

LUXURY BRAND WEBSITES CONTENT ANALYSIS OF CHINESE AND ENGLISH
LANGUAGES: THE EXPLORATIONS OF AUTHENTICITY, COUNTRY-OF-ORIGIN, AND
PRODUCT CATEGORY

By

EN-YING LIN

A DISSERTATION PRESENTED TO THE GRADUATE SCHOOL
OF THE UNIVERSITY OF FLORIDA IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY

UNIVERSITY OF FLORIDA

2009

© 2009 En-Ying Lin

To my dearest parents, husband and son

ACKNOWLEDGMENTS

First of all, I give my heartfelt appreciation to my dear parents for their endless love, support, and encouragement throughout my life. I am blessed to have parents like them, and I cannot believe how lucky I am to have them. Whenever I need them, they are always there, giving me the warmest hugs. They encourage me to believe in myself, and in my dreams. Their love has meant more than words can express. I dedicate this study especially to them.

I would like to express my extreme thanks to my husband for his love and understanding. When I was chained to my desk writing the dissertation around-the-clock, he took care of Samuel, our beloved son, and did the house chores. We have experienced quite a lot this year, having Samuel in busiest year before graduation, but we still made it. Praise the Lord! Praise Him that we can pursue our doctoral degrees simultaneously in the same university, we can experience Christ's sufficient grace, and we still continue our mutual encouragement and growth in the Lord Jesus. May the Lord and His Word dwell in us richly throughout our life.

I love you so much, my little Samuel. Thank you for accompanying me through the qualifying exams while you were still in my tummy; thank you for being mom's happy boy, smiling at me whenever I am depressed; thank you for being a good boy, cooperating with mommy all the time; thank you for giving us a through-the-night sleep since your eighth week, so dad and I can have energy to do our schoolwork. Be that happy boy all the days of your life. Be God's Samuel to turn the age and welcome His second coming.

Dr. Marilyn Roberts, my dear mentor, advisor and committee chair, has my profound appreciation for her guidance and patience throughout my masters and doctoral study. Her continued support and insights made this task much easier. We Chinese have an old saying: "Once a teacher, always a father." During these five years, you were like my mother. You saw my growth from a girl to a woman, a woman to a mother. Thank you for what you have written

in my life book. Thank you for what you have given me in my life journey. I will keep the treasure gifts in my heart, and keep them fresh. I will remember what you taught me, and will make you proud of me one day! I wish you every blessing in the future. I will remember you not only in my mind but also in my prayers.

I would like to extend sincere thanks to Dr. Jorge Villegas for his timely help, endless support and encouragement throughout the five years. It is always been a pleasure to have his class and discuss with him. I also appreciate my other committee members Dr. Juan Carlos Molleda and Dr. Richard Lutz. I was fortunate to have their guidance and insights. I would give special thanks to Dr. Molleda for his contribution of the authenticity index in this study and to Dr. Lutz for his specialty in statistics guidance. Thank you for teaching me to see the forest not the trees. Without their instruction, my dissertation would never be complete. I thank all of what you have done for me.

TABLE OF CONTENTS

	<u>page</u>
ACKNOWLEDGMENTS	4
LIST OF TABLES	8
LIST OF FIGURES	10
ABSTRACT.....	11
CHAPTER	
1. INTRODUCTION	13
Importance and Purpose of Study	14
Outline	15
2. LITERATURE REVIEW	17
What Is Luxury?	17
The Difference between Luxury and Expensive Products	18
Defining Luxury Branding	18
Online Branding.....	20
Current Situation of Luxury Brands Online	22
Standardization and Adaptation.....	24
Product Category	26
Imagery of Country of Origin (COO).....	27
Cultural Viewpoints of Luxury Branding.....	29
Authenticity	33
3. METHODOLOGY	42
Defining Content Analysis	42
Unique Issues Associated with Content Analysis of Websites	43
The Constant Change in the Content of Websites.....	44
Selecting Proper Unit of Analysis	44
Coding Online/ Offline.....	44
Different Programs and Browsers/ Coders' Experiences and Skills	45
Reliability in Content Analysis.....	45
Validity in Content Analysis	47
Unit of Analysis and Sample Frame.....	49
Current Content Analysis Study Procedure.....	51
4. FINDINGS.....	55
Descriptive Data Analysis	55

Hypotheses and Research Questions	56
Standardization vs. Adaptation.....	56
Product Category and Website Characteristics	57
Website Standardization, Product Category and Country-of-Origin	59
Country-of-Origin.....	62
Cultural Viewpoints.....	63
Authenticity	64
Authenticity and Cultural Dimensions	65
Natural authenticity	66
Original authenticity.....	66
Exceptional authenticity	68
Referential authenticity	69
Influential authenticity	70
The seven elements for building the image of authenticity	72
Three forms of authenticity	73
Luxury brands authenticity index.....	74
5. DISCUSSION AND CONCLUSION	104
Discussions of Research Findings	104
Descriptive Results	104
Discussion of Hypotheses and Research Questions	105
Standardization versus adaptation.....	105
Product category and country-of-origin	105
Cultural viewpoints	106
Authenticity	107
Conclusions.....	111
Managerial Implications	113
Limitations and Future Research Possibilities.....	114
APPENDIX	
A. SAMPLES 53 LUXURY BRANDS	116
B. CODE BOOK	118
C. CODE SHEET	138
LIST OF REFERENCES	145
BIOGRAPHICAL SKETCH	153

LIST OF TABLES

<u>Table</u>	<u>page</u>
2-1 Authenticity Overview	40
4-1 Website Characteristics	77
4-3 Adapted Luxury Brands' Website Mean Scores	81
4-4 Website Characteristics by Product Category	82
4-5 ANOVA and Post Hoc Results of Standardization, Product Category, and Country-of-Origin	83
4-6 MANOVA Results of Standardization and Product Category I.....	84
4-7 MANOVA Results of Standardization and Product Category II	85
4-8 MANOVA Results of Standardization and Product Category III.....	86
4-9 MANOVA Results of Website Standardization and Country-Of-Origin I	87
4-11 MANOVA Results of Website Standardization and Country-Of-Origin III.....	89
4-12 MANOVA Results of Interaction (pc*coo).....	90
4-16 Natural Authenticity by Cultural Viewpoints.....	93
4-17 Original Authenticity by Cultural Viewpoints	94
4-18 Original Authenticity by High and Low Context--- Stress Your Firsts	94
4-19 Original Authenticity by High and Low Context --- Look Old.....	95
4-20 Exceptional Authenticity by Cultural Viewpoints.....	95
4-22 Referential Authenticity by Cultural Viewpoints	96
4-23 Influential Authenticity by Cultural Viewpoints	96
4-24 Influential Authenticity by Cultural Viewpoints--- Personal Aspiration	97
4-25 Influential Authenticity by Cultural Viewpoints--- Collective Aspiration and Embrace Art	98
4-26 Influential Authenticity by Cultural Viewpoints--- Promote a Cause.....	99
4-27 Influential Authenticity by Cultural Viewpoints--- Give Meaning.....	100

4-28	Authenticity Seven Elements T-test	100
4-29	Authenticity Three Forms by Languages	101
4-30	Five Genres of Authenticity Scores Comparison	102
4-31	Authenticity Index T-test.....	102
4-32	Authenticity Index in Different Product Category	102
4-33	Authenticity Index in Different Country-of-Origin.....	102
4-34	ANOVA and Post Hoc Results of Authenticity Index, Product Category and Country-of-Origin	103
A-1	Samples 53 Luxury Brands.....	116

LIST OF FIGURES

<u>Figure</u>	<u>page</u>
2-1 Integrated Model of Authenticity.....	41

Abstract of Dissertation Presented to the Graduate School
of the University of Florida in Partial Fulfillment of the
Requirements for the Degree of Doctor of Philosophy

LUXURY BRAND WEBSITES CONTENT ANALYSIS OF CHINESE AND ENGLISH
LANGUAGES: THE EXPLORATIONS OF AUTHENTICITY, COUNTRY-OF-ORIGIN, AND
PRODUCT CATEGORY.

By

En-Ying Lin

May 2009

Chair: Marilyn S. Roberts
Major: Mass Communication

Despite economic downturns in the Pacific Rim in the 1990s, the most prominent region demonstrating the luxury trends is referred to as “Greater China,” including China, Hong Kong, Taiwan and Singapore. LVMH estimates that as early as 2009, Chinese customers will be the number one purchasers of luxury goods in the world (Socha, 2005, p.2). The relevant importance of luxury branding in Greater China has not received a great deal of academic attention.

Recently, luxury brands have established websites to directly communicate with current and potential consumers. Online marketing for luxury goods also is beginning to have a significant impact. To fill the gap in the literature, the current study explores luxury brand websites in Chinese and English language in terms of website characteristics, standardization versus adaptation, product category, country-of-origin, cultural viewpoints and authenticity. A total number of 53 luxury brands are chosen because they are referred to in most academic papers on luxury.

The findings suggest that only nine out of the sample websites have e-retailing. Email is the most common two-way communication for luxury brands. Chinese-language counterparts in English with Chinese luxury brand websites are highly standardized with the English-language

counterparts. There were only eight adapted luxury brand websites, predominately in the automobile product category, whose country-of-origin was German. The extent of luxury brand websites' standardization varies by different product category and country-of-origin. Greater COO image is used in English with Chinese language luxury brand websites than in English without Chinese ones.

Cultural factors do not play an important role in luxury online branding. Cultural dimensions do have statistical significant associations with authenticity. The construction of an authenticity index is the exclusive contribution of the current study. While luxury brands' natural authenticity is the lowest scored, exceptional authenticity is scored highest. As the authenticity scores vary with different product category and country-of-origin, it was found to be equally distributed on English with Chinese and English without Chinese luxury brands' websites.

CHAPTER 1 INTRODUCTION

Luxury brands have been referred to as “the great pretenders” (Catry, 2003) and have been organized as a “dream formula” to flourish in the global marketplace (Dubois and Paternault, 1995). According to Nueno and Quelch (1998), the luxury market has experienced resurgence with a 10% annual sales growth per year since 1995, and “the appeal of luxury brands has become global in scope” (p.61). The *Best Global Brands Report* (*BusinessWeek*, 2006) indicated that 11 luxury brands ranked among the 100 top global brands, when compared with the same report conducted in 2003, only 8 luxury brands were included. The sales figure of the luxury industry displayed an increase in profits and showed astonishing brand value (Danziger, 2005).

Despite economic downturns in the Pacific Rim in the 1990s, international luxury brands expanded and grew at a rapid pace in Japan, Korea, Hong Kong, Taiwan and China (*Asia Times*, 2004). Japan and the rest of the countries in Southeast Asia alone account for 50% of the total sales of the global luxury market, while the U.S. and Europe represent 25% each (Bhatnagar, 2003). The most prominent region demonstrating the luxury trends is referred to as “Greater China,” including China, Hong Kong, Taiwan and Singapore. According to LVMH in 2005, a French luxury goods corporation, Mainland Chinese are already the company’s fourth largest group of customers (McGregor, 2005, p.1). LVMH estimates that as early as 2009, Chinese customers will be the number one purchasers of luxury goods in the world (Socha, 2005, p.2).

Chinese consumers are viewed as the new Japanese- a potentially huge group of status-conscious, increasingly wealthy people hungry for brands and fanatical about shopping. Chinese attitudes to luxury have changed dramatically; Chinese consumers flaunt their status through consuming identifiable luxury goods, while at the same time, ostentatious consumption asserts their importance in luxury market. Louis Vuitton opened its first full-range shop in Shanghai and

expanded to 13 stores as early as 2004; Prada invested \$40m in China and doubles the number of stores there in 2007; Armani plans to open 20-30 new stores on the mainland in 2008 (Movius, 2005).

Importance and Purpose of Study

The relevant importance of luxury branding in Greater China, however, has not received a great deal of academic attention, though some research has systematically been conducted on luxury consumption in U.S. and Europe. Little luxury-related research has focus on Asia. Some previous research explored the difference between East-West luxury consumption habits (Wong and Ahuvia, 1998, and Chung and Zaichkowsky, 1999). Since that time, there is a noticeable gap in literature of this area, especially research focusing on China, the most promising global market for luxury brands.

Recently, luxury brands have established websites to directly communication with current and potential consumers. Online marketing for luxury goods also is beginning to have a significant impact. What are the overall characteristics of luxury brand websites? Do English-language luxury website have Chinese-language counterpart? To what degree are the websites standardized or adapted? What does “standardization” mean in terms of luxury brand websites’ features? Luxury goods have unique characteristics and additional value besides the product itself. The management of luxury goods and the brand construction strategy may be very different in various product categories. According to product category, what are the dominant attributes differences for luxury brands depicted on English and Chinese-language websites? Does product category affect the dominant luxury brand website characteristics? Furthermore, luxury brands come from different countries, what is imagery of country-of-origin difference present in luxury brands websites in Chinese and English-language? Does imagery of country-of-origin affect the dominant luxury brand website characteristics? What are the cultural dimension

differences present in luxury brands websites in Chinese and English? China has now reached a point where brand differentiation is the key; while luxuries represent the appreciation for perfection, heritage, and craftsmanship, authenticity plays an indispensable role in luxury branding. Does authenticity carry the same importance and presence in luxury brands websites? If so, what aspects of authenticity are present? Is there a difference in how authenticity is depicted in luxury websites in Chinese and English?

To address the above questions and fill the gap in the literature, the current study will explore luxury brand websites in Chinese and English language in terms of website characteristics, standardization versus adaptation, product category, country of origin, cultural viewpoints and authenticity. The overall contribution of this research is to forward and apply theoretical perspectives to luxury online branding strategy and tactics. The research will be the first content analysis study in luxury online branding in China market as well. The integrated authenticity model and luxury brands authenticity index will contribute greatly in luxury branding research. Finally, the findings will be utilized by both industry and new media professionals as a practical outline for effective online branding in the market of China.

Outline

To explore these questions, a review of the relevant literature is presented in chapter two. The discussion includes what luxury is, the difference between luxury and expensive products, clear definition of luxury branding, online branding, the current situation of luxury brands online, standardization versus adaptation, product category, the imagery of country of origin, cultural dimensions of luxury branding, and authenticity. Extending from past literature review, hypotheses and research questions are made at each section of chapter 2.

In chapter three, efforts are made regarding the definition of traditional content analysis, the unique issues associated with website content analysis, reliability and validity in content

analysis, unit of analysis and sample frame, as well as the current study procedure. Chapter 4 will detail the results of the study. Last, chapter 5 will conclude the study according to the major findings, shed light on future research possibilities, and discuss the contribution plus limitations of the current study.

CHAPTER 2 LITERATURE REVIEW

The literature review will include past research and discussions about the definition of luxury, luxury branding, online branding, product category, imagery of country-of-origin, cultural dimensions and authenticity. In order to expand and further an understanding of luxury branding literature, the researcher examines research containing key words such as “luxury branding”, “prestige” (Garfein, 1989) or “status” (Eastman et al, 1999). The following sections examine how the luxury branding literature can be systematically organized:

What Is Luxury?

First, it is necessary in this study to distinguish and give separate academic definition to the concepts of “prestige”, “status”, and “luxury”. Vigneron and Johnson (2004) give a clarified classification about the difference between luxury and prestige; they maintained that “prestige is used when relating to the extreme end of the luxury-brand category; the term luxury is more inclusive of both personal and interpersonal aspects” (p.488), while prestige is often related to behavioral aspects (Vigneron and Johnson, 1999). Some research does not specify between the concepts of “prestige”, “status”, and “luxury” (Dubois and Czellar, 2002). Other researchers implied that luxuries give prestige and status (Andrus et. al., 1986). Since this research is neither consumer-based nor market-driven, the author considers luxury branding a broader and more integrative viewpoint containing all the related research might project to luxury branding, namely “prestige”, “status”, and “luxury”.

Luxury, derived from the Latin word *luxus*, signifies “soft or extravagant living, over-indulgence and sumptuousness, luxuriousness, opulence” (Dubois et. al., 2005, p.115). Nueno and Quelch (1998) provide luxury’s meaning: “indulgence of the senses, regardless of cost. A luxury product is a work of art designed for an exclusive market”. They define luxury brands as

the following, “those whose ratio of functionality to price is low, while the ratio of intangible and situational utility to price is high” (p.62). In other words, luxuries are bought for what they mean, beyond what they are.

The Difference between Luxury and Expensive Products

Is a premium-priced product considered luxury? Or does a status symbol represent luxury? To what point can a brand be regarded as a luxury brand? Nueno and Quelch (1998, p.62-63) indicate traditional luxury brands share the following characteristics with their historical antecedents:

1. Consistent delivery of premium quality across all products in the line, from the most to the least expensive;
2. A heritage of craftsmanship, often stemming from the original designer; a recognizable style or design;
3. A limited production run of any item to ensure exclusivity;
4. Limited distribution and premium pricing, position combining emotional appeal with product excellence;
5. A global reputation with an association of country of origin; an ability to time design shifts and the personality and values of its creator.

Defining Luxury Branding

Luxury branding is defined as consumer-intrinsic and market-centered in most past research. The most prominent example is found in Phau and Prendergast’s (2000) comprehensive luxury brand definition; they delineate luxury branding to “evoke exclusivity, have a well known brand identity, enjoy high brand awareness and perceived quality, and retain sales levels and customer loyalty” (p.123-4).

Some researchers shed light on a luxury branding definition from a social perspective. For example, Kapferer (1997) defines that “luxury is the appendage of the ruling classes” (p.253). One perception in some research regards luxury as “buying to impress others” (Berry, 1994;

O’Cass and Frost, 2002). Gradually, this perspective developed and was classified into two types —socially oriented and personally oriented luxury consumption (Wong and Ahuvia, 1998; Vigneron and Johnson, 1999; Wong et. al., 1999; Tsai, 2005). Social orientation covers most luxury-related research during the past ten years, while personal orientation research addressed by Tsai (2005): “as theoretically proposed or empirically verified, personal orientation towards luxury-brand consumption is anteceded by self-directed pleasure, self-gift giving, congruity with internal self, and quality assurance” (p.432). Another social comparison theory suggests that media more or less promote consumers’ identification with luxury as a social status tool to differentiate from others, enhance and display one’s self-image, thus increase consumers’ desire for luxury goods (Mandel et al., 2006).

Luxury, in its simplest nature, is an experiential process. No matter how marketing or advertising try to position a luxury brand, if consumers cannot identify with the essence of the brand, all is in vain. Through the identification process, which is feeling and experience, luxury can become luxury branding, and that’s the reason consumers play an indispensable role in luxury-related research. In the current study, luxury branding in Asia is scrutinized under the definition provided by Phau and Prendergast (2000): “evoke exclusivity, have a well known brand identity, enjoy high brand awareness and perceived quality, and retain sales levels and customer loyalty” (p.123-4).

Historically, luxury items were composed of hand-crafted designs that were used by royalty and nobility in the nineteenth century. “The first luxury brands consisted of silverware, glassware, and china made industrially in France and England by Baccarat, Wedgwood, Lalique, and others” (Nueno and Quelch, 1998, p.62). Luxuries are limited and accessible to only a few. For common people, imitations are the only way getting closer to the untouchable. Therefore, the

development of luxury branding is a social exchange process of status, legacy, authority and exclusivity.

Regarding the importance of luxury brand growth in Asia, what are the factors of luxury branding eliciting consumers' demand for luxury goods? This question can be examined from consumers' perspectives and from a brand management viewpoint. Vigneron and Johnson (1999) propose a theoretical framework of five main factors that explain the prestige-seeking consumer decision-making process. The five main factors, which were called the luxury brand index in their 2004 research, are made up of two major perspectives: non-personal-oriented perceptions and personal-oriented perceptions. In the non-personal-oriented perceptions, there are conspicuousness, uniqueness and quality; while in personal-oriented perceptions, there are perceived hedonism and perceived extended-self. "These are the five key luxury dimensions that must be established or monitored for creating a lasting luxury brand" (Vigneron and Johnson, 2004, p.489).

Catry (2003) analyzed luxury brands as the great pretenders and magicians, and maintained that "luxury goods attract consumers through a combination of quality, emotion and rarity" (p.16). Also, when probing luxury branding from an information-based rarity slant, the researcher states that "fakes cast a symbolic shadow of preciousness and exclusivity" (p.16), but admits that the overflow of counterfeits do promote the publicity of luxury branding in a certain beneficial way. It certainly provides another possibility for future research on the relationship between counterfeits and luxuries, which rests outside the parameters of the current study.

Online Branding

Brand management on the Internet has become a common issue for all kinds of brands; this is no exception for luxury brands. This new area of luxury branding study is getting more attention recently. As early as 1997, Nyeck and Roux examined the Internet as a communication

tool for luxury brands. They compared the perceptions of consumers and managers. The Internet was not as prevalent in 1997, hence, it must have some restriction. Furthermore, many characteristics of luxury goods such as high price high risk can become limits for Internet luxury branding development.

The Internet's prevalence and standardization contradicts the "rarity principle" of luxury goods (Dubois and Paternault, 1995). On the other hand, luxury brands can be desired by all (Kapferer, 1996). Phau and Prendergast (2000) propose that the brand's popularity does amplify the dream value, especially for Asian consumers. Therefore, dealing with high profits and exclusivity simultaneously turns out to be the focal point in luxury online branding. Riley and Lacroix (2003) re-addresses this subject of luxury branding on the Internet through in-depth interviews with luxury brand managers, face-to-face and on-line questionnaire surveys with consumers, and content analysis of luxury brand website. They found that managers' opinions and consumers' attitudes toward Internet has not changed much since Nyeck and Roux's (1997) research stating, "realities still fall short of the expectations of both sides, Internet has not exploited the interactive potential for luxury branding (p.102)" and "Internet still works best as a communication tool than as a customer acquisition channel for luxury brands" (p.96).

There is quite a difference between online and offline luxury branding. Probably the most significant factor to consider is the environmental quality. When consumers go to luxury brand websites, will they be aware of the same atmosphere like luxurious and perfect aesthetics, as they feel in highly selective distribution channels? Previous research recognize other features such as speed of execution, interactivity, marketing and sales convergence, the importance of trust and relationship, and customer loyalty challenges (Ibeh et al., 2005), which contribute to differences between online and offline branding.

The unique characteristics of the Internet have not only shifted power from companies to customers, making branding more dynamic and complex. Ibeh et al. (2005) suggest that in coping with internet technology, “many online businesses are searching for new e-brand building strategies that might assist them in creating some distinctiveness and engaging their customers” (p.359). Some strategies included in achieving building an e-branding relationship with customers are to: “establish an online brand to gain first-mover advantages; undergoing a systematic process of understanding, attracting, engaging, retaining, and learning about target consumers; going beyond generating awareness to a greater focus on developing trust and repurchase rate; unique messages, unique functionality and unique personalization techniques; delivering a quality product/service experience; having unique positioning concept and strong communication programme; enhancing total brand experience and surrounding customers with superior market presence” (p.359). These strategies also will be applied to examine whether luxury brands just create websites to catch up with the e-branding trend, or whether they truly utilize e-branding strategies to manage relationships with their customers.

Therefore, the current research will focus on online branding and extend Riley and Lacroix’s (2003) work, using the framework provided by Carroll (2001) integrated with Riley and Lacroix (2003), Lee et.al. (2004), and Seringhaus (2005) to analyze luxury brand websites by examining the characteristics of general, visuals, promotion, communication, interactivity and sales features. Detailed definitions of each category can be found in Appendix C.

Current Situation of Luxury Brands Online

Whether the emergence of the Internet can be viewed as a means contributing to luxury branding is one of the main purposes in the current study. In past research, not much insightful findings are explored concerning this aspect. The Internet seems to be a supplemental tool for luxury branding (Nyeck and Roux, 1997). The reasons why luxury brands have official sites are

either for the e-commerce purpose or simply because every luxury brand has a website so no exception to me.

Certainly the Internet is an unavoidable development in luxury branding. Through the Internet, luxury brands can create strong awareness and salience; provide consumers with basic brand history, store information and exhibit current season collections. With sophisticated and unique website construction, the Internet can carve out exact luxury brand image. In addition, the Internet help forming consumers' attitude toward the luxury brands. If a strong, favorable and unique association correlates consumers with the luxury brand website, it definitely implies that consumers will have preferable judgments toward the brand (Aaker, 1996).

The Internet brings in opportunity, while at the same time posing a threat as well. Because, served as a mass medium, the nature and function of the Internet contradict the most significant feature of luxury—exclusivity. Most luxury brand management includes the Internet as a communication and information tool because it cannot substitute the major function of human service and interaction (Riley and Lacroix, 2003). Luxury goods are experience goods in feature, and the shopping experience is a pleasure in nature. Hence, few luxury brands have fully exploited the powerful medium and established a customized relationship with customers.

After roughly scrutinizing the most referred 53 luxury brands in past study (Phau and Prendergast, 2000; Wong and Zaichkowsky, 1999; Vigneron and Johnson, 1999), all of them have online websites, but more than half of them do not have Chinese websites. Noteworthy is those only 5 websites are adapted, and the rest seems to be standardized. In view of the interesting status, the results of comparing English-language and Chinese-language will be quite limited. Therefore, two groups of luxury brands will be compared in the current research: English with Chinese-language luxury brand websites and English without Chinese-language

luxury brand websites. Furthermore, the author will include the issue of standardization and adaptation in the literature review to shed light on the true meaning and role of “standardization” in luxury brand websites.

Standardization and Adaptation

The debate concerning practice of standardization versus adaptation has continued for decades. Considering the many similarities of worldwide consumers, proponents of standardization stress many benefits like cost reduction in planning and control, and the building of an international brand image (Agrawal, 1995). Levitt (1983) points out the idea of globalization, a term synonymous with standardization. He argues that consumer markets around the world have gradually become homogenized, in order to maintain the originality and authenticity of international brand products, it is better to standardize.

On the other hand, the supporters of adaptation argue that country differences, culture factors, economical development, media availability, and legal regulation should be taken into consideration; hence a certain degree of adaptation has to be applied to meet the local markets needs. Adaptation, often referred to as localization and customization, ranges from the design, look and shape of a product, the features of the particular product or service, the type of packaging, various aspects of promotional materials and associated programs to positioning and overall marketing (Willis, 2006). Mueller (2004) thinks that there are two kinds of product adaptation: one is called the mandatory product adaptation, and the other is discretionary product adaptation. Mandatory product adaptation, namely, means the international firms adapts their products with no other choice mostly because of legal, environmental regulations or other limitations. In discretionary conditions, international firms have more choices to explore, evaluate and consider the different consumption patterns, social and economic factors, cultural criteria, and others.

