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Fashion Brands and Emerging Markets’ Opportunities: A Literature Review from a Consumer Behaviour and Marketing Perspective

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Introduction

In the past decades, the fashion industry’s growth exceeded world GDP by several percentage points, claiming its centrality among other industries (Amed et al., 2016). To be more precise, in the last five years (2015–2020), revenues continued to grow by about +3.4%, confirming fashion brands’ centrality in the world economy (Amed et al., 2019). Interestingly, this growth has been mainly driven by emerging markets (EMs) such as Asia, Africa, Latin America and Eastern Europe. In contrast, mature markets, such as North America and Europe, showed growth between 1% and 3% (McKinsey, 2019). Therefore, such data underline how emerging markets represent a relevant opportunity for

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fashion brands. Consequently, fashion brands cannot fail to consider such marketers' particularities, which are, indeed, made up of consumers usually characterised by a system of cultures, values and beliefs different from those of Western countries (Kaur et al., 2022).

To illustrate, the successful traditional marketing strategies applied in mature fashion markets, such as in the United Kingdom, the United States, Italy or France, could be ineffective when used in emerging markets (Bang et al., 2016). Moreover, geopolitical instability and the inflammation of trade tensions also represent a potential barrier in entering such emerging markets (Cheng & Chiu, 2018). However, despite valuable scientific contributions in fashion marketing in emerging economies (e.g., Burgess & Steenkamp, 2006; Dawar & Chattopadhyay, 2002; Sheth, 2011), no studies have been carried out to underline the scientific knowledge regarding fashion consumption in emerging markets.

Therefore, the purpose of this chapter is to fill this gap through a systematic review of scientific insights related to fashion marketing in emerging markets. We examined relevant academic research related to consumer behaviour in fashion published in the last decade (2010–2020).

The present chapter provides a comprehensive overview of the literature related to consumer behaviour in emerging markets from a theoretical perspective. It synthesises prior studies to strengthen the foundation of knowledge in this field. The chapter identifies potential marketing strategies that fashion brands could successfully apply to enter such markets from a managerial perspective.

Methodology

We began our search by defining a list of 13 keywords about fashion (alphabetically: beauty, clothing, costume, design, fashion, furniture, glamour, luxury, materials, shopping, style, runway, trendy) and a list of five major emerging countries (alphabetically: Africa, Brazil, China, India, Russia). These words were particularly recurrent in scholarly articles on fashion marketing published in prevalent marketing and management journals. In addition to using these keywords, we searched for articles published in journals that contained the following words:

marketing, consumer, advertising, fashion and shopping, into their titles, abstracts or keywords. To illustrate, a sample query was “TITLE-ABS” ((“fashion” or “shopping”) and (“design” or “marketing”)) AND PUBYEAR > 2010 AND (LIMIT-TO (DOCTYPE, “ar”) OR LIMIT-TO (DOCTYPE, “cp”)) AND (LIMIT-TO (LANGUAGE, “English”)).

Moreover, articles were also sourced from three central business databases (i.e., Business Source Premier and EconLit, hosted by EBSCO; and ABI/INFORM Complete from ProQuest). We also considered other pertinent management journals that featured research areas related to emerging marketing and consumption (i.e., retailing, communication, market research, services, economics); the detailed list of consulted journals is provided in Appendix A. To provide a critical review of theoretical and experimental academic studies in fashion marketing in the emerging markets, we only examined peer-reviewed scholarly marketing articles published within the last decade, from January 1, 2010, to December 31, 2019. Upon probing the listed databases, we downloaded a list of 212 published contributions and carefully read each abstract to evaluate its possible contribution to our purpose.

After identifying articles according to these criteria, we read each manuscript to verify its congruity with the research objectives. We also manually reviewed each article's reference list to find other relevant articles considered by their contents (i.e., seminal contributions, milestones for literature) and then subjected them to the same screening process. Thus, we narrowed the list to 68 articles. Subsequently, we reviewed and synthesised each article's results in a coherent and integrated manner (Bal & Nijkamp, 2001) to identify the most prominent and notable topics about fashion marketing in the emerging markets (EMs). Finally, we shed light on four major issues underlined in Table 2.1: fashion consumption in EMs, luxury consumption, fashion product perception in the EMs and African inspiration.

