



A synchronic understanding of involvement with fashion

A promise of freedom and happiness

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Abstract

Purpose – This work proposes to study the phenomenon of fashion not as being evolutionary but as a consumption response that is mediated by consumers having a certain perception of time. This work also proposes not only that the temporal dimension seems to be essential in the process of fashion adoption but also that emotional aspects are predominant.

Design/methodology/approach – An empirical work was conducted based on structural equation modelling with a sample of 341 individuals, using path modelling with a multi-group analysis.

Findings – The empirical results show that the needs for social acceptance not only do not arouse interest in new tendencies but even entail unpleasant emotions such as anxiety. Moreover, fashion is more emotionally positive if it has the quality of future.

Practical implications – Not only would it be profitable to promote involvement with fashion by transmitting the importance of others, but also the use of social needs in advertising could be unethical since it would generate unease in the consumer. Since it is clear that, in fashion, an orientation to the past is accompanied by an increase in negative emotions, it seems logical to reject designers who praise classic styles without offering anything new.

Originality/value – The work studies the phenomenon of fashion not as being evolutionary but as a consumption response that is mediated by consumers having a certain perception of time.

Keywords Fashion, Consumers, Individual psychology

Paper type Research paper

Introduction

Fashion and time are two interwoven variables that are reciprocally determined (Katz *et al.*, 1963). To understand this connection, the dominant paradigm in the literature refers to the chronological time that measures activities (Davies, 1994; Gibbs, 1997). The predominant model in this classical approach in the study of fashion is the model of innovation diffusion (Gatignon and Robertson, 1985; Piñuel, 1992; Parthasarathy *et al.*, 1997). According to this interpretation, the wardrobe is inherent to the existence of a fashion that is adopted over time via a series of stages that define the different levels of innovativeness in consumers (Goldsmith and Reinecke, 1992; Beaudoin *et al.*, 2003).

However, this historicist model, which pays special attention to the sequential frame of fashion by emphasising longitudinal analysis, ignores the study of the intricate psychological and cultural workings of time. This work proposes to study the phenomenon of fashion not as evolutionary but as a consumption response that is mediated by consumers having a certain perception of time. Therefore, one of the



objectives is to study consumer orientation to the past, the present and the future as a simultaneous variable that influences or moderates the fashion adoption process.

This work also proposes not only that the temporal dimension seems to be essential in the process of fashion adoption but also that emotional aspects are predominant (Lipovetsky, 1990). However, the literature contains neither a theoretical development nor the estimation of a model that represents the process of emotional adoption of fashion. Therefore, the second objective of this work is to develop a theoretical framework that comprises consumer involvement with fashion and the empirical estimation of a model representing that feeling of concern or interest.

To that end, this article is structured in four sections: literature review; methodological issues; analysis of results and conclusions, practical implications, limitations and possible future lines of research.

Literature review

In the literature on fashion, the relationship between emotion and motivation is understood either as a process in which the affective constitutes the initial part of volition or as a response to an experience with a specific type of wardrobe (Evans, 1989). The two approaches coincide in their experimental or experiential character. While the first addresses an impulsive response to the stimuli of advertising, sudden exposure to a shop window or reference group (Phau and Lo, 2004); the second addresses studies focused on post-purchase satisfaction from an emotional perspective (Otieno *et al.*, 2005).

However, in the process of consumer interest in a fashionable item of clothing, there is much emotional anticipation, imagination and illusion about the effect that using that item may have in terms of self-realisation, personal convenience or comfort and individual character. From that perspective, and unlike the experimental character of previous approaches, the experience is affective rather than effective, as explained by the anticipated emotions theory (Bagozzi *et al.*, 1999; Wrosch *et al.* 2003). It is to do with an emotional reaction aroused in the consumer's mind by cognitive consideration of the reasons or motives behind his/her interest in a specific clothing style or trend. Is it not very common for the consumer to wonder "how would that item of clothing suit me?" as a way of shaping his/her interest in the item?