Studies revealed that the feasibility of product standardization/ adaptation may depend on the specific product category. According to Tai (1998), the nine variables affecting the extent of product standardization are product type, country-of-origin of the firms, competitive situation, political risk, advertising regulation, target segment, stage of product life cycle, organization experience and control, and market infrastructure (p.39-42). As for luxury brands, the difference between standardization and adaptation is in degree rather than in kind (Onkvisit and Shaw, 1987). Willis (2004) found that consumers in emerging markets like China dislike any degree of adaptation because they feel that the products were no longer original, international, authentic and honest (p. 70). Chinese consumers regard imported products as more prestigious than domestic ones. Hence, an international standardized brand image enhances the status of foreign brands in Chinese consumers' minds.

Willis (2006) also indicated that the higher the international brand image of a product or service, the less one should dilute it by extensive adaptation in China, as this market is buying the product or service because of its international image and status (p.72). Marketing luxury products in an unadapted manner maintain brand equity and status across various locations. "Going global" is the way to recognize global market forces and similarities between selected markets (Schuiling and Klapferer, 2004). Furthermore, the study discovered when it comes to international products or services, Chinese consumers want them to be as unadapted as possible (Willis, 2006).

Websites have been viewed as a low cost tool to approach the global market. In Okazaki's (2005) study, the extent of standardization in US brands' websites applied in Europe is explored. He suggests that websites are global interactive marketing communications for consumers to see, consult and obtain product-related information, regardless of time and space restrictions (p.88).

Using a five-point semantic scale, the extent of website standardization can be examined.

Okazaki found that a minimum level of uniformity in logo, color and layout is maintained in Europe websites. The main objective of brand websites is to enhance globally uniform image and provide brand identity. Thus, the current study aims to identify to what extent luxury brands standardize their websites designed for China market. The measurement of the extent of website standardization, namely, the similarity ratings, in Okazaki's study will be adopted (Appendix B). According to Okazaki (2005), this measure was partially adopted from coding schemes suggested by Mueller (1991), and it has satisfactory reliability of 0.83 which exceeded the minimum value of 0.80. And the following hypotheses are made:

H1. The Chinese-language counterparts in English with Chinese luxury brand websites are highly standardized with the English-language counterparts.

Product Category

Based on most referred 53 luxury brands in past research, five product categories are determined as automobiles, fashion, handbags and shoes, jewelry, and watches. The categorization of each brand is partly based on Interbrand's Best 100 Brands 2008 and past study. The difference of luxury brands within the same product category is worth comparing as well. In Seringhaus (2005), significant differences were found when comparing French and Italian luxury brands' website characteristics across identical product categories. Accordingly, the following research questions can be made:

RQ1. Will there be significant difference of luxury brands' website characteristics across different product categories?

RQ2. Will there be any difference in the extent of luxury brand websites standardization by different product category and country-of-origin?

Imagery of Country of Origin (COO)

Country-of-origin effect has been broadly defined as “any influence, positive or negative, that the country of manufacture might have on the consumer’s choice processes or subsequent behavior” (Elliott and Cameron, 1994). In general, past research suggest that favorable country perceptions lead to favorable inferences about product attributes and subsequent favorable evaluations (Gurhan-Canli and Maheswaran, 2000; Hong and Wyer, 1990; Maheswaran, 1994; Aaker and Maheswaran, 1997). Kotler and Gertner (2002) pointed out the fact that consumers use country-of-origin information as an indicator of quality. The simple manipulation of the country-of-origin or ‘made-in’ label influence consumers’ attitudes.

There are many factors influencing country-of-origin effects on consumers’ evaluation. In Klein, Ettenson, and Morris’ (1998) study, they suggest that culture specific factors influence the weight given to the country-of-origin in product evaluations and that attitudes toward foreign products may be governed by inferences other than those about product quality. While in other cases concerning the impact of the country of origin on highly valued global brands, global marketers, for cost reasons, relocate manufacturing facilities, then country-of-origin information can be less important when other indicators of quality exist (D’Astouts and Ahmed, 1992).

When consumers are unfamiliar with the product, COO may directly affect consumer beliefs about product attributes and indirectly affects their overall evaluations of products through these beliefs (Ahmed et al., 2002, p.282). When consumers are more knowledgeable about brands in a product class, they are more willing to let COO cues enter their evaluation process. However, if the brand is a well-known global one, the relative effect of COO diminishes (p. 283). In a review and meta-analysis of country-of-origin study, it was found that COO has a larger effect on perceived quality than on attitude toward the product or purchase intention. Furthermore, the differences in economic development are important factor underlying the

country-of-origin effect. The COO effect does not differ between industrial and consumer purchasing, nor is it affected by multi-national production (Verlegh and Steenkamp, 1999, p.521)..

Country-of-origin has different effects in various area of product business. COO does appear to be an important cue for consumers of services. Country-of-origin effects were found to be stronger than brand effects for quality and attitude ratings, while brand was more significantly correlated with purchase intentions (Ahmed et al., 2002, p.279). In purchasing luxury products, consumers' purchasing intentions are higher when no COO information is provided than when a moderate country impression exists. For developing or recently developed countries' consumers, a very positive COO can be an asset for the particular product category, but avoid giving COO cues to consumers if COO is not the most positive impression (Piron, 2000, p.317).

Most COO research focuses on its impact on consumers' perception about certain products and their evaluations of product quality (Pharr, 2005). However, the current research does not include consumers' perceptions about luxury websites; instead it focuses on the applied imagery of COO to gain greater understanding of the usage of COO on luxury websites. Hence, the literature review will only discuss the most relevant research concerning the imagery of COO.

Simply speaking, country of origin refers to a critical information cue pertaining to where a product originally comes from. Samli (1995) suggests country of origin plays a major role in having the product accepted in different world markets. Ahmed et al. (2002) divide COO into two separate discrete components. The first is informational, providing cues to consumers regarding the quality, dependability and value for the money of the product; while the second relates directly to one's national loyalty (p.280).

In the current study, Roth and Romeo's (1992) four dimensions of country image will be applied to analyze luxury vs. non-luxury brand websites across different product categories. According to Roth and Romeo (1992), the four dimensions of country image met the following criteria: (1) were consistently found in previous research; (2) related to perceptions of a country's production and marketing strengths and weaknesses; (3) either intuitively and/or based on previous research, are applicable to a broad range of product categories (p.480). The country image dimensions are defined as (Roth and Romeo 1992, p.480):

INNOVATIVENESS	Use of new technology and engineering advances
DESIGN	Appearance, style, colors, variety
PRESTIGE	Exclusivity, status, brand name reputation
WORKMANSHIP	Reliability, durability, craftsmanship, manufacturing quality.

Furthermore, a strong and close link between COO and perceptions of product quality has been reported in previous research (Elliot and Cameron, 1994). In Piron (2000, p.308), the imagery of COO is defined as "the picture, the reputation, the stereotype that businessmen and consumers attach to products of a specific country. The image is created by such variables as representative products, national characteristics, economic and political background, history, and traditions" (Nagashima, 1970, p.68). Research also suggests that a product's COO has a stronger effect when considering luxury products by consumers in emerging markets (Piron 2000, p.309). Thus, the following is hypothesized:

H2. There will be greater COO image usage among English with Chinese-language luxury brand websites than English without Chinese-language luxury brand websites.

Cultural Viewpoints of Luxury Branding

This section discusses the cultural factors examined in past research and differences between certain countries in Asia and Western cultures. Dubois and Duquesne's (1993b)

research aims to compare the predictive power of income versus culture, on the basis of segmentation in the market of luxury goods. Their findings support two hypotheses: the higher the income of an individual, the higher the propensity to purchase luxury goods; the more positive the attitude towards cultural change, the higher the propensity to buy luxury goods. Consumers, if they want to belong to a culture, “behave in a similar manner, accepting the same norms and respecting or rejecting the same values” (p.39). Another important finding suggests that consumers buy luxury products for what they symbolize. This is consistent with notions that hedonic consumption and conspicuous consumption, express one’s values through extended self-personality.

In 1995, Dubois and Paternault created the “dream formula” to understand the world of international luxury brands using personal interviews and survey research. The relationship of three factors in the dream formula—awareness, purchase, and dream, are closely and strongly related. The research concludes that luxury products need to follow the rarity principle as a main character. Only when based on a limited diffusion level can luxury brands develop the dream factor without jeopardizing their appeal. This insight turns out to be a major principal for most luxury brands to follow— the limited edition version of luxuries.

Wong and Ahuvia (1998) are the earliest researchers to pay attention to the importance of the Asian market in luxury branding. They inspected the cultural factors from personal taste and family face to compare luxury consumption in Confucian and Western societies. Materialism and conspicuous consumption are noted in this work. The major theory focused upon is self-concept integrated with a cross-cultural consumption model. They identified that “because the Asian interdependent self focuses more on the public, outer self than the Western, the independent self, Asian group norms and goals frequently emphasize public and visible possessions” (p.437). And

Asians' apparent materialism may be manifested in social conformity, instead of reflecting on internal personal tastes, traits, or goals.

In examining Singapore, Phau and Prendergast (2000) extends Dubois and Paternault's (1995) work to investigate the rarity principle in consuming luxury brands. Some interesting findings support the belief that "Asian consumers hold different perceptions in the ownership of luxury brands compared to the West". They reject the rarity principle which commonly exists in the U.S. research, showing "increasing awareness yields higher levels of brand preference and generate more purchase intentions" (p.122). Active-marketing communication is highly recommended to promote luxury brands in the Asian market. The center of attention should be in strengthening the luxury brand image and offering the core value benefits.

Tsai (2005) conducted a cross-national investigation, including the regions of Asia Pacific (Hong Kong, Singapore, and Japan), Western Europe (Germany, France, and Britain), and North America (United States and Canada), to examine the impact of personal orientation on luxury-brand purchase value. To fill the lack of personal oriented consumers' research on luxury branding, an incorporated model based on past theoretical frameworks and research findings, of personal orientation towards luxury-brand consumption was created. The findings empirically sustained that "personal orientation in the international market may significantly impact on repurchase behavior elicited for luxuries" (p. 450). Hence, the author summarized that "international marketing efforts for luxuries, while revolving around enhancing the impression management function, should also be geared to meeting the needs of self-directed pleasure, self-gift giving, congruity with internal self and quality assurance for building and strengthening brand loyalty" (p.429).

In order to content analyze luxury brands websites, Singh et al. (2003) provided a cultural value framework to categorize websites by integrating Hofstede's (1980, 1991) four cultural dimensions and Hall's (1976) two-dimension models. They gave justification in choosing and combining these two models. First, Hofstede's cultural typology has been extensively replicated, its dimensions have been empirically developed and verified, and its framework has been found to be a valid basis for the analysis of regional differences and as a means through which Web marketers could adapt their websites to local cultures. Second, both models have parsimony and analytical flexibility in measuring culture (p.65).

Hofstede's four dimensions are individualism—collectivism, uncertainty avoidance, power distance and masculinity—femininity; in the current research, the dimension of high- and low-context cultures (Hall, 1967) is also included. Appendix A provides the cultural categories of each dimension, and detailed explanations for each cultural category. The definition of the five dimensions and research hypothesis are as follows:

1. **Individualism—Collectivism:** It describes the relationships individual have in each culture. In collectivist societies, individuals look after group norms, group spirit, strong loyalty and relationship within the group; while in individualist cultures “I-consciousness” is centered, people value self-reliance, achievement, independence and freedom (Hofstede, 1980). US and other western countries scored higher in individualism according to Hofstede's website than the Greater China. Thus, it can be hypothesized that:

H3. English with Chinese-language luxury brands' websites contain higher levels of collectivism-oriented features than English without Chinese-language luxury brands' websites.

2. **Uncertainty avoidance:** It refers to “the context to which people feel threatened by uncertainty and ambiguity and try to avoid these situations” (Hofstede 1991, p.113). A high level of uncertainty avoidance means to be more risk-averse, avoid ambiguous situations, and value security than adventure or risk. Most Asian countries score high on uncertainty avoidance, especially China and Taiwan. Thus, it can be hypothesized that:

H4. English with Chinese-language luxury brands' websites depict higher levels of uncertainty avoidance features than English without Chinese-language luxury brands' websites.

3. **Power distance:** This dimension explains how different societies treat inequalities in social structure, usually portrayed by hierarchy and dependence relationships in family or organization. Therefore, the more power distance a society exhibits, the more emphasis on social status, referent power, authority, and legitimacy. On the contrary, low power distance cultures value equal rights and less hierarchy. It's apparent that the US scores lower than Greater China on this dimension, so it is hypothesized that:

H5. English with Chinese-language luxury brands' websites exhibit higher levels of power-distance oriented features than English without Chinese-language luxury brands' websites.

4. **Masculinity—Femininity:** According to Hofstede (1980), when a country dominant in masculinity, it emphasizes achievement and success. A feminine country cares for others and quality of life. Unlike feminine cultures, masculine cultures are more inclined towards directness, decisiveness, and the emphasis of mastery over nature. US, a masculine culture example, scores higher than Greater China on this dimension, and the hypothesis can be stated as follows:

H6. English without Chinese-language luxury brands' websites represent higher levels of masculinity- oriented features than English with Chinese-language luxury brands' websites.

5. **High- and low-context culture:** high-context culture is featured by indirect verbal expressions, and are implicit, polite, modest, and ambiguous (Singh et al., 2003, p.135). Low-context culture is the opposite, preferring direct comparison in an explicit code. Mueller (1987) found that low-context cultures such as the US make explicit mention of communication messages, while in high-context cultures the messages are deeply embedded in the context. Based on Hall (1976) and Mueller (1987), China is high-context culture while the US is a low-context one. Accordingly, the hypotheses are stated as:

H7. English without Chinese-language luxury brands' websites portray higher levels of high-context oriented features than English with Chinese-language luxury brands' websites.

H8. English with Chinese-language luxury brands' websites portray higher levels of low-context oriented features than English without Chinese-language luxury brands' websites.

Authenticity

Authenticity is a crucial contemporary marketing practice but its nature and use in online websites have to date received scant attention, let alone in the luxury branding arena. On the other hand, consumers' quest for authenticity is on the rise as well. Beverland (2005) suggests authenticity is critical to brand status, price premiums and high-end quality. One significant factor in a unique brand identity is authenticity because consumers pursue authentic products and

experiences (Keller 2003; Aaker 1996). Authenticity directly communicates what the brand stands for and conveys the core value of the brand's tradition (Brown et al., 2003).

There are various definitions of authenticity. According to the Oxford English Dictionary (1989), being authentic is being reliable, trustworthy, original, firsthand, and prototypical as opposed to copied. Authenticity is the quality of being true in substance, and such quality is essential for antiques and art. Trilling (1972) gives a short and clear view; he thinks authenticity of an object is as the function of perceived genuineness and positive valuation. While Beverland (2005) defines authenticity as “a story that balances industrial (production, distribution and marketing) and rhetorical attributes to project sincerity through the avowal of commitments to traditions (including production methods, product styling, firm values, and/or location), passion for craft and production excellence, and the public disavowal of the role of modern industrial attributes and commercial motivations” (p.1008). Fine's (2003) definition of authenticity is “sincere, innocent, original, genuine, and unaffected...linked to moral authority of the creator and simultaneously to the fact that the object was made by hand, not mechanically produced” (p.155).

Gilmore and Pine (2007) suggest that what a company sells to a customer, termed as “economic offerings”, is commodities, goods, services, experiences, and transformations (p.46). The five economic offerings constitute the progression of economic value, which frames and explores the possibilities and landscapes of authenticity in five genres. They give specific definition to each genre (p.49-50):

1. **Commodities—Natural authenticity:** People tend to perceive as authentic that which exists in its natural state in or of the earth, remaining untouched by human hands; not artificial or synthetic.
2. **Goods—Original authenticity:** People tend to perceive as authentic that which possesses originality in design, being the first of its kind, never before seen by human eyes; not a copy or imitation.

3. **Services—Exceptional authenticity:** People tend to perceive as authentic that which is done exceptionally well, executed individually and extraordinarily by someone demonstrating human care; not unfeelingly or disingenuously performed.
4. **Experiences—Referential authenticity:** People tend to perceive as authentic that which refers to some other context, drawing inspiration from human history, and tapping into our shared memories and longings; not derivative or trivial.
5. **Transformations—Influential authenticity:** People tend to perceive as authentic that which exerts influence on other entities, calling human beings to a higher goal and providing a foretaste of a better way; not inconsequential or without meaning.

Gilmore and Pine (2007) detail each genre in a more explicit way, and they define particular principles for each genre (please refer to Appendix A). They advise that in any offering appealing to authenticity, one or more of these five genres, and usually all five, are encountered (p.50). Thus, the following hypotheses are formulated:

H9. There is no difference of natural authenticity exhibited in English without Chinese-language and English with Chinese-language luxury brands' websites.

H10. There is no difference of original authenticity displayed in English without Chinese-language and English with Chinese-language luxury brands' websites.

H11. There is no difference of exceptional authenticity shown in English without Chinese-language and English with Chinese-language luxury brands' websites.

H12. There is no difference of referential authenticity revealed in English without Chinese-language and English with Chinese-language luxury brands' websites.

H13. There is no difference of influential authenticity demonstrated in English without Chinese-language and English with Chinese-language luxury brands' websites.

Authenticity is craved and earnestly desired by consumers in this mass production world. They need products to show authenticity to assure the plausibility of its value (Rose and Wood, 2005). For luxury brands, images of authenticity enhance consumers' acknowledgement of brands' core values and traditions and differentiate brands from other mass-market commercialized ones. The use of myths and status statements characterizes the intrinsic elements of authenticity including the product, production process, origin place, historic or classis style (Beverland, 2005). Beverland and Luxton (2005) indicate that cultural sources of

communication strategies are widely applied to authenticity image-building in luxury wine firms' integrated marketing communication (IMC) management. However, the relationship between cultural sources and authenticity of luxury brands has not been testified in related research. Thus, the following research question is generated:

RQ3. What is the relationship between cultural dimensions and authenticity of luxury brands in English without Chinese-language and English with Chinese-language websites?

Beverland (2005) in his work categorizes seven elements to create the image of authenticity in luxury wines. He also thinks that it is required to create a sincere story consisting of a creative blend of industrial and rhetorical attributes. Sincerity is achieved through the public avowal of hand crafted techniques, uniqueness, relationship to place, passion for production, and the simultaneous disavowal of commercial motives, rational production methods, and the use of modern marketing techniques (p.1003). The seven elements include protecting status, which means that luxury brands represent the highest stage a brand can achieve in terms of value, and the identification of status-based positioning of luxury brands is to retain their equity; real commitments to quality, which means that luxury brand history and story related directly to real commitments to production quality; price performance, being able to demonstrate actual ongoing product quality and the existence of price premiums was critical for protecting status; using place as a referent, this view of authenticity was expressed in the commitment to *terroir*. *Terroir* was originally a French term in wine, coffee and tea used to denote the special characteristics that geography bestowed upon them. It can be very loosely translated as "a sense of place" which is embodied in certain qualities, and the sum of the effects that the local environment has had on the manufacture of the product. The use of *terroir* as a positioning statement and guiding philosophy reinforced a point of uniqueness, granting authenticity to the product.

The fifth element is traditional production methods. The linking of the brand to place or traditional methods of production led the luxury brands to seek protection for the use of that name, and traditional expressions represented the images of craft production. The sixth is stylistic consistency. It is associated with remaining true to past styles while adapting to changing consumer tastes. The brand icon or style illustrates the legend and timelessness of the brand and the intrinsic qualities established over time. The last is history and culture as referents, which means making links to the past enhances brand sincerity. It is another means to ensure authenticity by drawing on historical associations and building links to cultural events. Authenticity is communicated through heritage and links with past events, resulting in the continuance of myths regarding the production processes of certain style icons.

Derived from consumers' personal experience, authenticity is denoted via physical attributes (indexically) and brand essence (iconically) (Grayson and Martinec, 2004). The degree of originality and the extent of genuineness judged by consumers' experiences according to an absolute, objective criterion delineate the indexical authenticity (MacCannell, 1973), though the quality perceived, not the absolute but the relative and contextually determined, and the symbolic constructive interpretation of certain expectation projected onto the objects by consumers explain the iconic authenticity (Cohen, 1988; Bruner, 1994). Beverland et al. (2008) identify three forms of authenticity in line with the above two features: pure (literal) authenticity, approximate authenticity, and moral authenticity (p.5). Pure (literal) authenticity is to provide consumer with *in situ* guarantee of the genuine article; approximate authenticity is to provide consumer with a feeling that this brand will help achieve self-authentication through connecting with place and time; moral authenticity is to provide consumer with a feeling that this brand will

help achieve self-authentication through connecting with personal moral values. The detail of three forms of authenticity is listed in the Appendix A.

Beverland and Luxton (2005) stated that using advertising to build the image of authenticity is difficult because the mass marketing will undermine such claim. In the same way, Internet is one of the major tools in mass marketing. So the form of pure authenticity is more important than other two in authenticity image building. Therefore, the author applies the five genres of authenticity (Gilmore and Pine, 2007), the seven elements of the image of authenticity (Beverland, 2005) and three forms of authenticity (Beverland et al., 2008) to analyze luxury brands websites. The following hypotheses are made:

H14. There is no difference of seven elements exhibited in English without Chinese-language and English with Chinese-language luxury brands' websites to build the image of authenticity.

H15. Pure authenticity is more exhibited in English without Chinese-language and English with Chinese-language luxury brands' websites than approximate and moral authenticity.

Authenticity has been sought to be associated with major companies' brands, and it is central to consumer roles within almost every subculture and consumption context (Leigh et al., 2006). Tradition, culture and craft have been used to create a powerful image of authenticity (Beverland et al., 2008). Nevertheless, Fine (2003) implies utilizing mainstream communication strategy (i.e. advertising) to project the image of authenticity may pose difficulty for luxury brands. On the one side a luxury brand needs to maintain its exclusiveness, while on the other it needs to relate to the mass market. Whereas, Beverland et al. (2008) identify the contrast findings: advertising does play a role in reinforcing images of authenticity, and advertisements can effectively communicate three forms of authenticity (p.13). In the same way, the Internet as a network of networks may relate well to the values associated with authenticity (Koiso-Kanttila,

2005, p. 66). In light of previous study, it gives the author motive to investigate the various aspects of authenticity recognized in the arena of luxury branding.

An integrated model is required for extracting the various aspects of authenticity in luxury branding. Preceding hypotheses can be testified through assigning value to each item in the proposed model, thus an index or scale of authenticity is built. The scale of authenticity for luxury brands is a unique contribution of the current study as well. Table 2-1 illustrates an overview of authenticity from past research. An original integrated model is presented based on incorporating all the aspects of authenticity previously mentioned in Figure 2-1. Based on the integrated authenticity scale, the following hypotheses are made.

H16. Luxury brands scores lower in natural authenticity than other kinds of authenticity.

H17. There is no difference of luxury brands authenticity scale scores in English without Chinese-language and English with Chinese-language websites.

Table 2-1. Authenticity Overview

Author	Authenticity
Trilling (1972)	“a story that balances industrial (production, distribution and marketing) and rhetorical attributes to project sincerity through the avowal of commitments to traditions (including production methods, product styling, firm values, and/or location), passion for craft and production excellence, and the public disavowal of the role of modern industrial attributes and commercial motivations” (p.1008).
MacCannell (1973)	Indexical authenticity Iconic authenticity
Fine (2003)	“Sincere, innocent, original, genuine, and unaffected....linked to moral authority of the creator and simultaneously to the fact that the object was made by hand, not mechanically produced” (p.155).
Beverland (2005)	Seven elements: <ol style="list-style-type: none"> 1. Protecting status 2. Real commitments to quality 3. Price performance 4. Using place as a referent 5. Traditional production methods 6. Stylistic consistency 7. History and culture as referents
Gilmore and Pine (2007)	Five genres: <ol style="list-style-type: none"> 1. Commodities—Natural authenticity 2. Goods—Original authenticity 3. Services—Exceptional authenticity 4. Experiences—Referential authenticity 5. Transformations—Influential authenticity
Beverland (2008)	Three forms: <ol style="list-style-type: none"> 1. Pure (literal) authenticity 2. Approximate authenticity 3. Moral authenticity

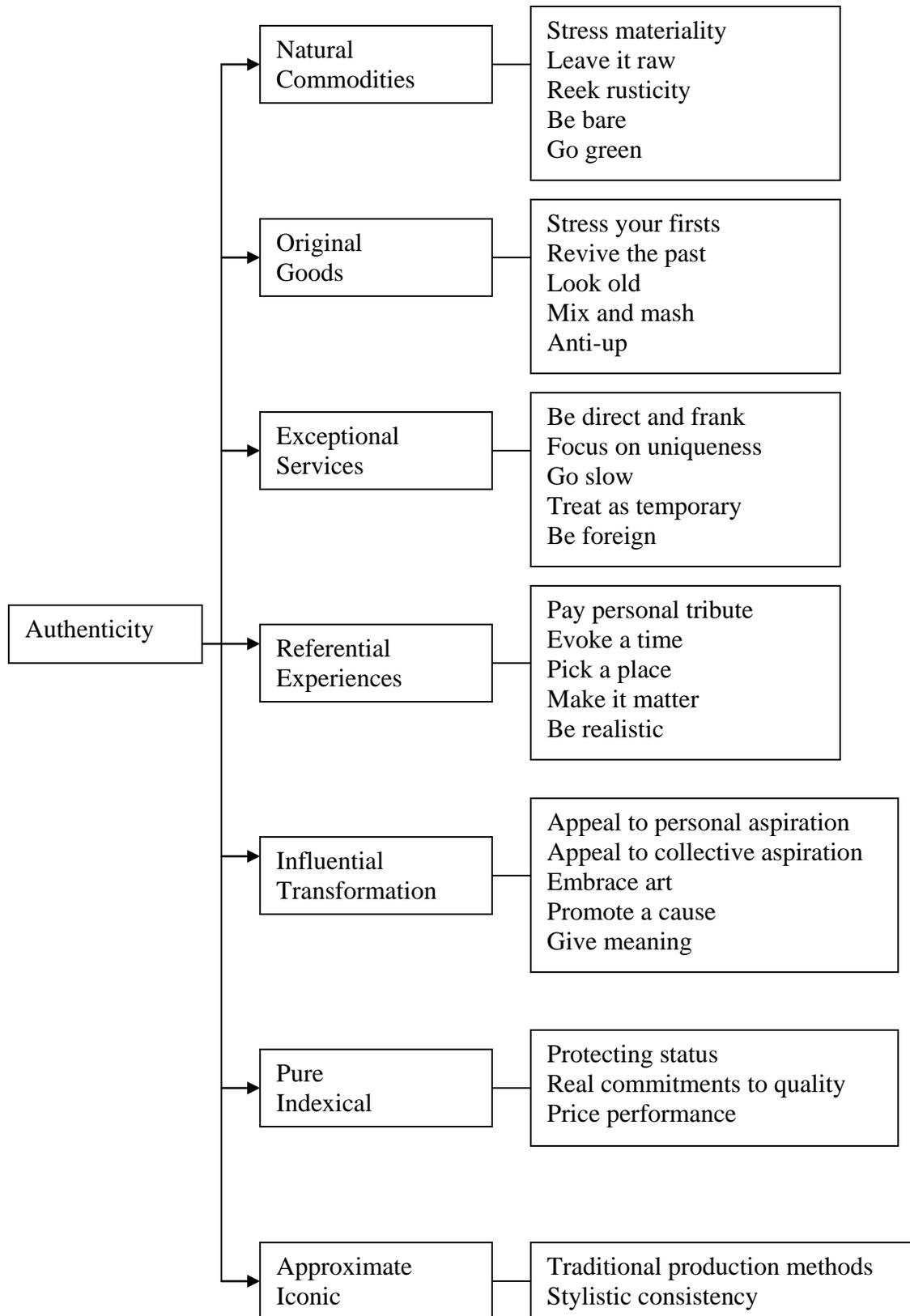


Figure 2-1. Integrated Model of Authenticity.