Table 2.1 Results from our systematic literature review: the four main topics and related trends

Most prominent topics	Insights
Fashion consumption in emerging markets (EMs)	<ul style="list-style-type: none"> – <i>The New Middle Class</i> – <i>Approach to fashion and purchase motivations</i>
Luxury consumption	<ul style="list-style-type: none"> – <i>Luxury as a status signal in EMs</i> – <i>Luxury experience: the new consumer generation</i>
Fashion products' perception in emerging markets (EMs)	<ul style="list-style-type: none"> – <i>The impact of country-related cues</i> – <i>Counterfeit issue</i>
African inspiration	<ul style="list-style-type: none"> – <i>North Africa as a new market</i> – <i>South Africa as a new inspiring culture for fashion brands</i>

Results and Discussions

Fashion Consumption in Emerging Markets (EMs)

The New Middle Class

To outline the behavioural model of fashion consumers in EMs, it is essential to define these consumers' economic, social and cultural backgrounds. Over the years, EMs have become increasingly crucial for fashion luxury brands. Indeed, a large body of research indicates that “consumers in EMs are one of the most important target markets for luxury firms across the world” (Shukla, 2012, p. 577). Scholars seek to investigate the impact of social and cultural differences on consumers' behaviour and purchase motivation. This review aims to highlight the reasons behind the consumption of fashion products in developed and developing countries. Since the 1980s, privatisation and economic transformations associated with neoliberal reforms have led to social changes. The result is the formation of a New Middle Class (NMC). In EMs, the typical member of the NMC is an educated person employed in the service sector of an urban area (Kravets & Sandikci, 2014). The novel aspect of this new social group refers to job mobility, sharing values and identifying models (Kravets & Sandikci, 2014). Due to economic

restructuring, access to goods is more feasible than before. The nature and degree of neoliberal reform in EMs differ profoundly from the West (Brenner et al., 2010): this has mainly contributed to the birth of a new segment—New Middle Class—that serves as the social basis to maintain both current and future growth and consumption trends (Dobbs et al., 2012). The political and economic restructuring aims to remove market barriers to facilitate privatisation and accumulation of wealth. In this scenario, managers and entrepreneurs become the image of success with reforms.

The NMC accounts for most consumers. With the NMC's tastes and preferences, the demand for goods is profiled to the point of defining the "must-haves" for the rest of the population (Fadaee, 2014). The consumption patterns of the New Middle Class are characterised by consumerism and subjectivism. Those with subjective expectations aspire to achieve autonomy, personal accomplishment and global integration (Ren, 2013). According to neoliberal subjectivism, the approach to life is managerial and rational to optimise efficiency and reduce the misuse of time and resources (Gershon et al., 2011). The dominant mentality involves rules and orders, and the self is almost considered an enterprise (Kravets & Sandikci, 2014). NMC members feel the need to model themselves to adhere to the standards of competency required by the market, and the right consumer choices seem to be the way to happiness. Although individualism is predominant, New Middle-Class consumers are still influenced by the norms of pre-reform institutions (Säävälä, 2010). The need to show one's qualities and the best is linked to a past economic austerity. Conforming to specific standards means unity with one's peers and harmony with a more prominent global middle class. In a time of rapid and continuous social transformation, feeling "normal", "ordinary" and "appropriate" is a way to face the changing society and develop a sense of belonging (Fehérváry, 2013). The idea of global integration lies at the heart of the development model of neoliberal reform. The appeal of "global" originates from a cosmopolitan view of the world; it is an abstract entity that does not refer to a specific country (Brosius, 2012; Üstüner & Holt, 2010).

Approach to Fashion and Purchasing Intentions

Scholars explained that “fashion constitutes a critical field in which social class is both expressed and experienced” (Kravets & Sandikci, 2014, p. 129). Fashion practices are a crucial element in the creation of an NMC. Through style choices, consumers communicate status and belonging to a social group.