Consequently, the process of consumer involvement stems from a thinking based on a single, imaginative volitive core that emotionally anticipates the future. This single boost to the will stems from the need to construct one's own identity in search of well-being and self-esteem (Banister and Hogg, 2004). Thus, the fundamental need is self-realisation, which is expressed in terms of because I like it and it is attractive. In fact, the feeling of intrinsic enjoyment of fashion is inversely related to boredom and emotional unease (Workman and Studak, 2005)

However, this is a process aimed at personal freedom in the modern sense: liberation from all the taboos, obstacles and ties that are imposed by nature and social conventions (Thompson and Haytko, 1997; Codina and Herrero, 2004). Therefore, the motives of comfort and social pressure must be added to that of aesthetic self-realisation. According to those authors, comfort is fashion, and because of that, not only the desired, but also original, state of nakedness is achieved by wearing comfortable clothes. Thus, unlike the self-realisation motive, there is an underlying emotional conflict that saddens and depresses and, therefore, it would be better not to

wear clothes. However, the utilitarian search for comfort expresses, and is associated with, a certain positive and gratifying emotionality (Scarpi, 2006). Moreover, the social pressure expressed via motives of social acceptance can only lead to anxiety when the consumer is in conflict with conformism and invasion of privacy and defends his/her individual character (Gombrich, 2004; Priest, 2005). On the basis of the above, the following research hypothesis is proposed:

- H1.* Involvement with fashion is represented by a model of anticipated emotions whose valence depends on the type of motive, with self-realisation the motive associated with more positive emotions and social acceptance associated with more negative emotions.

It has already been said that time is an essential variable to understand fashion. However, the conception of time has changed over the years with no analysis of how this new notion of time can contribute to an understanding of fashion. Time is no longer interpreted in an absolute, single and unanimous way but as a more personal idea related to the consumer (Gronmo, 1989). Consequently, it makes sense to ask about the consumer's psychological or cultural orientation toward time since that predisposition will affect the process of involvement with the appearance of a new style.

The literature identifies three psychological orientations to time: the past, the present and the future (Graham, 1981). Of those three orientations, the past entails a more negative valence since it gives rise to affective phenomena like nostalgia and regret. Similarly, commitments were made in the past and personal freedom was limited by conventionalism and, therefore, the past shapes the customs and traditions that have so much influence on the sense of taste and on styles. In fact, excessive memory is always accompanied by excessive conformism, placing obstacles in the way of judgment and criticism in order to obscure the past and the creativity of the present. The psychoanalytical theory consistently demonstrates that orientation to the past corresponds to the area of the super-ego where the repressive forces of morals and social conventions are found (Cruz, 2002).

Consequently, when the past does not involve negative emotions, it is because there is no orientation to the past. In fact, the past no longer exists and its existence can only be mistaken from the present or with a view to the future. In effect, there are two false configurations of the past: one that is rooted in the present and that another that refers to the future. The first of those consists of an interpretation from the present, which reveals that, in this technological age, the past is re-presented time and again in a constant revival of old aesthetic proposals that are difficult to date since it is digitally reproduced as a reality that is hardly removed from the present. In this case, the past may bring positive emotions although they are transferred to the present to be interpreted as the joy of revived memories and trust in familiarity with a style.

With regard to the orientation to the past that refers to the future, basically negative emotions should be expected. This is a vision of the past that, in most cases, stems from the so-called ideology of progress and must consider that the past is no more than an inferior temporal version of the present, that the present is perfectible and that the future is the only route to hope, joy and happiness. Therefore, the feeling of progress does nothing but generate a negative opinion of the past and only entails positive

emotions if the orientation is not to the past but to the future, when the promises of progress will be fulfilled. Based on the above, the second hypothesis is proposed:

H2. When the fashion involvement model of anticipated emotions is moderated by orientation to the past, the emotions displayed are more negative than positive.

Fashion appears as a fascinating array of joy and vanities, a passing, ephemeral phenomenon in perfect harmony with the definition of present time. Thus, fashion becomes a value of instant consumption that is exploited to the maximum in a mentality that transforms all consumer interest into the present. "Live like there's no tomorrow" seems to be the happy maxim behind this orientation that sings the praise of the present and of fashion. However, according to psychoanalysis, orientation to the present is not a mere frivolity, insofar as the notion of conscience is assimilated, but is where the inhibiting forces of the super-ego from the past meet the liberating forces of the subconscious from the future (Codina and Herrero, 2004).

However, according to Musil (1992), living trapped in the present restricts the adventure of creating and having experiences since it does not permit the being to be projected to the future. As with orientation to the past, the joy of living is in escape from the moment. Moreover, if the obstacles of tradition and social conventions are based in the past, the shallowness of having the need for prestige and social acceptance, for example, occurs in the present (Lipovetsky, 1993). Social pressure always entails setbacks to freedom and consequently to achieving happiness itself. On that basis, the third hypothesis proposes that:

H3. When the anticipated emotions model of involvement with fashion is moderated by orientation to the present, the emotions are more positive than when oriented to the past.