CHAPTER 3 METHODOLOGY

The main goal of this study is to contribute and gain additional insights about luxury branding, specifically through the analysis of luxury brand websites. And it is the content of luxury brand websites that matters in the current study, so consumers' opinion research will not be included. Therefore, a quantitative content analysis is the most appropriate method to examine the research hypotheses through analyzing English with and without Chinese-language luxury brands' websites.

Quantitative content analysis can be applied to measure words, symbols, themes, characters, and it's a deductive way to explore research questions and hypotheses via predetermined categories. It allows testing theories empirically and generates new research ideas in an unobtrusive way. Through assigning numeric values to content, it allocates numeric descriptions and statistic inference (Kolbe & Burnett, 1991).

Defining Content Analysis

According to Krippendorff (2004), "Content analysis is a research technique for making replicable and valid inferences from data to their content (p.21)". In Riffe, Lacy and Fico (2005), they identify content analysis as "the systematic assignment of communication content to categories according to rules, and the analysis of relationships involving those categories using statistical methods (p.3)". Berelson (1952) has a classic definition: "Content analysis is a research technique for the objective, systematic, and quantitative description of the manifest content of communication (p.18)".

Based on Berelson's definition, content analysis has three central characteristics: (1) objective: content analysis should be conducted in an objective way, without being biased or value laden. So the best way to conduct a content analysis study is to train different coders/

judges to implement the coding process. (2) systematic: content analysis should be done in a systematic or consistent way, which means if the coding instrument is repeatedly used by other researchers, it still will be able to generate similar results over time. (3) generalizable: the results of content analysis should be generalizable to the population which the sample is drawn. The sample of the study must be representative and of sufficient size.

Compared with other research methods, content analysis has many advantages: it can deal with large amounts of data; the materials are readily available, quickly be done without being obtrusive, requires fewer financial resources, provides information on processes and messages over time and can be used retroactively. However, content analysis has inherent problems as the following (Kaid & Wadsworth, 1989, p.200-205):

1. It is only limited to the examination of recorded communication. Content analysis is examining the formatted structures of communication, and it always scrutinizes past things. So it may have limited effect on shaping communication future.
2. The difficulty of drawing inferences about the intentions of sources or isolating effects. Besides manifest content, there's still latent content for researchers to analyze. Most of the time, it's hard to isolate the effects in the intention of original sources; however, for the convenience of coding, researchers need to draw their own inferences from the context being examined.
3. The issues of carefully selecting categories may cause researchers to overlook some important insights. When choosing proper categories based on research purposes and past study, coders or researchers may be confined to the content itself and the manifest part of the content, thus ignore the important latent meaning or insights hidden in the research or content.
4. The difficulty in implementing all the research process in an ideal fashion. When actually implementing quantitative content analysis study, there are lots of issues needed to be dealt with. Hence, it's crucial for researchers to conduct the study in an optimal way.

Unique Issues Associated with Content Analysis of Websites

The Internet provides both opportunity and challenge for brand managers as well as researchers. It changes content analysis. While the Internet offers a wide range of content and saves researchers time through using available index on many websites, it still has some inherent

concerns for researchers (Kaid & Wadsworth, 1989; Rossler, 1999; Weare and Lin, 2000; McMillan, 2000).

The Constant Change in the Content of Websites

In accordance with various situations, websites may change its content. If different coders code at the different time period, the website may show different content. For example, like Thanksgiving holidays or Memorial days, many brands' websites will have big sales or special offer, so the website content will differ from ordinary days. For some news website like CNN, the news content changes everyday or even within several hours, and sometimes it changes with breaking news. All the conditions cause difficulty for researchers to content analyze the websites.

Selecting Proper Unit of Analysis

Websites are layers of information, and it has front page, main page, sub-page, and so on. Every single webpage may contain important information for coders to analyze; however, because of the constant change in content, it's hard for researchers to decide the proper unit of analysis. For comparison purposes, it's even more difficult to choose the appropriate unit of analysis because different websites have varied design and format. All the circumstances pose challenges for researchers to conduct a proper website content analysis study.

Coding Online/ Offline

The major issue lies in whether researchers should save the website and let coders code it later, or they should have coders code at the same time and same place. If coding offline, it may sacrifice many special effect of the website that can be analyzed; however, if coding online, in order to avoid content change the next day, coders should code the websites together. But coding together may cause the contamination of judging independence. Faced with such dilemma, researchers have practical problems in coding offline or online.

Different Programs and Browsers/ Coders' Experiences and Skills

Because different coders may have different computers, using different Internet browsers and applied programs, in the mean time, their experiences and skills of Internet technology may vary, so it can become a problem when they code the website contents. Moreover, websites may have various design and special visual effect like animation, but if the coders' computers do not have the applied program to display, then the rich content cannot be analyzed. Consequently, researchers should make sure that different coders have unified equipment and proper level of mastery in Internet technology.

Reliability in Content Analysis

Reliability is defined as the measure employed repeatedly by different investigators to the same contents will generate similar results, which means equivalence and consistency in research results of content analysis. To maintain the objectiveness of the study, researchers need to train coders to implement the coding process. Usually there will be two or more coders in one study, so when it comes to reliability issues in content analysis, inter-coder reliability is the central check point to assure the reliability of the study. To enhance reliability, pretest of small size of sample is required during the training procedure. In the pretest, the researcher can assess the inter-coder reliability and revise the code sheet or code book if necessary. Another way to promoting reliability is to do a split-half correlation check, randomly split the sample in half and examine the correlation. If the score is high, it means good reliability; if not, then it's needed to increase more samples until the correlation is high enough.

There are various inter-coder reliability estimates in content analysis as following illustrated (Kaid & Wadsworth, 1989; Riffe et al., 2005; Krippendorff, 2004):

1. Percentage of agreement

The percentage of agreement is the most basic calculation of inter-coder reliability. It is simply to count the percentage of agreement on coding items among different coders, and the percentage should be higher than .85.

2. Holsti (1963)

$$R = \frac{2(C_{1,2})}{C_1 + C_2}$$

while $C_{1,2}$ means agreed items among two coders, $C_1 + C_2$ means total category assignments made by both coders. R should also be higher than .85.

3. Scott's Pi

$$Pi = \frac{\% \text{ observed agreement} - \% \text{ expected agreement}}{1 - \% \text{ expected agreement}}$$

4. Cohen's Kappa

$$Kappa = \frac{Po - Pc}{1 - Pc}$$

Po = the proportion of observed agreement
Pc = the proportion of agreement judges agreed by chance

The same formula as Scott's Pi, but it usually has higher reliability. The difference between Kappa and Pi is in the way expected agreement is calculated. It assumes the analysis units are independent, the categories are independent, mutually exclusive and exhaustive, and the judges operate independently. Usually, the reliability is good when Kappa is between .40 and .75.

5. Krippendorff's Alpha

$$Alpha = \frac{Do}{Dc}$$

Do = the expected disagreement
Dc = the observed disagreement

It is counted on disagreement between two or more coders rather than agreement, and it is used in non-nominal scale items and with smaller samples.

Based upon the above elaboration, Holsti's formula and Krippendorff's Alpha were applied to the current study. These two measures are widely adopted, and they can be used in analyzing nominal and non-categorical scale variables. In calculating inter-coder reliability for the pretest, the researcher employed .90 as the percentage of agreement, which is satisfactory. Holsti's formula and Krippendorff's Alpha were both applied to estimate the overall inter-coder reliability. Out of 171 measured variables, Holsti's formula found overall inter-coder reliability to be .88 and Krippendorff's Alpha was .86, which are both higher than the acceptable .85.

Validity in Content Analysis

Before we can discuss meaningfully the validity of a measure, we must know that the measure is reliable. Measurement reliability is a necessary but not a sufficient condition for measurement validity. A reliable measure does not necessarily measure what one thinks it does. So a valid measure is both reliable in its application and valid for what it measures (Riffe et al., 2005, p.163). Without validation, generalization or interpretation of findings would be difficult or impossible. Simply put it in a word, validity concerns the extent to which the measurement procedure truly measures what it is intended to measure.

There are four kinds of validity in general and the test of different types of validity as the following (Krippendorff, 2004; Riffe et al., 2005; Berelson, 1952):

1. Criterion validity

It relates to the extent to which the measurement really matches with a certain pragmatic criterion. According to different time frame, criterion validity can be divided as two kinds; one is called concurrent validity, and the other is predictive validity. Concurrent validity is to determine the degree to which your measurement relates to the current criterion, while predictive validity is

to assume the predicting ability of your measure. What matters to criterion validity is to ensure the strength of the relationship between the measure instrument and the criterion. To test criterion validity, it is more effective to conduct an empirical research than other testing ways.

2. Construct validity

This kind of validity is to see if the measure instrument truly measures the concept of the study, and it's based on the accumulation of research evidence. There can be three kinds of construct validity: Convergent validity, which means the same concept using different research methods to measure should yield the similar results; Discriminant validity, which means that the concept being studied should be different from other closely-related concepts; Hypothesis testing, which means that the hypotheses derived from a theory should be supported if they have high validity.

In testing construct validity, what counts is to make sure that the hypotheses are derived from the accumulation of previously established research. In the current study, all the categories are generated from prior well-and-over-tested published research with high reliability and validity. Whereas in testing convergent validity, future research should take responsibility in replicating the same concepts measured with other research methods to inspect the consistency across situations. In addition, discriminant validity can be tested through the correlation check with other closely-related concepts.

3. Face validity

Concerning face validity, the central point is to tell if the concept items belong to the theoretical concepts on the face of it. Face validity can be verified by experts to confirm that there's no irrelevant item in the categories of the code sheet and code book.

4. Content validity

Content validity means that the measure represents the universe of the content in the concept being studied. To test content validity, the most efficient way is for experts to judge if there's any missing item in the construct or any left-out item should be included.

Unit of Analysis and Sample Frame

The most ambiguous issue in website content analysis study is to decide the unit of analysis. McMillan (2000) points out many researchers cannot define accurately the term “web site”. However, more than half of past research applying content analysis to the World Wide Web use web site as unit of analysis. A web site is a hierarchy of information; layers of web pages are connected through hyperlinks. The size of a web site may vary significantly, there may contain hierarchy of information which is useless for content analysis or research purpose. In choosing a homepage or the entire web site as unit of analysis, the dilemma lies in that homepage usually consists of indices, icons and symbols without much meaningful information (Okazaki and Rivas, 2002). Too much information may be offered when evaluating the entire site; it could be extremely time-consuming as well as confusing (Ha and James, 1998). Consequently, it is reasonable and appropriate to limit the unit of analysis to a meaningfully minimum level instead of scrutinizing the whole site.

The unit of analysis for the current study is determined to be the web page containing main menu or index of luxury brands, excluding analysis of hyperlinks. As stated by Okazaki (2005, p. 39), the existence of brand web site features is primarily determined by the main menu or index provided on web page. If the menu/ index included a link labeled as “corporate information”, the site is coded as having this variable. Nevertheless, in some cases certain features may not be listed on the main index, the coders were asked to look over the submenu of the web sites.

A total number of 53 luxury brands were chosen because they were referred to in most academic papers on luxury (Kapferer, 1996; Dubois and Paternault, 1995; Neuno and Quelch, 1998; Nyeck and Roux, 1997; Phau and Prendergast, 2000), and they were listed in Appendix A. Coding schemes were developed with detailed operationalization and definition. All variables were listed in Appendix B, including brand website features of general, visuals, communication, promotion, interactivity and sales (Carroll, 2001; Riley and Lacroix, 2003; Lee et.al, 2004; Seringhaus, 2005); similarity ratings which represents the degree of standardization (Okazaki, 2005, p.97); product category of automobile, fashion, jewelry, handbags and shoes, jewelry and watch; four country image dimensions of innovativeness, design, prestige and workmanship (Roth and Romeo 1992, p.480); six different countries of origin: Germany, France, Italy, United States, Switzerland and the United Kingdom; five cultural dimensions of individualism-collectivism, uncertainty avoidance, power distance, masculinity-femininity, high-and-low context (Singh et al., 2003); five genres of authenticity (Gilmore and Pine, 2007), seven elements of image building in authenticity (Beverland, 2005; Beverland et al., 2008), three forms of authenticity and integrated authenticity scale (MacCannell 1973; Beverland, 2005; Gilmore and Pine, 2007; Beverland et al., 2008)

Among the 53 luxury brands, all of them have online websites, 25 luxury brands are in English only or other languages except Chinese, while 28 luxury brands have English, Chinese and other languages. Noteworthy is that only 8 websites in the 28 English with Chinese luxury brand websites are adapted, and the remainders (20) are all standardized. In view of the status quo, the results of comparing English-language and Chinese-language are quite limited. Therefore, two groups of luxury brands were compared in the current research: English with

Chinese-language luxury brand websites (n=28) and English without Chinese-language luxury brand websites (n=25).

Each variable was measured on a nominal scale, and values of “1” or “0” were assigned for answers of “Presence” or “Absence” respectively. For some ambiguous situations or something too subjective, it was assigned the value of “2” for answer of “can’t code”. Luxury brands authenticity score was based on this measurement as well, each item was added up to determine the indices for each brand, thus to testify the hypotheses. The only exception was similarity ratings adopted from Okazaki’s study (2003). The rating was to measure the extent to which luxury brand websites in English standardize in Chinese counterparts. So it was on a five-point semantic scale, ranging from “very different” (coded as 1) to “very similar” (coded as 5) with an intermediate scale point “not determinable” (coded as 3). The components included company logo, copy, text, layout, color, photographs (products, models or backgrounds), illustrations, charts, graphs, and interactive images (p.95). Okazaki’s rating (2003) reliability exceeded the minimum value of 0.80 recommended by Holsti’s formula and Krippendorff’s Alpha, and were thus determined to be satisfactory.

Current Content Analysis Study Procedure

The six research steps to conducting a quantitative content analysis study were:

1. Formulate research hypotheses and questions based on literature review;
2. Select samples:

Based on past research (Phau and Prendergast, 2000; Wong and Zaichkowsky, 1999; Vigneron and Johnson, 1999), 53 luxury brands included in the study were Louis Vuitton, Porsche, Cartier, Ferrari, Chanel, Dunhill, Hermes, Christian Dior, Gucci, Rolex, Tiffany & Co., Patek Philippe, Salvatore Ferragamo, Armani, Mont-Blanc, Mercedes, BMW, Audi, Hugo Boss, Escada, Celine, S.T. Dupont, Chaumet, Van Cleef & Arpels, Givenchy, YSL, Bally, Christian

Lacroix, Chloe, Nina Ricci, Lanvin, Valentino, Fendi, Bulgari, Dolce & Gabbana, Bottega Veneta, Tod's, Prada, Moschino, Versace, Ralph Lauren, Harry Winston, Coach, Cole Haan, Burberry, Jaguar, Rolls-Royce, Piaget, Tag Heuer, Chopard, Longines, Omega, and Ebel. Country-of-origin and product category were classified based on these 53 luxury brands as well.

3. Define categories

The categories were exhaustive and mutually exclusive. The websites were analyzed for their general, visuals, promotions, communication, interactivity, and sales features (Riley and Lacroix, 2003). Other detailed analysis units followed the framework of Carroll (2001) for the dominant attributes of luxury brands depicted on websites in Chinese and English. In addition, the websites were placed into five product categories: automobile, fashion, handbags and shoes, jewelry and watches.

As for country-of-origin, six countries have chosen which are Germany, France, Italy, US, Switzerland, and UK. To answer which characteristics of Hofstede's and Hall's cultural dimensions were presented in English and Chinese luxury brand websites, and the detailed categories and explanations were listed in Appendix B. The unit of analysis was chosen and justified as previously discussed.

4. Outline the coding process

In this step, the researcher devised a written code book (Appendix B) and code sheet (Appendix C) then decided two appropriate coders to code. The use of two coders was the most frequent configuration and was a realistic way to establish reliability assessments (Kolbe and Burnett, 1991). Training coders was important in this step, by explaining categories, going over code sheet and code book, doing samples of the content or similar content and revising code sheet/ categories if necessary. There were two coders meetings to go over the materials for

pretesting. The author chose to use the initial training forum for pretesting since the group discussion led to possible issues and judges were able to openly question and reference decisions. Using this approach, the author can fully discover possible problematic latent definitions. After coder training, the coders were asked to use their knowledge from the meeting and the code book to make decisions. If there was something coders cannot decide, the author was available for clarification.

Before implementing the primary coding, 6 websites out of 53 samples were used in the pretest to determine the inter-coder reliability during initial coders meeting. In order to maintain judge independence, judges did not know each other and they were instructed to work independently but simultaneously and not discuss particular coder decisions with each other. Each website was judged by two coders. After the whole samples had been examined, agreements and disagreements between the coders for each website were evaluated to establish individual category agreement estimates.

5. Determine reliability and validity

Reliability was essential to check the consistency and objectivity of the research, while validity assured that what is measured is what the researcher intended to measure. This step was done at the same time as step 4. The researcher first used the training session to calculate or test reliability, and when coders actually coded the websites, the researcher used a portion of the sample to test inter-coder reliability. More details were conversed in preceding section. As for authenticity scale reliability, the author used proper statistic tools to test the reliability and relation for each item in the scale.

6. Implementation and data analysis

In this step, the researcher decided coders to code together, and made coders aware of the guidelines or time constraints. SPSS 15.0 and Microsoft Excel were used for data analysis.

Frequencies, cross tabulations, differences in proportions, Chi-square test, analysis of variance were properly run to address hypotheses and research questions.

CHAPTER 4 FINDINGS

This chapter first gives the descriptive statistics for luxury brands' websites in English with Chinese and English without Chinese. The statistical tests of the hypotheses and research questions are also reported.

Descriptive Data Analysis

The study contained a total of 53 luxury brands' websites, with 28 websites are in English with Chinese language and the rest (n= 25) in English without Chinese websites. For those English with Chinese luxury websites, coders coded both English-language version (n=28) and Chinese-language version (n=28) to test the hypothesis concerning the extent of standardization. As for the remaining hypotheses, the Chinese-language version (n=28) of English with Chinese luxury brands' websites is used to compare with the English without Chinese luxury brands' websites (coders only coded the English-language version, n=25). In regard to product category, there were 18 (34%) fashion luxury brands, and 14 (26%) handbags and shoes. There were seven automobile luxury brands, six jewelry brands, and eight watch brands. As for country of origin, more than half (56.6%) of the sample comes from France (n= 18) and Italy (n= 11).

The coding instrument contained twelve sections of website characteristics; all the 53 websites were operational and about 70% required special software to browse the websites. Only 5% of the websites contain information concerning health/safety. Nearly the entire sample lists the information about the company (94%), product (98%), and history (90%). In the section that examines direct marketing, around one-fourth of the total sample had online account information, less than 17% contained online ordering and online tracking services. As far as corporate affairs are concerned, more than 70% of the websites have a media center (71%), related news (86%), and press releases (83%). About one-third (32%) of the sample presents

community related information. Unfortunately, luxury brands' websites do not contain much information about issues regarding environmental policy (9%), children (5%) or education (11%).

Sales promotions barely exist in luxury websites, and 26% display unrelated advertising, which appeared on the brand websites. In website image management, nearly sixty percent of the sample show non-person pictures; more than half have flashing image effects (66%) and moving images or words (54%). Another interesting characteristic is female dominated images (52%), which appeared more than twice as often as male-dominated ones (22%). In regard to website interactive customization, more than 80% of the sample contained what's new section (96%), legal information (92.5%), links to other sites (86.8%), a privacy policy (83%), language variation (83%), and a site map (83%). For most (98%) luxury brand websites, two-way communication includes email/ contacts us, and around 85% had an email newsletter offerings. What contact information is shown on the websites are the head office (88.7%) and all store locations (88.7%). Luxury brands websites appear to target at their customers (81%), the general public (88.7%), and their media audience (73.6%).

Hypotheses and Research Questions

The following section discusses the statistical results according to the hypotheses and research questions generated in chapter two. The order is in accordance with the literature review.

Standardization vs. Adaptation

H1. The Chinese-language counterparts in English with Chinese luxury brand websites are highly standardized with the English-language counterparts.

The measurement of the extent of website standardization, namely, the similarity ratings, in Okazaki's study (2005) is adopted (Appendix B). Using a five-point semantic scale, where 1

means very different and 5 very similar, the extent of website standardization can be examined. Here two groups compared are the Chinese-language version (n=28) and the English-language version (n=28) within the English with Chinese language luxury brand websites (N=56). Two groups are evaluated if they are standardized or adapted based on the mean score. When the mean score is higher than the median (=2.5), it means the two groups are standardized. However, if the score is lower than the median, the two groups are adapted. Table 4-2 illustrates the results of the two groups' means and standard deviations.

According to Table 4-2, the results indicate that the mean scores in all similarity ratings are above the median, and the Chinese-language counterparts (CHN) in English with Chinese luxury brand websites are highly standardized with the English-language counterparts (ENG). Thus, hypothesis one is supported. Moreover, there are 8 adapted luxury brands within 28 English with Chinese websites. Five out of eight adapted luxury brands are in the product category of automobiles, whose country-of-origins are in Germany (n=4) and UK (n=1). The other product categories are watches (n=2) and jewelry (n=1), and the country-of-origin is from US (n=1) and Switzerland (n=2), respectively. Table 4-3 compares CHN with ENG within the 8 adapted luxury brands' websites.

Table 4-3 illustrates that the mean scores in all similarity ratings are below the median, except company logo and logo placement, and the Chinese-language counterparts (CHN) in English with Chinese adapted luxury brand websites are highly adapted with the English-language counterparts (ENG).

Product Category and Website Characteristics

The categorization of most referred 53 luxury brands in past research is based on Interbrand's Best 100 Brands 2008 and past study. Five product categories are determined as automobiles, fashion, handbags and shoes, jewelry, and watches. Jewelry is combined with

watches because of small cell sizes. In research question one: will there be significant difference of luxury brands' website characteristics across different product categories? To answer the question, all website characteristics are combined as a composite variable. One-way ANOVA is used to test the statistical significance of website characteristics by different product categories. The finding indicated that there's no statistical significance of website characteristics by different product categories ($F= 1.53, p>.05$).

However, further examination into the details will determine if there's statistical significance of each website characteristic and different product categories. A Chi-square test is used to test the statistical significance of website characteristics by different product categories, and Fisher's exact test is run to adjust the small cell sizes. Table 4-4 illustrates the results of statistically significant Chi-square test showing frequencies, χ^2 value, p value and degree of freedom.

As shown in Table 4-4, only the automobile product category contains health safety information ($\chi^2= 10.15, p<.05$). In the category of fashion, nearly fifty percent of luxury brands' websites contain no unrelated advertising ($\chi^2= 9.57, p<.05$). Nonperson images are shown the least on fashion luxury brands' websites, whereas all luxury automobile websites employ nonperson images ($\chi^2= 30.43, p<.05$). Female dominated images appear mostly on fashion luxury brands' websites, while none exists in the automobile category ($\chi^2= 24.33, p<.05$). Most handbags and shoes, jewelry and watch websites do not contain market segment characteristics ($\chi^2= 12.02, p<.05$). Dropdown menus were absent more often on luxury fashion's websites than on other websites ($\chi^2= 8.02, p<.05$). It is concluded that some of the website characteristics varies by different product categories.

Website Standardization, Product Category and Country-of-Origin

In research question two: will there be any difference in the extent of luxury brand websites standardization by different product category and country-of-origin? The author tries to find out if the extent of standardization in luxury brand websites differs by product categories or country-of-origin. All items of the extent of standardization are combined as a composite variable. ANOVA is used to evaluate the group differences across different product categories and country-of-origins. A Post Hoc test is run to see the difference between product categories and country-of-origins. The independent variables are product category and country-of-origin, and the dependent variable is the extent of standardization in luxury brands' websites. Table 4-5 illustrates the results showing means, standard deviations, ANOVA results, Post Hoc, and other results.

According to Table 4-5, statistical significance does exist in the relationships between product category and the extent of standardization ($F= 21.65, p<.05$). The Post Hoc results indicate that automobile category differs from other three product categories. As for different country-of-origin, ANOVA results show that there is statistical significant relationships between country-of-origin and the extent of standardization ($F= 8.96, p<.05$). The Post Hoc test cannot be run because two countries (US and UK) have fewer than two brands to compare with other countries.

Since there are statistically significant relationships of the extent of standardization, product categories and country-of-origin, the author tries to explore what items of standardization in luxury brand websites differ by product categories or country-of-origin. MANOVA is used to evaluate the group differences across multiple metric dependent variables simultaneously, based on a set of categorical variables as independent variables. The independent variables are product category and country-of-origin, and the dependent variable is the extent of

standardization in luxury brands' websites. Table 4-6 to 4-12 illustrate the results showing means, standard deviations, ANOVA results, Wilk's Lambda, and other results. Standardized discriminant function coefficients are not listed because the websites are highly standardized.