Wearing fashionable clothes means being adaptive and updated with a constantly changing society. The NMC’s approach to fashion is managerial. Given their administrative skills, consumers plan what to wear based on the weather or the occasion to increase efficiency.

Despite a prosperous economic situation, the goal is to optimise time, money and resources. In line with that premise, “combining” is a common practice and seems to result from this entrepreneurial view of fashion rather than a way to express oneself (Kravets & Sandikci, 2014). Confirming Simmel’s theories (Simmel, 1957), if on the one hand fashion has an identifying function, then, on the other, it tries to stand out. “Being proper” is a regular expression among consumers, and members of one’s social group validate appreciation. Sharing one’s photos on social media is a fast and easy way to seek peer approval worldwide (McQuarrie et al., 2013; Gökerik et al., 2018). Some scholars (Sheth & Solomon, 2014) have defined this new level as “digital self”, a “shared view of self... emerged from the democratisation of luxury with the focus on consumers’ aspirations, lifestyle, and social networks” (Schultz & Jain, 2018, p.3) and the increasing presence of omnichannel shopping opportunities in terms of perfect hybridisation between online (e.g., e-commerce) and offline (e.g., in-store) shopping (Amatulli et al., 2021). Conforming takes priority over making distinctive style choices (Arsel & Bean, 2013).

Besides friends and peers, celebrities are also role models. Consumers imitate their idol’s tastes to be more confident in their fashion choices and increase their self-esteem (Hung et al., 2011). In fashion practices, an imaginary global middle class validates the acceptability and the standard of “proper” (Kravets & Sandikci, 2014). Inclusion in this “middle” seems to be achieved through consumption. The mode of consumption of the NMCs consists of working with a set of standard products combined

according to established rules “to achieve individualised and competent, yet ordinary outcomes” (Kravets & Sandikci, 2014, p. 133). Researchers have found that consumers rationally organise their wardrobe, combining items in collections and dividing them into two blocks: *essential/classic* and *trendy/exclusive* products (Kravets & Sandikci, 2014). In this way, everything acquires a functional value. Their “fashion” is not unconventional, and consumers prefer not to be “subversive” in their mode of creating looks. The intent to show wealth and social status has led to growing consumer interest in luxury products. The willingness to buy high-end products varies according to the economic maturity of markets and cultures (Üstüner & Holt, 2010). Consumers can be guided by other-oriented motivations (i.e., showing their status disassociating from others) or by self-oriented reasons (i.e., pleasure, emotions, desire to express oneself) (Amatulli & Guido, 2011). On this basis, it is possible to distinguish between two consumption levels: luxury as a status signal and luxury as experience (Schultz & Jain, 2018).

Luxury Consumption

Luxury as a Status Signal in EMs

Affluent consumers who wish to show their social standing are more inclined to purchase branded items as symbols of prestige and wealth (Pino et al., 2019). However, status consumption may not be overtly displayed (Shukla, 2010). Those of high social status are not inclined to prominently branded luxury purchases and prefer branded items that can only be recognised by a small circle (Han et al., 2010). In contrast, consumers in EMs seem to like logos that are much more visible and recognisable as a hierarchical symbol (Yang & Mattila, 2014).

Conspicuous consumption is a means of manifesting and maintaining social status and social power (O’Cass & McEwen, 2004). Increasing incomes and democratisation attempts implemented by some brands have led to the observation of this phenomenon in EMs. In addition to reflecting social status, a conspicuous product impresses others and increases self-esteem (O’Cass & McEwen, 2004). Consumers gain

pleasure from others' reactions to the product rather than the form itself. They are willing to buy expensive and quality products, as economic value and price are more important than functional value (Schultz & Jain, 2018). The possession of luxury products brings status and image and generates visibility and acceptance in one's social group. Several pieces of research have highlighted the connection between personal image and brand image. Consumers buy branded products that are most closely congruent with their personality (Thrassou & Vrontis, 2009). This implies that conspicuous consumption is a way to express oneself and inform others about one's image (O'Shaughnessy & O'Shaughnessy, 2002). It has also been found that people with lower self-esteem are more inclined to buy branded items (Souiden & M'saad, 2011). Moreover, scholars suggest that social status dramatically impacts individuals' self-image (Kenny et al., 2005). Social class is closely linked to conspicuous consumption because consumers tend to purchase branded products that align with their self-image to promote social belonging (O'Cass & McEwen, 2004). Some findings suggest that "the impact of social status on conspicuousness is stronger in high power distance cultures than in low power distance cultures" (Souiden et al., 2011, p. 339). In particular, consumers in materialistic and individualistic societies are more concerned about displaying their image.