One important principle is that which conceives the future as the only temporal dimension in which action is possible, in other words, something more self-realising than the sad subjugation to tradition; a tradition that would mean the execution of and interest in designs with pre-established rules with no room for innovation outside classicism and the history of fashion. The future is the only imaginary place where anything is possible; including the freedom and happiness that transmit the ideal of fashion. Similarly, it is the only moment of time in which the weight of tradition can be avoided and one can escape the pressure of social needs: not in vain is the future the area of being. In Aristotelian terms, this means that it is where the consumer can find the eudemonia, which, unlike the empty hedonism of the present, supposes a deep aspiration for pleasure and happiness. This eudemonic happiness is only achieved via the process of self-realisation, which is no more than an ideal of diligence and fulfilment, contrary to the senselessness of fleeting pleasure and a present that can only be brief (Aristóteles, 2001). Therefore, the future has a quality of fashion in the sense of movement of creation and has tremendous significance. The psychoanalysis theory consistently advocates the future as a freedom of the subconscious, in other words, where there is instinctive purity of the personality and social barriers to freedom do not exist (Codina and Herrero, 2004).

So, can there be no negative emotions in an orientation to the future? Can the future not be perceived with all its uncertainty, with concern about what is to come and fear of what will happen? Logically, the answers are yes, but this interpretation of the future does not seem to follow the dominant logic in the new trend styles. In other words, it

does not seem that orientation to the future, with fear and anxiety, is not what is usually fashionable, on that basis the following hypothesis is proposed:

- H4. When the anticipated emotions model of involvement with fashion is moderated by orientation to the future, the emotions are more positive than when it is oriented to the present.

Methodological issues

In order to accomplish the proposed objectives, we conducted an empirical study based on personal surveys of a representative sample of 341 registered residents of a well-defined Spanish region. The assumed sampling error is 5.3 percent for a reliability level of 95.5 percent. The sample selection followed a simple random criterion with proportional stratification for the socio-demographic characteristics of age and gender. The self-administered questionnaires were completed in the homes of the respondents during June 2002.

The measurement indicators used in the questionnaire are as follows:

- *Measure of emotions*: a question on an eight-item, five-point Likert type scale, that asked the respondents to indicate the extent to which certain emotions are aroused when they acquire a fashionable wardrobe or clothing. The scale was prepared from a group dynamics and based on the marketing literature (Woodruffe, 1998; Cho and Lee, 2005; Scarpi, 2006).
- *Measure of fashion motivation*: a question on a six-item, five-point Likert type scale, which asked the respondents to indicate the extent to which a series of motives or reasons leads them to follow the latest fashion trends. This scale is based on the fashion literature whose leading exponent is Zhang *et al.* (2002).
- *Measure of interest in fashion*: a question using a semantic differential scale that asked respondents to indicate the extent to which the issue of fashion is important, emotional, appealing and of personal concern to them. This scale is the result of selecting the most important items from the measuring instrument proposed by Zaichosky (1985).
- *Measure of temporal orientation*: a question with a 14-item, five-point Likert-type scale which asked respondents to indicate the extent to which they agreed with certain statements. The scale was prepared on the basis of the works of Bregada (1990), Hornik (1990), and Davies (1994).

Analysis of results

Preliminary factor analyses

Prior to testing the proposed hypotheses and evaluating the validity and reliability of the variables referring to emotions, motivations and involvement, a factor analysis was conducted.

Table I shows that, in the case of the scale for emotions, four factors were obtained:

- (1) happiness;
- (2) sadness;
- (3) anxiety; and
- (4) love.

Variables	Factors			
	F1	F2	F3	F4
Happiness	0.86	0.24	-0.07	0.07
Illusion	0.88	0.19	0.01	0.06
Romanticism	-0.03	0.11	0.29	0.81
Affection	0.11	0.05	0.16	0.87
Nerves	-0.01	0.09	0.84	0.21
Impatience	0.02	-0.04	0.85	0.20
Dislike	0.15	0.90	0.06	0.08
Frustration	0.32	0.81	0.05	0.08

Notes: % Explained variance: 79.677%; KMO ratio: 0.699; Bartlett ratio: 793.026; Level of sig: 0.0000

Table I.
Exploratory factor
analysis of the scale of
emotions

Three factors were obtained in the case of the scale for motivations:

- (1) aesthetic self-realisation;
- (2) social acceptance; and
- (3) comfort (Table II).