The total number for the MANOVA test of standardization and product category is 56. Because English without Chinese (n=25) luxury brands' websites do not have Chinese language counterparts to compare the extent of standardization, thus coders do not code the similarity ratings for these 25 websites. Hence, the remaining (n=28) websites in English with Chinese language have two versions, which are CHN and ENG, making the total number 56. The MANOVA test of standardization and product category is divided into three tables: the first deals with copy and text; the second is layout, color, and photograph; and the last one is illustration, chart, and interactive images. According to Table 4-6, statistical significance exists in the relationships between product category and website copy and text. No disparity was shown because the websites are highly standardized. The results indicate that the product category of automobile is the least standardized while fashion websites are the most standardized.

According to Table 4-7, statistical significance existed in all the relationships between product category and all website similarity ratings in layout, color, and photograph. No disparity was shown because the websites are highly standardized. The results indicate that the product category of automobile is the least standardized while fashion websites are the most standardized.

In Table 4-8, thirty-one percent of website standardization variance is not explained by main effect of product category ($F=3.20^*$, $df= 18$, $p<.05$). Statistical significance existed in all the relationships between product category and all website similarity ratings in illustration, chart, and interactive images. No disparity was shown because the websites are highly standardized.

The results indicate again that the product category of automobile is the least standardized while fashion websites are the most standardized.

The total number for the ANOVA test of standardization and country-of-origin is also 56. The ANOVA test of standardization and country-of-origin is divided into three tables: the first deals with logo, copy, and text; the second is layout and photograph; and the last one is illustration, chart, and interactive images. According to Table 4-9, statistical significance does exist in the relationships between product category and logo, copy and text. No disparity was shown because the websites are highly standardized. The results indicate that the luxury brands' websites from country-of-origin in Germany are the least standardized.

Table 4-10 indicates that three relationships between country-of-origin and website similarity ratings Likert items are statistically significant. The three items are "layout in top half/right half", "major photo product", and "major photo background". Again, no disparity was shown because the websites are highly standardized. The results indicate that the country-of-origin in Germany is the least standardized while France and Italy are the most standardized.

Table 4-11 indicates that 6% of website standardization variance is not explained by main effect of country-of-origin ($F=7.03^*$, $df= 24$, $p<.05$). All the relationships between country-of-origin and website standardization items in illustration, chart, and interactive images are statistically significant. No disparity was shown because the websites are highly standardized. Also, the results indicate that the country-of-origin in Germany is the least standardized while France and Italy are the most standardized.

The MANOVA test of standardization and the interaction of product category and country-of-origin are shown in Table 4-12. It suggests that there are six statistically significant relationships between the interaction and layout, photo and chart in website similarity ratings.

According to Table 4-12, it is suggested that 45% of website standardization variance is not explained by interaction between country-of-origin and product category ($F=3.30^*$, $df= 12$, $p<.05$). In the six significant relationships, the automobile product category and country-of-origin for Germany and UK are the least standardized websites. The product category of handbags and shoes and country-of-origin for Italy are the least standardized websites. The jewelry product category and country-of-origin for the US is the least standardized in major photograph of the product. The jewelry product category and country-of-origin for France is the least standardized in relation to a major photograph of the model. The product category of jewelry and country-of-origin for France and US are the least standardized in presentation of a major photograph of background. The jewelry product category and country-of-origin for France and US are the least standardized in luxury brands' websites' major chart.

Country-of-Origin

There are four kinds of usage in building country-of-origin image in the current study: innovativeness, design, prestige, and workmanship. To answer hypothesis 2: there will be greater COO image usage among English with Chinese language luxury brand websites than English without Chinese-language luxury brand websites, a Chi-square test is used to test the statistical significance of English with Chinese and English without Chinese languages by country-of-origin image usage. Fisher's exact test is run for small size cells adjustment. The English version within English with Chinese language luxury brands websites is excluded because it is highly standardized with English version counterparts. The first categorical variable is language: English with Chinese and English without Chinese luxury brands websites, and the second categorical variable is country-of-origin image building in four dimensions. Table 4-8 illustrates the results of Chi-square test showing frequencies, χ^2 value, p value and degree of freedom.

As shown in Table 4-8, the presence of COO image building four dimensions appears more on English with Chinese websites than English without Chinese websites. There is statistical significance in the relationship between prestige and language ($\chi^2= 6.18, p<.05$). It implies that prestige is the most widely applied COO image. The results indicate that nearly sixty percent of luxury brands websites employ prestige to build the COO image, thus can be projected onto the population from which the sample of 53 was taken. Therefore, hypothesis 2 is supported.

Cultural Viewpoints

The study used a cultural value framework provided by Singh et al. (2003), integrating Hofstede's (1980, 1991) four cultural dimensions and Hall's (1976) two-dimension models to content analyze the luxury brands' websites. Hofstede's four dimensions are individualism—collectivism, uncertainty avoidance, power distance and masculinity—femininity; in the current research, the dimension of high- and low-context cultures (Hall, 1967) is also included. The following hypotheses were made based on the literature.

H3. English with Chinese-language luxury brands' websites contain higher levels of collectivism-oriented features than English without Chinese-language luxury brands' websites.

H4. English with Chinese-language luxury brands' websites depict higher levels of uncertainty avoidance features than English without Chinese-language luxury brands' websites.-

H5 English with Chinese-language luxury brands' websites exhibit higher levels of power-distance oriented features than English without Chinese-language luxury brands' websites.

H6. English without Chinese-language luxury brands' websites represent higher levels of masculinity- oriented features than English with Chinese-language luxury brands' websites.

H7. English with Chinese-language luxury brands' websites portray higher levels of high-context oriented features than English without Chinese-language luxury brands' websites.

H8. English without Chinese-language luxury brands' websites portray higher levels of low-context oriented features than English with Chinese-language luxury brands' websites.

To test hypotheses 3 to 8, t-tests are used to evaluate if two groups are significantly different according to their means. Here two groups are English with Chinese (n=28) and English without Chinese-language (n=25) luxury brands' websites. The independent variable is language and the dependent variable is cultural dimensions. Tables 4-14 illustrates the results of the two groups' t-test in cultural dimensions showing means, standard deviations, and t-values.

According to Table 4-14, the two mean differences in low context are statistically significant ($p < .05$). The results indicate that there's difference between the two means, but the mean score of English with Chinese is higher than that of English without Chinese, which contradicts with hypothesis 8. Therefore, it is concluded that hypotheses 3 to 8 are all rejected.

Authenticity

According to Gilmore and Pine (2007), there are five economic offerings a company sells to a customer, which are commodities, goods, services, experiences, and transformations (p.46), and they frames and explores the possibilities and landscapes of authenticity in five genres: natural, original, exceptional, referential, and influential authenticity (p.49-50). They advise that in any offering appealing to authenticity, one or more of these five genres, and usually all five, are encountered (p.50). Thus, hypotheses 9 to 13 are made.

H9. There is no difference of natural authenticity exhibited in English without Chinese-language and English with Chinese-language luxury brands' websites.

H10. There is no difference of original authenticity displayed in English without Chinese-language and English with Chinese-language luxury brands' websites.

H11. There is no difference of exceptional authenticity shown in English without Chinese-language and English with Chinese-language luxury brands' websites.

H12. There is no difference of referential authenticity revealed in English without Chinese-language and English with Chinese-language luxury brands' websites.

H13. There is no difference of influential authenticity demonstrated in English without Chinese-language and English with Chinese-language luxury brands' websites.

To test hypotheses 9 to 13, a t-test is used to evaluate if two groups are significantly different according to their means. Here two groups are English with Chinese (n=28) and English without Chinese-language (n=25) luxury brands' websites. The independent variable is language and the dependent variable is authenticity. Tables 4-15 illustrates the results of the two groups' t-test in five genres of authenticity showing means, standard deviations, and t-values.

According to Table 4-15, the two mean differences in all five genres of authenticity are not statistically significant ($p > .05$). The results indicate that the mean score of English without Chinese is no different than that of English with Chinese websites. Thus, hypotheses 9 to 13 cannot be rejected, which means there is no difference of five genres of authenticity exhibited in English without Chinese-language and English with Chinese-language luxury brands' websites.

Authenticity and Cultural Dimensions

Images of authenticity enhance consumers' acknowledgement of luxury brands' core values and traditions and differentiate brands from other mass-market commercialized ones. Beverland and Luxton (2005) indicate that cultural sources of communication strategies are widely applied to authenticity image-building in luxury wine firms' integrated marketing communication (IMC) management. However, the relationship between cultural sources and authenticity of luxury brands has not been testified in related research. In research question three: what is the relationship between cultural dimensions and authenticity of luxury brands in English without Chinese-language and English with Chinese-language websites? To answer research question three, a multiple regression test is used to test the statistical significance of cultural dimensions by authenticity. Multiple regression analysis is used to measure the linear association among variables. The independent continuous variables are the six cultural dimensions, and the

dependent continuous variables are the five genres of authenticity. There are five genres of authenticity, which are natural, original, exceptional, referential and influential, and six dimensions of cultural viewpoints, which are collectivism, uncertainty avoidance, power distance, masculinity, high and low context. The English version within English with Chinese language luxury brands websites is excluded because it is highly standardized with English version counterparts. Table 4-16, 4-17, 4-20, 4-22 and 4-23 illustrate the results of the five genres of authenticity by the cultural dimensions' multiple regression test showing unstandardized coefficients, standardized coefficients, t-ratio, R, R-square, and other results.

Natural authenticity

According to Table 4-16, among the six items, uncertainty avoidance is the most important variable in predicting natural authenticity, and low context is the second most important predictor variable. There is no statistical significance in cultural dimensions, and there is low correlation between cultural dimensions and natural authenticity. About 6% of variance in natural authenticity is explained by the six cultural dimensions. There's no statistical significance of regression equation: natural authenticity = .50+ .00 collectivism+ .04 uncertainty avoidance+ (-.05) power distance+ (-.12) masculinity+ (-.02) high context+.05 low context. The more collectivism, uncertainty avoidance, and low context shown on the luxury websites, the more likely the natural authenticity was shown as well; while the more power distance, masculinity, and high context shown, the less likely the natural authenticity was depicted.

Original authenticity

According to Table 4-17, among the six items, low context is the most important variable in predicting original authenticity, and high context is the second most important predictor variable. There is statistical significance in high and low context, and there is moderate correlation between cultural dimensions and original authenticity. About 36% of variance in

original authenticity is explained by the six cultural dimensions. There's statistical significance of regression equation: original authenticity = 1.98+ .12 collectivism+ (-.10) uncertainty avoidance+ (-.04) power distance+ (-.10) masculinity+ .52 high context+.37 low context. The more collectivism, high and low context shown on the luxury websites, the more likely the original authenticity was shown as well; while the more uncertainty avoidance, power distance, and masculinity shown, the less likely the original authenticity was depicted.

To further explore the relationships of original authenticity, high and low context, a Chi-square test is used to test the statistical significance. Fisher's exact test is run for small size adjustment. There are five aspects in original authenticity: stress your firsts, which means the brand emphasizing being original and imply uniqueness; revive the past, which means the original real thing being emphasized and something new being introduced; look old, which means the year of brand birth being shown and old element being applied to new products; mix and mash, which means old offerings being mixed and mashed into a single new offering; anti-up, which means the offering being against conventional norms, being proceeding in time and departing in form from others of the kind (Gilmore and Pine, 2007). Tables 4-18 and 4-19 illustrate the results of original authenticity by high and low context, which depict Chi-square tests showing frequencies, χ^2 value, p value and degrees of freedom.

As shown in Table 4-18, there are four statistically significant relationships between "stress your firsts" and high and low context. Around 68% luxury websites which have attention to aesthetic details also stress the brand originality ($\chi^2= 3.86, p<.05$). One hundred percent of websites which stress their firsts contain ranks and numbers showing the growth and importance of the company ($\chi^2= 11.53, p<.05$) and explicit comparisons (low context) ($\chi^2= 4.10, p<.05$),

while 77% of websites which use superlative words and sentences like “World’s largest”, “The top one”, or “The leading company” stress the brand’s firsts as well ($\chi^2= 13.50, p<.05$).

As for original authenticity’s look old, Table 4-19 indicates that more than 82% of luxury brands websites which integrate old elements with new products have explicit comparisons with other luxury brands ($\chi^2= 7.35, p<.05$). About ninety-three percent of websites which do not have old elements in new products do not use superlative words or sentences ($\chi^2= 6.10, p<.05$).

Nearly 85% websites which do not tell an old story into new products do not display terms of use such as return policy, warranty, and other conditions ($\chi^2= 6.00, p<.05$). The results indicate that the relationships between original authenticity, high and low context have statistical significance, thus the findings can be projected onto the population from which the sample of 53 was taken.

Exceptional authenticity

According to Table 4-20, among the six items, high context is the most important variable in predicting exceptional authenticity, and uncertainty avoidance is the second most important predictor variable. There is statistical significance in high context, and there is moderate correlation between cultural dimensions and exceptional authenticity. About 30% of variance in exceptional authenticity is explained by the six cultural dimensions. There’s statistical significance of regression equation: exceptional authenticity = 2.35+ .05 collectivism+ (-.08) uncertainty avoidance+.12 power distance+.08 masculinity+ .49 high context+.05 low context. The more collectivism, power distance, masculinity, high and low context present in luxury brands’ websites, the more likely it is that exceptional authenticity will be present. The more uncertainty avoidance shown, the less likely it is that exceptional authenticity will be present.

To further explore the relationships of exceptional authenticity and high context, a Chi-square test is used to test the statistical significance. Fisher’s exact test is run for small size

adjustment. Exceptional authenticity have five aspects: be direct and frank, which means the brand interact directly with customers and respond to customers' problems directly; focus on uniqueness, which means the unique substances and rare materials being indicated, unusual features being included in design and customization being implied; go slow, which means mention of hand-making or craft-producing and implementation of total quality management; treat as temporary, which means keeping the offerings away from being outdated; be foreign, which means the offering have foreignness, foreign elements, and exotic atmosphere (Gilmore and Pine, 2007). Tables 4-21 illustrates the results of exceptional authenticity by high context Chi-square test showing frequencies, χ^2 value, p value and degree of freedom.

Table 4-21 shows three statistically significant relationships between exceptional authenticity and high context. About ninety-four percent of luxury brands' websites which use words polite and indirect interact with customers directly and respond to customers' problems frankly ($\chi^2= 8.33$, $p<.05$). Eighty-six percent of websites which pay attention to aesthetic details have unusual and unique features included in the website's design ($\chi^2= 10.16$, $p<.05$). Seventy-seven percent of websites which use affective and subjective impressions of tangible aspects of a product do not mention hand-making or craft-producing information ($\chi^2= 4.85$, $p<.05$). The results indicate that the relationships between exceptional authenticity and high context have statistical significance, thus the findings can be projected onto the population from which the sample of 53 was taken.

Referential authenticity

According to Table 4-22, power distance is the most important variable in predicting referential authenticity among the six items, and high context is the second most important predictor variable. There is no statistical significance in six cultural dimensions. There is

moderate correlation between cultural dimensions and referential authenticity. About 29% of variance in referential authenticity is explained by the six cultural dimensions. There's statistical significance of regression equation: referential authenticity = 6.76+ .12 collectivism+ (-.08) uncertainty avoidance+.43 power distance+.19 masculinity+ .55 high context+ .02 low context. The more collectivism, power distance, masculinity, high and low context shown on the luxury websites, the more likely the referential authenticity was shown as well; while the more uncertainty avoidance shown, the less likely the referential authenticity was depicted.

Influential authenticity

According to Table 4-23, collectivism is the most important variable in predicting influential authenticity among the six items, and high context is the second most important predictor variable. There is statistical significance in collectivism and high context, and there is moderate correlation between cultural dimensions and influential authenticity. About 33% of variance in influential authenticity is explained by the six cultural dimensions. There's statistical significance of regression equation: influential authenticity = .38+ .27 collectivism+ (-.09) uncertainty avoidance+.73 power distance+ (-.03) masculinity+ .68 high context+ .09 low context. The more collectivism, power distance, high and low context shown on the luxury websites, the more likely the influential authenticity was shown as well; while the more uncertainty avoidance and masculinity were shown, the less likely the influential authenticity was depicted.

To further explore the relationships of influential authenticity, collectivism and high context, a Chi-square test is used to test the statistical significance. Fisher's exact test is run for small size adjustment. Influential authenticity have five aspects: appeal to personal aspiration, which means self-image appeal being projected in the personal aspiration; appeal to collective aspiration, which means the brand helps achieve shared aspiration among customers; embrace art,

which means integrating art into products, helping sustain the art development, and connecting art and products; promote a cause, which means a social cause being passionately promoted, and a vision of social performance of the company being shown ; give meaning, which means imparting meaning into the offerings, calling customers to a higher purpose of social responsibility, showing the connection between the offerings and social performance of the company (Gilmore and Pine, 2007). Tables 4-24 to 4-27 illustrate the results of five aspects in influential authenticity by cultural dimensions Chi-square test showing frequencies, χ^2 value, p value and degree of freedom.

Table 4-31 indicates that there are eight statistically significant relationships between personal aspiration and cultural dimensions. Around ninety percent of luxury brands websites which emphasize on team and collective work responsibility ($\chi^2= 3.83$, $p<.05$) and present in country news ($\chi^2= 7.25$, $p<.05$); seventy-nine percent of websites with pictures reflecting uniqueness of the country as national identity ($\chi^2= 4.16$, $p<.05$); and 87% websites with links to local websites from a particular country ($\chi^2= 4.71$, $p<.05$) have self-image appeal being projected in the personal aspiration. Nearly seventy-one percent of websites whose overall humbleness present in company philosophy and corporate information fulfill individual aspiration ($\chi^2= 5.22$, $p<.05$).

As shown in Table 4-25, there are three statistically significant relationships between collective aspiration, embracing art, and cultural dimensions. More than 95% of websites which do not emphasize on team and collective work responsibility ($\chi^2= 5.17$, $p<.05$) and country news ($\chi^2= 4.68$, $p<.05$) do not have self-image appeal being projected in the collective aspiration. Eighty-four percent of websites which pay attention to aesthetic details ($\chi^2= 3.70$, $p<.05$) integrate art into products and help sustain the art development.

There are twelve statistically significant relationships between promoting a cause and cultural dimensions in Table 4-26. Around seventy to eighty percent of websites which have presence of community policy, giving back to community, and social responsibility policy ($\chi^2=6.81$, $p<.05$), online subscriptions or newsletters ($\chi^2=7.80$, $p<.05$), emphasis on customers as a family ($\chi^2=4.68$, $p<.05$), country news ($\chi^2=11.70$, $p<.05$), customer loyalty programs or special membership programs ($\chi^2=7.25$, $p<.05$) and links to local websites from a specific country ($\chi^2=11.06$, $p<.05$) promote a social cause passionately and show a vision of social performance of the company.

Regarding the last aspect of influential authenticity--- give meaning, the results indicate that 100% of websites which have other country's news ($\chi^2=5.27$, $p<.05$) and links to other local websites from a particular country ($\chi^2=4.07$, $p<.05$) impart meaning into the offerings. Ninety percent of luxury brands' websites which use indirect expressions ($\chi^2=8.69$, $p<.05$) will show the connection between the offerings and social performance of the company. The results indicate that the relationships between influential authenticity, collectivism and high context have statistical significance, thus the findings can be projected onto the population from which the sample of 53 was taken.

The seven elements for building the image of authenticity

Beverland's work (2005) implied that there are seven elements for building the image of authenticity. The seven elements are: protecting status, which means the identification of status-based positioning of luxury brands thus, to retain their equity; real commitments to quality, which means luxury brand history and story related directly to real commitments to production quality; price performance, which means being able to demonstrate actual ongoing product quality and the existence of price premiums; using place as a referent, which means the use of

terroir as a positioning statement and guiding philosophy reinforced a point of uniqueness, granting authenticity to the product; traditional production methods, which means the traditional expressions represented the images of craft production; stylistic consistency, which means the brand icon or style illustrates the legend and timelessness of the brand and the intrinsic qualities established over time; history and culture as referents, which means making links to the past enhances brand sincerity, and communicating authenticity through heritage and links with past events.

Hypothesis 14 states that there is no difference of seven elements exhibited in English without Chinese-language and English with Chinese-language luxury brands' websites to build the image of authenticity. To test hypotheses 14, a t-test is used to evaluate if two groups are significantly different according to their means. Here two groups are English with Chinese (n=28) and English without Chinese-language (n=25) luxury brands' websites. The independent variable is language and the dependent variable is seven elements in authenticity. Table 4-28 illustrates the results of the two groups' t-test in authenticity's seven elements showing means, standard deviations, and t-values.

According to Table 4-28, the two mean differences in seven elements of authenticity are not statistically significant ($p > .05$). The results indicate that the mean score of seven elements in English without Chinese is no different from that in English with Chinese websites. Therefore, hypothesis 14 cannot be rejected.

Three forms of authenticity

Beverland et al. (2008) identify three forms of authenticity: pure (literal) authenticity, approximate authenticity, and moral authenticity (p.5). Pure (literal) authenticity is to provide consumer with *in situ* guarantee of the genuine article; approximate authenticity is to provide consumer with a feeling that this brand will help achieve self-authentication through connecting

with place and time; moral authenticity is to provide consumer with a feeling that this brand will help achieve self-authentication though connecting with personal moral values.

Hypothesis 15 stated that pure authenticity is more exhibited in English without Chinese-language and English with Chinese-language luxury brands' websites than approximate and moral authenticity. To compare which form of authenticity exhibited most, a Chi-square test is used. Fisher's exact test is run for small size cells adjustment. Tables 4-29 illustrates the results of the three forms of authenticity by languages Cross-tab showing frequencies, χ^2 value, p value and degree of freedom. The results indicate that pure authenticity is more exhibited in English with Chinese and English without Chinese- language websites than approximate and moral authenticity in these two groups of luxury brands websites. Thus, hypothesis 15 is supported.

Luxury brands authenticity index

According to Beverland et al. (2008), advertising does play a role in reinforcing images of authenticity, and advertisements can effectively communicate three forms of authenticity (p.13). In the same way, the Internet as a network of networks may relate well to the values associated with authenticity (Koiso-Kanttila, 2005, p. 66). An integrated authenticity model is built to examine the role of Internet in building the image of authenticity for luxury brands. An authenticity index or scale is built through assigning value to each item in the proposed model, thus hypotheses are testified to compare the score in various aspects of authenticity.

Hypothesis 16 stated that luxury brands score lower in natural authenticity than other kinds of authenticity. A simple frequency statistics is run to compare the luxury brands' scores in five genres of authenticity. In Table 4-30, five genres of authenticity scores are compared in means, sums and standard deviation. The results indicate that the mean scores and sum of natural authenticity in English without Chinese and English with Chinese luxury brands' websites are lower than the rest four genres of authenticity. In sum, hypothesis 16 is supported.

To test hypotheses 17: there is no difference of luxury brands authenticity scale scores in English without Chinese-language and English with Chinese-language websites, a t-test is used to evaluate if two groups are significantly different according to their means. Here two groups are English with Chinese (n=28) and English without Chinese-language (n=25) luxury brands' websites. The independent variable is language and the dependent variable is authenticity index. Table 4-31 illustrates the results of the two groups' t-test in authenticity index showing means, standard deviations, and t-values.

According to Table 4-31, the two mean differences in authenticity index are not statistically significant ($p > .05$). The results indicate that the mean score of authenticity index in English without Chinese has no difference from that in English with Chinese luxury brands' websites. Therefore, hypothesis 17 cannot be rejected, which means there is no difference of luxury brands authenticity scale scores in English with and without Chinese-language websites.

In addition to the above hypotheses testing, the following tables describe authenticity index in detail concerning the product category and country-of-origin. Tables 4-32 and 4-33 illustrate the descriptive results of authenticity index scores in different product category and country-of-origin.

According to Table 4-32, watches have the highest authenticity index score means, and the second high is handbags and shoes, while the lowest is automobiles. The highest and lowest scores both fall in the category of handbags and shoes. Watches have the highest minimum and mean score. Fashion and jewelry share the same mean scores in authenticity scale. In Table 4-33, Switzerland has the highest means in authenticity index scores, and UK is the second highest country. The United States score lowest in means of authenticity index and in maximum scores.

However, France and Italy have the highest maximum scores while Germany has the lowest. As for minimum scores, Switzerland has the highest whereas France has the lowest.

Moreover, the author tries to find out if the authenticity index differs by product categories or country-of-origin. One-way ANOVA is used to evaluate the group differences across different product categories and country-of-origins. A Post Hoc test is run to see the difference of each product category and each country-of-origin. The independent variables are product category and country-of-origin, and the dependent variable is the authenticity index in luxury brands' websites. Table 4-34 illustrates the results showing means, standard deviations, ANOVA results, Post Hoc, and other results.

According to Table 4-34, statistical significance does exist in the relationships between country-of-origin and the authenticity index ($F= 3.64, p<.05$). The Post Hoc results indicate that Germany differs from France and Switzerland. As for different product categories, one-way ANOVA does not show any statistical significance in the authenticity index ($F= 1.03, p>.05$). The Post Hoc test neither shows any product category differences.