Luxury Experience: The New Consumer's Generation

As disposable incomes increase, consumer profiles in EMs are also changing. Consumers are expanding their fashion knowledge and becoming more competent and experienced. As a result, their view of luxury products is also evolving (Jain et al., 2012). Thus, a new connotation of luxury purchase intentions is emerging, in addition to the status consumptions orientation: the focus shifts from the product to the experience and emotions related to the consumption of the product itself (Eng & Bogaert, 2010; Jain et al., 2015).

Moreover, a new category of luxury products, "affordable products", has contributed to creating a new market segment due to the rapid growth of the middle class (Daswani & Jain, 2011). Aged between 20 and 40

years, these consumers contribute substantially to economic growth and are characterised by an individualistic approach to fashion (Atwal & Williams, 2017). This new generation of consumers has high incomes and is willing to spend more on luxury products that make them look their best. Fashion consumption has much to do with emotions and pleasure (Eng & Bogaert, 2010; Jain et al., 2015). In addition to perceiving the functional aspect of luxury products, new consumers appreciate the brand's hedonistic and aesthetic side associated with sensory pleasure (Berthon et al., 2009). The impulse behind the purchase is geared towards gaining experience. Thus, it is a way of consumption based on a consumer-centric view and guided strictly by personal motivations (Daswani & Jain, 2011; Nguyen & Mogaji, 2022).

Research emphasises that these consumers buy for themselves and are fascinated by the style, "self-expression potential" and the uniqueness of high-end products. The focus on aesthetics and quality rather than price contributes to the democratisation of fashion. Consumers buy to satisfy their desires, feel independent and make their own choices (Schultz & Jain, 2018). Accordingly, new research streams could profitably focus on such experiences to sustain luxury consumption and consider consumers' status consumption orientation by projecting such experiences to increase consumers' status.

Fashion Products' Perception in Emerging Markets (EMs)

The Impact of Country-Related Cues

The increased knowledge of foreign fashion brands by consumers has highlighted the importance of the country of origin as an influencing factor for purchasing behaviours. Again, perception varies from market to market (Marchi et al., 2014). The study suggests they consider the country of origin based on three meanings: country image, product image and product-specific country of origin. The first meaning is related only to the country's perception; the second refers to how consumers perceive a specific country's product; the third considers a particular

product from a specific country. The literature shows that the impact of a country's image on purchase decisions varies depending on the consumers' culture (Chand & Tung, 2011) and the product category. Thus, consumer ethnocentrism appears to be an essential variable to consider while studying the country of origin's influence on purchasing behaviour (Pucci et al., 2017).

The country of origin is related to quality and symbolic value (Wilcox, 2015). Several studies have confirmed that consumers in EMs are more inclined to buy foreign products (Shukla, 2010, 2012). This preference relies on the attributes associated with the countries of origin of those products. It has also been shown that some countries dominate others about specific product categories (Diamantopoulos et al., 2011). Although consumers generally prefer domestic products, recent research has shed light on a kind of reverse ethnocentrism in EMs (Üstüner & Holt, 2010; Mogaji et al., 2021). Exposure of those markets to Western culture, global marketing campaigns and digital communication has contributed to changing consumers' choices (Touzani et al., 2015), and the "made abroad" is considered a signal of product quality (Phau, 2014). The imported product acquires a symbolic value and thus becomes a social and status signal. The rarer and more expensive the item is, the higher the consumer's purchasing power. Wealthier consumers are willing to pay more for the prestige associated with foreign products. Participation in the Western lifestyle, desire to differentiate from the mass market, willingness to imitate developed countries' consumption patterns and self-esteem enhancement explain consumers' attitudes (Üstüner & Holt, 2010; Gbadegeshin et al., 2021). It has also been noted that the consumer positively evaluates a product that reflects their self-image, and purchasing becomes an expression. Thus, the self-image congruence analysis is appropriate to study and predict consumers' behaviour as they will be more likely to purchase products with an image consistent with their own (Kastanakis & Balabanis, 2014; Abimbola et al., 2012).