Finally, a single factor, involvement, was obtained from the scale for involvement (Table III).

Finally, as Table IV indicates, five dimensions belonging to the three orientations mentioned in the literature were extracted in the case of temporal orientation. The first and second factors refer to orientation to the past, although with a sense of historical progress and a sense of the past, respectively. The third and fourth factors have been

Variables	Factors		
	F1	F2	F3
To like myself more	0.82	0.08	0.17
Because I like it	0.85	0.09	0.10
So that certain people like me more	0.18	0.04	0.82
To please others	0.08	0.04	0.86
To be more comfortable	0.19	0.85	-0.06
To be practical	-0.02	0.87	0.14

Notes: % Explained variance: 74.574%; KMO ratio: 0.605; Bartlett ratio: 332.603; Level of sig: 0.0000

Table II.
Exploratory factor
analysis of the scale of
motivations

Variables	Factors F1
Unimportant/very important	0.85
Unimportant/very important	0.87
Unattractive/very attractive	0.88
Unattractive/very attractive	0.88

Notes: % Explained variance: 76.861%; KMO ratio: 0.831; Bartlett ratio: 860.623; Level of sig: 0.0000

Table III.
Exploratory factor
analysis of the scale of
interest

Table IV.
Exploratory factor
analysis of the scale
orientation to time

	Component				
	1	2	3	4	5
I have always liked things to be clean and in the right place	0.866	0.150	0.092	0.019	-0.039
I keep my things tidy	0.827	0.087	0.042	0.190	-0.096
Order has very frequently been progress	0.725	0.160	0.237	0.211	-0.001
Children should always learn from the past	0.061	0.819	-0.049	-0.019	-0.027
I like older people to tell me how things used to be	0.115	0.819	0.089	0.026	0.153
It is important to know one's family history	0.186	0.809	0.076	0.002	-0.098
The future is more important than the past	0.074	-0.102	0.829	0.003	0.028
I try hard to keep my future under my control	0.136	0.064	0.809	0.195	-0.058
I like to think about what I will be in the future	0.113	0.169	0.691	0.163	-0.154
I use diaries to organise my tasks and commitments chronologically	0.159	-0.025	0.153	0.880	0.068
I like to fit my tasks to the order marked by the days, weeks and months	0.236	0.042	0.205	0.834	-0.037
I prefer not to plan things	-0.151	-0.025	-0.136	0.029	0.746
Saving for the future does not make much sense	-0.069	-0.22	-0.076	0.116	0.630
I only hope to live well as if there's no tomorrow ...	0.213	0.122	0.136	-0.356	0.627

Notes: % Explained variance: 67.891%; KMO ratio: 0.736; Bartlett ratio: 1355.813; Level of sig: 0.0000

labelled orientation to the future and orientation to planned order of the future. Finally, the fifth factor is orientation to the present.

Confirmatory factor analyses

In order to examine the validity and reliability of the scales used in the structural model, a confirmatory factor analysis based on the three initial factor analyses with varimax rotation on the scales of emotions, motivations and involvement was applied. The indices of the measurement model indicate goodness of fit to the data since all the indicators of fit – overall, incremental and parsimony – display acceptable values. Similarly, the standardised estimators are above the minimum recommended values of 0.4 while the critical ratios exceed 1.96. On that basis, the convergent validity of the scales for emotion, motivation and involvement is confirmed. A correlations analysis to evaluate the discriminatory validity revealed that each indicator refers to different realities since the values obtained are significantly below 1. Finally, a compound reliability and extracted variance analysis was run to examine the reliability and, in all cases, the compound reliability exceeded the recommended value of 0.6. Similarly, the values obtained for extracted variance are above 0.4, which indicates that the overall variance of the indicators explained by the latent variance is sufficiently high. Lastly, the Cronbach's alphas obtain values that support the reliability of the dimensions of the scale.

Analysis of the model

To develop the model that best represents the process of involvement with fashion, two stages were followed, namely, the theoretical development stage and the estimation stage. The first stage, which was addressed in the literature review, suggests the

variables to be included and expresses the relationships between the different variables. On that basis, two types of model were considered:

- (1) initiating emotions; and
- (2) anticipated emotions.