Table 4-1. Website Characteristics

Website characteristics	Frequency (N= 53)	Percentage
1. Operations		
Is website operational?	53	100.0
Is specialized software required?	38	71.7
2. Advertising/company-specific		
Logos	37	69.8
About us	50	94.3
Divisional/product/category	52	98.1
Careers	16	30.2
Health/safety	3	5.7
History	48	90.6
3. Advertising/ product		
Product list buttons	52	98.1
Brands	7	13.2
Prices	8	15.1
Nearest dealer	21	39.6
4. Direct marketing		
Customer service	39	73.6
Catalogues	22	41.5
Online account information	13	24.5
Online ordering	9	17.0
Online tracking	7	13.2
5. Corporate affairs		
Press releases	44	83.0
News related	46	86.8
News unrelated	19	35.8
Media centre/pack	38	71.7
Annual reports	16	30.2
Info financials	22	41.5
Stock quotes	6	11.3
Other shareholder	6	11.3
Sponsors	9	17.0
Causes	17	32.1
Environmental policy information	5	9.4
Community related information	17	32.1
Educational	3	5.7
Children	6	11.3
Career opportunities section	12	22.6

Table 4-1. Continued

6. Sales promotion		
General promotions	4	7.5
Free gifts	0	0.0
Games and sweepstakes	2	3.8
Coupons	0	0.0
Unrelated advertising	14	26.4
7. Web site/images		
Non-person	31	58.5
Continuous	22	41.5
Females'	28	52.8
Males'	12	22.6
Flashing	35	66.0
Moving images or words	29	54.7
8. Web site/interactive-customized		
What's new section	51	96.2
Market segmentation	13	24.5
Search	22	41.5
Site maps	44	83.0
Drop down menu	22	41.5
Links to other sites	46	86.8
Banner/button adverts	6	11.3
Interstitials	29	54.7
Staff email/phonebook directory	9	17.0
User ID/password	10	18.9
9. Web site/issues		
Help section	37	69.8
FAQ	26	49.1
Legal	49	92.5
Privacy policy	44	83.0
Language variations	44	83.0
10. Web site/two-way communications		
Email/contact us	52	98.1
Email newsletters offering	45	84.9
Surveys	0	0.0
Quizzes	0	0.0
Signups	19	35.8
11. What contact information is shown		
Webmaster	15	28.3
Head office	47	88.7
Department address	37	69.8

Table 4-1. Continued

12. Websites targeted audiences		
General public	47	88.7
Customers	43	81.1
Local community	19	35.8
Graduates/prospective employees	9	17.0
Employees/contractors	1	1.9
Shareholders/investors/stock exchange	11	20.8
Suppliers/distributors/wholesalers/retailers	7	13.2
Media	39	73.6

Table 4-2. Standardization Mean Scores

Standardization	Language	Mean	Std. deviation
Company logo	CHN- ENG	4.71	1.05
Logo placement	CHN- ENG	4.46	1.35
Major copy	CHN- ENG	4.07	1.65
Copy placement	CHN- ENG	4.07	1.65
Major text	CHN- ENG	3.82	1.76
Text placement	CHN- ENG	4.07	1.65
Layout in top half/ right half	CHN- ENG	3.68	1.83
Layout in bottom half/ left half	CHN- ENG	3.82	1.76
Color in top half/ right half	CHN- ENG	4.07	1.65
Color in bottom half/ left half	CHN- ENG	4.07	1.65
Major photograph-product	CHN- ENG	3.54	1.88
Major photograph-model	CHN- ENG	3.79	1.81
Major photograph-background	CHN- ENG	3.64	1.87
Major illustration	CHN- ENG	3.75	1.86
Major chart	CHN- ENG	3.75	1.86
Interactive image-flash	CHN- ENG	3.75	1.86
Interactive image-pop-ups	CHN- ENG	3.86	1.84
Interactive image-animated banners	CHN- ENG	3.75	1.86
Interactive image-layers	CHN- ENG	3.86	1.84

N= 56

Table 4-3. Adapted Luxury Brands' Website Mean Scores

Standardization	Language	Mean	Std. deviation
Company logo	CHN- ENG	4.00	1.85
Logo placement	CHN- ENG	3.13	2.03
Major copy	CHN- ENG	1.75	1.39
Copy placement	CHN- ENG	1.75	1.39
Major text	CHN- ENG	1.25	.46
Text placement	CHN- ENG	1.75	1.39
Layout in top half/ right half	CHN- ENG	1.13	.35
Layout in bottom half/ left half	CHN- ENG	1.63	1.41
Color in top half/ right half	CHN- ENG	2.13	1.81
Color in bottom half/ left half	CHN- ENG	2.13	1.81
Major photograph-product	CHN- ENG	1.13	.35
Major photograph-model	CHN- ENG	1.63	1.41
Major photograph-background	CHN- ENG	1.13	.35
Major illustration	CHN- ENG	1.13	.35
Major chart	CHN- ENG	1.50	1.41
Interactive image-flash	CHN- ENG	1.13	.35
Interactive image-pop-ups	CHN- ENG	1.50	1.41
Interactive image-animated banners	CHN- ENG	1.13	.35
Interactive image-layers	CHN- ENG	1.50	1.41

N= 16.

Table 4-4. Website Characteristics by Product Category

Website characteristics	Product category				Total	χ^2	<i>p</i>	
	Automobile	Fashion	Handbags and shoes	Jewelry and watch				
Health safety	absence	4 8.0%	18 36.0%	14 28.0%	14 28.0%	50 100.0%	10.15*	.00
	presence	3 100.0%	0 .0%	0 .0%	0 .0%	3 100.0%		
Unrelated advertising	absence	3 7.7%	17 43.6%	11 28.2%	8 20.5%	39 100.0%	9.57*	.02
	presence	4 28.6%	1 7.1%	3 21.4%	6 42.9%	14 100.0%		
Nonperson	absence	0 .0%	15 68.2%	7 31.8%	0 .0%	22 100.0%	30.43*	.00
	presence	7 22.6%	3 9.7%	7 22.6%	14 45.2%	31 100.0%		
Female	absence	7 28.0%	2 8.0%	5 20.0%	11 44.0%	25 100.0%	24.33*	.00
	presence	0 .0%	16 57.1%	9 32.1%	3 10.7%	28 100.0%		
Market segment	absence	2 5.0%	12 30.0%	13 32.5%	13 32.5%	40 100.0%	12.02*	.00
	presence	5 38.5%	6 46.2%	1 7.7%	1 7.7%	13 100.0%		
Dropdown	absence	1 3.2%	13 41.9%	10 32.3%	7 22.6%	31 100.0%	8.02*	.04
	presence	6 27.3%	5 22.7%	4 18.2%	7 31.8%	22 100.0%		

d.f= 3, **p*<.05

Table 4-5. ANOVA and Post Hoc Results of Standardization, Product Category, and Country-of-Origin

	Product category		<i>d.f.</i>	Sum of squares	Mean square	F	Sig.
Standardization	auto		3	17314.56	5771.52	21.65*	.00
	fashion						
	handbags and shoes						
	jewelry and watch						
	Country-of-Origin						
	Germany		5	15904.66	3180.93	8.96*	.00
	France						
	Italy						
	US						
	UK						
	Switzerland						
							Sig.
Post Hoc Scheffe	auto	fashion		.00			
		handbags and shoes		.00			
		jewelry and watch		.00			
	fashion	auto		.00			
		handbags and shoes		.99			
		jewelry and watch		.22			
	handbags and shoes	auto		.00			
		fashion		.99			
		jewelry and watch		.24			
	jewelry and watch	auto		.00			
		fashion		.22			
		handbags and shoes		.24			

* $p < .05$

Table 4-6. MANOVA Results of Standardization and Product Category I

Standardization	Product category	N	Mean	Std. deviation	Sum of squares	<i>df</i>	Mean square	F	Sig.
Major copy	auto	10	1.20	.42	9.00	3	3.00	9.38*	.00
	fashion	10	5.00	.00					
	handbags and shoes	16	5.00	.00					
	jewelry and watch	20	4.30	1.49					
	Total	56	4.07	1.65					
Copy placement	auto	10	1.00	.00	16.00	3	5.33	16.67*	.00
	fashion	10	5.00	.00					
	handbags and shoes	16	5.00	.00					
	jewelry and watch	20	4.40	1.26					
	Total	56	4.07	1.65					
Major text	auto	10	1.20	.43	16.30	3	5.43	5.21*	.00
	fashion	10	5.00	.00					
	handbags and shoes	16	4.63	1.03					
	jewelry and watch	20	3.90	1.79					
	Total	56	3.82	1.76					
Text placement	auto	10	1.20	.42	16.00	3	5.33	7.52*	.00
	fashion	10	5.00	.00					
	handbags and shoes	16	5.00	.00					
	jewelry and watch	20	4.30	1.49					
	Total	56	4.07	1.65					

* $p < .05$

Table 4-7. MANOVA Results of Standardization and Product Category II

Standardization	Product category	N	Mean	Std. deviation	Sum of squares	<i>df</i>	Mean square	F	Sig.
Layout in top half/ right half	auto	10	1.00	.00	25.07	3	8.36	8.87*	.00
	fashion	10	5.00	.00					
	handbags and shoes	16	4.63	1.02					
	Jewelry and watch	20	3.60	1.84					
	Total	56	3.68	1.83					
Layout in bottom half/ left half	auto	10	1.00	.00	25.07	3	8.36	8.87*	.00
	fashion	10	5.00	.00					
	handbags and shoes	16	4.63	1.02					
	jewelry and watch	20	4.00	1.63					
	Total	56	3.82	1.76					
Color in top half/ right half	auto	10	1.20	.42	10.10	3	3.37	4.03*	.01
	fashion	10	5.00	.00					
	handbags and shoes	16	5.00	.00					
	jewelry and watch	20	4.30	1.49					
	Total	56	4.07	1.65					
Color in bottom half/ left half	auto	10	1.20	.42	10.10	3	3.37	4.03*	.01
	fashion	10	5.00	.00					
	handbags and shoes	16	5.00	.00					
	jewelry and watch	20	4.30	1.49					
	Total	56	4.07	1.65					
Major photo product	auto	10	1.00	.00	28.27	3	9.42	6.35*	.00
	fashion	10	5.00	.00					
	handbags and shoes	16	4.25	1.34					
	jewelry and watch	20	3.50	1.96					
	Total	56	3.54	1.88					
Major photo model	auto	10	1.00	.00	25.01	3	8.34	7.25*	.00
	fashion	10	5.00	.00					
	handbags and shoes	16	4.63	1.02					
	jewelry and watch	20	3.90	1.79					
	Total	56	3.79	1.81					
Major photo background	auto	10	1.00	.00	25.01	3	8.34	7.25*	.00
	fashion	10	5.00	.00					
	handbags and shoes	16	4.63	1.02					
	jewelry and watch	20	3.50	1.96					
	Total	56	3.64	1.87					

* $p < .05$

Table 4-8. MANOVA Results of Standardization and Product Category III

Standardization	Product category	N	Mean	Std. deviation	Sum of squares	df	Mean square	F	Sig.
Major illustration	auto	10	1.00	.00	17.95	3	5.99	5.21*	.00
	fashion	10	5.00	.00					
	handbags and shoes	16	5.00	.00					
	jewelry and watch	20	3.50	1.96					
	Total	56	3.75	1.86					
Major chart	auto	10	1.00	.00	25.01	3	8.34	7.99*	.00
	fashion	10	5.00	.00					
	handbags and shoes	16	4.63	1.02					
	jewelry and watch	20	3.80	1.93					
	Total	56	3.75	1.86					
Interactive image flashing	auto	10	1.00	.00	17.95	3	5.99	5.21*	.00
	fashion	10	5.00	.00					
	handbags and shoes	16	5.00	.00					
	jewelry and watch	20	3.50	1.96					
	Total	56	3.75	1.86					
Interactive image popup	auto	10	1.00	.00	17.95	3	5.99	5.74*	.00
	fashion	10	5.00	.00					
	handbags and shoes	16	5.00	.00					
	jewelry and watch	20	3.80	1.93					
	Total	56	3.86	1.84					
Interactive image animated	auto	10	1.00	.00	17.95	3	5.99	5.21*	.00
	fashion	10	5.00	.00					
	handbags and shoes	16	5.00	.00					
	jewelry and watch	20	3.50	1.96					
	Total	56	3.75	1.86					
Interactive image layers	auto	10	1.00	.00	17.95	3	5.99	5.74*	.00
	fashion	10	5.00	.00					
	handbags and shoes	16	5.00	.00					
	jewelry and watch	20	3.80	1.93					
	Total	56	3.86	1.84					
pc Wilk's Lambda	Value	F	Hypothesis df.	Error df	Sig.				
	.31	3.20*	18.00	113.62	.00				

* $p < .05$

Table 4-9. MANOVA Results of Website Standardization and Country-Of-Origin I

Standardization	Country-of-origin	n	Mean	Std. deviation	Sum of squares	<i>d.f</i>	Mean square	F	Sig.
Logo placement	Germany	8	2.00	1.85	14.40	4	3.60	4.22*	.01
	France	24	5.00	.00					
	Italy	8	5.00	.00					
	US	2	5.00	.00					
	UK	4	5.00	.00					
	Switzerland	10	4.40	1.26					
	Total	56	4.46	1.33					
Major copy	Germany	8	1.00	.00	26.24	4	6.56	20.50*	.00
	France	24	5.00	.00					
	Italy	8	5.00	.00					
	US	2	1.00	.00					
	UK	4	3.50	1.73					
	Switzerland	10	4.40	1.26					
	Total	56	4.07	1.64					
Copy placement	Germany	8	1.00	.00	13.86	4	3.47	10.83*	.00
	France	24	5.00	.00					
	Italy	8	5.00	.00					
	US	2	2.00	.00					
	UK	4	3.00	2.31					
	Switzerland	10	4.40	1.26					
	Total	56	4.07	1.64					
Major text	Germany	8	1.25	.46	24.31	4	6.07	5.83*	.00
	France	24	4.75	.85					
	Italy	8	5.00	.00					
	US	2	1.00	.00					
	UK	4	3.00	2.31					
	Switzerland	10	3.60	1.84					
	Total	56	3.82	1.74					

* $p < .05$

Table 4-10. MANOVA Results of Website Standardization and Country-Of-Origin II

Standardization	Country-of-origin	N	Mean	Std. deviation	Sum of squares	<i>df</i>	Mean square	F	Sig.
Layout in top half/ right half	Germany	8	1.00	.00	25.53	4	6.38	6.77*	.00
	France	24	4.75	.85					
	Italy	8	4.25	1.39					
	US	2	1.00	.00					
	UK	4	3.00	2.31					
	Switzerland	10	3.60	1.84					
	Total	56	3.68	1.81					
Major photo product	Germany	8	1.00	.00	22.73	4	5.68	3.83*	.01
	France	24	4.41	1.35					
	Italy	8	4.25	1.39					
	US	2	1.00	.00					
	UK	4	3.00	2.31					
	Switzerland	10	3.60	1.84					
	Total	56	3.53	1.86					
Major photo background	Germany	8	1.00	.00	22.76	4	5.69	4.95*	.00
	France	24	4.66	1.13					
	Italy	8	4.25	1.39					
	US	2	1.00	.00					
	UK	4	3.00	2.31					
	Switzerland	10	3.60	1.84					
	Total	56	3.64	1.85					

* $p < .05$

Table 4-11. MANOVA Results of Website Standardization and Country-Of-Origin III

Standardization	Country-of-origin	N	Mean	Std. deviation	Sum of squares	df	Mean square	F	Sig.
Major illustration	Germany	8	1.00	.00	16.83	4	4.21	3.66*	.01
	France	24	4.66	1.13					
	Italy	8	5.00	.00					
	US	2	1.00	.00					
	UK	4	3.00	2.31					
	Switzerland	10	3.60	1.84					
	Total	56	3.75	1.84					
Major chart	Germany	8	1.00	.00	22.76	4	5.69	5.46*	.00
	France	24	4.66	1.13					
	Italy	8	4.25	1.39					
	US	2	1.00	.00					
	UK	4	3.00	2.31					
	Switzerland	10	4.20	1.69					
	Total	56	3.75	1.84					
Interactive image flashing	Germany	8	1.00	.00	16.83	4	4.21	3.66*	.01
	France	24	4.66	1.13					
	Italy	8	5.00	.00					
	US	2	1.00	.00					
	UK	4	3.00	2.31					
	Switzerland	10	3.60	1.84					
	Total	56	3.75	1.84					
Interactive image popup	Germany	8	1.00	.00	16.83	4	4.21	4.03*	.01
	France	24	4.66	1.12					
	Italy	8	5.00	.00					
	US	2	1.00	.00					
	UK	4	3.00	2.31					
	Switzerland	10	4.20	1.69					
	Total	56	3.85	1.82					
Interactive image animated	Germany	8	1.00	.00	16.83	4	4.21	3.66*	.01
	France	24	4.66	1.13					
	Italy	8	5.00	.00					
	US	2	1.00	.00					
	UK	4	3.00	2.31					
	Switzerland	10	3.60	1.84					
	Total	56	3.75	1.84					
Interactive layers	Germany	8	1.00	.00	16.83	4	4.21	4.03*	.01
	France	24	4.66	1.13					
	Italy	8	5.00	.00					
	US	2	1.00	.00					
	UK	4	3.00	2.31					
	Switzerland	10	4.20	1.69					
	Total	56	3.85	1.82					
COO Wilk's Lambda		Value	F	Hypothesis	df.	Error df	Sig.		
		.06	7.03	24.00		140.75	.00		

* $p < .05$

Table 4-12. MANOVA Results of Interaction (pc*coo)

Standardization	product category	coo	Mean	Std. deviation	N	Sum of squares	df	Mean square	F	Sig.
Layout in top half/ right half	auto	G	1.00	.00	8	14.57	2	7.29	7.73*	.00
		UK	1.00	.00	2					
	fashion	France	5.00	.00	6					
		Italy	5.00	.00	4					
		handbags and shoes	France	5.00	.00					
	Italy		2.00	.00	2					
	UK		5.00	.00	2					
	jewelry	France	4.00	1.55	6					
		Italy	5.00	.00	2					
		US	1.00	.00	2					
Layout in bottom half/ left half	auto	G	1.00	.00	8	14.57	2	7.29	7.73*	.00
		UK	1.00	.00	2					
	fashion	France	5.00	.00	6					
		Italy	5.00	.00	4					
		handbags and shoes	France	5.00	.00					
	Italy		2.00	.00	2					
	UK		5.00	.00	2					
	jewelry	France	4.00	1.55	6					
		Italy	5.00	.00	2					
		US	5.00	.00	2					
Major photo product	auto	G	1.00	.00	8	12.45	2	6.23	4.20*	.02
		UK	1.00	.00	2					
	fashion	France	5.00	.00	6					
		Italy	5.00	.00	4					
		handbags and shoes	France	4.50	1.17					
	Italy		2.00	.00	2					
	UK		5.00	.00	2					
	jewelry	France	3.67	2.07	6					
		Italy	5.00	.00	2					
		US	1.00	.00	2					
Major photo model	auto	G	1.00	.00	8	16.34	2	8.17	7.11*	.00
		UK	1.00	.00	2					
	fashion	France	5.00	.00	6					
		Italy	5.00	.00	4					
		handbags and shoes	France	5.00	.00					
	Italy		2.00	.00	2					
	UK		5.00	.00	2					
	jewelry	France	3.67	2.07	6					
		Italy	5.00	.00	2					
		US	5.00	.00	2					
Major photo model	auto	G	1.00	.00	8	16.34	2	8.17	7.11*	.00
		UK	1.00	.00	2					
	fashion	France	5.00	.00	6					
		Italy	5.00	.00	4					
		handbags and shoes	France	5.00	.00					
	Italy		2.00	.00	2					
	UK		5.00	.00	2					
	jewelry	France	3.67	2.07	6					
		Italy	5.00	.00	2					
		US	5.00	.00	2					
Major photo model	auto	G	1.00	.00	8	16.34	2	8.17	7.11*	.00
		UK	1.00	.00	2					
	fashion	France	5.00	.00	6					
		Italy	5.00	.00	4					
		handbags and shoes	France	5.00	.00					
	Italy		2.00	.00	2					
	UK		5.00	.00	2					
	jewelry	France	3.67	2.07	6					
		Italy	5.00	.00	2					
		US	5.00	.00	2					
Major photo model	auto	G	1.00	.00	8	16.34	2	8.17	7.11*	.00
		UK	1.00	.00	2					
	fashion	France	5.00	.00	6					
		Italy	5.00	.00	4					
		handbags and shoes	France	5.00	.00					
	Italy		2.00	.00	2					
	UK		5.00	.00	2					
	jewelry	France	3.67	2.07	6					
		Italy	5.00	.00	2					
		US	5.00	.00	2					
Major photo model	auto	G	1.00	.00	8	16.34	2	8.17	7.11*	.00
		UK	1.00	.00	2					
	fashion	France	5.00	.00	6					
		Italy	5.00	.00	4					
		handbags and shoes	France	5.00	.00					
	Italy		2.00	.00	2					
	UK		5.00	.00	2					
	jewelry	France	3.67	2.07	6					
		Italy	5.00	.00	2					
		US	5.00	.00	2					
Major photo model	auto	G	1.00	.00	8	16.34	2	8.17	7.11*	.00
		UK	1.00	.00	2					
	fashion	France	5.00	.00	6					
		Italy	5.00	.00	4					
		handbags and shoes	France	5.00	.00					
	Italy		2.00	.00	2					
	UK		5.00	.00	2					
	jewelry	France	3.67	2.07	6					
		Italy	5.00	.00	2					
		US	5.00	.00	2					
Major photo model	auto	G	1.00	.00	8	16.34	2	8.17	7.11*	.00
		UK	1.00	.00	2					
	fashion	France	5.00	.00	6					
		Italy	5.00	.00	4					
		handbags and shoes	France	5.00	.00					
	Italy		2.00	.00	2					
	UK		5.00	.00	2					
	jewelry	France	3.67	2.07	6					
		Italy	5.00	.00	2					
		US	5.00	.00	2					
Major photo model	auto	G	1.00	.00	8	16.34	2	8.17	7.11*	.00
		UK	1.00	.00	2					
	fashion	France	5.00	.00	6					
		Italy	5.00	.00	4					
		handbags and shoes	France	5.00	.00					
	Italy		2.00	.00	2					
	UK		5.00	.00	2					
	jewelry	France	3.67	2.07	6					
		Italy	5.00	.00	2					
		US	5.00	.00	2					

Table 4-12. Continued

Major photo background	auto	G	1.00	.00	8	16.34	2	8.17	7.11*	.00
		UK	1.00	.00	2					
	fashion	France	5.00	.00	6					
		Italy	5.00	.00	4					
	handbags and shoes	France	5.00	.00	12					
		Italy	2.00	.00	2					
		UK	5.00	.00	2					
	jewelry	France	3.67	2.07	6					
		Italy	5.00	.00	2					
		US	1.00	.00	2					
	watch	Sw	3.60	1.84	10					
Major chart	auto	G	1.00	.00	8	16.34	2	8.17	7.11*	.00
		UK	1.00	.00	2					
	fashion	France	5.00	.00	6					
		Italy	5.00	.00	4					
	handbags and shoes	France	5.00	.00	12					
		Italy	2.00	.00	2					
		UK	5.00	.00	2					
	jewelry	France	3.66	2.07	6					
		Italy	5.00	.00	2					
		US	1.00	.00	2					
	watch	Sw	4.20	1.69	10					
Pc*coo Wilk's Lambda		Value	F	Hypo. <i>df</i>	Error <i>df</i> .	Sig.				
		.45	3.30*	12.00	80.00	.00				

* $p < .05$

Table 4-13. Languages by COO Image

COO image usage		Languages		Total	χ^2	P
		E/ w C	E/ no C			
Innovativeness	Absence	1 25.0%	3 75.0%	4 100.0%	1.35	.33
	Presence	27 55.1%	22 49.9%	49 100.0%		
Design	Absence	0 0%	0 0%	0 0%	X	X
	Presence	28 52.8%	25 47.2%	53 100%		
Prestige	Absence	0 0%	5 100%	5 100%	6.18*	.02
	Presence	28 58.3%	20 41.7%	48 100%		
Workmanship	Absence	4 36.4%	7 63.6%	11 100%	1.51	.31
	Presence	24 57.1%	18 42.9%	42 100%		

d.f= 1, **p*<.05

Table 4-14. Cultural Dimensions T-test

Cultural dimensions		N	Mean	Std. deviation	t-value	Sig
Collectivism	E/ w C	28	2.71	2.19	.11	.92
	E/ no C	25	2.64	2.84		
Uncertainty avoidance	E/ w C	28	3.71	1.54	1.06	.29
	E/ no C	25	3.12	2.47		
Power distance	E/ w C	28	3.54	.88	1.15	.25
	E/ no C	25	3.20	1.22		
Masculinity	E/ w C	28	1.32	.90	.82	.42
	E/ no C	25	1.12	.88		
High context	E/ w C	28	2.71	.53	1.46	.15
	E/ no C	25	2.44	.82		
Low context	E/ w C	28	2.19	1.08	2.46*	.02
	E/ no C	25	1.44	1.42		

N= 53, *d.f*= 51, **p*< .05

Table 4-15. Five Genres of Authenticity T-test

Five genres of authenticity		N	Mean	Std. deviation	t-value	Sig
Natural authenticity	E/ w C	28	.29	.46	-1.35	.18
	E/ no C	25	.48	.59		
Original authenticity	E/ w C	28	3.89	.99	1.15	.26
	E/ no C	25	3.56	1.12		
Exceptional authenticity	E/ w C	28	4.25	.70	1.86	.07
	E/ no C	25	3.84	.90		
Referential authenticity	E/ w C	28	3.96	1.45	.48	.63
	E/ no C	25	3.76	1.64		
Influential authenticity	E/ w C	28	3.14	1.33	1.25	.22
	E/ no C	25	2.68	1.38		

N= 53, *d.f*= 51

Table 4-16. Natural Authenticity by Cultural Viewpoints

	B	Beta	<i>t</i> -ratio	Sig.
Constant	.50		1.38	.18
Collectivism	.00	.02	.08	.93
Uncertainty avoidance	.04	.13	.71	.48
Power distance	-.05	-.09	-.48	.64
Masculinity	-.12	-.20	-1.11	.27
High context	-.02	-.02	-.13	.90
Low context	.05	.11	.62	.54

R= .21, R²= .05, F (6, 46) = .37, N= 53.