Counterfeit Issues

As a result of the increasing interest in luxury items, counterfeiting of high-value branding is becoming widespread. Consumers who cannot afford the elevated prices of high-fashion brands fulfil their desire to own luxury products by purchasing counterfeit items in a global crisis. Counterfeiting consists of making a copy of a high brand value product already on the market (Chaudhry & Stumpf, 2011). Excluding cases of deceptive counterfeiting (where there is no awareness of buying an imitation), there's a willingness in many cases to purchase fakes "in luxury brand markets, where consumers are often able to distinguish counterfeits from genuine brands based on differences in price, the distribution channels, and the inferior quality of the product itself" (Jiang & Cova, 2012, p. 2).

The demand for counterfeit products results from the consumers' need to align themselves with their social group, as the fake product is a prestige symbol and satisfies their social needs. The attitude and buying intentions underlying the purchase of an imitation are similar to those of an original luxury product: conformity with a social group (social conformity), improvement of one's standing through conspicuous consumption (conspicuousness and status consumption) and willingness to maintain a favourable social self-image ("saving face") (Wan, 2013). Consumers passionate about fashion trends also tend to buy an imitation; thus, they can enjoy the same lifestyle at a lower price, saving money to invest in the counterfeit collections of the following season or buying more items.

The short life cycle of fashion items and copies increasingly similar to the original seems an incentive to purchase non-genuine products. However, consumers' motivations can also be linked to the shopping experience itself, such as with the act of buying an illegal counterfeited product, which generates a sense of adventure and fun if counterfeiting is not discovered (Jiang & Cova, 2012). The counterfeit product allows consumers to have a brand experience that will enable them to participate in the sensations and emotions without paying exorbitant amounts.

African Inspiration

Upon reading literature to discover the most prominent topics, we revealed how Africa is considered the next fast-growing market (Taylor, 2014). The mix of culture and influences differs significantly in the northern and southern continents. Indeed, some African countries have embarked on profound transformations by leveraging their unique values and cultures (Eze, 2014) and supporting new concept development. It has been shown that an essential share of foreign investments has been diverted to Africa; for instance, China has long-term projects to create fundamental infrastructures for the relaunch of the continent, such as through the “One Belt, One Road” initiative (Du & Zhang, 2018). In addition, countries like Brazil and Germany have also started investing in emerging African countries (Scoones et al., 2016). A recent report by World Finance (2019) shows explicitly five major countries as drivers of the emerging economy: Ethiopia (8.5% of GDP), Ivory Coast (7.4% of GDP), Senegal (7% of GDP), Tanzania (6.4% of GDP) and Ghana (6.3% of GDP). In Ethiopia, the economic restructuring programme has given its benefits through a series of privatisations that have relaunched the country’s economy; these measures have involved numerous companies that have been sold or shared in concession to China for developments in infrastructure, manufacturing and sustainable economic practices (Du & Zhang, 2018). In this scenario, African countries represent a dual reality and an exciting market for fashion brands, simultaneously influencing Western cultures and being a new market for Western fashion brands. To clarify, given the wealth concentrated in some areas of the continent (e.g., Egypt, Morocco), the arrival of luxury brands including Cartier, Burberry, Louis Vuitton, Fendi, Gucci and Salvatore Ferragamo in luxury stores such as V&A Waterfront in Cape Town or Sandton Mall and Hyde Park Corner in Johannesburg, South Africa, has evolved into a luxury market destination (Crosswaite, 2014).