Following Gerbing and Anderson (1988), the estimation stage consists of estimating various models in order to make comparisons and so select the optimum model, which will constitute the definitive model. The model that best fits the data within each of the two previously mentioned categories of hierarchy of effects was selected by examining the measures of goodness of fit. After selecting the models within each of the two categories of hierarchy of effects, the next step was to begin the selection of the final model by examining the values of the chi squared and the indicators that the literature considers particularly useful when comparing models (see Table V). From these results, it was possible to conclude that the two types of model of each hierarchy of effects display a good fit to the data although the anticipated emotions model has a better fit. Therefore, it can be said that the initial foundations of involvement with fashion are based on cognitive components, which affect that involvement not only directly but also indirectly via anticipated emotions.

Consequently, it is clear that the model that best represents the data is the one giving cognitive components a role as an antecedent of emotions, which, therefore, depend on the type of consumer motivation.

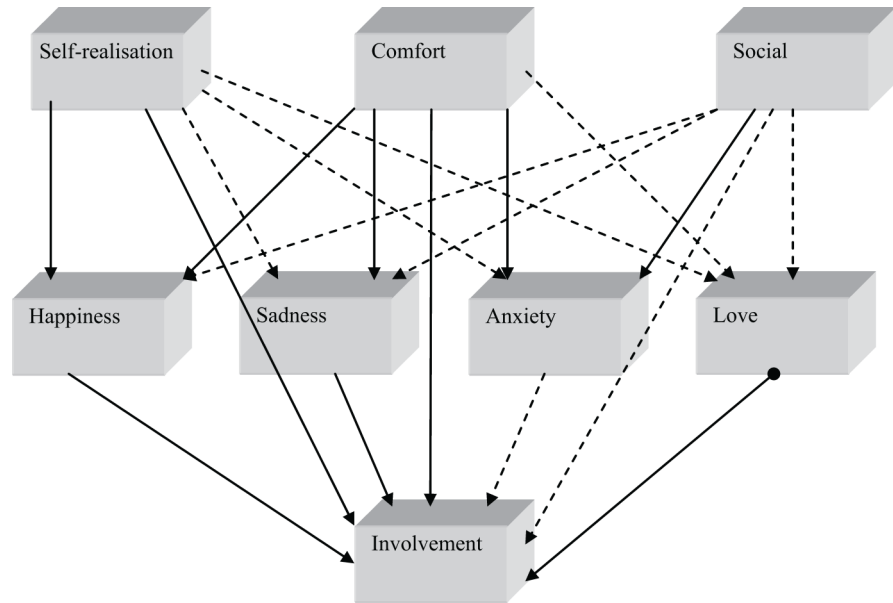
After the selection of the final model, the significance and the weight of the relationships among variables were examined in order to specify the process of interest in fashion represented by the data (see Figure 1). A detailed examination of the critical ratios and standardised estimators of the model confirmed that involvement with fashion has various volitive and emotional antecedents. More specifically, there are two direct motivations for interest in fashion, namely, aesthetic self-realisation and comfort. Similarly, the examination revealed that involvement with fashion displays no statistically significant association with social motivations.

Moreover, the structural model indicates that involvement with fashion is the result of the consumer's mental anticipation of two anti-ethical emotions. One of these emotions is happiness, which occurs because of either the motive of aesthetic self-realisation or that of comfort. It is important to stress that, in the consumer's mind, aesthetic pleasure is more associated with happiness than comfort is. Furthermore, it should be pointed out that social motivation results in a feeling of anxiety that is totally unconnected with involvement with fashion.

In addition, the relational emotion of love displays a negative relationship with involvement with fashion in that, the stronger the romanticism and affection are, the lower the interest in fashion is, and the weaker those emotions are, the stronger the

Models	<i>P</i>	RMSR	Indicators			AIC
			ECVI	PNFI	PGFI	
Model 1 (anticipated)	0.877	0.014	0.184	0.213	0.166	62.423
Model 2 (causal)	0.661	0.011	0.199	0.107	0.083	67.594