Table 4-17. Original Authenticity by Cultural Viewpoints

	B	Beta	t-ratio	Sig.
Constant	1.98		3.31	.00
Collectivism	.12	.27	1.52	.14
Uncertainty avoidance	-.10	-.19	-1.21	.23
Power distance	-.04	-.04	-.25	.80
Masculinity	-.10	-.09	-.58	.57
High context	.52	.34	2.68*	.01
Low context	.37	.46	3.07*	.00

R= .60, R²= .36, F (6, 46) = 4.31*, N= 53. *p<.05

Table 4-18. Original Authenticity by High and Low Context--- Stress Your Firsts

		Original authenticity		Total	χ^2	P
		Stress your firsts				
		Absence	Presence			
High context -aesthetic	Absence	6	3	9	3.86*	.05
	Presence	14	30	44		
		66.7%	33.3%	100.0%		
		31.8%	68.2%	100.0%		
Low context -ranks	Absence	20	19	39	11.53*	.00
	Presence	0	14	14		
		0%	100.0%	100.0%		
		51.3%	48.7%	100.0%		
-comparisons	Absence	20	27	47	4.10*	.04
	Presence	0	6	6		
		42.6%	57.4%	100.0%		
		0%	100.0%	100.0%		
-superlatives	Absence	11	3	14	13.50*	.00
	Presence	9	30	39		
		78.6%	21.4%	100.0%		
		23.1%	76.9%	100.0%		

d.f= 1, *p<.05

Table 4-19. Original Authenticity by High and Low Context --- Look Old

		Original authenticity Revive the past		Total	χ^2	<i>P</i>
		Absence	Presence			
Low context -comparisons	Absence	34 72.3%	13 27.7%	47 100.0%	7.35*	.01
	Presence	1 16.7%	5 83.3%	6 100.0%		
-superlatives	Absence	13 92.9%	1 7.1%	14 100.0%	6.10*	.01
	Presence	22 56.4%	17 43.6%	39 100.0%		
-terms of use	Absence	18 85.7%	3 14.3%	21 100.0%	6.00*	.01
	Presence	17 53.1%	15 46.9%	32 100.0%		

d.f= 1, **p*<.05

Table 4-20. Exceptional Authenticity by Cultural Viewpoints

	B	Beta	<i>t</i> -ratio	Sig.
Constant	2.35		4.84	.00
Collectivism	.05	.15	.78	.45
Uncertainty avoidance	-.08	-.20	-1.25	.22
Power distance	.12	.16	.96	.34
Masculinity	.08	.08	.52	.61
High context	.49	.42	3.15*	.00
Low context	.05	.07	.47	.64

R= .55, R²= .30, F (6, 46) = 3.23*, N= 53. **p*<.05

Table 4-21. Exceptional Authenticity by High Context

		High context Polite and indirect		Total	χ^2	P
		Absence	Presence			
Exceptional -be direct and frank	Absence	2 50.0%	2 50.0%	4 100.0%	8.33*	.04
	Presence	3 6.1%	46 93.9%	49 100.0%		
		Aesthetic				
-unique	Absence	2 100.0%	0 0.0%	2 100.0%	10.16*	.03
	Presence	7 13.7%	44 86.3%	51 100.0%		
		Soft sell				
-go slow	Absence	8 22.9%	27 77.1%	35 100.0%	4.85*	.04
	Presence	0 0.0%	18 100.0%	18 100.0%		

d.f.= 1, **p*<.05

Table 4-22. Referential Authenticity by Cultural Viewpoints

	B	Beta	<i>t</i> -ratio	Sig.
Constant	6.76		.74	.46
Collectivism	.12	.20	1.05	.30
Uncertainty avoidance	-.08	-.10	-.61	.54
Power distance	.43	.30	1.80	.08
Masculinity	.19	.11	.69	.50
High context	.55	.25	1.86	.07
Low context	.02	.02	.09	.93

R= .54, R²= .29, F (6, 46) = 3.11*, N= 53. **p*<.05

Table 4-23. Influential Authenticity by Cultural Viewpoints

	B	Beta	<i>t</i> -ratio	Sig.
Constant	.38		.48	.63
Collectivism	.27	.50	2.71*	.01
Uncertainty avoidance	-.09	-.14	-.86	.40
Power distance	.73	.06	.35	.73
Masculinity	-.03	-.02	-.14	.89
High context	.68	.35	2.68*	.01
Low context	.09	.09	.59	.56

R= .57, R²= .33, F (6, 46) = 3.75*, N= 53. **p*<.05

Table 4-24. Influential Authenticity by Cultural Viewpoints--- Personal Aspiration

		Influential authenticity		Total	χ^2	P
		Personal aspiration				
		Absence	Presence			
Collectivism -family theme	Absence	17	25	42	3.83*	.05
		40.5%	59.5%	100.0%		
	Presence	1	10	11	7.25*	.01
		9.1%	90.9%	100.0%		
-country news	Absence	16	18	34	4.16*	.04
		47.1%	52.9%	100.0%		
	Presence	2	17	19	4.71*	.03
		10.5%	89.5%	100.0%		
-national identity	Absence	12	13	25	5.22*	.02
		48.0%	52.0%	100.0%		
	Presence	6	22	28	4.71*	.03
		21.4%	78.6%	100.0%		
-links to local websites	Absence	16	21	37	5.22*	.02
		43.2%	56.8%	100.0%		
	Presence	2	14	16	4.71*	.03
		12.5%	87.5%	100.0%		
High context -polite and indirect	Absence	4	1	5	5.22*	.02
		80.0%	20.0%	100.0%		
	Presence	14	34	48	5.22*	.02
		29.2%	70.8%	100.0%		

d.f= 1, **p*<.05

Table 4-25. Influential Authenticity by Cultural Viewpoints--- Collective Aspiration and Embrace Art

		Influential authenticity		Total	χ^2	P
		Collective aspiration				
		Absence	Presence			
Collectivism -family theme	Absence	40 95.2%	2 4.8%	42 100.0%	5.17*	.02
	Presence	8 72.7%	3 27.3%	11 100.0%		
-country news	Absence	33 97.1%	1 2.9%	34 100.0%	4.68*	.03
	Presence	15 78.9%	4 22.1%	19 100.0%		
		Embrace art				
High context -aesthetic	Absence	4 44.4%	5 55.6%	9 100.0%	3.70*	.05
	Presence	7 15.9%	37 84.1%	44 100.0%		

d.f= 1, **p*<.05

Table 4-26. Influential Authenticity by Cultural Viewpoints--- Promote a Cause

		Influential authenticity Promote a cause		Total	χ^2	<i>P</i>
		Absence	Presence			
Collectivism -community relations	Absence	21 60.0%	14 40.0%	35 100.0%	6.81*	.01
	Presence	4 22.2%	14 77.8%	18 100.0%		
-newsletter	Absence	17 65.4%	9 34.6%	26 100.0%	7.80*	.01
	Presence	8 29.6%	19 70.4%	27 100.0%		
-family theme	Absence	23 54.8%	19 45.2%	42 100.0%	4.68*	.03
	Presence	2 18.2%	9 81.8%	11 100.0%		
-country news	Absence	22 64.7%	12 35.3%	34 100.0%	11.70*	.00
	Presence	3 15.8%	16 84.2%	19 100.0%		
-loyalty programs	Absence	19 63.3%	11 36.7%	30 100.0%	7.25*	.01
	Presence	6 26.1%	17 73.9%	23 100.0%		
-links to local	Absence	23 62.2%	14 37.8%	37 100.0%	11.06*	.00
	Presence	2 12.5%	14 87.5%	16 100.0%		

d.f= 1, **p*<.05

Table 4-27. Influential Authenticity by Cultural Viewpoints--- Give Meaning

		Influential authenticity Give meaning		Total	χ^2	P
		Absence	Presence			
Collectivism -country news	Absence	8 23.5%	26 76.5%	34 100.0%	5.27*	.02
	Presence	0 0%	19 100.0%	19 100.0%		
-links to local	Absence	8 21.6%	29 78.4%	37 100.0%	4.07*	.04
	Presence	0 0%	16 100.0%	16 100.0%		
High context -polite and indirect	Absence	3 60.0%	2 40.0%	5 100.0%	8.69*	.00
	Presence	5 10.4%	43 89.6%	48 100.0%		

d.f= 1, **p*<.05

Table 4-28. Authenticity Seven Elements T-test

Authenticity seven elements		N	Mean	Std. deviation	t-value	Sig
Protecting status	E/ w C	28	1.00	.00	1.45	.08
	E/ no C	25	.92	.28		
Real commitments to quality	E/ w C	28	1.00	.00	1.00	.15
	E/ no C	25	.96	.20		
Price performance	E/ w C	28	.61	.50	.63	.26
	E/ no C	25	.52	.51		
Using place as a referent	E/ w C	28	.79	.42	-1.13	.45
	E/ no C	25	.80	.41		
Traditional production method	E/ w C	28	.75	.44	.86	.21
	E/ no C	25	.64	.49		
Stylistic consistency	E/ w C	28	1.00	.00	X	X
	E/ no C	25	1.00	.00		
History and culture as referents	E/ w C	28	.93	.26	.99	.15
	E/ no C	25	.84	.37		

N= 53, *d.f*= 51, **p*< .05

Table 4-29. Authenticity Three Forms by Languages

Three forms		Language		Total	χ^2	<i>p</i>
		English/w Chinese	English/no Chinese			
Pure authenticity	Absence	0 0.0%	5 100.0%	5 100.0%	6.18*	.02
	Presence	28 58.3%	20 41.7%	48 100.0%		
Approximate authenticity	Absence	14 56.0%	11 44.0%	25 100.0%	.19	.79
	Presence	14 50.0%	14 50.0%	28 100.0%		
Moral authenticity	Absence	21 52.5%	19 47.5%	40 100.0%	.01	1.00
	Presence	7 53.8%	6 46.2%	13 100.0%		

**p*<.05; N=53

Table 4-30. Five Genres of Authenticity Scores Comparison

Five genres of authenticity	Mean	Sum	Std. deviation
Natural authenticity	.37	20.00	.53
Original authenticity	3.74	198.00	1.06
Exceptional authenticity	4.06	215.00	.82
Referential authenticity	3.87	205.00	1.53
Influential authenticity	2.92	155.00	1.36
Pure authenticity	2.51	133.00	.64
Approximate authenticity	1.70	90.00	.46

N=53

Table 4-31. Authenticity Index T-test

Authenticity index		N	Mean	Std. deviation	t-value	Sig
Authenticity index	E/ w C	28	19.89	4.25	1.22	.11
	E/ no C	25	18.36	4.87		

N= 53, *d.f*= 51, **p*< .05

Table 4-32. Authenticity Index in Different Product Category

Product category	N	Minimum	Maximum	Mean	Std. deviation
Automobiles	7	10.00	24.00	17.14	4.41
Fashion	18	9.00	23.00	18.83	4.23
Handbags and shoes	14	5.00	26.00	19.07	6.09
Jewelry	6	14.00	23.00	18.83	3.43
Watches	8	19.00	25.00	22.13	1.81

N=53

Table 4-33. Authenticity Index in Different Country-of-Origin

Country-of-origin	N	Minimum	Maximum	Mean	Std. deviation
Germany	6	9.00	17.00	18.83	3.43
France	18	5.00	26.00	19.78	5.21
Italy	12	14.00	26.00	19.58	3.96
US	4	13.00	20.00	15.75	3.40
UK	5	16.00	24.00	20.40	2.88
Switzerland	8	19.00	25.00	22.13	1.81

N=53

Table 4-34. ANOVA and Post Hoc Results of Authenticity Index, Product Category and Country-of-Origin

	Product category/ Country-of-origin	Sig.	d.f	Sum of squares	Mean square	F	Sig.
Authenticity index	automobiles fashion handbags and shoes jewelry and watch		3	64.33	21.44	1.03	.39
	Germany France Italy US UK Switzerland		5	303.79	60.76	3.64*	.01
Post Hoc Scheffe	Germany	France		.04			
		Italy		.07			
		US		.98			
		UK		.10			
		Switzerland		.01			
	France	Germany		.04			
		Italy		1.00			
		US		.49			
		UK		1.00			
		Switzerland		.75			
	Italy	Germany		.07			
		France		1.00			
		US		.59			
		UK		1.00			
		Switzerland		.75			
	US	Germany		.98			
		France		.49			
		Italy		.59			
		UK		.54			
		Switzerland		.13			
	UK	Germany		.10			
		France		1.00			
		Italy		1.00			
		US		.54			
Switzerland			.98				
Switzerland	Germany		.01				
	France		.75				
	Italy		.75				
	US		.13				
	UK		.98				

* $p < .05$

CHAPTER 5 DISCUSSION AND CONCLUSION

The goal of the current study is to explore luxury brand websites in Chinese and English language in terms of website characteristics, standardization versus adaptation, product category, country-of-origin, cultural viewpoints and authenticity. This chapter offers discussion about research findings, conclusions, managerial implications, limitations of the study, and directions for future research.

Discussions of Research Findings

The sample is made up of two groups of luxury brand websites to compare in the study: 28 English with Chinese language websites and 25 English websites without Chinese language versions. Over half of the sample is in the category of fashion and handbags and shoes. France and Italy are the major countries of origin for luxury brands.

Descriptive Results

Twelve sections of website characteristics are content analyzed. All websites were operational and required special software to browse. Nearly the entire sample lists company history and product information, but very little information about health / safety and product price is shown on websites. Customer service is valued in direct marketing, while most luxury brands do not have online ordering and tracking services. This implies that most luxury brands still depend on traditional means to sell their products to customers. As for the section on corporate affairs, luxury brand websites contain media centers, related news and available press releases online. Also approximately one-third of the sites have community related information. Interestingly, luxury brands pay scarce attention to environmental policy, children and education. Sales promotion, including general promotion, free gifts, games and sweepstakes, coupons and unrelated advertising, do not exist in luxury websites.

Regarding website image management, over half of luxury brand websites exhibit non-person pictures, flashing effects and moving images or words. Female dominated images appeared twice as often as male dominated ones on luxury websites. As far as website interactive customization is concerned, what's new information, legal regulation, privacy policy, links to other sites, language variation and site map are equally emphasized. Email is the most common two-way communication for luxury brands, and email newsletter offerings are frequently presented for updating customers' brand information. Head office and all outlet location are what contact information demonstrated on the websites. The general public, as well as customers, are luxury brand websites target audiences.

Discussion of Hypotheses and Research Questions

Standardization versus adaptation

In examining standardization versus adaptation, hypothesis one is supported and the results indicate that the Chinese-language counterparts in English with Chinese luxury brand websites are highly standardized with the English-language counterparts. There were eight adapted luxury brands' websites within the 28 English with Chinese luxury brand websites. It is interesting to see that these eight luxury brands mostly are in the automobile product category whose country-of-origin was from Germany. Of the eight highly adapted luxury websites, company logo and logo placement are two characteristics highly standardized.

Product category and country-of-origin

Regarding product category and country-of-origin, significant differences of luxury brand websites characteristics were found across different product categories. The product category of automobiles, which is the only one that contained health / safety information, employs non-person images and non female-dominated images. It contains more clear market consumers'

segment and dropdown menu than other product categories. In the product category of fashion, the websites do not contain unrelated news articles or unrelated advertising.

Moreover, statistical significance is found in the extent of luxury brand websites standardization by different product category and country-of-origin. Two groups compared here are English-language part (ENG) and Chinese-language part (CHN) within English with Chinese luxury brand websites. The main effect of country-of-origin explains most of website standardization variance. The results indicate that the country-of-origin in Germany is the least standardized whereas France and Italy are the most standardized. The results echo findings in the eight adapted luxury brands' websites. As for the interaction between country-of-origin and product category, it explains least of website standardization variance. The findings suggest that the product category of jewelry and country-of-origin in the US and France are the least standardized in major photograph of product, model, and background. No disparity was shown because the ENG and CHN websites are highly standardized. Regarding country-of-origin image usage, the results support hypothesis two in testing greater COO image used in English with Chinese language luxury brand websites than English without Chinese ones, and prestige is found the most widely applied COO image. In other words, exclusivity, status, and brand name reputation are most applied COO image on luxury brands' websites.

Cultural viewpoints

Concerning cultural viewpoints, hypotheses three to seven which deal with collectivism, uncertainty avoidance, power distance, masculinity and high context can be fully rejected. There was statistical significance regarding low context, showing that the mean scores of English with Chinese websites are higher than those websites in English without Chinese language, which contradicts with the hypothesis. Hence, hypothesis eight can be rejected as well. Cultural factors do not play an important role in luxury online branding. As previously mentioned, Chinese

consumers consider international products more prestigious than domestic ones. Hence, an international standardized brand image enhances the status of foreign brands in Chinese consumers' minds. Willis (2006) also indicated that the higher the international brand image of a product or service, the less one should dilute it by extensive adaptation in China, as this market is buying the product or service because of its international image and status (p.72). Marketing luxury products in a standardized manner maintain brand equity and status across various locations. Thus, it gives rationale to explain why the cultural factors rarely exist in luxury brand websites. Luxury brands, which originate mostly in Europe and the U.S., have western culture as their history. Hence, when it comes to online branding, the cultural point of reference for website design is occidental instead of taking oriental factors into consideration. The ethnocentrism of luxury brands is fully expressed in their websites, and it elucidates even though China has been viewed as the most significant market for luxury industry, many luxury brands' websites do not have Chinese-language counterparts.

Authenticity

The discussion comes to the focal contributing factor of the current study--- authenticity. Hypotheses 9 to 13 were to test if there's difference between the five genres of authenticity and language. The results suggest that there is no difference of the five genres of authenticity exhibited in English with Chinese and English without Chinese luxury brands' websites. Research question three converses about the relationships between cultural dimensions and authenticity. Multiple regression results indicate that authenticity has statistically significant relationships with cultural dimensions. Natural authenticity does not have statistically significant relationships with cultural dimensions. Original authenticity has statistically significant relationships with high and low context. Gilmore and Pine (2007) state that people tend to perceive products as authentic when they possess originality in design, being the first of its kind,

not a copy or imitation (p.49). Thus, luxury brand websites depict a strong sense of originality through displaying aesthetic traits, ranks and numbers showing the growth and importance of the company, and use of superlative words and sentences like “World’s largest”, “The top one”, or “The leading company”. Luxury brands’ websites which integrate old elements with new products have explicit comparisons with other luxury brands. For luxury brands appealing to original authenticity, they present the offerings as proceeding in time and departing in form from others in their category.

Exceptional authenticity has a statistical significant relationship with high context. People expect luxury offerings to be authentic when using rare materials, being unique, including unusual features, embracing unconventional wisdom (Gilmore and Pine, 2007, p. 62). Be direct and frank in exceptional authenticity, which means the brand interacts directly with customers and responds to their problems in a frank way, was found to exist on luxury brands’ websites which use polite and indirect words. Luxury brands’ websites which pay attention to aesthetic details have unusual and unique features in design as well. Worthy of note is that some luxury brand websites whose overall politeness is present in their company philosophy and corporate information interact with customers’ directly and respond their problems frankly. For most luxury brands in the current study, communicating with customers through websites simply meant email. However, websites can provide more options for luxury brands to communicate with customers interactively than currently appear to be utilized in this study.

Referential authenticity does not have statistically significant relationships with cultural dimensions. Power distance was found to be the most important variable in predicting referential authenticity. According to Gilmore and Pine (2007), people tend to consider offerings that honor some place, object, person, event, or idea as authentic (p.68). Therefore, those luxury brands’

websites which contain company hierarchy information, quality assurance, a vision statement, pride of ownership appeal will be considered authentic because they revere a place, object, event, or idea.

Finally, the last genre of authenticity is influential authenticity. The findings suggest it has a statistically significant relationship with collectivism and high context. Gilmore and Pine (2007) state that the purchase and use of an offering which only provide objective value do not suffice customers, an offering must involve something beyond its immediate utility and actually do what it claims to do to impart meaning (p.72). The appeal to personal aspiration is different from paying personal tribute as a way of helping fulfill individual aspirations and self-imaged appeal being projected in the personal aspiration. However, the current results are quite similar to paying personal tribute in referential authenticity. One thing different is that personal aspiration is related with collectivism's family theme (emphasis on customers as a family) and country news (related news from the country-of-origin). Embracing art, which is an important part in luxury branding, denotes integration of art into products, sustenance of art development, and the connection between art and products. Embracing-art luxury brands have aesthetic traits present on their websites. Another aspect of influential authenticity is to promote a cause, defined as passionately promote a social cause and a vision of social performance, relates to all items in collectivism; moreover, it is the only aspect relating to community relations. Through promoting a cause, luxury brands raise a sense of unity for customers to connection with each other within a certain community. The "give meaning" in influential authenticity implies to call customers to a higher purpose of social responsibility and to connect between product offerings and social performance of the brand. The give-meaning aspect is constructed on luxury brands' websites via country news, links to local websites, and overall humbleness in company philosophy.

No statistical significant difference was found in testing the seven elements of authenticity exhibited in English with Chinese and English without Chinese-language luxury brand websites to build the image of authenticity. The results show that the seven elements were equally employed on both languages' websites. Pure authenticity is more depicted on luxury brand websites in both languages than approximate and moral authenticity, which means those indexical images of protecting status; real commitments to quality and price performance are highly emphasized than iconic images of traditional production methods and stylistic consistency on luxury brand websites. Natural authenticity was hypothesized to be lower scored than other genres of authenticity, and this hypothesis was supported. Luxury brands, in its nature are against the nature. Certainly some luxury brands stress materiality, while some will go green to meet the current trend. Nevertheless, when it comes to luxury, it by no means has any association with "leave it raw", "reek rusticity", and "be bare" (Glimore and Pine, 2007).

The construction of an authenticity index is the unique contribution of the current study. According to the results, the authenticity index scores vary by different country-of-origins. Germany is the country that differs from France and Switzerland. Watches are the highest-scored product category in authenticity scale, while automobile is the lowest. It's understandable, because no automobile counterfeit will ever show up in luxury market, whereas counterfeiting occurs frequently in watches, and handbags and shoes, which is the second highest. The watches category's country-of-origin were all from Switzerland, scoring higher than the rest countries. In testing authenticity index score difference between English with Chinese and English without Chinese luxury brand websites, no statistical significance was found. The standardization approach of luxury brands not only exists in cultural dimensions, but similar results were found for authenticity.

Conclusions

The Internet certainly changes the environment of traditional retailing and has gradually affected the luxury industry. In the current study, it was found that only nine out of the sample websites have e-retailing. Email is the most common two-way communication for luxury brands, and email newsletter offering is frequently presented for updating customers' brand information. In other words, new technology has not been tapped fully by luxury brands. According to Okonkwo (2007), e-retail is one of the most effective means to providing global consumers with products and instant customer satisfaction (p.179). Actually, online branding can be a positive addition to luxury brand equity, if managed effectively. Thus, e-branding and e-retailing should be included in future websites for luxury brands.

Chinese-language counterparts in English with Chinese luxury brand websites are highly standardized with the English-language counterparts. There were only eight adapted luxury brand websites, predominately in the automobile product category, whose country-of-origin was German. The extent of luxury brand websites' standardization varies by different product category and country-of-origin. The country-of-origin in Germany is the least standardized, whereas France and Italy are the most standardized. Greater COO image is used in English with Chinese language luxury brand websites than in English without Chinese ones. The presence of prestige, which means exclusivity, status, and brand name reputation, is found the most widely applied element in building COO image in the current sample.

Specific cultural factors do not appear to play an important role in luxury online branding, as previous hypotheses can be rejected. An international standardized brand image enhances the status of foreign brands in Chinese consumers' minds because Chinese consumers consider international products more prestigious than domestic ones. The findings justify even though

China has been viewed as the most significant market for luxury industry, many luxury brands' websites do not have Chinese-language counterparts.

The issue of “go green” in natural authenticity, which means luxury brands help sustain the world by using recycled materials in products, thus showing ecological intelligence, should not only be emphasized in western countries, but also in China. Luxury brands should take social responsibility to educate Chinese consumers about the trend of going green. In addition, luxury brands' websites should continue to emphasize the element of “being foreign” in exceptional authenticity, which implies foreignness or exotic atmosphere, which was present extensively on English with Chinese websites, since Chinese customers more value international imaged products.

Cultural dimensions do have statistical significant associations with authenticity. China has been regarded as a leading source of counterfeits. For luxury brands to effectively appeal to authenticity, their websites should present the offerings as green, which implies ecological friendly; original, which proceeds in time and departs in form; exceptional, which is unique and unusual; referential, which reverently refers to the real; and influential, which imparts meaning.

Authenticity, will be a long term trend for both offline and online branding, and luxury brands are no exception. The construction of an authenticity index is the exclusive contribution of the current study. While luxury brands' natural authenticity is the lowest scored, exceptional authenticity is scored highest. This underscores that luxury's uniqueness, exclusiveness, and unusualness are present and depicted on the websites. With these features crafted on websites, there is more possibility and opportunity for luxury brands to develop advanced e-retailing and interactivity with customers. As the authenticity scores vary with different product category and country-of-origin, it was found to be equally distributed on English with Chinese and English

without Chinese luxury brands' websites. The desire for authenticity in luxury brands is on the rise, despite of language and people. Chevalier and Mazzalovo (2008) identify that luxury brands need to satisfy three criteria so to be called luxury: it must have a strong artistic content; it must be the result of craftsmanship; and it must be international (p.xi). Based on the current study, luxury brands must satisfy a fourth criterion: be authentic.

Managerial Implications

Based on the research findings, managerial implications are made as following:

1. Due to economic downturn, luxury brands should move ahead toward e-retailing.

The adoption of the Internet as a sales channel is now essential for luxury brands that aim to maintain a competitive edge (Okonkwo, 2007, p.179). Internet can bring convenience, immediate information, products' exact specification and comparisons to customers. Likewise, luxury brands can establish a deeper relationship with customers through responding problems and offering specific service. By keeping and tracking customers' online order record, luxury brands can cater with their precise appetite for product style.

2. Luxury brands should enhance the aspect of interactivity on websites.

The current study found that email is the only way for consumers to reach and contact luxury brands. Luxury brands can establish an online community for brand lovers and heavy users to communicate with each other, share shopping experience, get the first-hand seasonal collection news, access to viewing and purchasing without physically going to the store or show. Okonkwo (2007) indicates that a large segment of the world's wealthy consumers has constant internet access and increasingly are making online purchases (p.182). In other words, those consumers with instant and regular Internet access will expect more from luxury brands in the digital age; on the other hand, they wish to be heard and rewarded as well.

3. The retail practice of global luxury brands ought to be expanded to China.

Luxury brands' stores only locate in major cities or coastal cities; however, Chinese wealthy consumers do not only live in those cities. For convenience reason, for customization factor, for authenticity issue, luxury brands should start e-retailing as soon as possible in the markets of China.

4. Authenticity should be managed well and educated properly.

Chinese consumers want to know the real thing and the underlying value. Luxury brands should take social responsibility to supervise and instruct their customers concerning the true meaning of being authentic. Earning profits in China during the economic recession should not be the only goal for luxury brands. In addition, for the long term sustainable relationship, greater education about authenticity is a great avenue for defeating counterfeit.

