothesis: data consistent with the null hypothesis
$0.05 \leq P < 0.1$	Low evidence against the null hypothesis in favour of the alternative
$0.01 \leq P < 0.05$	Moderate evidence against the null hypothesis in favour of the alternative
$0.001 \leq P < 0.01$	Strong evidence against the null hypothesis in favour of the alternative
$P < 0.001$	Very strong evidence against the null hypothesis in favour of the alternative

source: Raiola & Di Tore / Statistical study on bodily communication 2012

We conclude with the following result

**Table 3.11: Online and in-store shoppers comparison**

Dimensions	in store luxury shoppers (mean)	on line luxury group shoppers	Signifiacnce (p value)
relational	2,98	2,29	0,000
functional	3,08	3,71	0,000
cost	2,30	3,24	0,000

*H1: The in-store luxury shoppers value the relational dimension of the customer experience more than the on-line luxury shoppers.*

Null hypothesis: There is no significant difference between the in-store luxury shoppers and the on-line luxury shoppers in term of the importance of the relational dimension of customer experience.

Alternative hypothesis: There is significant difference between the in-store luxury shoppers and the on-line luxury shoppers in term of the importance of the relational dimension of customer experience.

The p-value ( $P=0.000$ ) indicates that there is very strong evidence against the null hypothesis in favor of the alternative hypothesis. In store, the mean of buyers = 2,98 and the mean of online buyers = 2,29, so the H1 are supported. These results confirmed the findings of the first study. the in-store luxury shoppers value more the relational dimension than the on line luxury shoppers. They give a high value to the relation with employees and other customers.

*H2: The on-line customers value the functional dimension of the customer experience more than the in-store luxury shoppers.*

Null hypothesis: There is no significant difference between the in-store luxury shoppers and the on-line luxury shoppers in term of the importance of the functional dimension of customer experience.

Alternative hypothesis: There is significant difference between the in-store luxury shoppers and the on-line luxury shoppers in term of the importance of the functional dimension of customer experience.

The p value ( $P=0,000$ ) shows that there is a very strong evidence against the null hypothesis, in favor of the alternative hypothesis. in store shoppers mean = 3,08 and the on line shoppers mean =3,71, as result the H3 were supported. These results confirmed the findings from the first study. On line shoppers value more the importance of the variety, quality and especially the availability. They use the on-line channel to search and compare from a big number of products/sizes/styles.

*H3: The on-line luxury shoppers value the cost dimension of the customer experience more than the in-store luxury shoppers.*

Null hypothesis: There is no significant difference between the in-store luxury shoppers and the on-line luxury shoppers in term of the importance of the cost dimension of customer experience.

Alternative hypothesis: There is significant difference between the in-store luxury shoppers and the on-line luxury shoppers in term of the importance of the cost dimension of customer experience.

The p value (P=0,000) shows that there is a very strong evidence against the null hypothesis, in favor of the alternative hypothesis. in store shoppers mean = 2,30 and the on line shoppers mean =3,24, as result the H3 were supported. These results confirmed the findings from the first study. On line shoppers value more the importance of the time, effort and money saving. they want to buy a luxury product at better prices using loyalty programs and promotions to save money, and they shop from their homes to save effort and time.

### 3.5.3.6 Online female luxury shoppers versus online male luxury shoppers

**Table 2.12 : Female and male online shoppers comparison**

dimensions	Female (Mean)	Male (Mean)	significance (p)
functional	3,761	3,682	0,452
cost	3,250	3,227	0,77

*H4: on line male luxury shoppers value more the functional dimension than on line female luxury shoppers.*

Null hypothesis: There is no significant difference between the on-line male and female luxury shoppers in term of the importance of the fictional dimension of customer experience.

Alternative hypothesis: There is significant difference between the on-line male and female luxury shoppers in term of the importance of the fictional dimension of customer experience.

The p value (P=0,452) shows that there is no evidence against the null hypothesis, so the data support the null hypothesis.



*H5: on-line male luxury shoppers value more the cost dimension than on-line female luxury shoppers.*

Null hypothesis: There is no significant difference between the on-line male and female luxury shoppers in term of the importance of the cost dimension of customer experience.

Alternative hypothesis: There is significant difference between the on-line male and female luxury shoppers in term of the importance of the cost dimension of customer experience.

The p value ( $P=0,77$ ) shows that there is no evidence against the null hypothesis, so the data support the null hypothesis.

### **3.5.3.7 In-store female luxury shoppers versus in-store male luxury shoppers**

**Table 3.13: Female and male in-store shoppers' comparison**

dimensions	Female (Mean)	Male (Mean)	significance (p)
relational	3,25	3,01724138	0,055

*H6: in-store female luxury shoppers value more the relational dimension than in-store male luxury shoppers.*

Null hypothesis: There is no significant difference between the in-store male and female luxury shoppers in term of the importance of the relational dimension of customer experience.

Alternative hypothesis: There is significant difference between the in-store male and female luxury shoppers in term of the importance of the relational dimension of customer experience.