Table V. Measures of goodness of fit for the comparison of models



STANDARDISED ESTIMATOR and CRITICAL RATIOS

Mo1 → Em1 (SE: 0.32; CR: 6.47); Mo1 → Em2 (SE: 0.09; C.R.: 1.82); Mo1 → Em3 (SE: -0.00; CR: -0.06);
 Mo1 → Em4 (SE: -0.10; CR: -1.90); Mo2 → Em1 (SE: 0.11; CR: 2.19); Mo2 → Em2 (SE: 0.28; CR: 5.47);
 Mo2 → Em3 (SE: 0.11; CR: 2.17); Mo2 → Em4 (SE: 0.06; CR: 1.27); Mo3 → Em4 (SE: -0.06; CR: -1.17);
 Mo3 → Em2 (SE: 0.04; CR: 0.89); Mo3 → Em3 (SE: 0.09; CR: 1.77); Mo3 → Em4 (SE: 0.07; CR: 0.12);
 Em1 → Inv (SE: 0.37; CR: 8.91); Em2 → Inv (SE: 0.20; CR: 4.99); Em3 → Inv (SE: -0.05; CR: -1.29)
 Em4 → Inv (SE: -0.08; CR: -2.18); Mo1 → Inv (SE: 0.34; CR: 8.23); Mo2 → Inv (SE: 0.17; CR: 4.30);
 Mo3 → Inv (SE: 0.02; CR: 0.55)

INDICATORS OF GOODNESS OF FIT

Chi squared: 2.423; d.f. 6; $p > 0.877$; GFI: 0.99; RMSEA: 0.00; AGFI: 0.98; NFI: 0.99; RFI: 0.96; IFI: 1.01;
 TLI: 1.05; CFI: 1.00; CMIN/DF: 0.404; ECVI: 0.184; PNFI: 0.213; PGFI: 0.166; AIC: 62.423

Figure 1.
Model of fashion adoption
behaviour

interest in fashion. It should also be stressed that the variable of love is an exogenous variable, which demonstrates that love is not an anticipated emotion but occurs more impulsively with no significant cognitive antecedents.

On that basis, *H1*, which proposes that: Involvement with fashion is represented by a model of anticipated emotions whose valence depends on the type of motive, with self-realisation the motive associated with more positive emotions and social acceptance associated with more negative emotions, is accepted.

Analysis of the moderating role of the characteristics of temporal orientation

Based on the moderating role of the characteristics of temporal orientation, which was defined in the literature review, a multi-group analysis was conducted to explore how the process of interest in fashion differs according to whether the orientation is to the past, present or future.

As Table VI indicates, the chi-squared test of differences between the model without restrictions and each of the models with a restriction of equality of regression

Restrictions of equality of regression weights in the sub-samples, the less versus the more in each characteristic	T1		T2		T3		T4		T5	
	CMIN	P	CMIN	P	CMIN	P	CMIN	P	CMIN	P
Mo1 → Em1	0.02	0.90	0.29	0.81	0.01	0.91	6.54	0.01	5.71	0.01
Mo1 → Em2	0.00	0.93	0.03	0.89	0.03	0.89	0.04	0.89	0.09	0.87
Mo1 → Em3	0.19	0.84	1.35	0.50	0.01	0.91	2.96	0.08	0.07	0.88
Mo1 → Em4	1.34	0.60	0.09	0.87	0.02	0.89	0.53	0.74	0.19	0.85
Mo2 → Em1	0.60	0.73	1.70	0.39	0	0.95	0.00	0.99	4.14	0.04
Mo2 → Em2	1.72	0.39	0.53	0.74	0.02	0.89	5.93	0.01	0.72	0.69
Mo2 → Em3	2.41	0.18	0.00	0.93	5.89	0.01	0.73	0.69	0.79	0.67
Mo2 → Em4	0.20	0.84	1.38	0.49	0.78	0.67	1.07	0.58	0.03	0.89
Mo3 → Em1	0.31	0.81	0.49	0.76	3.15	0.08	3.45	0.06	0.68	0.70
Mo3 → Em2	0.23	0.83	0.13	0.86	0.02	0.89	2.16	0.26	0	0.99
Mo3 → Em3	0.06	0.88	0.03	0.90	0.79	0.66	0.20	0.84	0.61	0.72
Mo3 → Em4	0.04	0.89	0.79	0.67	0.52	0.87	0.71	0.69	2.38	0.19
Em1 → Inv	1.88	0.34	0.03	0.90	13.3	0.00	5.11	0.02	0.06	0.89
Em2 → Inv	1.58	0.43	3.05	0.08	0.09	0.87	0.65	0.70	0.19	0.85
Em3 → Inv	0.41	0.78	0.08	0.88	0	0.95	0.01	0.92	0.02	0.90
Em4 → Inv	1.49	0.46	1.52	0.45	4.01	0.04	0.53	0.74	1.31	0.52
Mo1 → Inv	2.24	0.23	0.14	0.56	0.07	0.88	2.96	0.08	3.15	0.08
Mo2 → Inv	2.66	0.11	0.75	0.68	2.18	0.26	1.92	0.33	0.17	0.86
Mo3 → Inv	0.09	0.87	0.01	0.92	3.21	0.07	0.05	0.89	0.03	0.90
- Equality between all the regression weights	15.55	0.75	11.67	0.90	36.82	0.01	34.46	0.02	22.4	0.19
- Equality between the regression weights, except in significant parameters			9.14	0.95	17.16	0.80	8.37	0.89	7.39	0.96