Limitations and Future Research Possibilities

Due to the nature of content analysis of the Internet, the constant change of website content is a major limitation for the current study even though the coders were coding at the same time. When the study was at the proposal stage, there were only 23 English with Chinese luxury brands' websites. Within 3 months, when the author actually implemented the study, English with Chinese websites increased to 28. It implies that there will be more and more luxury brands websites with Chinese-language counterparts in the future.

The second limitation worthy of note is specific to the sample used in this research. Luxury brands number more than the sample of fifty-three, and other product categories not included were: hotel, wine, champagne and cognac, cosmetics and perfume. For a more inclusive future study, it is suggested to use Okonkwo's (2007) complete luxury brands index (p.45), which contains 129 luxury brands. As for product category, Chevalier and Mazzalovo (2008) provide

an overall category of luxury products (p.34). Adding product categories would improve the exploration of the current study by adding depth and breadth.

To maintain the international image, most luxury brands employed a standardized approach on the websites' design. It limits the insights and research findings of Hofstede's cultural dimensions, thus the cultural comparison cannot be made in the current study. To shed more light on the cultural implications, the author suggests that future study compare consumers' point of view across different geographic markets, for example, Taiwan, Hong Kong versus Mainland China (Chadha and Husband, 2006), or the U.S. versus China. In addition, luxury brands may evolve and add more cultural elements in the future. Hofstede's cultural dimensions as well as other cultural comparisons may need to be re-examined in the future as a result of luxury websites' content change.

The current study content analyzed luxury brands' websites. For future research, the author suggests also to analyze luxury brands' advertisements, such as magazines or newspapers. To the author's knowledge, this study is the first one to content analyzes Chinese-language luxury brands' websites. In the future, the proposed integrated model of authenticity also can be applied across various products and brands other than luxury. Authenticity should be fully exploited in the future as well.

APPENDIX A
SAMPLES 53 LUXURY BRANDS

Table A-1. Samples 53 Luxury Brands

#	Brand	COO	Product category	Eng/w Chn	Eng/no Chn	Adapted
1	Audi (c1,c5)	G	Auto	√		*
2	Bally (c2, c6)	F	Handbags & shoes	√		
3	BMW (c3,c4)	G	Auto	√		*
4	Bottega Veneta (c7)	IT	Handbags & shoes		√	
5	Burberry (c8)	UK	Fashion		√	
6	Bulgari (c9, c10)	IT	Jewelry	√		
7	Cartier (c11,c12)	F	Jewelry	√		
8	Celine (c13,c14)	F	Fashion	√		
9	Chanel (c15,c16)	F	Fashion	√		
10	Chaumet (c17,c18)	F	Jewelry	√		
11	Chloe (c19,c20)	F	Handbags & shoes	√		
12	Chopard (c21)	SW	Watches		√	
13	Christian Lacroix (c22)	F	Fashion		√	
14	Coach (c23)	US	Handbags & shoes		√	
15	Cole Haan (c24)	US	Handbags & shoes		√	
16	Dior (c25,c26)	F	Fashion	√		
17	Dolce & Gabbana (c27, c28)	IT	Fashion	√		
18	Dunhill (c29, c30)	UK	Handbags & shoes	√		
19	Ebel (c31)	SW	Watches		√	
20	Escada (c32)	G	Fashion		√	
21	Fendi (c33)	F	Handbags & shoes		√	
22	Ferrari (c34)	IT	Auto		√	
23	Giorgio Armani (c35)	IT	Fashion		√	
24	Givenchy (c36)	F	Fashion		√	
25	Gucci (c37, c38)	IT	Fashion	√		
26	Harry Winston (c39)	US	Jewelry		√	
27	Hermes (c40, c 41)	F	Handbags & shoes	√		
28	Hugo Boss (c42)	G	Fashion		√	
29	Jaguar (c43, c44)	UK	Auto	√		*
30	Lanvin (c45)	F	Fashion		√	
31	Louise Vuitton (c46, c47)	F	Handbags & shoes	√		
32	Longines (c48, C49)	SW	Watches	√		*
33	Mercedes (c50, c51)	G	Auto	√		*

Table A-1. Continued

34	MontBlanc (c52, c53)	F	Handbags & shoes	√		
35	Moschino (c54)	IT	Fashion		√	
36	Nina Ricci (c55)	F	Fashion		√	
37	Omega (c56, c57)	SW	Watches	√		*
38	PATEK PHILIPPE (c58)	SW	Watches		√	
39	Piaget (c59, c60)	SW	Watches	√		
40	Porsche (c61, c62)	G	Auto	√		*
41	Prada (c63)	IT	Handbags & shoes		√	
42	Ralph Lauren (c64)	US	Fashion		√	
43	Rolex (c65, c66)	SW	Watches	√		
44	Rolls-Royce (c67)	UK	Auto		√	
45	Salvator Ferragamo (c68, c69)	IT	Handbags & shoes	√		
46	S.T. Dupont (c70, c71)	F	Handbags & shoes	√		
47	TAG Heuer (c72, c73)	SW	Watches	√		
48	Tiffany & Co. (c74, c75)	US	Jewelry	√		*
49	Tod's (c76)	IT	Handbags & shoes		√	
50	Valentino (c77)	IT	Fashion		√	
51	Van Cleef & Arpels (c78, c79)	F	Jewelry	√		
52	Versace (c80)	IT	Fashion		√	
53	Yves Saint Laurent (c81)	F	Fashion		√	

APPENDIX B
CODE BOOK

I. Website Content Analysis Instrument (Carroll, 2001; Riley and Lacroix, 2003; Lee et.al, 2004; Seringhaus, 2005)

- | | |
|-----------------------------------|---|
| 1. Operations | On whether the website is active (ie. Possess content) |
| Is website operational? | |
| Is specialized software required? | On whether specialized software is needed to view any of the website content (Software such as “Shockwave”, “Flash”, “QuickTime”, “Acrobat” etc.) |
| | |
| 2. Advertising/company-specific | |
| Logos | Corporate identity and logo present |
| About us | Basic corporate information (ie. Structure, divisions etc.) |
| Divisional/product/category | Pages and/or links to internal departments |
| Careers | Opportunities available within company |
| Health/safety | Information health and/or safety related to the information |
| History | Tracing the development of organization |
| | |
| 3. Advertising/ product | |
| Product list buttons | Pages and/or links to product/services offered |
| Brands | Pages and/or links to company’s brands |
| Prices | Current prices for the product/services offered |
| Nearest dealer | Reseller/retailer contact information |
| | |
| 4. Direct marketing | |
| Customer service | Availability of customer support or product/service information |
| Catalogues | Full descriptions of products/services offered |
| Online account information | Personal customer information available |
| Online ordering | Ability to purchase/order via the Internet |
| Online tracking | Ability to track delivery of product via the Internet |
| | |
| 5. Corporate affairs | |
| Press releases | Placement of company’s press release online |
| News related | Placement of any company related articles online |
| News unrelated | Placement of unrelated news articles online |

Media centre/pack	Information for the use of the media
Annual reports	Availability of company's annual report
Info financials	Availability of company's financial information
Stock quotes	Links to current company stock price
Other shareholder	Other related shareholder information
Sponsors	Information on sponsorship initiatives of the company
Causes	Information on corporate causes and initiatives
Environmental policy information	Information on the corporate environment policy
Community related information	Information on interactions/initiatives with local community
Educational	Information useful educational purposes
Kids	Content specifically targeted toward children
Career opportunities section	Information on job opportunities within the company
6. Sales promotion	
General promotions	Specific advertising promotions of products/services
Free gifts	Availability of free material
Games and sweepstakes	Opportunity for viewer to enter competitions
Coupons	Availability of coupon promotions
Unrelated advertising	Product/service advertising by external companies on site
7. Web site/images	
Non-person	Non human images (e.g. headquarters, products etc.)
Continuous	Static images present, which do not alternate
Females'	Female image(s)
Males'	Male image(s)
Flashing	The flashing of images or text
Moving images or words	Movement of text or images
8. Web site/interactive-customized	
What's new section	Content that has been recently updated
Market segmentation	Dedicated market segment content pages
Search	Keyword search facility
Site maps	Content map, indicating type and location of information

Drop down menu	Fast access to content pages
Links to other sites	Availability of web page links to internal and external sites
Banner/button adverts Interstitials	Placement of product/service advertising Pop up web pages (ie. Typical browser functions not available)
Staff email/phonebook directory	Availability of all the company's staff contact details
User ID/password	Restricted access to some content. Access gained only at company's discretion. Registration may be required.
9. Web site/issues	
Help section	Explanation of buttons
FAQ	Frequently asked questions
Legal	Copyright, term and conditions stated
Privacy policy	Statement on information gained from web visitor
Language variations	Availability of content in foreign languages other than English (ie. French/Spanish/German/Etc.)
10. Web site/two-way communications	
Email/contact us	Ability to contact the company via email
Email newsletters offering	Availability of email newsletters or briefings from the company
Surveys	Use of marketing research (ie. Customer survey)
Quizzes	Use of quizzes to increase interaction with potential audiences
Signups	Apply for password, to specially restricted information
11. What contact information is shown	
Webmaster	Ability to contact information technology dept.
Head office	Provision of contact details for the head office
Department Address	Provision of contact details for different company departments
All outlet locations	Provision of contact details for all of the company's offices and locations
Agents/sales reps/resellers	Provision of contact details for all of the company's resellers from where their product/service can be purchased
12. Websites targeted audiences	
General public	Website content targeted towards the

general public

Customers	Website content targeted towards potential/existing customers
Local community	Website content targeted towards the local community of the organization
Graduates/prospective employees	Website content targeted towards the potential employees
Employees/contractors	Website content targeted towards the existing employees, helping to facilitate production or delivery of product/service
Shareholders/investors/stock exchange	Website content designed to help improve and facilitate investor relations
Suppliers/distributors/wholesalers /retailers	Website content targeted towards the company's supply chain members
Media	Website content designed to help improve and facilitate the media relations

Similarity ratings (Okazaki, 2005, p.97; Mueller, 1991)

Items	Scale type
Company logo	Five-point scale (1= very different; 5= very similar)
Company logo placement	
Major copy	
Major copy placement	
Major text	
Major text placement	
Layout in top half/right half	
Layout in bottom half/ left half	
Color in top half/right half	
Color in bottom half/ left half	
Major photograph (product)	
Major photograph (model)	
Major photograph (background)	
Major illustration	
Major chart or graph	
Interactive image (flash as opening)	
Interactive image (pop-ups)	
Interactive image (animated banners)	
Interactive image (layers, pop-unders, etc.)	

II. Product category

Category

Auto

Brands

Mercedes

BMW

Audi

Porsche

Jaguar

Ferrari

Rolls-Royce

Fashion

Gucci

Chanel

Hugo Boss

Celine

Dior

Givenchy

Dolce & Gabana

Yves Saint Laurent

Burberry

Giorgio Armani

Christian Lacroix

Nina Ricci

Escada

Ralph Lauren

Lanvin

Valentino

Moschino

Versace

Handbags and Shoes

Louise Vuitton

Salvator Ferragamo

MontBlanc

Dunhill

Bottega Veneta

Tod's

Bally

Prada

Hermes

Chloe

S.T. Dupont

Fendi

Coach

Cole Haan

Jewelry

Tiffany & Co.
Cartier
Bulgari
Chaumet
Van Cleef & Arpels
Harry Winston

Watch

Rolex
PATEK PHILIPPE
Omega
Piaget
Ebel
TAG Heuer
Chopard
Longines

:

III. Country-of-origin

Germany

Mercedes
BMW
Audi
Porsche
Ferrari
Hugo Boss
Rolls-Royce

France

LV
Chanel
Cartier
MontBlanc
Celine
Dior
Givenchy
YSL
Bally
Hermes
Christian Lacroix
Chloe
Nina Ricci
S.T. Dupont
Lanvin
Fendi
Chaumet
Van Cleef & Arpels

Italy

Gucci
Bulgari
Ferragamo
Bottega Veneta
D & G
Tod's
Giorgio Armani
Prada
Moschino
Versace
Valentino

US

Tiffany & Co.
Ralph Lauren
Harry Winston
Coach
Cole Haan

UK

Burberry
Jaguar
Dunhill
Rolls-Royce

Switzerland

Rolex
PATEK PHILIPPE
Omega
Piaget
Ebel
TAG Heuer
Chopard
Longines

The country image dimensions are defined as (Roth and Romeo1992, p.480):

Innovativeness Use of new technology and engineering advances

Design Appearance, style, colors, variety

Prestige Exclusivity, status, brand name reputation

Workmanship Reliability, durability, craftsmanship, manufacturing quality.

IV. Cultural Context

<i>Dimension</i>	<i>Categories</i>
Collectivism	<ul style="list-style-type: none">• Community relations• Clubs or chat rooms• Newsletter• Family theme• Country specific news• Symbols and pictures of national identity• Loyalty programs• Links to local website
Uncertainty Avoidance	<ul style="list-style-type: none">• Customer service• Secure payment• Guided navigation• Tradition theme• Local stores• Local terminology• Free trials or downloads• Customer testimonials• Toll-free numbers
Power Distance	<ul style="list-style-type: none">• Company hierarchy information• Pictures of CEOs• Quality information and awards• Vision statement• Pride of ownership appeal• Proper titles
Masculinity	<ul style="list-style-type: none">• Quizzes and games• Realism theme• Product effectiveness• Clear gender roles
High Context	<ul style="list-style-type: none">• Politeness• Soft sell approach• Aesthetic
Low Context	<ul style="list-style-type: none">• Hard sell approach• Ranks or prestige of the company• Explicit comparisons• Use of superlatives• Terms and conditions of use

Explanation for Cultural Categories (Singh et al., 2003)

Collectivism

- *Community Relations.* Presence or absence of community policy, giving back to community, social responsibility policy.
- *Newsletters.* Online subscriptions, magazines, and newsletters.
- *Family theme.* Pictures of family, pictures of teams of employees, mention of employee teams and emphasis on team and collective work responsibility in vision statement or elsewhere on the web site, and emphasis on customers as a family.
- *Clubs or Chat rooms.* Presence or absence of members club, product-based clubs, chat with company people, chat with interest groups, message boards, discussion groups, and live talks.
- *Symbols and pictures of national identity.* Flags pictures of historic monuments, pictures reflecting uniqueness of the country, country specific symbols in the form of icons, and indexes.
- *Loyalty programs.* Frequent miles programs, customer loyalty programs, and company credit cards for specific country, special membership programs.
- *Links to local websites.* Links to country locations, related country specific companies, and other local web sites from a particular country.

Uncertainty Avoidance

- *Customer service.* FAQ's, customer service option, customer contact or customer service emails.
- *Guided navigation.* Site maps, well-displayed links, links in the form of pictures or buttons, forward, backward up and down navigation buttons.
- *Tradition theme.* Emphasis on history and ties of a particular company with a nation, emphasis on respect, veneration of elderly and the culture, phrases like "most respected company", "keeping the tradition alive", "for generations", "company legacy".
- *Local stores.* Mention of contact information for local offices, dealers, and shops.
- *Local terminology.* Like use of country specific metaphors, names of festivals, puns, and a general local touch in the vocabulary of the web page not just mere translation.
- *Free trials or downloads.* Free stuffs, free download, free screen savers, free product trials, free coupons to try the products or services, free memberships, or free service information.

- *Toll free numbers.* To call at any time around the clock.

Power Distance

- *Company hierarchy information.* Information about the ranks of company personnel, information about organizational chart, and information about country managers.
- *Pictures of CEO's.* Pictures of executives, important people in the industry or celebrities.
- *Quality assurance and awards.* Mention of awards won, mention of quality assurance information and quality certification by international and local agencies.
- *Vision Statement.*
- *Pride of ownership appeal.* Web sites depict satisfied customers, fashion statement for the use of product, and the use of reference groups to portray pride.
- *Proper titles.* Titles of the important people in the company, titles of the people in the contact information, and titles of people on the organizational charts.

Masculinity

- *Quizzes and games.* Games, quizzes, fun stuff to do on the website, tips and tricks, recipes, and other fun information.
- *Realism theme.* Less fantasy and imagery on the website, to-the-point information.
- *Product effectiveness.* Durability information, quality information, product attribute information, and product robustness information.
- *Clear gender roles.* Separate pages for men and women, depiction of women in nurturance roles, depiction of women in positions of telephone operators, models, wives, and mothers; depiction of men as macho, strong, and in positions of power.

High-Context Culture

- *Politeness and indirectness.* Greetings from the company, images and pictures reflecting politeness, flowery language, use of indirect expressions like “perhaps”, “probably” and “somewhat”. Overall humbleness in company philosophy and corporate information.
- *Soft sell approach.* Use of affective and subjective impressions of intangible aspects of a product or service, and more entertainment theme to promote the product.
- *Aesthetics.* Attention to aesthetic details, liberal use of colors, high bold colors, emphasis on images and context, and use of love and harmony appeal.
-

Low-Context Culture

- *Hard sell approach.* Discounts, promotions, coupons, and emphasis on product advantages using explicit comparison.
- *Use of superlatives.* Use of superlative words and sentences: like “We are the number one”, “The top company”, “and The leader”, “World’s largest”.
- *Rank or prestige of the company.* Features like company rank in the industry, listing in Forbes or Fortune, and numbers showing the growth and importance of the company.
- *Terms and condition of purchase.* Products return policy, warranty, and other conditions.

V. Authenticity (Gilmore and Pine, 2007; Beverland, 2005; Beverland et al., 2008)

Principles of the five genres of authenticity (Gilmore and Pine, 2007, p.52-77):

Genres	Principles
1. Natural authenticity: infuse elements of nature	Stress materiality <i>What one raw material might serve as a unifying force in rendering authenticity?</i>
	Leave it raw <i>What have others overly produced or perfected that could instead be offered raw or flawed?</i>
	Reek rusticity <i>In what ways could a less sophisticated offering be appealing?</i>
	Be bare <i>What should be stripped down, left naked, or made bare?</i>
	Go green <i>How could you help sustain the natural world?</i>
2. Original authenticity: proceed in time, depart in form	Stress your firsts <i>What beginnings and anniversaries deserve commemoration?</i>
	Revive the past <i>What brand, advertising, slogan, material, or memory from the past could provide a new source of inspiration?</i>
	Look old <i>What new elements of your offering could look old?</i>
	Mix and mash <i>What could be mixed and mashed into a single new offering?</i>
	Anti-up <i>What move could you make against conventional norms?</i>
3. Exceptional authenticity: be unique or unusual	Be direct and frank <i>Where and how can you interact more directly and frankly with customers?</i>

Focus on uniqueness

How can you respond to the uniqueness of individual customers?

Go slow

What aspect of your business could be assessed in a much slower fashion?

Treat as temporary

What could you “pop up” and then close on a temporary basis?

Be foreign

What foreignness could be emphasized with uninitiated customers?

4. Referential authenticity: reverently refer to the real

Pay personal tribute

What person could you referentially honor?

Evoke a time

What period of or moment in time could serve as a compelling theme?

Pick a place

What particular place could inspire your offerings?

Make it matter

What place, object, person, event, or idea is worth revering?

Be realistic

What stimulated experience could be rendered more realistically?

5. Influential authenticity: impart meaning

Appeal to personal aspiration

What aspirations of individuals can you help fulfill?

Appeal to collective aspiration

What shared aspiration among customers can you help achieve?

Embrace art

How can you integrate art into your everyday business?

Promote a cause

What greater social cause can you passionately promote,

helping to affect its ends?

Give meaning

What meaningful purpose can you infuse into your offerings?

The seven elements of image building in authenticity:

Elements	Definition
2. Protecting status	Luxury brands represent the highest stage a brand can achieve in terms of value. The identification of status-based positioning of luxury brands is to retain their equity.
2. Real commitments to quality	Luxury brand history and story related directly to real commitments to production quality.
3. Price performance	Being able to demonstrate actual ongoing product quality and the existence of price premiums was critical for protecting status.
4. Using place as a referent	This view of authenticity was expressed in the commitment to terroir. The use of terroir as a positioning statement and guiding philosophy reinforced a point of uniqueness, granting authenticity to the product.
5. Traditional production methods	The linking of the brand to place or traditional methods of production led the luxury brands to seek protection for the use of that name, and traditional expressions represented the images of craft production.
6. Stylistic consistency	It is associated with remaining true to past styles while adapting to changing consumer tastes. The brand icon or style illustrates the legend and timelessness of the brand and the intrinsic qualities established over time.
7. History and culture as referents	Making links to the past enhances brand sincerity. It is another means to ensure authenticity by drawing on historical associations and building links to cultural events. Authenticity is communicated through heritage and links with past events, resulting in the continuance of myths regarding the production processes of certain style icons.

Three forms of authenticity (Beverland et al. 2008, p.8)

Forms	Definition and cues
Pure (literal) authenticity	<p>To provide consumer with in situ guarantee of the genuine article;</p> <p>Indexical cues involving the brand and---</p> <ol style="list-style-type: none">1. Pictures of craftspeople actively engaged in the production process2. Cues that indicate the active use of traditional practices, including:<ol style="list-style-type: none">a. Pictures of luxury goods being produced with traditional equipmentb. Images of luxury goodsc. Pictures of service staff in ancient traditional settingsd. Historically accurate colors, font, and typesetting.
Approximate authenticity	<p>To provide consumer with a feeling that this brand will help achieve self-authentication through connecting with place and time</p> <p>Iconic cues that create an impression that the brand is connected to the past:</p> <ol style="list-style-type: none">1. Stylized links to place of production2. Stylized connections between creators and the product3. Use of traditional product identifiers4. Cues that clearly differentiate the brand from gaudy and complex mass-market alternatives via:<ol style="list-style-type: none">a. simple color schemesb. simple typefacec. simple labeling and packaging
Moral authenticity	<p>To provide consumer with a feeling that this brand will help achieve self-authentication though connecting with personal moral values.</p> <p>Indexical or iconic images of---</p> <ol style="list-style-type: none">1. Involvement of individual creators in the production process2. Small batch or craft production methods and processes3. Love of the craft process

Integrated Authenticity Scale (MacCannell 1973; Beverland, 2005; Gilmore and Pine, 2007; Beverland et al., 2008)

Aspects	Items and cues for coding
1. Natural authenticity: infuse elements of nature	Stress materiality <ul style="list-style-type: none">- Does it indicate raw material?- Does it imply organic ingredients?
	Leave it raw <ul style="list-style-type: none">- Does it indicate unpolished process?- Does it indicate commodities remain unprocessed?
	Reek rusticity <ul style="list-style-type: none">- Does it indicate simple products?- Is less sophisticated product shown?
	Be bare <ul style="list-style-type: none">- Does it indicate streamlined plainness?- Does it deemphasize materials altogether?- Does the offerings infused with elements of nature?
	Go green <ul style="list-style-type: none">- Does it help sustain the world?- Does it imply ecological intelligence?- Are recycled materials used in products?
2. Original authenticity: proceed in time, depart in form	Stress your firsts <ul style="list-style-type: none">- Does it emphasize being original?- Does it commemorate beginnings or anniversaries?- Does it imply uniqueness?
	Revive the past <ul style="list-style-type: none">- Is the <i>original</i> real thing emphasized?- Does it imply unknown substance discovered?- Does it introduce something new?
	Look old <ul style="list-style-type: none">- Is an old story told?- Is there any old element in new products?- Is the year of birth shown?

Mix and mash

- Does it mix or blend with other offerings?
- Does it perform many different functions while remaining its own thing?
- Are old offerings mixed and mashed into a single new offering?

Anti-up

- Is it against conventional norms?
- Does it go against a known and well-accepted practice?
- Is the offering proceeding in time and departing in form from others of the kind?

3. Exceptional authenticity: be unique or unusual

Be direct and frank

- Does the brand interact directly with customers?
- Does the brand respond to customers' problems directly?

Focus on uniqueness

- Does it indicate unique substance?
- Does it imply customizing things?
- Are rare materials used in products?
- Are unusual features included in product design?

Go slow

- Is hand-making or craft producing mentioned?
- Does it implement total quality management?

Treat as temporary

- Is a new style shown?
- Does it keep away of being outdated?
- Does it use pop-up marketing strategy to sell limited edition products?

Be foreign

- Is there foreignness?
- Does it imply exotic atmosphere?
- Are foreign elements used in products?

4. Referential authenticity: reverently

Pay personal tribute

- Is there a person referentially honored?

refer to the real

- Is that person represented the brand image?

Evoke a time

- Does it paying tribute to past times?
- Is there historical associations linked to cultural events?
- Is brand heritage linked with past events?

Pick a place

- Does it paying tribute to a place?
- Does it emphasize the country of origin?
- Is the use of terroir applied as a positioning statement?

Make it matter

- Is any place, object, event, or idea revering?
- Is authenticity crafted in the place, object, event, or idea?

Be realistic

- Does something already perceived as authentic being referred to the offerings?
- Does past links render realism?
- Is product placement seemed be true?

5. Influential authenticity: Appeal to personal aspiration

impart meaning

- Does it help fulfill individual aspirations?
- Is self-image appeal projected in the personal aspiration?

Appeal to collective aspiration

- Does it help achieve shared aspiration among customers?
- Is self-image appeal projected in the collective aspiration?

Embrace art

- Does it integrate art into products?
- Does it help sustain the art development?
- Does it connect art and products?

Promote a cause

- Is social cause passionately promoted?
- Does social cause help to affect its ends?
- Does it show a vision of social performance of the company?

Give meaning

- Does it impart meaning into the offerings?
- Does it call customers to a higher purpose of social responsibility?
- Does it show the connection between the offerings and social performance of the company?

6. Pure authenticity

Protecting status

- Does it show images of luxury goods?
- Does it indicate the active use of traditional practices?

Real commitments to quality

- Does it show pictures or descriptions of craftspeople actively engaged in the production process?

Price performance

- Does it demonstrate actual ongoing product quality and the existence of price premiums?

7. Approximate authenticity

Traditional production methods

- Are pictures of service staff in ancient traditional settings shown?
- Does it show the use of traditional product identifiers?
- Does it show the traditional craft production method or process?

Stylistic consistency

- Does it show stylized connection between now and then?
- Does it show consistency of color schemes, labels, logos or packaging?