Interestingly, the uniqueness of the African tradition is due to its values, cultures and religions (Eze, 2014; Soetan et al., 2021). For instance, one of the critical drivers of fashion consumption in the African continent is religiosity. Research shows that religion and luxury consumption

are interdependent. Muslim influence seems to negatively affect the purchase of branded products (Dekhil et al., 2017). Indeed, all forms of materialistic interest are discouraged (Arli et al., 2016). Religion also prohibits believers from wearing specific garments (such as pants for women) and correlates to negative attitudes towards counterfeit products. It discourages purchasing imitations for ethical reasons (Budiman, 2012; Mukonza et al., 2021). Moving across the continent to the countries of the centre-south, the situation is much more promising. Fashion brands and stylists have widely recognised the particularities of such African styles and cultures. For instance, Africa's new centrality has been confirmed by the Dior's Cruise 2020 show, for which stylists used wax prints produced in collaboration with the Ivorian brand Uniwax (Sbordone, 2020).

The fashion industry has seen a growing interest in African artists and creatives in recent seasons. The "afro", "ethnic", "exotic", culture has begun to spread, providing stylists and designers with new colours, fabrics and cuts typical of this continent (Lewis, 2012). In this sense, Africa no longer represents only a continent inclined to welcome fashion and luxury products from Western cultures (i.e., in Northern Africa) or a mere place to invest in manufacturing due to the low labour costs (i.e., Southern Africa). Still, it is becoming a melting pot of culture, values, styles and uses from which stylists can draw inspiration. Therefore, new multiform, eclectic and unique fashion is rapidly conquering Western runways, such as Dior, Milan Fashion Week and even the specifically dedicated Africa Fashion Week in London (Business of Fashion, 2020). Thus, alongside the glamorous imprint of European fashion and the legendary hegemony of American sportswear, there is also the African matrix that substantially affects the fashion universe, as a new mix of cultures that pours between weft and warp of fabrics and the patterns that evoke the colourful batik, or wax textures through the commodification of the ethnicity (Delhaye & Woets, 2015).

These precious fabrics look like actual artworks, and stylists are currently combining these influences with light and soft materials along with traits of transparencies, proposing wide and fluffy pants and skirts and linen or cotton long-sleeved blouses. These fabrics are permeated by typical colours such as yellow, orange, brown and black that recall the

clothes of the local African populations (Farber, 2010). Thus, the African style begins to be recognised worldwide for its precise identity and aesthetic connotation and is equipped with its language capable of mixing tradition with originality, refreshing the Western style (Business of Fashion, 2020). Moreover, from a macro-economic perspective, the South African fashion design contributes to the reorganisation of this continent's socio-cultural and economic life, highlighting the contemporary cultural heterogeneity of South Africa and marketing a range of creatively "African" fashion garments (Farber, 2010).

Conclusions

This chapter aimed to investigate the fashion consumers' behaviour in EMs, which seems to be an increasingly important target for fashion luxury brands. The New Middle Class, formed due to the neoliberal reforms, is recognised by literature as including the most significant percentage of fashion consumers. The lifestyle observed in the NMC community assumes a key player role for fashion brands. Their likes and preferences influence the consumption choices of the rest of the population. However, autonomy, personal accomplishment and global integration were weak in consuming luxury fashion goods. These consumer behaviours aim to reduce the waste of time and resources, favouring efficiency in their dynamic lifestyle. Their goal is to show the best of themselves to others, adhering to the standards emphasised by the markets, and avoid being behind the times. Although individualism is predominant, research shows that consumers orient their consumption according to shared rules and conventions. "Being normal" is a way to keep up with their dynamic society and develop a sense of belonging to a larger global middle class.

The pursuit of social acceptance, emphasised by sharing photos on social media or imitating friends and celebrities, was positively related to intention to consume. The current study's findings reflected that the intent to show wealth and social status is the most significant predictor of purchase behaviour, and conspicuous products sustain them to impress others and increase self-esteem. Findings also suggested that consumers

buy branded products that are most closely congruent with their personality and self-image to promote social belonging.