Table VI.
Chi squared differences test on temporal characteristics

parameters in the groups of each characteristic of temporal orientation indicates statistically significant differences depending on whether consumer orientation is to the future and whether there is a planned future order. However, an analysis of the differences in each of the regression coefficients of the relationships specified in the model reveals that, in the cases of temporal characteristics of orientation to progress, the future and the present, there are statistically significant differences in some relationship parameters. All this occurs in a context where all the models with and without restriction of equality in the regression parameters, except in the relationships with a 90 per cent level of significance, display a good fit to the data.

An examination of the critical ratios and standardised estimators of the multi-group analysis allows some conclusions to be drawn about the sign of the relationships depending on the level of each characteristic of temporal orientation. In that respect, while there are no general differences in the models of consumers who are oriented to the past and those who are not, there are different patterns based on certain relationship parameters. More specifically, when individuals are more oriented to the past, they display an involvement with fashion where the motion of sadness is a significant antecedent. Therefore, *H2*, which proposes that when the fashion involvement model of anticipated emotions is moderated by orientation to the past, the emotions displayed are more negative than positive, is accepted.

Furthermore, although there are no general differences regarding orientation to the present, individuals oriented to the present display a self-realisation that is happier and more involved with fashion. Similarly, if they are less oriented to the present, the relationship between comfort and sadness becomes weaker. Consequently, *H3*, which proposes that when the anticipated emotions model of involvement with fashion is moderated by orientation to the present, the emotions are more positive than when oriented to the past is accepted.

Finally, when individuals are more oriented to the future, their involvement with fashion is more related to the emotion of happiness. Moreover, when that orientation is to a planned future, the motive of self-realisation more strongly predicts happiness and plays a greater role as an antecedent of involvement with fashion. However, that involvement is generated less by happiness. In addition, the motive of comfort and the emotion of sadness display a less important relationship while the need for social acceptance maintains an inverse relationship with happiness (see Table VII). On that basis, *H4*, which proposes that when the anticipated emotions model of involvement with fashion is moderated by orientation to the future, the emotions are more positive than when it is oriented to the present, is accepted.

Conclusions

The dominant paradigm to explain fashion from a temporal perspective is linear or chronological and not sectional or psychological. However, this work demonstrates not only the importance of having an approach about personal perceptions of time, but also the perversity in the classic model of innovation diffusion that recognises social influence and mimicry as the force that spreads any new trend. In effect, the empirical results show that the needs for social acceptance not only do not arouse interest in new tendencies but also involve unpleasant emotions such as anxiety.

Therefore, the question is how to explain the process of involvement with new trends from the premise that interest in fashion does not stem from social needs. The

	T2		T3		T4		T5	
	Lowest SE	Highest CR	Lowest SE	Highest CR	Lowest SE	Highest CR	Lowest SE	Highest CR
Mo1 → Em1	0.28	4.40	0.24	4.19	0.16	1.72	0.45	5.72
Mo1 → Em2	0.07	1.11	0.06	0.95	0.08	1.38	0.08	1.38
Mo1 → Em3	-0.04	-0.61	-0.03	-0.42	-0.11	-1.23	0.10	1.19
Mo1 → Em4	-0.05	-0.74	-0.06	-0.93	-0.07	-1.16	-0.07	-1.16
Mo2 → Em1	0.11	1.87	0.07	1.35	0.09	1.43	0.08	1.43
Mo2 → Em2	0.32	5.34	0.32	4.95	0.50	6.31	0.14	1.59
Mo2 → Em3	0.05	0.85	0.13	1.86	0.10	1.64	0.10	1.64
Mo2 → Em4	-0.09	-1.06	0.07	1.18	0.02	0.33	0.02	0.33
Mo3 → Em1	-0.058	-1.06	-0.10	-1.85	0.07	0.80	-0.16	-2.02
Mo3 → Em2	-0.05	-0.99	0.03	0.50	0.02	0.40	0.02	0.40
Mo3 → Em3	0.11	1.91	0.15	2.12	0.10	1.95	0.14	1.95
Mo3 → Em4	0.10	1.48	-0.01	-0.15	-0.03	-0.58	-0.04	-0.58
Em1 → Inv	0.42	8.32	0.27	3.54	0.48	7.33	0.26	3.51
Em2 → Inv	0.08	1.12	0.17	3.69	0.17	3.66	0.18	3.66
Em3 → Inv	-0.02	-0.51	-0.03	-0.77	-0.03	-0.66	-0.02	-0.66
Em4 → Inv	-0.06	-1.69	-0.09	-0.90	-0.09	-2.03	-0.09	-2.03
Mo1 → Inv	0.34	6.79	0.34	6.53	0.25	3.88	0.44	5.99
Mo2 → Inv	0.15	3.15	0.20	3.96	0.22	4.29	0.20	4.29
Mo3 → Inv	0.06	1.43	0.01	0.23	0.01	0.41	0.02	0.41