APPENDIX C
CODE SHEET

Coder: _____

Date: _____

Website brand: _____

Language: _____ English/w Chinese (coded as 1) English/ no Chinese (coded as 2)

I. Website characteristics:

1.	Operations	Presence	Absence	Can't code
	V1. Is the website operational?			
	V2. Is specialized software required?			
2.	Advertising/ company specific			
	V3. Logos			
	V4. About us			
	V5. Divisional/ product/ category			
	V6. Careers			
	V7. Health/ safety			
	V8. History			
3.	Advertising/ product			
	V9. Product list buttons			
	V10. brands			
	V11. prices			
	V12. nearest dealer			
4.	Direct marketing			
	V13. customer service			
	V14. catalogues			
	V15. online account information			
	V16. online ordering			
	V17. online tracking			
5.	Corporate affairs			
	V18. press releases			
	V19. news related			
	V20. news unrelated			
	V21. media center/ pack			
	V22. annual reports			
	V23. info financials			
	V24. stock quotes			

		Presence	Absence	Can't code
	V25. other shareholder			
	V26. sponsors			
	V27. causes			
	V28. environmental policy information			
	V29. community related info			
	V30. educational			
	V31. children			
	V32. career opportunities section			
6.	Sales promotion			
	V33. general promo			
	V34. free gifts			
	V35. games and sweepstakes			
	V36. coupons			
	V37. unrelated advertising			
7.	Web site/ images			
	V38. non-person			
	V39. continuous			
	V40. female-dominated			
	V41. male-dominated			
	V42. animation- flashing			
	V43. moving images or words			
8.	Web site/ interactive-customized			
	V44. what's new section			
	V45. market segmentation			
	V46. search			
	V47. site maps			
	V48. drop down menu			
	V49. links to other sites			
	V50. banner/ button adverts			
	V51. interstitials			
	V52. staff email/ phonebook directory			
	V53. user id./ password			
9.	Web site/ issues			
	V54. help section			
	V55. FAQ			
	V56. legal			
	V57. privacy policy			
	V58. language variations			

		Presence	Absence	Can't code
10.	Web site/ two-way communications			
	V59. email/ contact us			
	V60. email newsletter offering			
	V61. surveys			
	V62. quizzes			
	V63. signups			
11.	What contact info is shown?			
	V64. webmaster			
	V65. head office			
	V66. department address			
	V67. all outlet locations			
	V68. agents/ sales reps/ resellers			
12.	Websites targeted audiences			
	V69. general public			
	V70. customers			
	V71. local community			
	V72. graduates/ prospective employees			
	V73. employees/ contractors			
	V74. shareholders/ investors/ stock exchange			
	V75. suppliers/ distributors/ wholesalers/ retailers			
	V76. media			
II.	V77. Product category			
	1. auto			
	2. fashion			
	3. handbags and shoes			
	4. jewelry			
	5. watch			
III.	V78. COO			
	1. Germany			
	2. France			
	3. Italy			
	4. US			
	5. UK			
	6. Switzerland			
	Country image			
	V79. innovativeness			
	V80. design			
	V81. prestige			
	V82. workmanship			

		Presence	Absence	Can't code
IV.	Cultural context			
	Collectivism			
	V83. community relations			
	V84. clubs or chat rooms			
	V85. newsletter			
	V86. family theme			
	V87. country specific news			
	V88. symbols and pictures of national identity			
	V89. loyalty programs			
	V90. links to local website			
	Uncertainty Avoidance			
	V91. customer service			
	V92. secure payment			
	V93. guided navigation			
	V94. tradition theme			
	V95. local stores			
	V96. local terminology			
	V97. free trials or downloads			
	V98. customer testimonials			
	V99. toll-free numbers			
	Power Distance			
	V100. company hierarchy info			
	V101. pictures of CEOs			
	V102. quality information and awards			
	V103. vision statement			
	V104. pride of ownership appeal			
	V105. proper titles			
	Masculinity			
	V106. quizzes and games			
	V107. realism theme			
	V108. product effectiveness			
	V109. clear gender roles			
	High Context			
	V110. politeness			
	V111. soft sell approach			
	V112. aesthetic			
	Low Context			
	V113. hard sell approach			
	V114. ranks or prestige of the company			

		Presence	Absence	Can't code
	V115. explicit comparisons			
	V116. use of superlatives			
	V117. terms and conditions of use			
V.	Authenticity			
	Natural authenticity			
	V118. Stress materiality			
	V119. Leave it raw			
	V120. Reek rusticity			
	V121. Be bare			
	V122. Go green			
	Original authenticity			
	V123. Stress your firsts			
	V124. Revive the past			
	V125. Look old			
	V126. Mix and mash			
	V127. Anti-up			
	Exceptional authenticity			
	V128. Be direct and frank			
	V129. Focus on uniqueness			
	V130. Go slow			
	V131. Treat as temporary			
.	V132. Be foreign			
	Referential authenticity			
	V133. Pay personal tribute			
	V134. Evoke a time			
	V135. Pick a place			
	V136. Make it matter			
	V137. Be realistic			
	Influential authenticity			
	V138. Appeal to personal aspiration			
	V139. Appeal to collective aspiration			
	V140. Embrace art			
	V141. Promote a cause			
	V142. Give meaning			
	V143. Protecting status			
	V144. Real commitments to quality			
	V145. Price performance			

		Presence	Absence	Can't code
	V146. Using place as a referent			
	V147. Traditional production method			
	V148. Stylistic consistency			
	V149. History and culture as referents			
	V150. Pure authenticity			
	V151. Approximate authenticity			
	V152. Moral authenticity			

Similarity ratings (1= very different; 5= very similar)

V153. Company logo

Very different	different	not determinable	similar	very similar

V154. Company logo placement

Very different	different	not determinable	similar	very similar

V155. Major copy

Very different	different	not determinable	similar	very similar

V156. Major copy placement

Very different	different	not determinable	similar	very similar

V157. Major text

Very different	different	not determinable	similar	very similar

V158. Major text placement

Very different	different	not determinable	similar	very similar

V159. Layout in top half/right half

Very different	different	not determinable	similar	very similar

V160. Layout in bottom half/ left half

Very different	different	not determinable	similar	very similar

V161. Color in top half/right half

Very different	different	not determinable	similar	very similar

V162. Color in bottom half/ left half

Very different	different	not determinable	similar	very similar

V163. Major photograph (product)

Very different	different	not determinable	similar	very similar

V164. Major photograph (model)

Very different	different	not determinable	similar	very similar

V165. Major photograph (background)

Very different	different	not determinable	similar	very similar

V166. Major illustration

Very different	different	not determinable	similar	very similar

V167. Major chart or graph

Very different	different	not determinable	similar	very similar

V168. Interactive image (flash as opening)

Very different	different	not determinable	similar	very similar

V169. Interactive image (pop-ups)

Very different	different	not determinable	similar	very similar

V170. Interactive image (animated banners)

Very different	different	not determinable	similar	very similar

V171. Interactive image (layers, pop-unders, etc.)

Very different	different	not determinable	similar	very similar

LIST OF REFERENCES

- Aaker, D. A. (1996), *Building Strong Brands*, the Free Press, New York.
- Aaker, J. and Maheswaran, D. (1997), "The effect of cultural orientation and cue diagnosticity on processing and product evaluations", *Journal of Consumer Research*, Vol. 24 No. 4, pp. 315-27.
- Agrawal, M. (1995), "Review of a 40-year debate in international advertising: practitioner and academician perspectives to the standardization/ adaptation issue", *International Marketing Review*, Vol. 12 No. 2, pp. 26-48.
- Ahmed, Z.U., Johnson, J.P., Ling, C.P., Fang, T.W. and Hui, A.K. (2002), "Country-of-origin and brand effects on consumers' evaluations of cruise lines", *International Marketing Review*, Vol. 19 No. 3, pp. 279-302.
- Andrus, D.M., Silver, E. and Johnson, D.E. (1986), "Status brand management and gift purchase: a discriminant analysis", *Journal of Consumer Marketing*, Vol. 3, March, pp.5-13.
- Bagwell, L.S. and Bernheim, B.D. (1996), "Vablen effects in a theory of conspicuous consumption", *The American Economic Review*, Vol. 86 No.3, June, pp.349-73.
- Berry, C.J. (1994), *Idea of Luxury: A Conceptual and Historical Investigation*, Cambridge University Press, New York.
- Belk, R.W. (1985), "Materialism: traits aspects of living in the material world", *Journal of Consumer Research*, Vol.12, pp. 265-80.
- _____ (1995), "Collecting as luxury consumption: effects on individuals and Households", *Journal of Economic Psychology*, Vol. 16 No. 4, pp. 477-90.
- Berelson, B. (1952), *Content Analysis in Communication Research*, Hafner Publications, New York.
- Beverland, M. B. (2005), "Crafting brand authenticity: the case of luxury wines", *Journal of Management Studies*, Vol. 42 No. 5, pp.1003-29.
- _____ and Luxton, S. (2005), "Managing integrated marketing communication (IMC) through strategic decoupling: how luxury wine firms retain brand leadership while appearing to be wedded to the past", *Journal of Advertising*, Vol. 34 No. 4, pp. 103-16.
- _____, Lindgreen, A. and Vink, M. W. (2008), "Projecting authenticity through advertising: consumer judgments of advertisers' claims", *Journal of Advertising*, Vol. 37 No. 1, pp. 5-15.

- Brown, S., Kozinets, R. V. and Sherry, J. F. Jr. (2003), "Teaching old brands new tricks: retro branding and the revival of brand meaning", *Journal of Marketing*, Vol. 67 No. 3, pp.19-33.
- Bruner, E. (1994), "Abraham Lincoln as authentic reproduction: a critique of Postmodernism", *American Anthropologist*, Vol. 96 No. 2, pp. 397-415.
- Carroll, C. (2001), "Enabled communications—a content analysis of the top 100 Irish companies corporate websites", in String, C. (Eds), *Academy of Marketing Annual Conference Proceedings*, Cardiff University, July.
- Catry, B. (2003), "The great pretenders: the magic of luxury goods", *Business Strategy Review*, Vol. 14 Iss. 3, pp. 10-7.
- Chadha, R. and Husband, P. (2006), *The Cult of the Luxury Brand: Inside Asia's Love Affair with Luxury*, Nicholas Brealey International, Boston.
- Chevalier, M. and Mazzalovo, G. (2008), *Luxury Brand Management: A World of Privilege*. John Wiley & Sons (Asia), Singapore.
- Chung, A. and Zaichkowsky, J. (1999), "Understanding luxury brands in Hong Kong", *ACR Europe Conference*, 24th-26th June.
- Cohen, E. (1988), "Authenticity and commoditization in tourism", *Annals of Tourism Research*, Vol. 15 No. 3, pp. 371-386.
- Danziger, P.N. (2005), *Let Them Eat Cake: Marketing Luxury to the Masses—As Well As the Classes*, Dearborn Trade Publishing, Chicago, IL.
- D'Astouts, A. and Ahmed, S.A. (1992), "Multi-cue evaluation of made-in concept: a conjoint analysis study in Belgium", *Journal of Euromarketin*, Vol. 2 No. 1, pp. 9-29.
- Dubois, B. and Duquesne, P. (1993a), "Polarization maps: a new approach to identifying and assessing competitive position—the case of luxury brands", *Marketing and Research Today*, Vol. 21, May, pp.115-23.
- _____ (1993b), "The market for luxury goods: income versus culture", *European Journal of Marketing*, Vol. 27 No.1, pp.35-44.
- Dubois, B. and Laurent, G. (1994), "Attitudes toward the concept of luxury: an exploratory analysis in Asia-Pacific", *Advances in Consumer Research*, in Leong, S.M. and Cote, J.A. (Eds), Vol. 1 No. 2, pp. 273-78.
- Dubois, B. and Paternault, C. (1995), "Observations: understanding the world of international luxury brands: the dream formula", *Journal of Advertising Research*, Vol. 35 No. 4, pp.69- 76.

- Dubois, B., Czellar, S. and Laurent, G. (2005), "Consumer segments based on attitudes toward luxury: empirical evidence from twenty countries", *Marketing Letters*, Vol. 16 No. 2, pp. 115-28.
- Eastman, J.K., Goldsmith, R.E. and Flynn, L.R. (1999), "Status consumption in consumer behavior: scale development and validation", *Journal of Marketing Theory and Practice*, Summer, pp. 41-52.
- Elliot, G.R. and Cameron, R.C. (1994), "Consumer perception of product quality and the country-of-origin effect", *Journal of International Marketing*, Vol. 2 No. 2, pp. 49-62.
- Fine, G. A. (2003), "Crafting authenticity: the validation of identity in self-taught art", *Theory and Society*, Vol. 32, pp. 153-80.
- Garfein, R.T. (1989), "Cross-cultural perspectives on the dynamics of prestige", *Journal of Services Marketing*, Vol. 3, Summer, pp. 17-24.
- Ger, G., and Belk, R.W. (1996), "Cross-cultural differences in materialism", *Journal of Economic Psychology*, Vol. 17 Iss. 1, February, p. 55-78.
- Gilmore, J.H., and Pine, B.J., Jr. (2007), *Authenticity: What Consumers Really Want*, Harvard Business School Press: Boston, MA.
- Grayson, K. and Martinec, R. (2004), "Consumer perceptions of iconicity and indexicality and their influence on assessments of authentic market offerings", *Journal of Consumer Research*, Vol. 31, pp. 296-312.
- Gurhan-Canli, Z. and Maheswaran, D. (2000), "Cultural variations in country of origin effects", *Journal of Marketing Research*, Vol. 52, pp. 309-17.
- Ha, L. and James, E.L. (1998), "Interactivity reexamined: a baseline analysis of early business websites", *Journal of Broadcasting and Electronic Media*, Vol. 42 No. 4, pp. 457-69.
- Hall, E.T. (1976), *Beyond Culture*, Anchor Press, New York.
- Hofstede, G. (1980), *Culture's Consequences: International Differences in Work-related Values*, Sage, Beverly Hills, CA.
- _____ (1991), *Culture and Organizations: Software of the Mind*, McGraw-Hill, London.
- Holsti, O.R. (1969), *Content Analysis for the Social Sciences and Humanities*, Addison-Wesley, MA.
- Hong, S.T. and Wyre, R.S. (1990), "Determinants of product evaluation: effects of the time interval between knowledge of a product's country of origin and information about its specific attributes", *Journal of Consumer Research*, Vol. 17, December, pp. 277-88.

- Kaid, L.L. and Wadsworth, A.J. (1989), "Content analysis", in P. Emmert & L.L. Baker (Eds.), *Measurement of Communication Behavior* (pp. 197-217), Longman, New York.
- Kapferer, J.-N. (1997), "Managing luxury brands", *Journal of Brand Management*, Vol. 4 No. 4, pp.251-60.
- _____ (1998), "Why are we seduced by luxury brands?" *Journal of Brand Management*, Vol. 6 No. 1, pp. 44-9.
- Keller, K. L. (2003), *Strategic Brand Management: Building, Measuring, and Managing Brand Equity*, 2nd Ed., Prentice Hall, Sydney.
- Kemp, S. (1998), "Perceiving luxury and necessity", *Journal of Economic Psychology*, Vol. 19 Iss. 5, pp.591-606.
- Klein, J.G., Ettenson, R. and Morris, M.D. (1998), "The animosity of model of foreign product purchase: an empirical test in the People's Republic of China", *Journal of Marketing*, Vol. 62, January, pp. 89-100.
- Koiso-Kanttila, N. (2005), "Time, attention, authenticity and consumer benefits of the Web", *Business Horizons*, Vol. 48, pp. 63-70.
- Kolbe, R.H. and Burnett, M.S. (1991), "Content analysis research: an examination of applications with directives for improving research reliability and objectivity", *Journal of Consumer Research*, Vol. 18 No. 3, pp. 243-50.
- Kotler, P. and Gertner, D. (2002), "Country as brand, product, and beyond: a place marketing and brand management perspective", *Brand Management*, Vol. 9 No. 4-5, pp.249-61.
- Krippendorff, K. (2004), *Content Analysis: An Introduction to Its Methodology*, 2nd Ed., Sage Publication, Thousand Oaks, CA.
- Lee, S. J., Lee, W. N., Kim, H. and Stout, P. A. (2004), "A comparison of objective characteristics and user perception of websites", *Journal of Interactive Advertising*, Vol. 4 No. 2, <http://jiad.org/article50>, last accessed Oct. 22nd, 2008.
- Leigh, T. W., Peters, C. and Shelton, J. (2006), "The consumer quest for authenticity: the multiplicity of meanings within the MG subculture of consumption", *Journal of the Academy of Marketing Science*, Vol. 34 No. 4, pp. 481-93.
- Levitt, T. (1983), "The globalization of markets", *Harvard Business Review*, Vol. 61, pp. 92-102.
- Lye, A., Venkateswarlu, P. and Barrett, J. (2001), "Brand extensions: prestige brand effects", *Australasian Marketing Journal*, Vol. 9 Iss. 2, pp. 53-65.
- MacCannell, D. (1973), "Staged authenticity: arrangements of social space in tourist settings", *American Journal of Sociology*, Vol. 79 No. 3, pp. 589-603.

- Maheswaran, D. (1994), "Country of origin as a stereotype: effects of consumer expertise and attitude strength on product evaluations", *Journal of Consumer Research*, Vol. 21, September, pp. 354-65.
- Mandel, N., Petrova, P.K. and Cialdini, R.B. (2006), "Images of success and the preference for luxury brands", *Journal of Consumer Psychology*, Vo. 16 Iss. 1, pp. 57-69.
- Mason, R.S. (1981), *Conspicuous Consumption*, St. Martin's Press, New York, NY.
- _____ (1983), "The economic theory of conspicuous consumption", *International Journal of Social Economics*, Vol. 10 Iss. 3, p. 3-17.
- _____ (1984), "Conspicuous consumption: a literature review", *European Journal of Marketing*, Vol. 18 Iss. 3; p. 26-39.
- McGregor, R. (2005), "LVMH hails China's luxury goods boom", *Richard McGregor in Beijin*, FT.com, London, Nov.18th, pg.1.
- McMillan, S.J. (2000), "The microscope and the moving target: the challenge of applying content analysis to the World Wide Web", *Journalism and Mass Communication Quarterly*, Vol. 77, pp. 80-98.
- Moschis, G. P. (1976), "Social comparison and informal group influence", *Journal of Marketing Research*, (pre-1986), Aug; 13, 000003, ABI/INFORM Global, pp.237-244.
- Movius, L. (2005), "China's luxury rush: expanding Vuitton shows market's growth", *WWD*, New York, Dec. 29th, Vol. 190 Iss. 137, p.1.
- Mueller, B. (1991), "An analysis of information content in standardized vs. specialized multinational advertisements", *Journal of International Business Studies*, 1st Quarter, pp. 23-39.
- _____ (2004), *Dynamics of International Advertising: Theoretical and Practical Perspectives*, Peter Lang Publishing, New York.
- Nueno, J.L. and Quelch, J.A. (1998), "The mass marketing of luxury", *Business Horizons*, November-December, pp. 61-8.
- Nyeck, S. and Roux, E. (1997), "WWW as a communication tool for luxury brands: compared perceptions of consumers and managers", in van Raiij, B. et al. (Eds.), *Proceedings of the Second International Research Seminar on Marketing Communication and Consumer Behavior*, La Londe Les Maures.
- O'Cass, A. and Frost, H. (2002), "Status brands: examining the effects of non-product-related brand associations on status and conspicuous consumption", *Journal of Product and Brand Management*, Vol.11 No. 2, pp. 67-88.

- Okazaki, S. (2005), "Searching the Web for global brands: how American brands standardize their websites in Europe", *European Journal of Marketing*, Vol. 39 No. 1/2, pp. 87-109.
- _____ and Rivas, J.A. (2002), "A content analysis of multinational's Web communication strategies: cross-cultural research framework and pre-testing", *Internet Research: Electronic Networking Applications and Policy*, Vol. 12 No. 5, pp. 380-90.
- Okonkwo, U. (2007), *Luxury Fashion Branding: Trends, Tactics, Techniques*, Palgrave MacMillan, New York.
- Onkvisit, S. and Shaw, J.J. (1987), "Standardized international advertising: a review and critical evaluation of the theoretical and empirical evidence", *Columbia Journal of World Business*, Vol. 22 No. 3, pp. 43-55.
- Oxford English Dictionary. (1989), Prepared by J. A. Simpson and E. S. C. Weiner. Oxford University Press, Oxford.
- Pharr, J.M. (2005), "Synthesizing country-of-origin research from the last decade: is the concept still salient in an era of global brands?" *Journal of Marketing Theory & Practice*, Vol. 13 Iss. 4, pp. 34-45.
- Phau, I. and Prendergast, G. (2000), "Consuming luxury brands: the relevance of the "rarity Principle", *Journal of Brand Management*, Vol. 8 No.2, pp.122-38.
- Prendergast, G. and Wong, C. (2003), "Parental influence on the purchase of luxury brands of infant apparel: an exploratory study in Hong Kong", *Journal of Consumer Marketing*, Vol. 20 No. 2, pp.157-69.
- Richins, M.L. (1987), "Media, materialism, and human happiness", in Wallendorf, M., Anderson, P. (Eds), *Advances in Consumer Research*, Vol. 14, pp. 352-6.
- _____ (1991), "Social comparison and the idealized images of advertising", *Journal of Consumer Research*, Vol.18, pp.71-83.
- _____ (1994), "Special possessions and the expression of material values", *Journal of Consumer Research*, Vol. 21, December, pp. 522-33.
- _____ (1995), "Social comparison, advertising, and consumer discontent", *American Behavioral Scientist*, Vol.38 No.4, pp.593-608.
- Riffe, D., Lacy, S. and Fico, F.G. (2005), *Analyzing Media Messages: Using Quantitative Content Analysis in Research*, 2nd Ed., Lawrence Erlbaum Associates, Mahwah, NJ.
- Riley, F.D. and Lacroix, C. (2003), "Luxury branding on the Internet: lost opportunity or impossibility?" *Marketing Intelligence and Planning*, Vol. 21 Iss. 2, pp. 96-104.
- Rose, R. L. and Wood, S. L. (2005), "Paradox and the consumption of authenticity through reality television", *Journal of Consumer Research*, Vol. 32, pp. 284-96.

- Rossler, P. (1999), "Content analysis in online communication: a challenge for traditional methodology", In Batinic, B., Reips, U.D. and Bosnjak, M. (Eds.), *Online Social Sciences*, pp. 291-307, Hogrefe & Huber, Washington, D.C.
- Roth, M.S. and Romeo, J.B. (1992), "Matching product category and country image perceptions: a framework for managing country-of-origin effects", *Journal of International Business Studies*, Vol. 23 No. 3, pp. 477-97.
- Roux, E. (1995), "Consumer evaluation of luxury brand extensions", *EMAC Conference*, May, ESSEC, Paris, France.
- Samli, A.C. (1995), "International consumer behavior: its impact on marketing strategy development", *Quorum Books*, New York, NY.
- Schuiling, I. and Kapferer, J-N. (2004), "Executive insights: real differences between local and international brands: strategic implications for international marketers", *Journal of International Marketing*, Vol. 12 No. 4, pp. 97-142.
- Seringhaus, F.H. (2005), "Comparison of website usage of French and Italian luxury brands", *Journal of Euromarketing*, Vol. 14 No. 4, pp. 5-34.
- Singh, N., Zhao, J. and Hu, X. (2003), "Cultural adaptation on the Web: a study of American companies' domestic and Chinese websites", *Journal of Global Information Management*, Vol. 11 No. 3, pp. 63-80.
- Socha, M. (2005), "China expected to dominate luxe Market", *WWD*, New York, Sep. 6th, Vol. 190 Iss. 50, p.2.
- Tai, S.H. (1998), "Factors affecting advertising approach in Asia", *Journal of Current Issues and Research in Advertising*, Vol. 20 No. 1, pp. 33-45.
- Trilling, L. (1972), *Sincerity and Authenticity*, Harvard University Press, Cambridge, MA.
- Tsai, S.P. (2005), "Impact of personal orientation on luxury brand purchase value: an international investigation", *International Journal of Market Research*, Vol. 47 Iss. 4, pp. 429-54.
- Veblen, T.B. (1899), *The Theory of the Leisure Class*, Houghton Mifflin, Boston.
- Verlegh, P.W.J. and Steenkamp, J-B. E.M. (1999), "A review and meta-analysis of country-of-origin Research", *Journal of Economic Psychology*, Vol. 20, pp. 521-46.
- Vigneron, F. and Johnson, L.W. (1999), "A review and a conceptual framework of prestige-seeking consumer behavior", *Academy of Marketing Science Review*, Available online at <http://www.amsreview.org/articles/vigneron01-1999.pdf>
-
- (2004), "Measuring perceptions of brand luxury", *Journal of Brand Management*, Vol. 11 No. 6, pp. 484-506.

- Weare, C. and Lin, W-Y. (2000), "Content analysis of the World Wide Web: opportunities and challenges", *Social Science Computer Review*, Vol. 18 No. 3, pp 272-92.
- Willis, M. (2006), "To adapt or to standardize: testing Asian views about purchasing Western luxury products in seven Asian locations", *Journal of East-West Business*, Binghamton, Vol. 12 Iss. 1, p.65.
- Wong, N.Y. and Ahuvia, A.C. (1998), "Personal taste and family face: luxury consumption in confucian and Western societies", *Psychology and Marketing*, Vol.15 No. 5, pp. 423-41.
- Wong, A., Chung, Y. and Zaichkowsky, J.L. (1999), "Understanding luxury brands in Hong Kong", *European Advances in Consumer Research*, Vol. 4, pp.310-16.
- BusinessWeek* [Internet]. Interbrand: best global brands; [updated 2007; cited 2007]. Available from: http://www.interbrand.com/best_brands_2007.asp.
- Asia Times* [Internet]. World fashion industry confident in China; [updated 2004 Dec 4; cited 2007 Aug 30]. Available from: <http://www.atimes.com/atimes/China/FL04Ad02.html>.

BIOGRAPHICAL SKETCH

En-Ying Lin, from Taipei, Taiwan, was a doctoral student in mass communication at the University of Florida. During her undergraduate and graduate study in Taiwan, Lin was a research assistant and a teaching assistant in the field of advertising. After receiving her first master's degree in 2002, Lin was inspired by the global perspective to examine the relationship of media, communication and culture in the world around her. Lin received her second master's degree from the University of Florida in 2004. The following academic year, she returned to the University of Florida to begin her doctoral studies, specializing in advertising. Lin's research interests include international advertising, consumer culture, luxury branding, online brand management, and authenticity.