Consumers in EMs seem to prefer brands that are much more visible and recognisable as status symbols. Moreover, results show that luxury consumption is becoming more of “an experience” for a new generation of young consumers, and not only a way to signal one’s social status. As competent and experienced, the consumers in question appreciate the aesthetic and stylistic side of the products. Based on a consumer-centric view, the fashion-buying intention has much to do with emotions and sensory pleasure. Furthermore, we have highlighted that the concept of country of origin is an essential motive of purchasing behaviours: consumers in EMs seem to be more inclined to buy foreign products as the phrase “made abroad” is considered an indicator of product quality. Their choice relies on the attributes associated with the product’s country of origin. Owning foreign products means participating in Western consumption patterns and differentiating from the mass markets, thus enhancing self-esteem. Consumers who cannot afford the elevated prices buy luxury counterfeit products to fulfil their desires, given the increasing interest in luxury items. This attitude stems from the consumers’ need to align themselves with their desired social group since the counterfeit product maintains a symbol of prestige and satisfies their social needs. Our findings also suggest that, if, on the one hand, buying an imitation allows fashion consumers to have a brand experience at a lower price, then, on the other hand, the act of buying an illegal product generates a sense of adventure and fun if counterfeiting is not discovered.

However, this work also has some limitations. Indeed, we acknowledge that to get our research goal, this review encompasses articles from different cultural contexts. Although the results are pretty consistent, our data analysis may have ignored some cultural differences. Moreover, our study considered a large time span during which the social and economic environment has changed many times in emerging markets, especially from a cultural, social, economic and political point of view. Thus, future studies could explore how consumers attribute different relevance to the considered factors in emerging markets. Scholars may also focus on each specific emerging market to analyse it from a phenomenological and sociological perspective.

Finally, to the best of the authors' knowledge and consideration, light has been shed on one of the most prominent topics regarding future challenges and opportunities for luxury fashion brand managers by recognising Africa's central role as an EM. The African continent has embarked on profound processes of evolution, and a significant share of foreign investments has been diverted to those countries. The novel centrality of Africa is attributable to a double meaning: Africa (and particularly Northern Africa) represents an exciting market for fashion brands (i.e., Morocco and Egypt, where the attention of several luxury and fashion brands has been focused), as well as a new objective for marketing managers. Indeed, the African cultures, values, styles and traditions could influence Western cultures, bringing new life to the world's runways. African creatives and unique fabrics, colours and typical cuts attract the fashion industry's attention. Thus, consumers, and individuals in general, assume a central key role for future fashion marketing strategies.

On the one hand, since fashion consumers in EMs are becoming more competitive to feel part of a global community, marketers should encourage consumers' involvement through marketing campaigns that stimulate participation among consumers from different countries (Brooksworth et al., 2022a, 2022b). Indeed, since research has shown that consumer attitudes can also be linked to the desire to have a brand experience, stores could offer additional services to customers: interactive activities, workshops for product customisation or competitions to visit the brand's country of origin the factory. Furthermore, consumers in EMs—as individuals—with their values and particularities, become a source of inspiration for designers and stylists, and thus for marketing managers in proposing new collections aimed at spreading the culture of these countries in the Western countries, emphasising their uniqueness and authenticity. In all, EMs are increasingly assuming a central role in modern fashion marketing strategies and must be considered sides of the same coin; they represent potential markets for fashion luxury and the source that stylists and marketers can draw on to renew their value propositions in the markets.

Appendix: Alphabetical List of the Journals Considered for the Literature Review

List of academic journals

Asia Pacific Business Review
California Management Review
China Economic Review
Current Anthropology
European Journal of Marketing
Global Networks
International Journal of Contemporary Hospitality Management
International Journal of Fashion Studies
International Journal of Management, Economics and Social Sciences
International Journal of Marketing Studies
International Journal of Research in Marketing
International Marketing Review
Journal of Consumer Marketing
Journal of Adolescence
Journal of Advertising Research
Journal of Business Research
Journal of Consumer Behaviour: An International Research Review
Journal of Consumer Research
Journal of Customer Behaviour
Journal of Developing Societies
Journal of Fashion Marketing and Management: An International Journal
Journal of Global Fashion Marketing
Journal of International Consumer Marketing
Journal of Islamic Marketing
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Journal of Marketing Communications
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Journal of Retailing and Consumer Services
Journal of South-North Cultural Studies
Journal of Strategic Marketing
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