Table VII.
Comparison of critical ratios and standardised estimators of the multi-group analysis of temporal characteristics with statistically significant differences

answer lies in two basic motives: self-realisation and comfort. Consumer interest in fashion is split between the gratification of aesthetic self-realisation and the frustration of the impossible nudity that comfort entails. Moreover, the fact that the model of involvement with fashion is represented by a hierarchy of effects based on anticipated emotions makes one compare the process to an ethical and aesthetical promise against social pressure and its sadness and also to an impossible dilemma of the comfort of nudity and the fear of appearances. Therefore, fashion is a promise not only of freedom but also of happiness.

In addition, there is a underlying promise in an interest in fashion not only because the model displays a hierarchy of effects of anticipated emotions that refers to an imaginary desire for the future, but also because orientation to the future is what permits the process to be experienced with pleasant, positive feelings, or as Aristotle would say, more eudemonic emotions. In fact, fashion is more emotionally positive if it has the quality of future.

Having presented those conclusions, we should propose some practical suggestions. Firstly, while social needs lead the consumer to involvement with fashion, they also entail unpleasant emotions such as anxiety and, therefore, one can only condemn the use of advertising to that end. Thus, not only would it be profitable to promote involvement with fashion by transmitting the importance of others, the use of social needs in advertising could also be unethical since it would generate unease in the consumer. Once again, the use of ethics offers an opportunity for marketing to increase its efficacy. As Cortina (2004) states, ethics is profitable.

Second, since it is clear that, in fashion, an orientation to the past is accompanied by an increase in negative emotions, it seems logical to reject designers who praise classic styles without offering anything new. More specifically, everything points to failure if the same style is repeated time after time or the same tendency superimposed. Does this mean that it is inappropriate for fashion to propose grey worsted suits worn with a shirt and tie? The answer is probably yes if they are presented as a continuity of the past. Similarly, according to the theory of congruency between product style and consumers' psychological orientation to time, it does not seem advisable to praise styles based on the ephemera of the present since that does not optimise the customer emotionally. Therefore, it is not a matter of communicating fashion as pure hedonism and a mere whim. One must bear in mind that the present is fleeting and therefore makes it impossible to generate greater happiness. However, since everything that the future evokes brings maximum affective realisation in terms of pleasant feelings, it is necessary to suggest the type of design with the appeal of the never seen, of the imaginary and, most of all, of the new. Furthermore, since the motive of self-realisation not only involves greater gratification of the consumer but also determines a greater interest in fashion, there is no doubt that the best design is the most revolutionary. In other words, the best design is the one that makes the consumer's creative desires special and promotes self-realisation. Pindar's saying "be yourself" and the communications hub around which the creative democratisation of personal style revolve are put forward as the most ethically and aesthetically appropriate.

In short, advertising campaigns should basically stress elements related to comfort and self-realisation rather than reinforce social pressure. Moreover, they should highlight arguments that help strengthen the positive feelings of happiness and illusion.

Finally, we should point out that, as in any questionnaire-based research, it is necessary to recognise the indirect character of that measuring instrument since the respondent's reply and the consumer's motivations are not exactly the same. However, that limitation is reduced by the fact that the reliability and validity of the scales used on the questionnaire are demonstrated by the results of the relevant analyses. Moreover, the sample was obtained in the context of a clearly defined European territory where fashion is an important modern phenomenon, which represents a situation that might not be generalisable to countries with under-developed markets or to those with great cultural or ethnic diversity. That limitation could suggest a future line of research that should focus on analysing the emotional and volitive differences, as well as differences in temporal personality, in poor markets and non-Western markets such as China or Japan.

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