The p value ( $P=0,055$ ) shows that there is a low evidence against the null hypothesis, in favor of the alternative hypothesis. Female mean = 3,25 and the male mean = 3,01, as result the  $H_0$  were supported.



#### 4. CONCLUSION AND DISCUSSION

The main objective of this research was to analyze, and, clarify the differences between the on-line and the in-store Accessible luxury shoppers, in respect to customer experience, among Moroccan youngsters, studying at Universities in Paris, France. In order to reach our objective, we divide our research into two studies. In the first study, we conducted a qualitative survey to gather informations about their preferences in term of customer experience. A total of 20 adult were contacted to take part of this survey. 9 in store accessible luxury shoppers and 11 on line shoppers.

In the second study, a quantitative study was conducted among 118 among Moroccan youngsters, studying in Paris for the purpose of Analysis dimensions to test the observations from the first study.

It is possible to sum up demographic and socio-economic profile of our sample below:

- i. 47 per cent of the survey respondents were females and 53 per cent of the respondents were males.
- ii. The mean of the age of survey participants was 21 that our sample could be considered as generation z.
- iii. Mean of monthly individual income was 1119Euro.

According to the results of reliability analysis, since Cronbach's alpha of all the themes are below of 0,70 using a 5-point Likert scale, our study could be considered as fairly reliable. In other words, the items used to test the preferences of the sample among the cost dimension, the relational dimension and functional dimension were coherent.

Consequently, fourth hypotheses have been confirmed, two rejected. So, findings have allowed us to prove that individual using on line channel during their Accessible luxury shopping value more the cost and functional dimensions than the individual using the in-store channel. For the relational dimension, the in-store buyers value it more than the on-line buyers. The in-store female luxury shoppers value more the relational dimension than in-store male luxury shoppers.

H1: The on-line Luxury shoppers value the functional dimension of the customer experience more than the in-store luxury shoppers.	Supported
H2: The on-line luxury shoppers value the cost dimension of the customer experience more than the in-store luxury shoppers.	Supported
H3: The in-store luxury shoppers value the cost dimension of the customer experience more than the on-line luxury shoppers.	Supported
H4: on line male luxury shoppers value more the functional dimension than on line female luxury shoppers.	Rejected
H5: on-line male luxury shoppers value more the cost dimension than on-line female luxury shoppers.	Rejected
H6: in-store female luxury shoppers value more the relational dimension than in-store male luxury shoppers.	Supported

In term of the limitations, it is important to note that the first phase of our research was conducted with a panel of 20 respondents. This panel, although varied in terms of gender. However, it is not very representative compared to other research

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## APPENDIX



## RESEARCH QUESTIONNAIRE

Gender:

- Female
- Male

What is your total monthly income?

- Less than 600 Euro
- 601-900 Euro
- 901-1200 Euro
- 1201-1500 Euro
- 1501 Euro or more

how frequently you purchase Accessible Luxury products such Adidas Originals, Massimo Dutti, on line?

- Never
- Rarely
- Sometimes
- Very Often
- Always

how frequently you purchase Accessible Luxury products such Adidas Originals, Massimo Dutti, in store?

- Never
- Rarely
- Sometimes
- Very Often
- Always

Do you think luxury refers to expensiveness?

- Strongly Agree
- Agree
- Undecided
- Disagree
- Strongly Disagree

On the following scales, please express whether you agree or disagree with the following phrases

	Strongly Disagree	Disagree	Neither Agree or Disagree	Agree	Strongly Agree
I enjoy more my shopping when my friend accompanies me					
I feel happy about the relation with employees during my shopping					
Shopping in corded space is enjoyable					
I enjoy discussion with other customers during my shopping					

On the below scales, please state whether you agree or disagree with the following sentences

	Strongly Disagree	Disagree	Neither Agree or Disagree	Agree	Strongly Agree
I like choosing my clothes from a big variety of colors, styles.					

I feel unhappy not finding my size.					
I like when I found the product that I search for available					
I feel happy finding a quality product					

On the below scales, please state whether you agree or disagree with the following sentences

	Strongly Disagree	Disagree	Neither Agree or Disagree	Agree	Strongly Agree
I feel happy saving time when I'm shopping					
It is making me stressful to spend a long time in shopping					
It is making me tired to spend a long time in shopping					
I feel like I'm a smart shopper when I get a discounted product.					

## QUALITATIVE SURVEY

1. In the last year, have you bought an accessible luxury fashion brand product such Adidas Originals, Massimo Dutti, ignore?
2. Do you use the on-line channel or the in-store channel?  
(the online or the in store)  
Luxury:
3. In the following list, which term(s) is associated with luxury according to you?  
(several answers are possible)
  - very high price
  - refinement
  - Dream
  - Precious
  - celebrity
  - inaccessibility
4. How do luxury products differ from ordinary products? (several answers are possible)
  - exclusivity
  - Price
  - quality
  - image

Customer experience:
5. How does customer experience in luxury shops differ from ordinary shops?
6. What are the main factors that define a positive experience during your shopping?